

Butterfly, transforming Arts into Education

2018-1-ES01-KA201-050941

Final Report

Partners involved:

La Baracca ONLUS, via Matteotti 16, 40129 Bologna

VAT number IT80071270377

PIC number 949616421

Istituto Comprensivo Statale Di Medicina "G.Simoni"

VAT number IT80071270377

PIC number 912777955

1. Foreword

The activity of the "Theatre Workshop" belongs to the educational sphere that aims at strengthening the verbal and gestural communication, proposing to the students the possibility to experiment new cognitive paths, within the field of the didactics of communication.

The theatre allows students to explore and make their own a complex, complete and effective language. It also allows them to gradually discover the potential and limits of their own body expression. Pupils are asked, in fact, to tell others about their feelings, emotions, moods, desires, especially through body language, through the expressiveness of the gaze and gestures, to which is added, later, the use of words.

The workshops proposed in the school are focused on a vision of theatre "that tells", not "that shows". The fundamental principles that are carried out in the workshop path within all classes are the following:

- to nourish "the aesthetic level", the "search for beauty";
- to perceive the creativity of a narrating body, an expressive instrument with infinite potential;
- to enhance the importance of a harmonious relationship between body and space;
- to encourage contact with others, with respect for others;
- to encourage the development of an active relationship with one's own creativity, one's own creative process;
- to help to distinguish everyday play from theatrical play;
- to encourage originality, the capacity for abstraction, the ability to escape from stereotypes;
- to give importance to energy and tension in the theatrical and artistic action;
- to enhance the global use of the body and the balance between the different expressive elements: movement, the gaze, the sound voice;
- to understand the value of rhythm and composition, the alternation between empty and full, between pause and action, between sound and silence;
- to understand the importance of listening as a fundamental element of the communicative act.

Target audience:

The theatre workshop activity is addressed to all the students of the secondary school. In particular, five preparatory meetings are held for the first and second classes; eleven, including the final performance, for the third classes.

The project aims to bring the students to the achievement of the following objectives:

2. Cognitive objectives:

- awareness of the importance of others as observer-listeners;

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- the respect and the maintenance of deliveries in the themes, in the ways, in the times required;
- the balance in the chorus-solist alternation, i.e. the development of the pleasure of being there and telling even when one is not a protagonist;
- the re-elaboration of deliveries through the use of personal proposals.

Relational goals:

- The development of the awareness of being part of a group and the self-control in personal and common moments;
- the search within the group for one's own expressive individuality;
- the awareness of one's role within the group and on the scene (ability to be both a leader and a follower of the group);
- the questioning of one's own limits;
- the overcoming one's own inhibitions.

Specific objectives:

- the expansion of one's expressive potential beyond the acquired stereotypes;
- the awareness of one's own creativity in the creation of body images;
- the ability to interact in movement with others in an expressive and creative way;
- the production of intentional and quality signs;
- the development of a minimum dramaturgical ability from an individual point of view but also from the point of view of the group;
- the research for the essential and evocative word-phrase;
- the first contacts with narration.

3. Key Competencies to develop

We have identified as a primary need of the students to communicate in a relationship of reciprocity, to share experiences and knowledge to be reworked collectively.

Referring to this need, we have verified that the theatre, in the way it is implemented in our workshops, offers children the opportunity to appropriate a complex, complete and effective language and to gradually explore the potential and the limits of their body expression.

This aspect seems important to us, given the assumption that harmonious learning is achieved through a global approach to knowledge in mind-body unity.

Moreover, it should be underlined that in our experience, theatre is not proposed as a playful and joyful alternative to the routine of curricular work. It is used in a methodological function and it involves the students in a constructive action of deepening the emerging themes.

It should also be emphasized the possibility of reaching, through the activities of the theatre workshop, multiple educational and relational objectives. During the meetings several skills are developed: the skill to listen and respect other people's times is developed; the ability to collaborate with all the classmates; the ability to suspend all judgement and at the same time to express oneself freely, precisely because one is not judged.

4. Calendar

The theatrical workshops took place during the curricular hours of the Italian lessons and they were led by

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the workshop leaders of La Baracca ONLUS: Gabriele Marchioni, Daniela Micioni, Margherita Molinazzi and Enrico Montalbani.

1st course (6th grade - 11 years):

The proposal for the classes of the first course was structured in 5 meetings of 2 hours each, for a total of 10 hours.

As the students of this course usually attend a theatre workshop for the first time the proposal aims at building a "safe" space where students could express themselves outside from the daily class dynamics. A space where they are able to experience the other being and they can experiment without patterns, judgements and conditionings. During this first year the purpose of the workshops is to convey to the students a "theatrical alphabet" through individual exercises, in pairs and collectives. Along the meetings all the classes worked on the interaction, the contact, the trust, the collaboration, the listening to themselves and the group and the tranquility of being in front of themselves and others. Students tried to suspend all judgments and tried to enlarge their own expressive codes, working on abstraction, on the creation of images and words, on the look, on the gesture, on the attention to detail.

Examples of the proposed exercises:

- the vertical in the theatre: the starting point from which bodies can start to tell a story;
- the narrative look: a look that has a precise intention and that can tell something, convey an emotion, become a bridge and link with the public;
- the metamorphosis: starting from the exercise of the vertical each participant start to transform her/his body. Through improvisations, initially individual, the participants seek their own form of expression through the body and try to work on abstract images and actions and try also to overcome stereotyped forms. The suggestions gave by the leader could be: "I am, water, fire, I am fear, cold ... I am the moon, I am the man who looks at the moon ...".

The proposals had structured paths but they also tried to be as open as possible. In these proposals the guidelines were fundamental, but also the deviations suggested by the participants, the abilities to relate to the individual and group dynamics, different for each class, the in-depth analysis were important as well. Leaders worked for the creation of a playful atmosphere that could increase the attention, the concentration and a deeper involvement of the participants.

Results: Students have gradually succeeded in exploring new expressive codes with an increasing tranquillity. They discovered their expressive potentials and tried to overcome canons or stereotypes.

Schedule of the workshops:

1st course (6th grade)

1A: 7/01 – 14/01 – 21/01 – 28/01 – 04/02 - from 9.00 to 11.00

Workshop leader: Margherita Molinazzi

1B: 10/01 – 17/01 – 24/01 – 31/01 – 7/02 - from 8.00 to 10.00

Workshop leader: Gabriele Marchioni

1C: 09/01 – 16/01 – 23/01 – 30/01 – 6/02 - from 10.00 to 12.00

Workshop leader: Enrico Montalbani

1D: 09/01 – 16/01 – 23/01 – 30/01 – 6/02 - from 8.00 to 10.00

Workshop leader: Enrico Montalbani

1F: 09/10 – 16/10 – 23/10 – 30/10 – 6/11 - from 8.00 to 10.00

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Workshop leader: Daniela Micioni

1G: 7/01 – 14/01 – 21/01 – 28/01 – 04/02 - from 11.00 to 13.00

Workshop leader: Margherita Molinazzi

1H: 10/01 – 17/01 – 24/01 – 31/01 – 7/02 - from 10.00 to 12.00

Workshop leader: Gabriele Marchioni

2nd course (7th grade - 12 years)

The proposal for the classes of the second course was structured in 5 meetings of 2 hours each, for a total of 10 hours.

Meetings aimed at increasing the skills reached during the first year of the theatre workshops. Leaders offered to students more technic instruments in order to improve their narrative skills, individually and in the group. Leaders started to work more and more on the different expressive instruments of the theatre language: the look, the body, the movement and the voice. The introduction of this new element, the voice, offered the students the opportunity to experiment more in-depth knowledge paths, linking the word to bodily expressiveness. The leaders introduced in their proposals also a work on the use of the materials and the scenic objects.

The leaders proposed also theatrical improvisations taking inspiration, ideas and suggestions from poetry and myth. The leaders organised their proposals in 2 steps: the first step was focused on the development of the autonomy of the students in the creation of small theatrical scenes while the second step was focused on the proposals presented by the students. The leaders worked on the improvisations in order to find a balance amongst them, to improve their rhythm, to insert inside them more actions of movement and or words. Within the last meeting, each class divided in small groups, came to conceive a structure of scenic actions and then, all together, worked with the leaders in order to unify the different scenes and prepare a unique choral and theatrical action.

Results: The working plan allowed students to work on dramaturgy skills of the students and prepared the foundations for the last year of theatrical workshops. Of course, each class had its strengths and weaknesses, but in general all the classes were able reach the goals and objectives of the project.

Schedule of the workshops:

2nd course (7th grade)

2A: 13/01 – 20/01 – 27/01 – 3/02 – 17/02 - from 10.00 to 12.00

Workshop leader: Daniela Micioni

2B: 13/01 – 20/01 – 27/01 – 3/02 – 17/02 - from 8.00 to 10.00

Workshop leader: Daniela Micioni

2C: the workshop didn't take place due to Corona virus emergency

Workshop leader: Enrico Montalbani

2D: 8/01 – 15/01 – 22/01 – 29/01 – 05/02 - from 10.00 to 12.00

Workshop leader: Gabriele Marchioni

2E: 8/01 – 15/01 – 22/01 – 29/01 – 05/02 - from 8.00 to 10.00

Workshop leader: Gabriele Marchioni

2F: the workshop didn't take place due to Corona virus emergency

Workshop leader: Enrico Montalbani

2G: 18/02 - the other workshop meetings didn't take place due to Corona virus emergency

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from 8.00 to 10.00

Workshop leader: Margherita Molinazzi

2H: 18/02 - the other workshop meetings didn't take place due to Corona virus emergency

from 10.00 to 12.00

Workshop leader: Margherita Molinazzi

3rd course (8th grade - 13 years)

The proposal for the classes of the third course was structured in 10 meetings of 2 hours each, for a total of 20 hours.

The theatrical pathways of the last year aimed, through the preparation and the presentation of the theatrical performances, to "make" a synthesis of the objectives and the paths explored during the first two years of theatrical workshops.

In theatre the concept of space has at least two meanings: the first is the physical space, the place of representation, the second one is the space of imagination: a space and an imaginative place that were fundamental in this third year. In the first phase of the workshops, exercises and improvisations were proposed through single and group work. The aim was to open paths of reflection and to foster an environment in which thought and creation could offer different possibilities of work. In this way, students were able to develop their skills of composing, both individually and in interaction with their classmates. Each class had therefore developed an original path, which responded to their interests and communication needs. Through the collection of the materials produced during the exercises of "free-writing" and the images, sentences, actions collected during the theatrical improvisations and the other exercises proposed during the workshop meetings, the leaders started to prepare the scripts for the performances. The classes wanted to talk about the following themes: *borders and frontiers, adolescence, conflict, identity, revolution, feelings*. Strong themes that allowed to deepen the individual and group experiences and to find a way of telling evocative and exciting, near and far at the same time.

The titles and the synopsis of the shows were as follows:

III A - **Confine. 2044** / Border. 2044

In a future that can be traced back to a past of 100 years ago, a group of young people find themselves living in a society with scores where values are those of standardized beauty and success. If you claim not to read, not to listen to music and not to inform yourself, you will earn higher scores. All the people follow the leaders who exalt fear; the strategy is to divide the world into increasingly rigid boundaries that divide peoples and thoughts and where the common enemy is the foreigner. Too late, we realize that the national government is taking everything away. Then the war comes and the boys call that year "the end of the world". As in any war you want nothing more than to flee to a land of peace, trying to cross the border. If before the common enemy was the foreigner, now they are the foreigners. They did not realize that the national government, with an alleged ordinary passport control, had filed them all, inserting a microchip under the retina of their eye. Borders are no longer just on the ground but also in the sky, crossed by invisible electromagnetic currents; as soon as you cross a border, the microchip triggers a blinding light that blocks the whole body. To overcome this obstacle the boys decide to cross the border with a blindfold, studying the road by heart. When the blindfold are removed, however, they realize that everything was a dream, a real dream that led them to empathize with those who today flee from war zones, with those who

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today feel foreign. And while with my eyes closed I had dreamed of a divided world, with open eyes I was hoping for a united land, under the sky of the same humanity.

III B – **Caro Diario, io, ora** / Dear diary, I, now.

What happens if one day the teacher changes the programme with his students: “For a month, you’ll write a personal diary. Title: I, now, my emotions. Everything that is written cannot be posted on the net, so it must be a personal exploration of oneself and one’s emotions”. So students begin a personal and choral narration that tells of this precise moment of their existence: adolescence, made of abstract and confused emotions, opposite and changeable, able to make them feel capable of incredible challenges and soon after make them helpless and angry. Feeling misunderstood and not wanting to be considered incapable, because we all want to win and shine. Sometimes, however, the reassuring words of an adult can help to reconstruct the pieces of a soul that turns out to be less fragile from time to time and that does not fear to continue to look for its own identity and to achieve its dreams. Sometimes we feel excluded from a rule to understand: be equal to others to be accepted. But is it really worth giving up yourself? Slowly the students take courage and everyone tries to define himself, diversifying himself by coming out of the cages that trace too narrow and imposed frames. It’s better to navigate like clouds in the sky. Accompanied by the words and music of “Nuvole” by the poet and songwriter Fabrizio De André, the students begin to observe the sky from another point of view, a sky in motion, a sky that can reveal new worlds. Seeing a hug, a greeting, a delicate kiss and without judgments... can make you discover new feelings. When the diaries are shared in class, the students reflect on their essence, after all we are all the same and different, like the clouds. We take different forms, but in the end we are made of the same mutable, complex and fragile substance at the same time. The story is taken from the writings that the boys and the girls produced at the beginning of this school year.

III C – **Il confine della frontiera** / On the border of the frontier

“If we carefully measure every visible or invisible phenomenon, perhaps we can control the disorder of the world.” For this reason, the emperor gathered all his observers to send them on exploration to the border of the great empire. The emperor does not want chaos, disorder to prevail, he prefers to know everything, to be able to control and value it. Everything can be measured, the temperature of a school book or the size of one’s living space, you can even quantify the vectorial speed with which the lips of two lovers approach. The observers are ready for everything, except for which they feel unprepared... but they cannot doubt, they are the greatest experts and after collecting their measuring instruments they leave. Crossing the great empire they soon learn that there are things that cannot be known analytically, that not everything can be traced back to rules, things like the depth of a dream, the speed of thought, the violence of screaming. Perhaps the challenge is more difficult than it seemed at first, and the observers become explorers. For the first time they begin to doubt their own abilities, they believe that they cannot carry out the mission... when they arrive... at the sea. The sea marks the end of the empire and the beginning of the frontier, divides the known world from the one imagined and dreamed of. Establishing the border of is the last task that the group carries out, before dividing. Yes, because once the mission is accomplished they realize that there is no need to stay together. The group breaks up slowly and discovers new distances, which may no longer be filled. The frontier is no longer just geographical, but also relational. Can the distance between people ever be filled? With the fear of getting lost forever they make a promise, at the end of each year they will find themselves right there, on the border of the frontier to measure diversity, change. They will

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meet again to talk about each other and return to forge bonds that will not be afraid of being measured.

III D – **Berlin** / Berlin

The show is freely based on the book “Berlin” by Fabio Geda and Marco Magnone whose theme and setting immediately impressed the class. In Berlin, in April 1978, a pestilence, perhaps a virus, took away the entire population of the city except the youngest. Only boys and girls under the age of 18 remain to keep humanity’s fire lit. Suddenly alone, the survivors look at photos of their past of which they keep ever more evanescent memories. But the boys are divided into gangs that control different areas of the city, each band has very different codes of conduct and rules. In our history there are two groups that stand out for the colour of their clothes, in black clothes Tegel’s group, a violent boy, ready for the clash and overwhelm of the weakest, and Jakob’s group in white clothes, a boy who uses words of solidarity and collaboration. One night, Tegel kidnaps Nora, the youngest child in Jakob’s group. Being on her trail, rescue her, can be dangerous, because you should cross abandoned areas of the city, and above all because Tegel is dangerous, everyone knows that his is the most violent and feared group in the city. The principles of solidarity and collaboration, however, cannot remain just vain words, for this reason Jakob’s group decides to leave to rescue Nora. The two groups fight in a series of challenges, who wins three challenges will be the winner. The two groups do not fight only to rescue Nora or to control the territory, the two groups fight above all to affirm a different vision of the world that leads them to act and think in an almost opposite way. During the last challenge, one of the competitors dies, struck by a virus... all immediately return to the harshness of the reality in which they live and at the same time they become aware that in this new world their actions are the sign with which a new society is traced.

III E - **Dentro me** / Inside me

The proposal for this performance is perhaps a bit difficult: speak about identity. It is certainly a great challenge: finding connections with reflections on originality, on judgement, on diversity is very easy. Not wanting to do ethical or moral lessons, we moved all our reflections into... the body of a teenager! An absurd scenario where so many sleepy personalities, each with their own pillow, question themselves and look for the thread of a strange and allegorical speech. At first each personality tries to distance itself from the others, at the same time finding itself always surrounded by others. Annoyed by cohabitation you arrive at the clash. In the end one identity will prevail over the others, exploring loneliness. The winning identity will come to understand that it needs all the other defeated parts to redefine the body that they inhabit together. There will be a part of common research in the darkest part of identity, where there are no explanations or words, where the logic is wrong. There they will play to recognize themselves and bring light to their fears and virtues and find a balance.

The text is freely taken from “Inside Me”, an illustrated book for children by Alex Cousseau and Kitty Crowther, to whom the show is dedicated. The challenge of finding oneself: to be one and only one, but not alone, and only one. Feeling accepted, like being in contact with others and how to behave with those who don’t know us. Live the loss and sometimes feel alienated from yourself. A reflection to make peace and to accept small big struggles, which are secretly fought within each of us.

III F – **Dietro lo schermo** / Behind the screen

Year 3330. You live covered by a screen. Shielded, invincible, unbeatable. There are no contacts or relationships,

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except through a screen. The risk of being cancelled by a judgement is too high. For this reason the Community created a group of replicants. Replicas from original Zero and replicas from original One. The Zero do not speak, they do not move, they do not need it, they see everything, they live only on images. The One are fast, interact with the screen, face different lives, live on adrenaline and simulation. Behind the screen, all freedom and imperfection is abolished. There is no past or future, but only an eternal present. Only one choice is possible behind the screen, Zero or One. In order to not to get hurt, or not to be judged. Then one day a dream. The dream of a true contact, not mediated. A dream that almost becomes a nightmare. Imperfect and strange hands, uncovered hands ready to discover. The dream repeats itself, until it becomes a new possible reality. And then that contact brings to mind the feeling and the need to have a body. A contact that highlights all the senses denied so far. The smells, the noises of the world. Sweat, embarrassment. And then the effort, the effort to turn off all those screens and face the risk. The risk of stumbling, getting hurt, going to the world out there. Feeling judged perhaps, but in touch, close, fragile. Ready to leave your mark.

III G – **La scuola brucia** / The school burns

I've read a book on the Cuban Revolution... and if we talked about a Revolution ... made by the boys?!? Yes, against school! And what if tomorrow there will be no more school? What could happen? Why should it happen? Who would then close the schools? And if he burned them? If young people considered adults guilty of all that is happening, and rejected their knowledge? And if they thought they knew how to solve all the problems...". This performance comes from all these ideas. We had fun and we lost ourselves, looking for the imperfect story that came out of it. A story that has begun to describe apocalyptic scenarios. A story that has slowly become bitter. A lot of characters with a newspaper in their hands, used in different ways, tell a story, perhaps true or not, that they heard in one way and in an unspecified time: and they promise to tell it as they learned it. The story is about bored and angry kids with adults who brought the world to the brink of disaster. A great revolution breaks out and it will change all things. Teens displace adults from every important role. Society radically changes, and the symbol of this change is the closure and consequent burning of schools! The teens say that adults have nothing more to teach. But everything happens too quickly and soon things get out of hand. You can understand it when the books are burned in a square! Bands and groups of pro-government repression are created. New poor are created, exploited for their manual exercise aimed at produce energy. Culture and intelligence quickly begin to be lost. Even words are lost to say the most banal things. The ability to plan and organize is lost. But someone has kept pages of books that speak to men's hearts. In this story, perhaps true or maybe not, the most important thing is that there is always something good to save from the past, from experience and even from mistakes. Recognizing it is very important. "Were we able to... save ourselves in the end?"

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Results: In most cases, the seven classes approached the work with discipline and responsibility, reaching high levels of communicative intensity. This was particularly evident in the final performances, where even those who had shown more resistance and difficulty in exposing themselves, were able to feel at ease and find the pleasure in telling their stories together with their group-classes.

The final performances were presented on two occasions:

- on the morning of December 12th 2019 at school within the **Second transnational Learning Activity**.

A the very intense situation of meeting and exchange that all the students of the 3rd courses shared amongst them, the teachers, the manager and the representatives of the municipality of Medicina and the guests of Butterfly Project.

- on Friday, December 13th - Saturday, December 14th - Sunday, December 15th and Tuesday, December 17th 2019 at the theatre of Magazzino Verde, where the performances were presented to the audience of parents, relatives and friends.

In both occasions the classes were able to tell themselves in front of the audience showing motivation, concentration and a high level of expression.

3rd course (8th grade)

3A: 24/10 – 1/10 – 15/10 – 22/10 – 29/10 – 5/11 – 12/11 – 19/11 – 26/11 – 3/12 – 10/12

from 10.00 to 12.00

Workshop leader: Margherita Molinazzi

Presentation of the Final Performances: December, 12th and 13th 2019

3B: 24/10 – 1/10 – 15/10 – 22/10 – 29/10 – 5/11 – 12/11 – 19/11 – 26/11 – 3/12 – 10/12

from 08.00 to 10.00

Workshop leader: Margherita Molinazzi

Presentation of the Final Performances: December, 12th and 14th 2019

3C: 26/10 – 3/10 – 10/10 – 17/10 – 24/10 – 31/10 – 7/11 – 14/11 – 21/11 – 28/12 – 7/12

from 08.00 to 10.00

Workshop leader: Gabriele Marchioni

Presentation of the Final Performances: December, 12th and 15th 2019

3D: 26/10 – 3/10 – 10/10 – 17/10 – 24/10 – 31/10 – 7/11 – 14/11 – 21/11 – 28/12 – 7/12

from 10.00 to 12.00

Workshop leader: Gabriele Marchioni

Presentation of the Final Performances: December, 12th and 17th 2019

3E: 23/10 – 30/10 – 7/10 – 21/10 – 28/10 – 4/11 – 11/11 – 18/11 – 25/11 – 6/12 – 9/12

from 10.00 to 12.00

Workshop leader: Enrico Montalbani

Presentation of the Final Performances: December, 12th and 15th 2019

3F: 27/10 – 4/10 – 9/10 – 16/10 – 23/10 – 30/11 – 6/11 – 22/11 – 29/11 – 4/12 – 11/12

from 10.00 to 12.00

Workshop leader: Daniela Micioni

Presentation of the Final Performances: December, 12th and 17th 2019

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3G: 23/10 – 30/09 – 7/10 – 21/10 – 28/10 – 4/11 – 11/11 – 18/11 – 25/11 – 6/12 – 9/12

from 8.00 to 10.00

Workshop leader: Enrico Montalbani

Presentation of the Final Performances: December, 12th and 14th 2019

5. Methodology

In each theatre pathway the Key Competencies to develop are the following:

The Knowledge - "knowledge" means knowledge of oneself and others. Through the proposal of games and exercises each student is allowed to verify his or her relationship with movement and space. Each group proceeds in a specific way, because it is made up of young people with different skills and experiences.

The contact – Always through the proposal of theatre games and theatre exercises students are invited focus their interaction with others.

Expression – In this phase, through the modalities of theatre improvisation, students start to build their own personal alphabet made by theatrical signs.

Articulation - The invention of signs continues, but they are reworked. Their quality is refined and students are invited to use them in logical and analogical sequences and to integrate and enrich them with the signs produced by the other participants.

6. Resources: human, materials

The proposal of these workshops foresees that in each class there is the theatre conductor and the reference teacher and in cases of disability/ies also the educator/s. In some theatrical courses there could be two leaders to share specific research pathways or to activate training paths addressed to the staff of La Baracca. During the presentations of the final performances that take place in school, each leader makes use of the collaboration of the other workshop leaders, teachers and the operators of the school. For the technical part is instead involved a technician of the company.

Since all the theatrical courses are realized inside the canteen, the workshop leaders try to use simple but impactful materials, close to the students and effective. It is difficult to resort to the use of complex equipment such as video projectors, screens, microphones etc. because there is not enough time for technical adaptations and presentation of all performances at school. It's important to remember that the final performances are seven and must be presented in three hours: the maximum duration which also guarantees a concentration of quality by all students.

It is important to underline that all the leaders meet regularly with each other and with the other colleagues of the company (actors, authors, directors, set designers), as well as with the teachers in order to share the paths developed with the classes, analyze the strategies implemented, collect advice and suggestions useful for the development of the workshop and the staging of the performances.

7. Student's assessment

Every year, at the end of the theatre workshop activities, the teachers express a synthetic evaluation of the achievement of the cognitive and educational-relational objectives that the project proposes. The values indicate the percentage of pupils who have reached a certain level (mature - intermediate - basic).

COGNITIVES OBJECTIVES

- Acquire the ability to:

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1. understand and use mime and gestural language;
2. apply operational demands;
3. build sequences;
4. order sequences;
5. use tools;
6. produce interventions that are rich in content and are varied in information;
7. choose a suitable mode for the meaning that participants intend to communicate;
8. interpret a message expressed in different codes;
9. analyse the elements and relations;
10. synthesize;
11. use and produce tools useful for expressive communication;
12. interpret a situation in a personal and original way with verbal and non-verbal language;
13. develop reflective and critical skills on issues of personal and social interest.

EDUCATIONAL-RELATIONAL OBJECTIVES

- Acquire the ability to:
 1. listen and pay attention;
 2. intervene in discussions orderly;
 3. respect the opinions of others;
 4. recognize and respect the times and rhythms of others;
 5. intervene in a relevant manner and at the right time;
 6. respect people, things, environment;
 7. collaborate with others;
 8. maintain attention and listening for a prolonged period of time;
 9. to enhance attention, listening and concentration;
 10. interact correctly in a communicative situation;
 11. work in a team productively, that is:
 - a) to make own individual contribution
 - (b) to use and rework the experience of others.

School year 2018/19

Class	Cognitive Objectives			Educational-relational objectives		
	Mature level	Intermediate level	Basic level	Mature level	Intermediate level	Basic level
1 A	90	10		80	20	
2 A	80	20		80	20	
3 A	100			100		
1B	100			95	5	
2B	100			100		
3B	90	10		100		

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1C	90	10		100		
2C	80	20		80	20	
3C	100			90	10	
1D	100			100		
2D	90	10		90	10	
3D	70	30		70	30	
1E	80	20		80	20	
2E	70	30		70	30	
3E	100			100		
1F	100			100		
2F	90	10		90	10	
3F	100			100		
1G	100			100		
2G	90	10		100		
3G	100			100		
1H	100			100		

School year 2019/20

Some classes could not perform the activity due to the closure of schools during Coronavirus emergency.

Class	Cognitive Objectives			Educational-relational objectives		
	Mature level	Intermediate level	Livello base	Mature level	Intermediate level	Livello base
1 A	100			100		
2 A	80	20		80	20	
3 A	80	20		80	20	
1B	NOT DONE					
2B	100			100		
3B	100			100		
1C	100			100		
2C	NOT DONE					
3C	100			100		
1D	100			100		
2D	80	20		100		
3D	100			100		
2E	100			100		
3E	100			100		

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1F	100			100		
2F	NOT DONE					
3F	100			100		
1G	100			100		
2G	NOT DONE					
3G	100			100		
1H	NOT DONE					
2H	NOT DONE					

8. Teacher's training and support

A theatrical training course for teachers and educators is a long pathway, with variable times, dictated by those who attend it, those who lead it and the conditions in which it is carried out.

The aim of a theatre workshop is to bring to light one's own theatrical alphabet, that hidden alphabet made up of thousands of bodily signs (gestural and sound) of which we are generally unaware.

It can be an opportunity to know oneself and reflect pragmatically on all the elements that are part of a communication, such as composition, rhythm, perception of the other, the continuous interweaving between the verbal and the gestural worlds, the relationship between one and many at the same time, the consciousness of the gesture, the complexity of a bodily communication, etc.

The theatre workshops, but more generally the art workshops addressed to teachers, are opportunities to work on the "artisticity" of those people who attend them.

They are not intended to provide techniques to those who take part in them, but they can offer the opportunity to approach complex languages, gradually exploring the potential and limits of their expressiveness. Workshops offer fractions and images of experiences and allow participants to share experiences and knowledge, which everyone can then rework and use in the course of their personal pathway.

These workshops allow participants to suspend judgment (even for a moment) and know a little more about that extraordinary instrument that is body, starting to appreciate its many potentialities. A knowledge of oneself through self-expression. To propose oneself through the expressiveness of one's body and to tell with simplicity oneself, without worrying about being good or not good, beautiful or ugly, light or clumsy.

The workshop proposed focuses on a concept of "theatre that tells" and that "does not show".

An actor's theatre where words, looks and movements are used to create one's own mask, one's own character. A "mask" created, not to hide, but to reveal itself, to seek contact.

A work that privileges looks, movements and intentions and that help to establish an apparently anomalous order, which, in temporal order and not of importance, puts the word, the sound in the last place. Abnormal order for those who believe that the word, the joke, are the essence of theatre. But, if we want that words have the sound of newly produced thoughts, then we must first have identified the intentions or the narrative environment in which they are produced (where they are, what I do, why I talk, to whom, what I imply, what surrounds me...).

Intentions help us to find the looks and movements, that suggest how and where to look and which postures, tensions, movements are appropriate and necessary to that narrative environment. Only then the word/thought, the non-mechanical word, arrive easily.

The word that closes the circle and completes the character.

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“A first contact” - 10 hours

The course aims to create a "workshop environment" where teachers and educators can begin their exploration of the theatrical language. The development of skills with the aim of putting in place, in the following years, projects of theatrical workshop for children and youth and/or to use the experience gained in all those moments where the relationship with children and youth focuses on expression: narratives, readings, body games ...

In the course will be used:

- moments of theatrical training, games that can help teachers and educators to better know the expressive potential of their body;
- exercises on listening and attention to oneself and others;
- games of trust and interaction in space and time.

These more technical moments will be interchanged with others in which more space will be given to expressiveness. Through the proposal of "theatrical improvisations", immediate stories with the body and the gaze, teachers and educators will start to build their personal theatre alphabet.

The exchange between participants will be enriched by individual and group stories, both simple and complex, which should help the workshop to really become a "gym", a place where judgment is suspended and teachers and educators can experience and live first-hand the experience that will be proposed in class.

“The telling voice” – 8 hours

Practical theatrical training workshop that interweaves corporeity and use of the voice.

The course aims to provide suggestions for thoughts and ideas about the meaning and the role of the voice in the storytelling addressed to children and youth, the poetic word and the narrating word. The proposal focuses on the meaning of details, silences, rhythms and pauses in the storytelling.

“Educating children in theatre” - 16 hours

The training course on theatrical expressiveness is intensive and aims at the acquisition and the development of skills suitable for leading theatre workshops. Theoretical moments are alternated to practical and research moments.

9. Bibliography

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UN ALFABETO DI 21 LETTERE

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ALFABETO TEATRALE

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Fabrizio Cassanelli e Guido Castiglia

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10. Plan for the transference of results

The Members of the La Baracca's Cooperative

The Municipality of Bologna, the Municipality of Medicina, Emilia Romagna Region and MIBACT our National Culture Department.

Specific newsletter and reports will be prepared in order to reach as much as possible the target of teachers, educators, administrations, both on a local level than a national one.

The final publication, in a printable version, can be presented during the next edition of our International Festival "Visioni di futuro, visioni di teatro" that every year welcomes more than 150 guests, between artists and theatre professionals, from Italy and abroad and hosts, through the training activities, approximately 1.000 professionals from the educational field.

Moreover, the wish is to present the achieved results during the specific working tables organized by Assitej Italia, the National Network of trainers, producers, programmers and professionals who work in the specific field of theatre for young audiences and within the Master of 1st Level in Pedagogy and Theatre of Bologna.

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11. The evaluation questionnaires

Daniela Micioni

Class III F (8th grade F)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP?

The workshop was held from October to December 2019.

11 meetings of two hours each that converged in a final performance.

The class presented its performance twice.

The first performance took place at the school on the morning of December 12, 2019. It was presented to all classes of the eight grades, teachers and directors of the school, representatives of the Municipality of Medicina and the delegation of the Butterfly project. The second time the show was performed at Il Magazzino Verde venue, the theatre for children and youth of Medicina. The audience consisted of parents, relatives and friends.

Both presentation were very important occasions to consolidate the link amongst the theatre project, the school and the territory.

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

After two years of theatre workshop, the main objective in the 8th grade is to consolidate the theatrical techniques that have been transmitted in previous years and make them flow into a final performance.

The aim is to encourage students to use the theatrical language in a more specific way, to give a meaning and a targeted objective to the different techniques learned. Meeting after meeting, all these gained techniques become awareness of one's own expressive self, those of others and of what is being told.

The aim of the performance is to allow all the students to tell a story in a theatrical way. A choral narration made by more bodies and more voices.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

In the 8th grade it is essential that the path becomes a project shared by the class. The group must get to work theatrically. It is important that the class learns to be a microcosm able to listen to each other, to get in touch, to have confidence and not to judge each other in order to build the final performance together. It is not easy because the relational dynamics of the classes change, year after year. Students change individually and the group changes too. Sometimes a strong fear of judgement takes over in this age and more complex dynamics are born among the members.

The main focus is to make students feel comfortable within the performance, to let them know that they are supported by the group, and to transmit them the feeling, the urgency and the desire of telling and tell themselves. These objectives are then joined by the need to stimulate and develop, along the entire theatrical path, an aesthetic research in order to make it become a key part of the final performance.

WHERE WAS THE WORKSHOP LOCATION?

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The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

13 - 14 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

24

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and director. It's important to underline that in this work contexts the role of artist is mixed to that of educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

- Discussion with the class to find together a shared theme, which can become a ground for exchange and comparison. It is important to understand their urgency. What they would like to tell to an audience, in particular an audience of their peers. What message they would like to launch through the theatre, what moves them and what will lead them to be on stage together with their whole class to tell and tell themselves.
- Through literary suggestions, writing exercises and improvisations, the theme of the show is enriched and becomes everyone's heritage both in terms of content and in the elaboration of signs and intentional actions to be produced with the body and transformed into choral images.
- Delivery of the script and division of the sentences. Word, intention and narrative work
- Director's construction of the different scenes, which also makes use of their ideas and improvisations. Connection of the sentences to the movement.
- Finishing of the show. Work on the connection between body, mind, emotion
- Show presentation.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

In this class I worked less on the artistic research because I used a lot of energy to try to motivate the class and keep their attention solid.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

Yes.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

I've been taking this class since the sixth grade, which is when the participants were 11 years old. As students grow up the dynamics within the class often change. Therefore the approach or the work plan, even if it does not change in substance, must necessarily follow some parallel tracks.

In section F for example, I found several changes. In 6th and 7th grade students were very expressive. They put themselves on the line and there was enthusiasm, discipline, participation. In the 8th grade I felt they were less motivated. They were cautious, less participative and with some division within the group. It was

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a class in which even those who were involved in the creative and expressive process were not able to drag the others positively. It was as if everyone was a universe in their own right.

The first "change" of perspective then was to try to capture them again, interest them and build a suitable class climate where everyone could support others and feel supported.

Class I F (6th grade)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP?

The workshop was held from October to December 2019.

5 meetings of two hours each.

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

To ensure that the whole class, albeit at different times, can achieve the following goals:

- To find a good relationship with space and a motor balance in connection with space and time.
- To develop good listening skills, of oneself and others
- To perceive one's own body as an expressive and narrating instrument, individual and choral. To go from the point of view of the creation, beyond stereotypes.
- To have confidence in others as a class group, a group with which to get involved and share a path of self-knowledge
- To overcome own inhibitions and feel comfortable being on stage with the class group.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

The focus is that everyone perceives a greater connection with their body and their emotions in order to find a better expressive freedom and a greater fluidity in the relationships within the class. This focus can be achieved by creating a playful atmosphere but also by working on discipline and listening.

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

11-12 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

23.

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and director. It's important to underline that in this work contexts the role of artist is mixed to that of educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

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- Exercises on listening and attention of themselves and others.
- Exercises of relationship with space and with others.
- Games on contact and trust.
- Theatrical improvisations produced only with movement, intention and gaze. The word is left in the background to develop the rest.
- I work on "metamorphosis" to try to enhance an expressive use of the body both on an individual and choral level.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

With this age group, despite the differences between the various groups I met over the years, I feel I have consolidated a method. Despite the variety of proposals and reactions of the classes, I realize that I am almost always able to achieve the set objectives.

This happened also with this class. I think it depends on the approach and the method. At the same time it depends also by the fact that at 11 years youth are perhaps more willing to accept proposals with a particular focus. In most cases they manage to live the theatrical experience in a playful and conscious way at the same time.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

No.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

/

Classes II A – II B (7th grade A - 7th grade B)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP?

The workshops were held from January to February 2020.

5 meetings of two hours each.

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

To transmit some more specific theatrical techniques related to the presence on stage.

To share and let understand the importance of the first scene but also that of the backstage trying to give an expressive support to the whole group.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

To make sure that the class group is able to listen to each other and produce intentional, quality signs, both individually and in relation to the group.

To introduce a poetic, evocative and needed use of the word.

To develop a minimum individual and choral dramaturgical ability, promoting work in pairs and small groups.

WHERE WAS THE WORKSHOP LOCATION?

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The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

12 -13 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

23 / 24

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and director. It's important to underline that in this work contexts the role of artist is mixed to that of educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

- Exercises on the gaze: the gaze as a bridge, as a link between the person on stage and the audience, as a vehicle to tell, to transmit emotions.
- Exercises on the use of the scenic object, as an integral part of one's body. Improvisation with objects used in a symbolic way.
- Exercises on the voice. Use of the poetic word and its connection with movement: union of gesture and word.
- To tell a story linked to myth. Division into groups and construction of possible scenes in order to tell the story.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

The 7th grade of "G. Simoni" school is the second year in which students live the experience of the theatre workshop. It is a complex, passing year, where there is not, as in the first year, the enthusiasm for the novelty of the proposal. And, there is not the motivation related to the construction of the final show of the 8th grade. The biggest difficulty of this course is to keep the motivation high and make sure that everyone, even those who sometimes pull back, can be involved in some way by the work and can be incorporated by the class group.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

Because of the Covid emergency, with both classes, I couldn't make the last meeting. In class A in particular, in the 4 meetings held, I implemented some changes compared to the initial prospectus.

With section B there were no hiccups or changes. Everything went quite smoothly and, in line with the needs of the class, I was able to achieve the goals I had set myself.

With section A the pathway has suffered some setbacks due to more difficult relational dynamics. In section A there had been some new entries, coming from other schools or from previous years, at the beginning of the year.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

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With section A this meant that some exercises had to be resumed in order to integrate the new students. Moreover I had to slow down the rhythm of the pathway in view of a common base from which to start the following year.

Margherita Molinazzi

Class IA (6th grade A)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP?

January, 7th – February 4th

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

Constant attention to the concept of Theatre as a set of space and time and where *judgment and prejudice* are absent.

To allow students to be more familiar with the space where they do the theatre workshop.

To help them to better know the *expressive potential* of their body. A body, a gesture, a narrating look.

To provide the tools in order to allow students to be able to give birth to one's own *theatrical alphabet* overcoming superficial and stereotyped gestures.

To create confidence in oneself, in others and in one's own expressive and creative abilities for living a collective dimension where everyone can think about themselves, concentrate on their individual actions and participate to the choral creation of the theatre actions.

To create *a balance* between inside and outside, between body and mind, between the individual and the group.

To create a contact with oneself and with others, to feel able to produce a theatrical image.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

To open the students' eyes to a theatrical language in a time and in a space that can dismantle the substructures that are created within the classroom.

To create a single theatrical group, without judgment and prejudice.

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

11 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

23

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and educator.

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WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

Theatrical exercises on space. Different walks.

Exercises of contact in the theatre space.

Warm-up exercises, concentration and confidence.

Vertical. Vertical in the theatre is a neutral position, a pause. It's useful to control one's body and avoid unwanted movements.

From the vertical (our white sheet) it's possible to see how a gesture associated with the gaze can break the neutrality. A simple action as drawing a line it's possible to start to tell a story.

Exercises on metamorphosis: transformation of the body through individual, pair and collective improvisations (Ex: I am a crooked tree, I am fear, I am the fire that burns the city, I am the city destroyed by fire...).

Pair and collective improvisations on the elements.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

Compared to other 6th grade classes I have had, this class, from the beginning of the theatre pathway, has been complex, noisy and not very cohesive. Students had a lot of difficulty working in groups and especially "everyone with everyone". That's why I came back several times to reiterate certain rules in order to allow a creative and expressive freedom to everyone. I repeated exercises several times in order to reach a good level of attention. All these actions developed in the participants the chance of going deeper into the exercises without fears, prejudices and judgments. Through these steps I saw a clear improvement in them. Therefore I found more appropriate to propose less variety of exercises, compared to the other 6th grade section, in order to keep the quality of the exercises high and to achieve the defined objectives.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

Yes. My idea was to develop and expand a few more exercises, but I preferred to return to the same exercises in order to achieve the defined objectives.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

Explained in the penultimate point.

Class IG (6th grade G)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP? Dates for the project - begin ex. 20. Jan and finished at the 1. March. Two hours or longer/shorter – give a time frame?

January, 7th – February 4th

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

Constant attention to the concept of Theatre as a set of space and time and where *judgment and prejudice* are absent.

To allow students to be more familiar with the space where they do the theatre workshop.

To help them to better know the *expressive potential* of their body. A body, a gesture, a narrating look.

To provide the tools in order to allow students to be able to give birth to one's own *theatrical alphabet*

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overcoming superficial and stereotyped gestures.

To create confidence in oneself, in others and in one's own expressive and creative abilities for living a collective dimension where everyone can think about themselves, concentrate on their individual actions and participate to the choral creation of the theatre actions.

To create *a balance* between inside and outside, between body and mind, between the individual and the group.

To create a contact with oneself and with others, to feel able to produce a theatrical image.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

To open the students' eyes to a theatrical language in a time and in a space that can dismantle the substructures that are created within the classroom.

To create a single theatrical group, without judgment and prejudice.

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

11 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

24

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

Exercises of contact in the theatre space. Different walks.

Contact exercises in the theatre space.

Warm-up exercises, concentration and confidence.

Vertical. Vertical in the theatre is a neutral position, a pause. It's useful to control one's body and avoid unwanted movements.

From the vertical (our white sheet) it's possible to see how a gesture associated with the gaze can break the neutrality. A simple action as drawing a line it's possible to start to tell a story.

Exercises on metamorphosis: transformation of the body through individual, pair and collective improvisations (Ex: I am a crooked tree, I am fear, I am the fire that burns the city, I am the city destroyed by fire...).

A look and a narrating gesture. Create 5 and then 10 clean and abstract actions that tell (without words).

Exercises on metamorphosis: transformation of the body through individual, pair and collective improvisations (Ex: I am a crooked tree, I am fear, I am the fire that burns the city, I am the city destroyed by fire...).

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Exercises of the four ends: once a theme is decided (but the theme can always change) participants start a choral exercise that is influenced by improvisation presented by the the participants and that are in relation to the theatrical space.

Improvisation in groups through the imagination of various settings and the suggestion of one theme: fear, discovery, labyrinth.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

From the beginning, the class was very attentive and inclined to the theatrical path.

Compared to other classes I've had, the students of this class started from a good internal cohesion based on trust and on the wish of working together.

Moreover, they immediately entered in the theatrical path diving into different languages with the desire of exploring possible expressive potentials, both individually and collectively.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

As students were very interesyed in the theatre workshop, I developed different exercises that I had set myself, creating with them also small theatrical scenes.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

Explained in the penultimate point.

Class 3A (8th grade A)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP? Dates for the project - begin ex. 20. Jan and 1finished at the 1. March. Two hours or longer/shorter – give a time frame?

September, 24th – December 12th

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

To explore different expressive possibilities both individual and collective; to refine more and more empathic abilities that contribute to consolidate the group.

To look for a theme that represents a "common feeling" of the class, essential for the involvement of the participants and for the creation of a theatre group that has the desire to tell a shared work.

To treasure the work done in previous years in order to refine more and more in the students a "presence" and an intention within the theatrical action.

To work on the scenic object to create harmony with the movement of the gesture within the theatrical action.

To work on the volume of the voice and the intention of the line and on how it can be said in reference to the context.

To develop more and more expressive skills and confidence on movement, both individually and collectively. In this way each element (gesture, look, object...) can be, as much as possible, in harmony with the other and it can promote an action that is both significant from the the theatrical point of view and the aesthetic one.

To create a theatrical group within which each participant can reach his/her own expressive language and according to his/her own possibilities.

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To understand how the individual creates the group and the group supports the individual.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

To create an autonomous theatre group that is able to help each other and narrate collectively a shared path and work.

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

13 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

22

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

Resumption of some theatrical exercises to warm up and regain possession of a theatrical language acquired during the two previous years of the workshop.

Research of the theme/story to tell. This is an important moment where the students work together and find a "common feeling" that the leader has to identify for proposing the specific theatre pathway.

Individual, couples and collective theatrical improvisations on the chosen theme.

Individual writing through open questions that can range over different imagery.

Improvisations with props.

Delivery of the first part of the script, division of the lines with the group and work on the mise en scène, through a choral directing work.

Delivery of the final script and division of the lines together with the group.

Work on the voice and on the intention of the assigned lines.

Union of the theatrical scenes through a work of choral direction; body, movements, look and voice.

In parallel, research and choice of music for the scenes.

Final mise en scène of the whole performance.

General rehearsal with a small audience of 6th and 7th grade.

Presentation of the final performance with all the classes of the 8th grade.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

Within the group there was a boy in a wheelchair with motor disabilities but without cognitive disabilities. In the three years of the theatrical path he managed to fit into the activities, finding, together with the extraordinary collaboration of his companions, a way of taking part in the theatre workshop. To everyone's regret, unfortunately due to health problems, he was not able to finish the final course.

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DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

Yes. Due to health problems, one of them with motor disabilities, I had to replace two boys and this caused some changes in work.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

I did these changes because these two students had health problems some weeks before the presentation of the performance. For this reason we decided, together with the teacher, to ask two other pupils, who initially did not want to participate in the theatre activity, if they wanted to replace their classmates. At that request, they joined the group enthusiastically and managed to achieve excellent results.

The two students were able to perform because they observed the theatrical pathway from outside in an active way and the study of the script was not a problem.

Classe 3B (8th grade B)

WHAT WAS THE DATE AND TIME OF THE WORKSHOP? Dates for the project - begin ex. 20. Jan and finished at the 1. March. Two hours or longer/shorter – give a time frame?

September, 24th – December 12th

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

To explore different expressive possibilities both individual and collective; to refine more and more empathic abilities that contribute to consolidate the group.

To look for a theme that represents a "common feeling" of the class, essential for the involvement of the participants and for the creation of a theatre group that has the desire to tell a shared work.

To treasure the work done in previous years in order to refine more and more in the students a "presence" and an intention within the theatrical action.

To work on the scenic object to create harmony with the movement of the gesture within the theatrical action.

To work on the volume of the voice and the intention of the line and on how it can be said in reference to the context.

To develop more and more expressive skills and confidence on movement, both individually and collectively. In this way each element (gesture, look, object...) can be, as much as possible, in harmony with the other and it can promote an action that is both significant from the theatrical point of view and the aesthetic one.

To create a theatrical group within which each participant can reach his/her own expressive language and according to his/her own possibilities.

To understand how the individual creates the group and the group supports the individual.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

To create an autonomous theatre group that is able to help each other and narrate collectively a shared path and work.

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WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

13 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

23

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader and educator.

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

Resumption of some theatrical exercises to warm up and regain possession of a theatrical language acquired during the two previous years of the workshop.

Research of the theme/story to tell. This is an important moment where the students work together and find a "common feeling" that the leader has to identify for proposing the specific theatre pathway.

Individual, couples and collective theatrical improvisations on the chosen theme.

Individual writing through open questions that can range over different imagery.

Improvisations with props.

Delivery of the first part of the script, division of the lines with the group and work on the mise en scène, through a choral directing work.

Delivery of the final script and division of the lines together with the group.

Work on the voice and on the intention of the assigned lines.

Union of the theatrical scenes through a work of choral direction; body, movements, look and voice.

In parallel, research and choice of music for the scenes.

Final mise en scène of the whole performance.

General rehearsal with a small audience of 6th and 7th grade.

Presentation of the final performance with all the classes of the 8th grade.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

From the very beginning, the students of this class have shown a desire and an urgency to talk about a specific topic on change closely related to their age. Rarely I have found a class so united in the desire to tell a topic that everyone was interested in.

They also wrote a lot of material that I used within the script.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

Specifically, with this class I made the choice to use the chair as leading object of the performance and I had to experiment and redo a scene several times.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

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The chair is not an easy object and in one scene I was not able to realize a too complex idea. So I had to re-evaluate the scene, undo and redo it in order to find a more aesthetic and consonant harmony with simpler and more effective instructions for the group.

Enrico Montalbani

CLASS 3E (8th grade E)

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

The project is wide and it is structured to follow the class and the students from when they start the school to when they finish their secondary school experience (from 11 to 13 years old).

The workshop is structured in 5 meetings during the 6th grade, 5 meetings during the 7th grade and 10 meetings in 8th grade: the last class of the secondary school experience. Only in this last phase a short enough performance, in order to be supported by all participants, is presented. Its duration is about 10/15 minutes.

Each meeting has a duration of 2 hours and usually it takes place during the hours of the teacher who has more lessons with the students (Italian subject).

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

The focuses of "why do theater in secondary schools" are many and it is not easy to summarize them.

I believe that every leader can discover day by day the importance of the theatrical language for children and youth.

The focus can change from class to class because the participants of each workshop have their own identity.

I am convinced that the experience of the theatre workshop we propose - aimed at the group and the individual, focused on the interaction of individuals outside of the social conventions and dynamics that naturally tend to arise in a micro society - is strongly formative.

This class was very passionate and noisy class. Soon it took a liking to me and it was clear that I had to reach two important focuses: to make people understand that discipline is fundamental in any project and to work on aggregation, freedom and mutual respect.

In 3E I've always had someone who told me he wasn't interested in theatre. There were dynamics among the students that almost led them to be united, to make confusion, to laugh all the time or to participate in an inconstant and annoying way. It seemed they took part in something that they considered a game for children proposed by adults.

At first the girls were reluctant and doubtful, then they got actively involved.

Slowly the students legitimized each other to participate enthusiastically. Even those who did not want to take part in the workshop found themselves getting involved. All of them broke away from the stereotypes and relationship patterns that were clear to them and that relegated each individual to that role. The nice, the nerdy, the beautiful, the strange stopped feeling safe in their patterns of behaviour, went out and found a space in which to be something else, to be simply boys in search of the way to tell a story in a neutral way, considering themselves as others.

Another important thing they borrowed was the concept of trying to feel without pretending. They tried to find parts of them while they were telling a story, their own story. This was an opportunity, not just a nuisance or something they HAD to do.

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WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

13 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

25

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader with Chiara Tomesani

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

The plan is quite linear. In 10/11 meetings the mise en scène and the writing of a text are developed.

The first meeting is based on a discussion amongst the participants. The questions are structured in order to choose a possible theme and some reference texts and books (mostly novels or other texts of other performances already presented). Texts and books can give suggestions during the creation of images or scenes.

The 3E class faced their generative power right away. The imagination of some students relegates them and marginalizes them from the rest of the micro society that has been created. In this class boys and girls were not so in conflict. The exchange between them was good, but it also left space for individual sensitivities.

Some male personalities were challenging and they challenged adults. Sometimes in an open way and sometimes in a sneaky way.

One girl, followed by the other ones, proposed the interesting theme about identity. "Who I am with others, who I am alone, who I am when something happens outside or inside me."

I was lucky enough to read "DENTRO ME", a children's illustrated book by Alex Cousseau and Kitty Crowther, and from there I extrapolated the text.

And right from the start I had a suggestion about the use of pillows and pyjamas: this idea was captivating but challenging, a bit special and therefore tempting. A new challenge and a sort of important request/concession (it's very easy that trying a scene with pillows the action ends either with a general chaos to sedate or with a wound - slight - from a zipper in the face...).

Then, as usual, we proceeded with the proposal of improvisations in a continuous game of suggestions and corrections of what happened.

The second and the third meetings were freer and more chaotic. The aim was to find clear scenes that suggested to the students a sort of vision and the questions that the possible story, that the group and the leader were looking for, may pose.

I tried to orient myself and the students on questions and not on moral or moralizing processes. We looked for various points of view and we tried to lead to an ethically reflective and open-minded ending. This structure allowed the development of the "game of parts" and it allowed the students to face even wrong,

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or morally judged "bad", thoughts.

Fourth and fifth meeting: possible free writing to understand the language of the participants and their level of expression\use of words.

Then, delivery of the text. Usually the delivery/presentation of the text takes a whole meeting of 2 hours. Usually the script is about one hundred lines. The length can be different. Leaders can directly give the lines to the students or these can choose the lines they would like to say. In both cases workshop leaders make an action of little mediation. During the meeting the leader or the students read the script many times and they try to say the sentence hearing it, linking it to a feeling, to a voice that has a nuance. Students are invited to imagine what might happen on stage while the sentence is said (whether it has already been rehearsed or just imagined).

The performance usually consists of 6 scenes.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

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DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

It is possible to vary the combination of things to do but basically, these are the needed steps. They are essential if we think that the theatre pathway has 10/11 meetings.

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

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CLASS 3G (8th grade G)

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

The project is wide and structured to follow the class and the students from when they start the school to when they finish their secondary school experience (from 11 to 13 years old).

The workshop is structured in 5 meetings during the 6th grade, 5 meetings during the 7th grade and 10 meetings in 8th grade: the last class of the secondary school experience. Only in this last phase a short enough performance, in order to be supported by all participants, is presented. Its duration is about 10/15 minutes.

Each meeting has a duration of 2 hours and usually it takes place during the hours of the teacher who has more lessons with the students (Italian subject).

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

The focuses of "why do theater in secondary schools" are many and it is not easy to summarize them. I believe that every leader can discover day by day the importance of the theatrical language for children and youth.

The focus can change from class to class because the participants of each workshop have their own identity. For this class, a very heterogeneous class with one case of severe disability and two cases with cognitive problems, the theatre work was focused on cohesion, acceptance of one's limits and trust.

We immediately understood that the disabled comrade would not be able to have any autonomy, so he participated in the few exercises that were within his reach and then, he followed the rest of the meetings

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as a privileged spectator. We debated a lot about how and whether to include him in the final performance. In the end we decided to have him at the opening and closing of the performance: we told the story to him ... "a true story or maybe not, that we had read somewhere..."

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

13 years

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

25

WHAT WAS YOUR ROLE IN THE WORKSHOP? Ex leader; pedagogue; teacher or artist

Workshop leader with Chiara Tomesani

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

The plan is quite linear. In 10/11 meetings the mise en scène and the writing of a text are developed. The first meeting is based on a discussion amongst the participants. The questions are structured in order to choose a possible theme and some reference texts and books (mostly novels or other texts of other performances already presented). Texts and books can give suggestions during the creation of images or scenes.

The 3G class approached various topics and in particular for one topic the debate was heated: "What's happen if the school closes tomorrow?" The discussion grew to the point of inviting teachers to debate. The group talked about revolution and about the possibilities for the future. They all seemed very determined and fascinated by it.

Then, we made proposals for developing some improvisation in a continuous game of suggestions and corrections of what happened.

The second and the third meeting were freer and more chaotic. The aim was to find clear scenes that suggested to the students a sort of vision and the questions that the possible story, that the group and the leader were looking for, may pose. It was immediately clear how it was difficult for the students to imagine a positive future without school for a long time.

We introduced the use of newspapers as a multifaceted material.

We tried to orient ourselves on questions and fears and not on moral or moralizing processes. We tried to address various points of view and we also tried to lead to an ethically, reflective and open final.

This structure allowed the development of the "game of parts" and it allowed the students to face even wrong, or morally judged "bad", thoughts.

Fourth meeting: possible free writing to understand the language of the participants and their level of expression\use of words. We suggested some titles that identified the six scenes in the set list and we asked the students to write in a stream of consciousness, without worrying about grammar or syntax, following only images or thoughts that those themes could suggest(by analogy or contrast for example).

Fifth meeting: delivery of the text. Usually the delivery/presentation of the text takes a whole meeting of 2

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hours. Usually the script is about one hundred lines. The length can be different. Leaders can directly give the lines to the students or these can choose the lines they would like to say. In both cases workshop leaders make an action of little mediation.

During the meeting the leader or the students read the script many times and they tried to say the sentence hearing it, linking it to a feeling, to a voice that had a nuance. Students were invited to imagine what might happen on stage while the sentence is said (whether it has already been rehearsed or just imagined).

Then we proceeded by trial and error proposing improvisations that have a delivery. The aim was to allow the group to get into the situation. The importance of being focused and attentive is emphasized. We remarked the importance of the pathway developed in the previous years and we invited students to feel the sense of wonder and "emptiness" that the concept of "making a show" can mean in their heads. They were curious and impatient to get to that moment, even though they were terribly afraid!

This class faced the challenge with enthusiasm. It has joined and supported itself by becoming responsible and growing in maturity and skill.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

We don't have answers or opinions.

DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

The combination of the elements can change but it's important to keep in mind the final goal because there are only 10/11 meetings. Every time it's a challenge. Leader work without certainties and tranquility, this is very clear. It's very curious: the performance is very important to catalyze the students and make them understand what the theatre plays on, but in the end it's the thing of less value, if compared to the path they experienced. A sort of oxymoron, a very important useless performance!

IF SO, WHY DID YOU MAKE THESE CHANGES? DESCRIBE THE CHANGES YOU MADE AND WHY?

Change is vital to the success of the workshop. It's always important to try to keep the students interested. The change is not in the structure but in the proposal of the exercises and the improvisations. Through them leader can understand where it's possible to deep the proposal and what are the suggestion and the proposals that it's better to avoid.

CLASS 1D and 1 C (6th grade D and C)

WHAT WAS THE PRIMARY AIM OF THE WORKSHOP?

For the first classes the project foresees 5 meetings of two hours, one per week and this year the weeks were consecutive. After a first enthusiasm I must say that this structure without any week of suspension does not allow to create a sense of expectation and perhaps it creates an unnecessary routine that maybe is harmful to the theatrical meeting.

In this first phase it is fun to stay out of the box and to look for a particular meeting and a particular listening that are out of the ordinary and out of the school dimension.

DESCRIBE IN FEW WORDS WHERE YOUR FOCUS IS. Could be ex. Better communication between the pupils or new creative ways to think upon a specific subject as climate change etc.

Focuses are simple but not easy.

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Discipline is one of them all.

For both classes the last meeting was revealing. During the first 4 meetings curiosity and novelty attracted their attention and relaunched their participation. In the last meeting students experienced something completely new. The sense of end and therefore, of the finished experience, let them feel that they had already understood everything. Students perhaps reflected on the need to consider previous meetings not as an experience in itself, but as an experience that could become knowledge baggage for the second and the third years.

I felt that both groups had a great difficulty in taking themselves seriously and getting away from the daily routine and the childish playful relationship that moves them.

In both classes there were students with a strong imagination that were unable or unwilling to take the reins of this creativity and detach themselves from a less disciplined core. We could work on this skills and limits in the 7th grade by evaluating the character changes and the enthusiasm of the individual participants.

Then, during the pathway, there were more technical skills that had been explored with different exercises. The knowledge and the management of space and balance. The management of one's own body and the consequent discovery of how complex and multiple is the use of the whole body in the theatrical work.

An important factor was to get to be serious in situations.

I really think that your body can find gestures and movement in continuous metamorphosis. These created images evoke anything and serve to create narrative bodies, not dumb waiting for God's word. So we can be trees but also air and what kind of air, icy or gusts of storm, we can even embody hatred or the yellow colour.

We must give young people of this age the possibility to suspend the logical part that finds solutions in the known and stereotyped world. We need to support them to rediscover their listening and their idea of things and situations that then will be reworked in their personal bodily experience.

WHERE WAS THE WORKSHOP LOCATION?

The workshop takes place inside the school canteen that has a specific space used as a theatre hall. There are black blinds, lights, sound system. It is an important space that allows all the people involved in the theatre workshop to live an immersive and a ritual theatrical experience.

WHAT WAS THE AGE RANGE OF PARTICIPANTS?

11 years.

HOW MANY PARTICIPANTS ATTENDED THE WORKSHOP?

25/26

WHAT WAS YOUR ROLE IN THE WORKSHOP?

Workshop leader

WHAT WAS THE WORKSHOP PLAN (IN BRIEF OUTLINE)?

Exploration of space and control of equitable distribution in the same space. Control of one's own body. Awareness of the body and experimentation of new movements, not in connection with the thought, but by soliciting the memory of the body "what I used, where I was in space and where I haven't gone yet".

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Trust Games.

Games on the search of one's own expressive engine, games of construction of the self and companions in static plastic figures. In these proposals students are invited to search an aesthetic sense and enrich it.

Games on the search for movement and listening of own bodies.

Introduction of the word and subtext as a generative engine of increasingly sharp and personal images.

Last step: work in small groups. To give them skills for a small improvisation on the transformation of an element through gestures, use of space and body.

HOW DID THE WORKSHOP FIT INTO ANY LONGER SERIES OF WORKSHOPS?

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DID YOU MAKE ANY CHANGES TO THE PLAN DURING THE WORKSHOP?

We can change the steps sequence, but basically everything about the body and its narrative transformation should be investigated.

In these classes the disciplinary factor gave some problems. Nothing that could not be recovered in the first phase of the second year of the workshop.

Surely the wide duration and longevity of this activity offers more possibilities and tools such as experience shared with other leaders, comparison, advice, reports, help to recover or integrate any missing or not fully developed steps.