

"Inclutivities"

A Collection of Games, Exercises and Activities

**For Use in Art Therapy and Training Programmes
for Groups of Marginalised and Excluded Persons**

A Product of the

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Lifelong
Learning
Programme

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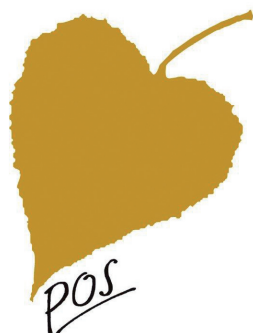
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Foreword

The Learning Partnership *Against Exclusion* aims to include and activate socially and culturally excluded groups of persons by means of art therapy, theatre exercises and speech training, as well as through live performances and artistic techniques, such as encaustic painting.

The following collection represents a compilation of various games and activities that can be used by trainers and facilitators with different groups of marginalised persons in order to enliven training sessions and provide a relaxing atmosphere.

Since the activities are of varying levels of difficulty, they can be used with a wide range of groups with differing needs and abilities. The relevant trainer or facilitator should decide which ones are suitable for the group in question, depending on the purpose for which they are being used.

We hope you will find this collection useful and wish you interesting and lively training sessions!

The Authors

Art Therapy

Art, in general, is a form of psychotherapy, individual or collective. Art is used by psychologists to achieve emotional balance and to enhance communication and behaviour. Art develops the ability to express oneself and to communicate in relationships.

Encaustic Art

Provided by Mihaela Vonica (*PJFAIMMC*, Cluj-Napoca, Romania)

Aim

To increase one's self-esteem; to relax; to use for enjoyment; to provide a source of income.

Description

Encaustic art uses hot beeswax mixed with resin and colour pigments, special irons, paper and coloured wax. To obtain the fluidity of the wax paste, it is first heated and then applied to a surface, which can be of wood, textile or paper. Whereas, in former times, the paste was heated with coal, today we use tools specially designed for its application, e.g. irons equipped with a special thermostat, electrically heated plates, hot lamps and hairdryers. Each artist can try out the tool that produces the best results and use it to develop a wax composition, or can purchase it from specialised stores.

Once the technique of using the tools has been mastered, it just takes creativity to apply it. The results obtained are delightful, showing the glow and freshness of the coloured wax. To practise

encaustic techniques, the “artist” does not need to know how to draw! Each work is unique and will never be repeated.

Encaustic technique is accessible for disadvantaged groups. Right from the start, the learners can achieve spectacular works that will increase their self esteem. Encaustic technique can be used just for relaxation and enjoyment, but can also provide a source of income.

For people with disabilities, encaustic technique is rewarding and provides short-term personal fulfilment which, in turn, strengthens self-respect, confidence and personal growth, while removing negative feelings and frustrations. It is a means of relieving stress and anxiety through the non-verbal communication of feelings and emotions. Since a variety of different tools can be used by people who may have difficulty in manoeuvring a brush or pencil, each person can choose the tool he/she finds most appropriate. For those who manage to handle the tools with dexterity and creativity, encaustic technique can provide a form of self-financing. It can be used to make greeting cards and paintings, or to print various fabrics, such as T-shirts.

We developed this technique with people suffering from physical and mental disabilities or from a serious illness such as cancer. The “artists” very quickly learned how to handle the iron and produced lovely cards and paintings. Each of them put his/her own personal stamp on the work they had accomplished.

Source (origin)

Encaustic art was invented in ancient times and was used by the Greeks, Romans and Egyptians. The word “encaustic” comes from the Greek and means “burning”. Due to its weather resistance, in the beginning the technique was used to seal ships and to protect sculptures. The reason for its popularity was the durability of the creations it produced. The extraordinary portraits accomplished in encaustic technique in Egypt, from 100 to 150 BC, are contained in the album “Ancient Faces” in the British Museum. Encaustic art became widely known after its promotion by Michael Bossom in 1986.







Icebreakers & Warming-up Exercises

These can be used either in the introduction phase of any training programme or session, or as a warm-up in theatre workshops, improv theatre etc.

Introductions

Provided by *Athena Social Care*, Athens, Greece

Aim

To introduce oneself in an ice-breaking activity.

Description

The participants form a circle. Each one says his/her name in a “strange” way. The rest of the group welcomes him/her individually with “Hello” and then repeats the name in exactly the same way the name bearer did.

Source (origin)

Γραμματή Ν. Μακέλη [Grammati N. Makeli], *Βιωματικές Ασκήσεις για δουλειά με την Ομάδα [Practical Exercises for Groupwork]*. Υπουργείο Εθνικής Παιδείας & Θρησκευμάτων, Περιφερειακή Διεύθυνση Εκπαίδευσης Θεσσαλίας, Κέντρο Περιβαλλοντικής Εκπαίδευσης Μακρινίτσας. 2009.

Fact or Fiction

Provided by Athena Social Care, Athens, Greece

Aim

To help a group and its trainers to get to know each other better.

Description

The trainer asks everyone to write on a piece of paper THREE things about themselves that may not be known to the others in the group. Two are true and one is not. Taking turns, each person reads out the three “facts” about him-/herself and the rest of the group has to guess which are true and which are false. There are always surprises in store...

Source (origin)

Grahame Knox, *40 Icebreakers for Small Groups*. E-book, available at www.insight.typepad.co.uk

Turning a Stranger into a Friend

Provided by LAG Theaterpädagogik, Reutlingen, Germany

Aim

To get to know someone.

Description

Stage 1: The participants move around the room, aware of everyone else, but no one makes any contact.

Stage 2: The participants greet each other by nodding or making a similar gesture. They think they may have seen the other person before, but they are not quite sure...

Stage 3: Everyone shakes hands and says their name.

Stage 4: Now everyone greets each other as if they were old friends.

Introduce Your Neighbour

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To get to know someone; to warm up.

Description

Everyone, in turn, introduces their neighbour on the left with an expansive gesture. Then the trainer gives each person a different emotion to use when introducing their neighbour for the second time.

The Raft

Provided by *laLut*, Monteriggioni, Italy and *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To warm up; to create a feeling of space, cooperation and group dynamics; to generate rhythm, gestures and body contact; to enhance listening ability.

Description

NB: *This activity can be accompanied by music!*

The participants move around the room, evenly distributed and using all the available space. Each person chooses his/her own direction and pace, but it is important that the group uses the whole room and all the available space. From time to time, the trainer says “stop!”, so that the group can see if there are any “holes” to fill. The goal is to achieve an evenly distributed group that is in constant motion and fills the whole “raft”, so that it stays afloat. If there are too many people on one side, it will become top-heavy and sink...

Different options:

- The pace of the participants' movements in the room can be varied, e.g. from 1 to 10, with 1 being the slowest rate and 10 the fastest.
- The space in which the participants move can be reduced.
- If accompanied by music, the participants try to move following its rhythm. When the music stops, everybody “freezes”.

Creating Figures in a Space

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To warm up; to foster cooperation.

Description

The participants walk around the room, each one choosing his/her own direction and using all the available space. The trainer gives different commands, to which the participants react, e.g.: “Form a circle / triangle / question mark / exclamation mark / dot”, etc., or tells them to create different situations or scenes, such as a “wedding / funeral / supermarket / school / zoo”, etc. During this exercise it is important that the participants do not speak or make signs to each other!

Creative Use of Space

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To warm up; to foster cooperation.

Description

The participants walk around the room, everyone moving at the same speed. When one person stops, the whole group stops; when one person moves, the whole group moves. When someone begins to occupy a space, they can propose a new direction, way of walking or speed of moving. Everyone continues walking until another person stops. Then the next participant proposes a change.

Past, Present, Future

Provided by Susan Perkins (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To develop creativity; to describe oneself.

Description

Buddhists believe that, in our previous life, we were someone – or something – different.

This activity provides an opportunity to become another person, animal or object...

The participants are divided up into pairs. Working in these small groups, each person writes down what he/she (a) was in their former life (b) is now (can be true or imaginary) (c) wants to/will become in the future (can be true or imaginary), making up a short story to go with each part. Within these twosomes, each person interviews the other to obtain this information and then writes down the answers.

Once each participant has received these details from his/her partner (approx. 10 minutes), each pair in turn then introduces his/her partner to the others in the room, e.g.: “I’d like to introduce Henry. In his former life he was a monkey and lived in Africa. But one day ... Now he is a rock star ... In the future, he wants to become King of Europe ...”.

Source (origin)

This activity was invented by Susan Perkins.

Similarities and Differences

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To warm up; to use as an ice-breaker; to get to know each other; to enhance awareness of similarities and differences.

Description

The participants move around the room. The trainer asks questions, to which everyone reacts, not with a “yes” or “no”, but by standing in the place/position indicated by the trainer. The questions he/she asks depend on the relevant topic, current idea or specific needs of the group.

Sample questions and commands:

“Have you ever wanted to be an actor?”

“Those who always wanted to, line up on the right, and those who never dreamed of it, stand on the left.”

“As a small child, did you often perform in front of others, reciting poems, singing songs, etc.?”

“The “yes’s”, stand on the right, and the “no’s” on the left.”

“Would you like to go to the theatre more often?”

“The “yes’s” go to the right and the “no’s” to the left.”

“Do you think that theatre is interesting? Or do you find it boring?”

“Interesting” – on the right; “boring” – on the left.”

Obituaries (1)

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To warm up; to use as an ice-breaker; to get to know each other; to enhance writing competence and the use of formal language.

Description

The participants are divided into pairs. Each person in the pair interviews the other and then writes their obituary, inventing the cause of death. They then read it out to the group as a whole.

NB: *This activity might receive a mixed reception from groups of advanced age or persons with health problems. Alternatively, the participants can write and present each other's "lonely hearts ad", job application, etc.*

Source (origin)

This activity was invented by Lothar Tschapka.

Obituaries (2), see under “Writing Activities”.

Writing Activities

Writing skills are often neglected in the education of marginalised people, due to insufficient schooling or poor social conditions. This can cause problems and inhibitions linked with written expression and, hence, lead to further discrimination as an adult and in the labour market.

The following activities provide fun, as well as the possibility of improving the use of written language.

Chain of Associations

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To enhance creativity and the use of language.

Description

NB: *For this activity, 4 sheets of A4 paper per person are needed!*

A participant chooses a topic that interests him/her, e.g. “Panama” and three associated key words, e.g. “dream”, “journey”, “every day”.

Then all the participants sit in a circle on the floor; each of them equipped with 4 sheets of A4 paper. On the first sheet, each participant writes the word “dream”, and begins to form a chain of associations. He/she writes down the first association with the word, then adds another word to the one previously imagined, moving right to the edge of the paper. Once they reach the edge of the sheet, they start again with the word “dream” and form a new chain of associations. The more chains, the better!

After 2-3 minutes, each participant passes their sheet of paper to their neighbour on the right. This person selects **3 words** that catch his/her attention and then gives the sheet back to the original author. Using the second sheet of paper, each participant then writes the word “journey” and forms associations, as described above. After 2-3 minutes, this sheet of paper is handed to their neighbour on the left, who selects **3 words**, as before, and then returns the paper to the original writer. On the third sheet, each participant writes the words “every day” and after forming their chain of associations hands the paper to their neighbour on the right and this person again selects **3 words** from the chain.

At the end of this activity, each participant has **9 words** which should be used to write a text. To do this, the participants have only a limited amount of time (approx. 10-15 minutes). It is important that **all nine words** are used in the written text! Once the texts are finished, they are read out to the whole group.

Writing One's Own Wikipedia Entry

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enhance writing ability and boost self-confidence.

Description

Following the structure of other Wikipedia entries, the participants write articles about themselves or other topics not yet covered by this site. The results are then presented to the group and can be amended according to the other participants' and the trainer's suggestions. Whether an article is finally uploaded on Wikipedia or not is, of course, its author's decision.

Alternatively, the participants can be encouraged and guided to create their profiles on social media such as LinkedIn or Facebook, or to amend existing entries.

Source (origin)

This activity was invented by Lothar Tschapka.

Renaming Roads

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enhance critical thought; to recognise lexical/semantic fields; to apply vocabulary.

Description

The participants are divided into small groups and are given printouts of maps showing different parts of a city or town they know well. Each group has the task of renaming the streets, squares, etc., in accordance with a set topic, to be provided by the trainer, or to be chosen by the individual team. One example could be “diseases”, so streets and squares could bear names like “Appendicitis Avenue”, “Headache Hill”, “Diarrhoea Drive”, etc. Another group could take “alcoholic drinks or cocktails”, e.g. “Bloody Mary Boulevard”, “Guinness Lane “, etc.

Alternatively, the new names could refer to real situations, e.g. “Bumpy Road”, “Posh Square”, “Poverty Lane”...

In cases where public places bear the names of controversial people – like a square in Vienna, Austria, that is named after an anti-Semitic mayor – the case can be discussed in the relevant group and serious suggestions for renaming it made. In the example given, the individual group could, for example, find a Jewish female to replace the anti-Semitic male name-giver.

Finally, the entire group together brainstorms suggestions for renaming the city or town. The most popular proposal wins. Its creator can symbolically be appointed as the new mayor, welcomed with mock celebration speeches, and given a large, shiny “town key”. An “inauguration party” can be held, where wine or coffee and cake are served.

Source (origin)

This activity was invented by Lothar Tschapka.

Obituaries (2)

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enhance writing competence and the use of formal language.

Description

Each participant chooses a (living) person from public life and writes his or her obituary, inventing the cause of death. The results are then presented to the group.

NB: *This activity should be handled with care, since it might receive a mixed reception from groups of advanced age or persons with health problems. Alternatively, the participants can write and present eulogies of famous people, etc.*

Source (origin)

This activity was invented by Lothar Tschapka.

Obituaries (1), see under “Icebreakers”.

Voice & Speech Training

These activities can be used as warm-ups or as a starting point for drama activities or for rhetorical exercises.

Sound Waves

Provided by *laLut*, Monteriggioni, Italy

Aim

To improve breathing and the use of the voice; to enhance listening ability.

Description

The participants form a circle, hand in hand, their eyes closed. Everybody begins to breathe in and out and, when they are ready, starts to gently produce a sound while breathing out. The circle moves forward towards the centre while raising the volume of the sound and moves backward while lowering the volume of the sound. The result should be a kind of harmonious choral singing that gradually dies out in the same way as it started.

"Ah!"

Provided by *laLut*, Monteriggioni, Italy

Aim

To improve coordination, concentration and listening ability.

Description

The participants form a circle, each one with his/her back to the centre of the circle. Then everyone turns to face the centre of the circle, emitting the sound “ah” at the same time.

Onomatopoeia

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To enhance the awareness of voice and sound.

Description

The participants react to stories that are read to or told them by other members of the group, or by the trainer, by accompanying them with noises and sounds.

Nonsense Poems

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To enhance the awareness of voice and sound.

Description

The participants create and present nonsense poems.

Imitating Animals

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To enhance body consciousness and the awareness of voice and sound.

Description

Each participant chooses an animal and imitates its movements and sounds.

Drama Exercises

Drama activities offer ideal opportunities for working with marginalised target groups, since they help to boost self-confidence, enhance the sense of verbal and non-verbal behaviour, overcome inhibitions and stimulate spontaneity and creativity.

Some warm-up activities are recommended before these exercises are initiated. The level of difficulty can gradually increase, depending on the needs and abilities of the relevant group(s).

Ball in a Circle

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To improve concentration.

Description

NB: *Two tennis balls are needed!*

The participants stand in a circle. Person A throws the ball to person B. Person B then throws it to person C, etc. Everyone has to remember who to throw to, in order to repeat the route of the ball for the second time. This can be made more difficult by adding a second ball (in a different colour) and selecting a different route...

Ball in a Circle - "Count to 21"

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To improve concentration.

Description

NB: *A tennis balls are needed!*

The participants stand close together in a tight circle. They pass the ball to each other in such a way that it cannot fall on the ground. The person who throws the ball cannot give it to the person he/she is standing next to on either side. The idea is that the group throws the ball up to 21 times, without dropping it on the floor...

A Ball in Motion

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To improve concentration.

Description

NB: *A tennis ball is needed!*

In this activity, the group is constantly in motion. An additional difficulty is that its members have to throw a ball. Person A, who throws the ball, needs to know exactly to whom he/she wants to pass it. Person A must look person B in the eye before throwing the ball. The idea is that the ball should not fall on the ground. This simple exercise teaches both you and your partner focus and concentration.

The Circle

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To improvise with your body within a given space; to enhance body awareness.

Description

NB: *This exercise can also be accompanied by music!*

The participants stand in a circle. Person A takes up a position in the centre. Then person B comes and joins person A, creating a sculpture. Person A then leaves the central position and returns to his/her place in the circle, leaving person B on their own in the centre. Person B is then joined by person C and together they form a sculpture. Person B then goes back to his/her place, leaving person C on their own. He/she is then joined by person D, etc...

The participants should form simple, abstract sculptures. Attention is also paid to the way they enter the centre of the circle and the way in which they leave it. The “everyday” way of moving should be avoided, so attention is focused on posture, movements, and body awareness.

Images

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To improvise with the body in a given space; to enhance body awareness.

Description

The trainer gives the participants a key word, e.g. “railway station”. Person A takes up a position in the centre of the room and the other participants then join him/her, one by one, to form an image. When everyone has joined the image, another feature can be added, such as a sound, word, phrase or gesture... This will enliven the image so that it becomes a moving scene.

Through the Keyhole

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To enhance spontaneity and improvisation skills.

Description

One person acts on stage.

The task is to eavesdrop or view a particular situation through the keyhole and report to the group what you see. For example, you can pre-view a conversation between the headmaster of your school and your classmate, who was caught drawing graffiti on the school walls. You describe what you see, how the director behaves, what your colleague does, who is in the office etc.

A One-minute Critique

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To enhance spontaneity and improvisation skills.

Description

Individual tasks: “You have one minute to criticise...”

Each participant has exactly one minute to criticise anything they want – from the obvious things to the most absurd.

“You have one minute to create an improvised ‘paeon’ in honour of the theatre.”

Each participant has exactly one minute to find reasons, even absurd ones, why one should fall in love with the theatre...

Body Landscapes

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To enhance awareness of body language.

Description

Individual tasks: to work with the body around a specific idea, e.g., around the word “theatre”, “king”, etc.

Examples: theatrical / royal gesture; theatre / royal greeting; theatre / royal sport; theatre / royal dance; theatre / royal headdress; theatre / royal applause, etc.

Each participant goes to the centre of the stage and makes a proposal, e.g. “a theatrical gesture”. He/she then acts this gesture and leaves. Then the next person comes to the centre and suggests something else, such as “a theatrical cry”, acts it and then leaves. Each participant in turn proposes something theatrical, acts it and then leaves. There is then one more round, during which each participant repeats his/her proposal.

Then each participant chooses a minimum of 3 proposals and attempts to connect them in his/her own choreography.

In this way, an abstract landscape is created that defines a concept of THEATRE. The collected material can form a group choreography, accompanied by music.

Chance Encounters

Provided by *laLut*, Monteriggioni, Italy

Aim

To use a space; to enhance rhythm, body contact and body expression; to improve listening ability.

Description

When walking past and crossing someone's path, first smile at them. After that, wave to them; then stop for three seconds, keeping your eyes focused on the other person. Next, walk together with that person, "attached" to them by different parts of the body, e.g. your palms, elbows, head or bottom.

La Promenade

Provided by *laLut*, Monteriggioni, Italy

Aim

To use a space; to enhance rhythm, body contact and body expression; to improve listening ability.

Description

Each participant first walks in the room by themselves. Then they link arms with someone else, afterwards with two other people, then with three other people, and so on.



Miming Words

Provided by *laLut*, Monteriggioni, Italy

Aim

To use a space; to enhance rhythm, body contact and body expression; to improve listening ability.

Description

NB: *A tambourine is needed!*

Each participant walks around the room, following the rhythm of the tambourine, and stops when the tambourine stops. When the tambourine stops, the person who is leading the exercise says a word, e.g. “rain”, “happiness”, “religion”, etc., and everybody assumes a posture and a facial expression to describe that word.

Miming Emotions and Situations

Provided by *Athena Social Care*, Athens, Greece

Aim

To enhance awareness of body language; to use the body as a means of expression.

Description

The participants are divided into two groups, which form two rows facing each other. The trainer writes an emotion, e.g. “anger”, on a sheet of paper and shows it to one of the two groups. The members of this group start performing the emotion by miming it, each person independently of the others. The other group has to guess what this word could be. Then the second group performs an emotion and the first group guesses the word, and so on. This activity can be done using only facial expressions in the first few rounds, and then adding the use of the whole body.

In a second phase of this activity, entire situations can be mimed, e.g. “a marital quarrel”, “Martians landing on Earth”, etc.

Resurrection

Provided by *laLut*, Monteriggioni, Italy

Aim

To use a space; to enhance rhythm, body contact and body expression; to improve listening ability.

Description

Each participant walks around the room acting like someone who is really tired and sleepy until, one by one, everyone lies down. One of the participants then stands up and touches another person who, starting to laugh, gets up again. This person then touches and wakes up another person, and so on.



Mirror Scene

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance rhythm; to improve observation and coordination ability.

Description

NB: *This activity is accompanied by music!*

The participants form two lines, each person directly facing another one. Following the rhythm of the music, one of the two opposite pairs makes a movement or gesture and the person immediately opposite imitates this movement or gesture, acting as if it was his/her mirror.

Revolving Doors

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance rhythm; to improve observation and coordination ability.

Description

Three or more people form a line. But only one of them at a time can face the audience, so when someone turns, the person facing the audience has to turn his/her back. Basically, the actors have to act like revolving doors.

A second stage of this exercise could be that, when facing the audience, the actor has to assume a particular posture or expression.

Puppets

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance body awareness; to improve coordination and concentration; to develop improvisation skills.

Description

One person sits on a chair in the centre of the room, while another person stands behind them. The seated person acts like a puppet, so that all his/her body parts can be moved from above and only by the person behind, who acts as if they were a puppeteer.

The same exercise can be done with both people standing, so that the puppeteer can also try to make the puppet move around the room with his/her legs.



Statues

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance body awareness; to improve coordination and concentration; to develop improvisation skills.

Description

One person stands motionless in the centre of the room, facing the audience, as if he/she were a statue. Any of the other participants can go to him/her and move some part of the statue's body; the statue then has to remain in this new position. After multiple modifications of the statue, made by different participants, the audience can give the statue a name or title.

A second stage of this exercise could be that each person becomes a statue him- or herself, assuming a posture that is somehow linked to the one created by the others. The result is a kind of "tableau vivant", or moving picture, to which the audience can give a name or title.



The Waves

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance rhythm; to improve observation and coordination ability.

Description

Three or four people form a line, facing the audience. They have to walk together as if they were attached, but still maintaining the line, until they reach a particular point of the room. They then walk backwards to their starting point.

A second stage of this exercise could be that some actions (both forwards and backwards) are done at a particular point, or step: e.g. stepping over or avoiding an imaginary obstacle at Step 2, clapping their hands at Step 4, etc.

The Chair

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance body awareness; to improve coordination and concentration; to develop improvisation skills.

Description

One person sits on a chair and has to answer the audience's questions, based on the following "rules":

- looking at the person who asked the question, waiting three seconds before answering, controlling "involuntary" movements of the body
- either being themselves or pretending to be someone else, e.g. by playing a particular character. However, the seated person must be focused enough not to contradict the story they are telling about themselves.

Gestures

Provided by *laLut*, Monteriggioni, Italy

Aim

To enhance body awareness; to improve coordination and concentration; to develop improvisation skills.

Description

Two people are seated side by side. The person who starts off the exercise faces the audience, while the other one looks only at his/her partner. The first person starts the exercise by making a simple gesture, then looks at his/her partner. This second person then turns to face the audience, waits for three seconds, makes the same gesture and then adds another one of his/her choice. He/she then looks again at his/her partner, who then turns towards the audience, waits three seconds, makes **both** gestures, adds another one, and so on.

Let's March Together

Provided by *laLut*, Monteriggioni, Italy

Aim

To improve coordination, concentration and listening ability.

Description

The participants form a circle of people that keep their arms around their neighbour's shoulder. They then start to count ten steps to the right, followed by nine to the left, then eight to the right, and so on, with everybody making the steps at the same time. At the beginning of the exercise, each step is counted out loud by all the participants, while at the end of the exercise the circle should move together in silence, focusing on getting from ten down to one.

Count to Ten

Provided by *laLut*, Monteriggioni, Italy

Aim

To improve coordination, concentration and listening ability.

Description

The participants form a circle without looking at each other. This can be done either by standing with their back to the middle of the circle, by walking or by sitting. (If sitting, people should keep their eyes closed.) They then try to count to ten and back again to zero. Any person can call out the next number. But if two people call out the number at the same time, the whole group has to start again with “0”.

Senses Trail

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To train the five senses.

Description

The participants form a “senses trail”, in which objects are felt, smelled and named. Types of fruit and food are tasted and named, blindfold. Afterwards, people are then recognised, blindfold, by the smell on their hand.

Listening Activities

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To train the five senses; to improve listening ability.

Description

With closed eyes, participants recognise people by the sound they make when they walk. Sounds from nature are listened to and built into body images.

Body Images Formed with Nouns

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To expand vocabulary and semantic fields; to enhance body awareness.

Description

One person builds a body image and says what he/she represents: e.g., “I am a tree”. The next person adds something relating to the first and says, e.g., “I am a root”. A third person does the same, saying, e.g., “I am an apple”. Then, using a different emotion each time, the three people repeat the definitions of their body images three times.

Body Images Formed with Adjectives

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To expand vocabulary and semantic fields; to enhance body awareness.

Description

In this exercise, body images are formed using adjectives, e.g. “sick”, “angry”, “weak”, “sad”, “funny”, etc.

By using the comparative or superlative form of the adjective, the body images increase their intensity and the linguistic forms of comparatives and superlatives are also trained.

Imitating a Person of One's Choice

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To activate and train one's sense of perception.

Description

The participants form a circle and each person performs a movement that they repeat continuously. Each participant selects another person and starts to imitate their movement, caricaturing it through exaggeration.

Dancing at a Distance

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To foster trust; to train perceptive ability; to kindle a joy of movement.

Description

NB: *This activity can be further enhanced with music!*

The participants form pairs and decide which of the two will lead. The “leader” then guides the other person with his/her hand, but without touching them. This is a game of nearness and distance, and height and depth within the room. After some time, the two people change places and assume the other person’s role.



Leading the Blind

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To build up confidence.

Description

NB: *This activity can also be accompanied by music!*

The participants form pairs. One person in each pair blindfolds him/herself. Both people then keep contact with each other with their forefingers. The “seeing person” leads the “blind person” through the room, always making sure that the blind person does not hurt him/herself and can follow safely. After some time, they change places and assume the other person’s role.

Building Machines

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To promote creativity and encourage the enjoyment of acting; to entice players onto a “small stage”; to reduce insecurity.

Description

First, a title is sought for a machine: e.g. “Against Exclusion”.

Person A begins by taking up a position on the stage, making a gesture associated with the title (e.g. embracing someone) and constantly repeating it, while at the same time saying a word or sentence such as “welcome” etc. This person is then joined by a second one, person B, who adds a new gesture and a word or sentence, again repeating it constantly, while person A continues with his/her action.. This process continues and the machine gets bigger, until the trainer intervenes by giving the machine e.g. different working speeds and/or emotions. The trainer finally ends the activity by, e.g., putting the machine to sleep or letting it explode.

Machos and Victims

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To prevent violence; to enhance awareness of body language and of non-verbal and verbal aspects of conflict and conflict resolution.

Description

First, the participants try out the typical postures and gestures of “macho” and “victim” behaviour. These gestures can be clearly felt on one’s own body, e.g. by pushing the shoulders forward and upward towards the ears (victim) or by pulling the shoulders back and downward (macho).

Then two groups are formed – one of machos and the other of victims. The members of each group are first asked to become familiar with their new role and then to communicate with one another non-verbally. Only in a third step do they react to each other verbally. There are frequent “attacks”, both with words and with gestures, by the macho group on the victims, during which the members of the latter try to protect themselves.

It is important, after the first phase of this activity, to switch roles so that the people in each group can experience the role both of the victim and of the perpetrator. A short pause for reflection will help the participants to assimilate the experiences gained. A golden rule in all these activities is that the participants should not touch each other and not communicate verbally, unless asked to do so by the trainer (third step).

The Neutral Mask

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To prevent violence; to enhance awareness of body language and of non-verbal and verbal aspects of conflict and conflict resolution.

Description

NB: *For this activity, 1-2 “neutral” white masks are needed!*

An amazing level of concentration can be achieved by using a “neutral mask”, e.g. one that is usually white and “expressionless” and which covers the whole face and facial gestures. This forces the wearer to express their feelings and emotions with their whole body. One person enters the stage, turns away from the audience, puts on a neutral mask and then turns back to face the audience again.

Then someone in the audience goes to the masked person and tries to transform him/her into a sculpture with a clear basic

emotion. However, – and this is extremely important – he/she should not touch or speak to the masked figure. The “sculptor” has only imaginary threads or leads at their disposal for the purpose of shaping the masked figure in the way he/she wants. Because they are not allowed to touch the masked figure, the immunity of the masked person is guaranteed and their identity safeguarded. During the shaping process only non-verbal communication takes place between the sculptor and the masked figure. The sculptor also quickly learns that the view of the masked person is limited and that they only react when the sculptor guides the gaze of the mask to the part of the body that he/she wants to transform. The audience follows this shaping process attentively. Once the “living sculpture” is finished, the sculptor has a couple of seconds in which to exactly memorise the body posture of his/her work of art. Then he/she claps, the masked figure turns away from the audience and removes their mask. The sculptor then turns away from the audience, puts on the mask, assumes the body posture of his/her work of art and turns back to face the audience again. This direct role change from sculptor to masked figure enables the sculptor to experience on his/her own body what he has done to the masked person.

Once the groups have achieved certain shaping skills using imaginary threads, the activity can be continued with two masked figures. The starting point is a conflict that has been

experienced, which is suggested by a participant or the trainer. In rotation, based on the theatrical step-by-step principle, the two figures are shaped by members of the audience who come up with an idea, with the result that a conflict resolution story or, in reverse order, an analysis of the cause of the conflict is generated.

Choral Theatre

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To prevent violence; to enhance awareness of body language and of non-verbal and verbal aspects of bullying and harassment.

Description

Choral theatre can be used to resolve more subtle forms of group conflict, such as bullying or harassment.

One member of the group is marginalised and, as a symbol, is given a flower. This person then stands in the middle of the room, while the others walk around him/her, making negative and hostile gestures.

Next, the group taunts the marginalised person with hurtful and insulting remarks, while maintaining the step-by-step principle: i.e. after different comments made and repeated by the group, they await the marginalised person's reaction. This person then ends the activity by handing the flower to the member of the group who has been the most vociferous with their insults. Once

all the participants have had a chance to play the marginalised person, a discussion round takes place in which the question is raised: “What does it feel like to be suppressed and how can one protect oneself”. The resulting observations are usually very intensive and personal.

Forum Theatre

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To discuss and understand conflict; to experience conflict resolution.

Description

For groups with acting experience, the “Forum Theatre” method created by Augusto Boal is very suitable. In the following activity, a conflict – suggested by someone in the group or given by the trainer – is acted out on stage. When played for the second time, someone in the audience can interrupt the performance by clapping. This person then takes the place of the protagonist on stage and acts out a new idea, with the goal of preventing the escalation of violence. The other actors react to this new challenge with their pre-determined roles. Here, the theatre offers a wonderful opportunity to try out conflict resolution by “treading the boards”. If different members of the audience with various conflict-solving ideas take turns in replacing the actors on stage, this gives everyone a chance to see which methods

of conflict resolution work well and which ones bring little or no results. The idea is a kind of “discussion via the theatre”.

Source (origin)

Augusto Boal.

Improvised "Word by Word Storytelling"

Provided by *Poleski Ośrodek Sztuki*, Łódź, Poland

Aim

To enhance creativity and spontaneity.

Description

Three or four people stand side by side on the stage, very close to each other, and start telling a story on a given topic. But the difficulty lies in the fact that everyone can only say one word... The sequence of speaking is always the same. The trainer decides when the participants should finish.

Six Chairs

Provided by *laLut*, Monteriggioni, Italy

Aim

To develop improvisation skills.

Description

NB: *This activity is accompanied by music!*

Six chairs are placed at the end of the room. The participants enter the available space one by one, playing some kind of character and following the atmosphere suggested by the music. The characters on stage do not know what kind of place this is, it is new to them. They have to improvise simple actions and try to carefully watch the other actors' actions and gestures. The acting is done without any words!

Improvisation on a Train

Provided by *LAG Theaterpädagogik*, Reutlingen, Germany

Aim

To practise improvisation; to train awareness; to generate an enjoyment of acting.

Description

This activity takes place in a train compartment. One by one, the actors come on stage, playing specific characters they have thought up, each of whom has a strange mannerism or way of behaving, e.g. a sudden flinching, a twitch, or a certain sound or cry, and then sit down in the “train compartment”. The first person has the smallest “oddity” (although this should still be visible to the next actor) and the last person the biggest one. The first actor is the “engine”: in other words, he/she starts to act out his/her specific mannerism and the others then follow, acting out their own individual oddities in the order in which they came on stage. In parallel, small talk is conducted in the train compartment; i.e. a scene is improvised which must continue during each round of the mannerisms being performed.

Rhetorics & Communication Skills

Enhancing one's rhetorical skills provides a variety of opportunities and options for groups of excluded persons:

- This helps to build up self-confidence and to stand up for one's rights and interests.*
- It also helps to overcome a shyness of speaking and presenting oneself in public, which in turn increases participants' chances on the labour market.*
- Finally, it will help the group members to react self-confidently to verbal attacks and other attempts at discrimination, thus setting borders for aggressors.*

As some people might feel inhibited when first dealing with rhetorics and communication skills, the following activities should facilitate a relaxed, fun-based approach.

Celebrity Interviews

Provided by Susan Perkins (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To practise asking and answering questions; to think on one's feet; to step into another role.

Description

NB: *Each participant needs two pieces of paper – one small one and one larger one!*

Is there someone (alive or dead) you have always wanted to meet?

Are there some questions you would like to ask that person?

Well, now's your chance!

Working alone, each participant chooses a celebrity/famous person (alive or dead) they would like to interview, without revealing the name to anyone else. They then write down the name of this person on the small slip of paper, fold it and keep it with them. On the second piece of paper, they write down

5-6 questions (e.g. using the question words “who?”, “why?”, “what?”, etc.) they would like to ask this person.

Once everyone has prepared his/her questions (approx 10 minutes), someone in the room calls out the name of a participant and hands them the small slip of paper bearing the name of the person they want to interview. That person then opens it and reads out the name of the person they now represent, e.g. Silvio Berlusconi.

The interviewer then asks the questions he/she has prepared on the second piece of paper, to which the interviewee (e.g. Silvio Berlusconi!) must reply spontaneously, stepping into the role of the person they have now become. When the interview is finished, the interviewee calls out the name of another participant, hands him/her the slip of paper with the name of the celebrity they have chosen and conducts the interview in the same way. This is repeated until everyone in the room has been interviewed.

Source (origin)

This activity was invented by Susan Perkins.

Save Your Skin

Provided by Susan Perkins (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To develop creativity; to come up with arguments.

Description

You are on a boat that is sinking fast.

The captain sees no alternative but to start throwing people off the boat so as to reduce the weight on board.

You have to come up with a strong argument as to why you should **not** be thrown overboard!

Each participant prepares an argument or reasons why he/she should be kept on board. After a suitable preparation time (approx. 6 minutes), the captain (could be the trainer or a person appointed by him/her) calls out the name of a participant, telling him/her that they will be thrown overboard. That person then gives the reasons why they should stay on the boat: e.g., "I'm the fisherman and every day I catch fresh fish for you. If you

throw me overboard, you won't have any food to eat and you will all get sick or starve to death".

Once everyone in the room has defended him/herself and has saved their skin, a majority decision could be taken to throw the captain overboard...

Source (origin)

This activity was invented by Susan Perkins.

The Sleeping Beauty

Provided by Susan Perkins (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To practise asking and answering questions; to develop creativity.

Description

The Sleeping Beauty is a well-known fairy-tale. It tells the story of a wicked godmother who cast a spell on a young princess, causing her to fall asleep for 100 years.

Like the princess, you have been asleep for 100 years and have just woken up!

The participants are divided up into pairs. Working in these twosomes, each person writes down (a) what woke them up (b) what is happening around them (c) what they want to do in the future – making up a short story to go with each part. Within these pairs, each person then interviews the other one to obtain this information and writes down the answers.

Once each participant has received these details from his/her partner (approx. 10 minutes), each pair in turn then introduces his/her partner to the others in the room: e.g., “This is Anna. She woke up because ... Now, all around her, people are using strange things called mobile phones ... In the future, she also wants to have such a phone and will take a course to learn how to use it ...”.

Source (origin)

This activity was invented by Susan Perkins.

The Art of Repartee

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enable participants to react wittily to verbal attacks and insults; to enhance spontaneity and boost self-confidence.

Description

As a first step, the following rules pertaining to the art of repartee should be presented to the group:

- In communication, non-verbal behaviour has a stronger impact than verbal content. When reacting to attacks and insults, it is therefore important to use one's body language and voice in a way that shows self-confidence, such as open gestures, etc.
- Reacting insufficiently is better than not reacting at all.
- Humorous attacks should be countered with humour. If, however, serious conflict seems to be involved, other ways of responding, such as asking questions or setting boundaries, are usually better.
- Launching humorous counter-attacks to jokes or insults made

at our expense is morally justified.

The group then stands in a circle and the trainer addresses one participant after the other, making remarks like *“Oh, haven’t you put on some weight?”* or *“You look a little sleepy today”*. The task is to answer spontaneously, regardless of the verbal content, but with a strong voice and body language. A good effect can be achieved by making one step forward when responding. This exercise usually shows the participants that they do know good answers and that wit is mainly a question of courage.

The trainer now explains some repartee techniques, adding examples, e.g.:

- Unexpected agreement - *“Yes, I put on some weight. Actually, I’m aiming at 200 kilograms.”*
- Irony - *“Oh, wow, you’re sooo clever...!”*
- Intentional hearing mistake - *“Excuse me, what did you say?”*
- Intentional misunderstanding - *“Oh, I’m so glad you like my new perfume!”*
- Breaking stereotypes - *“Well, do I look as if I was ever punctual?”*
- Quotes, proverbs - *“Beggars can’t be choosers.”*
- Tit-for-tat response - *Bessie Braddock: “Winston, you are drunk, and what’s more, you are disgustingly drunk.” Churchill: “Bessie, my dear, you are ugly, and what’s more, you are disgustingly ugly. But tomorrow I shall be sober and you will still be disgustingly ugly.”*

- Pun – *“I am a marvellous housekeeper. Every time I leave a man, I keep his house.”* (Zsa Zsa Gabor)
- Innuendo - *“How many husbands have you had?”* - *“You mean other than my own?”* (Zsa Zsa Gabor)

To apply these techniques, the participants form a circle again. First, the trainer “fires” jokes and insults at them, which they have to counter. Then it is the participants’ turn: the first person mocks the second one, who counters, then attacks person No. 3, and so on. This can be continued for several rounds.

To conclude the activity, one of the following two options can be chosen:

(1) “Hot seating”: each participant assumes the character of a well-known person, alive or dead. Sitting on a chair, he or she wittily counters funny questions and insults uttered by the others. If, e.g., somebody was to play HRH Charles, the Prince of Wales, possible remarks made by the other participants might include, at the time of writing:

- *“Do you still love Camilla?”*
- *“What do you think of the Queen?”*
- *“Where did you get these nice ears?”*
- *“Lady Di somehow outfamed you...”*

(2) The group is standing. Each participant takes a scenario from an envelope. The trainer reads it to the group, and the

relevant participant, without any preparation, assumes the character portrayed in the scenario, while the others confront him or her with attacks, jokes or cynical remarks, which he/she has to counter accordingly.

The following are sample scenarios:

- *You are a school pupil and have fallen in love with someone from two classes below you. Your classmates are making fun of you.*

- *You have family visitors with several small children staying at your home for a couple of weeks. You already have black rings under your eyes, and what is more, at work your colleagues are mocking you.*

- *At your workplace, you sat down on a chair with a big, creamy cake on it. Your colleagues find this very funny...*

- *At a new hairdresser's, they have given you quite a strange haircut...*

- *As a continental European, you tried to swim in the sea in England. This was a bad idea, because now you have severe hypothermia, and the paramedics are making jokes that you would not normally expect from Brits...*

- *While you were jogging, a dachshund bit you in the behind. At the pub, they find this very amusing...*
- *At your little daughter's birthday garden party, a bird has dropped something on your head. The children think this is very funny...*
- *The solarium has turned you sort of yellow...*
- *At the company Christmas party, you got completely drunk and finally disappeared with the new colleague, whom at first you had not liked at all.*
- *Your ex-love, taking revenge for being left, has forwarded your passionate e-mails and text messages to all your friends.*
- *At a New Year's Eve party, when completely drunk, you did some karaoke singing – which you definitely should not have done!*
- *You spend a three-week holiday with full board, staying in a deckchair all day. On returning home, you cannot deny that you have put on a little weight...*
- *Your new boss seems to find you attractive – and your colleagues have noticed it.*

This activity takes 2-3 hours. At least one break is recommended.

Source (origin)

The repartee techniques are commonly known; however, this activity and the sample scenarios were invented by Lothar Tschapka.

"Dubbing" Political Speeches

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enhance disrespect for prominent persons/politicians/famous people; to encourage civil disobedience; to stimulate creativity and critical thought.

Description

A video clip of a speech given by a politician or some other person from public life is played back; however, without any sound. Someone in the group of participants “dubs” the video live by ad-libbing, inventing nonsensical contents, criticising or ridiculing the person on the screen, contradicting his/her body language, or giving him/her a different identity, etc.

NB: *This activity can only be done by persons or groups who have already had some experience in rhetorics and/or improvisation theatre.*

Source (origin)

This activity was developed by Lothar Tschapka.

Cinema

Creating movies offers a unique opportunity to boost the self-confidence of marginalised persons and to stimulate their creativity and critical thought. Besides, it is great fun!

Creating Silent Movies

Provided by Lothar Tschapka (*Lothar Tschapka Training & Coaching KG*, Vienna, Austria)

Aim

To enhance awareness of body language; to build self-confidence; to stimulate creativity and a sense of teamwork and group dynamics.

Description

NB: *One or several video cameras are needed!*

The participants are split up into groups of 5-10 persons each. One video camera per team is needed. The task for each team is to produce a short silent movie, including the creation of the title and story, and the intertitles, as well as the acting, shooting and editing. All the “artistic” decisions and the distribution of the relevant functions (script, directing, camera, acting) are made by the respective group. The working time for producing a short film will not necessarily exceed 2-3 hrs. The title and intertitles can be written on a flipchart and filmed. The products

are afterwards shown to all the participants via a TV-set or a data projector.

To create a silent movie effect, the acting can either be done silently, just by opening one's mouth, or the actors can use their voices while the sound is switched off during screening. Having the participants create silent movies rather than talkies has two advantages:

- (1) The awareness of body language is enhanced. For this purpose, the participants may even be encouraged to use the old-fashioned, “exaggerated” acting style of the silent era.
- (2) Possible inhibitions linked with the use of spoken language are removed.

Please note that, when using modern digital equipment, the camera will interpret all takes as single documents, making editing necessary in order to create a continuous film. If, however, you are lucky enough to have an old camera using analog systems such as VHS or Hi8, the editing can be avoided by shooting the film in its chronological order. In the latter case, digitalisation software will be needed to produce digital copies or to share them in social media.

If time is restricted or no cameras are available, this activity can also be done without filming – just by developing a scene and

performing it to the others. Silently, of course, which is often great fun!

Source (origin)

This activity was developed by Lothar Tschapka.

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