

**Theatre Workshop:**  
**The History of Europe: Past, Present and Future.**  
Erasmus Teachers' Mobility Program  
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Caxias, Portugal

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**Introduction:**

- Theatre as a tool for emotional and creative development.
- Learning through embodied practices. All the exercises can be replied in a school context, with children, adults and other groups of participants.
- Introduction to the theme of the workshop: The History of Europe: Past, Present and Future.
- Introduction to the idea of **Circle of Culture**: the concept by Paulo Freire. (Annex 1)



**(30 min)**

(Using Music)

**Warm up**

1. Body warm up and relaxation: Shaking and “Washing” all the parts of the body (energetic and fluid movement).

- Breathing sequence (with different velocities while inhaling and exhaling):

Breathing 3 times in group, all the participants at the same time.

Take 5 seconds to inhale and ten seconds to exhale, going down and returning to the regular position.



2. Exercise “May I? Come!”.

- In the circle one person asks to another: “May I?”. The other answers: “Come”. The person has to change place to the place where the second person was. The exercise continues within the circle. Important aspects: Direction, assertiveness, the gaze, the awareness of the body, a position of readiness.

2<sup>nd</sup> part of the exercise: add actions: “Come, singing”, “Come laughing”, “...brushing your teeth”, “...writing a letter”, “...dancing”, etc.



### 3. Big circle to small circle.

- The group starts in the big circle and walks to the small circle, there is no signal for doing that, the participants have to look to each other to find the right moment to advance.

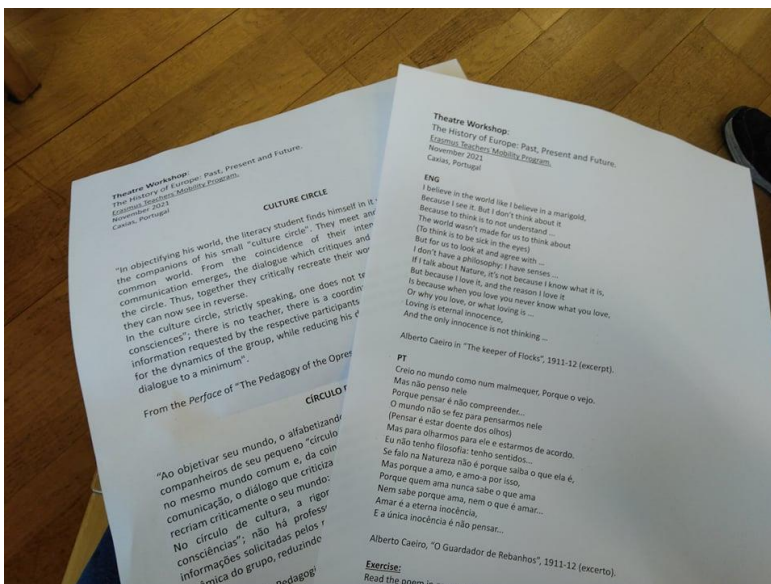
Variations: add an intension to the action or a state of mind (ex: nervous, confident, without visibility, etc...)

1h

### Object Presentation Exercise

A Classic exercise from theatre practices.

1. Choose 1 personal object and present yourself through that object, saying your name, nationality. Talk about the object and why it is relevant for you. Everyone does his presentation and put the object in the table at the centre of the circle.
2. Write a small letter to you when you were 12 years old.
3. After writing the letter to yourself with 12 years old pick an object from the table (different from yours) and present yourself as if you were 12 years old.
4. Variation of the exercise: writing a letter to yourself with more 20/25 years old.
5. Repeat the object exercise, choosing a new object from the table.



## Warm up

1. Body warm up and relaxation: Shaking and “Washing” all the parts of the body (energetic and fluid movement). Moving different parts of the body. Stretching in different directions.

2. Exercise: Animals that walk through my body: different sizes and nature of movements: an ant, a spider, a small cat, a bird, a cow, an elephant. How does each information influences and inform my body movement? 2<sup>nd</sup> part of the exercise: We become the animals and then return to our human form.

3. Sequence of exercises moving around the space:

- Starts with everyone walking around the space. Keep awareness to the group, eyes open and interacting with the others. Feel the flow of the group and the music.

### Clapping signs:

1 clap – Stop; 2 claps – Go to the floor; 3 claps – the all group goes to one side of the room; 4 claps – choose someone you really want to be close by, but keep it secret; 5 claps – do the number 4 and add someone that you really want to stay far away. Play with booth informations.

Add: Velocities, different musics and ambiances that change the mood of the group.





### Leader exercise:

After playing with the sequence of Claps, go for the Leader exercise. Choose one leader in the group which will lead the movement of the group. Each time that the leader changes, a new movement has to be done/suggested.

### **1h**

Group work and presentation of small scenes based on the poem of Alberto Caeiro.

Discussion and sharing after the presentations of the performances.



## ENG

I believe in the world like I believe in a marigold,  
Because I see it. But I don't think about it  
Because to think is to not understand ...  
The world wasn't made for us to think about  
(To think is to be sick in the eyes)  
But for us to look at and agree with ...  
I don't have a philosophy: I have senses ...  
If I talk about Nature, it's not because I know what it is,  
But because I love it, and the reason I love it  
Is because when you love you never know what you love,  
Or why you love, or what loving is ...  
Loving is eternal innocence,  
And the only innocence is not thinking ...

Alberto Caeiro in "The keeper of Flocks", 1911-12 (excerpt).

## PT

Creio no mundo como num malmequer, Porque o vejo.  
Mas não penso nele  
Porque pensar é não compreender...  
O mundo não se fez para pensarmos nele  
(Pensar é estar doente dos olhos)  
Mas para olharmos para ele e estarmos de acordo.  
Eu não tenho filosofia: tenho sentidos...  
Se falo na Natureza não é porque saiba o que ela é,  
Mas porque a amo, e amo-a por isso,  
Porque quem ama nunca sabe o que ama  
Nem sabe porque ama, nem o que é amar...  
Amar é a eterna inocência,  
E a única inocência é não pensar...

Alberto Caeiro, "O Guardador de Rebanhos", 1911-12 (excerto).

## Exercise:

Read the poem in group and share your own ideas and interpretations.

Questions to the group:

Which are the stronger ideas found on the poem?

Which poetic or imaginary images the poem brings to you?

What kind of emotions are depicted in the poem?

**In group**, create a short theatrical scene based on the analysis of this poem (max. 3 min).

Take in consideration the following elements: Space and Movement; Using or not Using words/sentences; group diversity – different nationalities and backgrounds.

**1h**

**Warm up**

1. Body warm up and relaxation: Shaking and “Washing” all the parts of the body (energetic and fluid movement). Moving different parts of the body. Stretching in different directions. Stretch/spreading and yawning as warm up.

2. Voice warm up: using a-e-i-o-u sequences. Everyone in the circle does one.

Then the same exercise but add a musicality.

And then the same but using also your body.

**1h**

**Exercise: Crossing the floor.**

- Using cards with different colours that suggest a different ambience/situation.

- Using other cards with a different colour that suggest intentions/moods.

Split the group in two parts and each group has to cross the floor within their situation and mood.

Possible variations of the exercise: Split the group in four or more parts and mix them while doing the exercises in different moods and situations.

Use Music and try to have an open space to develop the exercise.

**1h.20**

Creation and presentation of small performances inspired on the theme of the project:

**The History of Europe - Past, Present and Future.**

1<sup>st</sup> part of the exercise: Brainstorming and filling a white piece of paper with ideas related to PAST – PRESENT and FUTURE memories of the participants. The contributions for the Brainstorming could relate to personal or collective memories. There were also some images as an inspiration for the work.

2<sup>nd</sup> part of the exercise: Select a place in the library to present your work.

You should take in consideration three aspects while creating a performance:

1. Space and location: what kind of information has that space? How will you use it for the creation of your performance?

2. Time/Duration: How long it takes the performance you are devising?

3. Body and Movement: How do I use the body in relation with time and space? Will I use words, a text, or just movement and body expressions?



**30 minutes**

History of Europe: Past, Present and Future (in other words: Old and new Europe): common reflexion about what happened, what happens and what will happen in Europe.

Exercise: write down or draw words or things related to Europe in above 3 periods, in order to create a picture of old and new Europe, the things that bring us together or separate us.





**10 minutes**

## CULTURE CIRCLE

## CÍRCULO DE CULTURA

Do *Perfácio* de “A Pedagogia do Oprimido” de Paulo Freire.



**Links to useful theatre exercises and other resources:**

<https://dramaresource.com/>

<https://www.fortetheatrecompany.org/daily-theatre-games>

<https://www.dramaclases.biz/drama-games-to-play-online>

<https://www.pna.gov.pt/recursos-educativos/> - P.N.A. (National Plan for the Arts) – in portuguese.

“Pedagogy of the Opressed” by Paulo Freire (ENG version):

<https://envs.ucsc.edu/internships/internship-readings/freire-pedagogy-of-the-oppressed.pdf>

(PT version):

<https://cpers.com.br/wp-content/uploads/2019/10/Pedagogia-do-Oprimido-Paulo-Freire.pdf>

“Games for Actors and Non-Actors” by Augusto Boal (ENG version):

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

(PT version):

<https://pt.scribd.com/document/366922866/LIVRO-200-EXERCICIOS-E-JOGOS-PARA-O-ATOR-E-NAO-ATOR-AUGUSTO-BOAL-pdf>

