Cofinanciado por el programa Erasmus+ de la Unión Europea

Erasmus High Five Project 2020-1-TR01-KA201-093256

ANNEX: ACTIVITIES

SESSION 1

Inicial exercises and games:

- **Colombian hypnotism**: In pairs, partner A, opens his/her hand very close to partner B's face, who is hypnotised and will follow his/her partner, at different rhythms and directions. Switch roles. Variations: with both hands, with the shoulder, with the foot... OBJECTIVES: body tuning, icebreaker, fun. ALL AGES. MUSIC: Valsajoia.

-**I introduce myself with the palm**: Circle, we give an extensive clap, addressed to a member of the group, saying our name. The one who picks it up, repeats it with extensive clapping backwards, and throws his clap at another student. OBJECTIVES: memorise names, first contacts. ALL AGES. NO MUSIC. For younger children. It can be done with a ball.

Body technique and creativity:

- **From birth to old age.** Represent with music from the moment you are born until you get old and die, with the proposed musical theme that lasts two and a half minutes. OBJECTIVES: control, stage time and rhythm, situation on stage, creativity, postural control. ALL AGES, THE LITTLE ONES ARE HELPED THROUGHOUT THE EXERCISE. MUSIC: Instrumental Overture Ali Babá.

Dramatic and improv games:

- **Sand turns to mud.** Form four groups, each group is clay/mud. Another group molds and shapes it, acquiring each actor a body posture that must be memorised. Then actors make a two-minute improvisation that must end with this posture. When all the groups are molded, they prepare, for five minutes, the improvisation. All groups perform their work. FROM EIGHT YEARS. OBJECTIVES: Teamwork, stage situation, creativity, approach to scenic elements. MUSIC: The Shell

Final and relaxation games:

- **Dramatic Hide and Seek:** Follow the director around the stage, and when the countdown begins, the actors hide throughout the theatre. The director, without moving, looks around and if she sees someone, she incorporates him into his controller character. The countdown gets smaller and smaller, until it's only two. OBJECTIVES: fun, relaxation, attention, memorisation (perhaps the controller sees part of the clothing, and remembers who was wearing it without seeing the rest of the body. ALL AGES. MUSIC: 8Bit Fairy, Tchaikovsky.

SESSION 2

Inicial exercises and games:

-**Advanced Colombian hypnotism**: In small groups (two pairs), pair A agree on who is going to be the guide in every moment, and they open their hands near pair B, who are hypnotised and will follow their partners, at different rhythms and directions. Switch roles. Variations: with both hands, with the shoulder, with the foot... OBJECTIVES: body tuning, icebreaker, fun. ALL AGES. MUSIC: Valsajoia.

-The drum: A drum in the middle of the room, all the actors to the walls. To the count of three, one of the participants, whenever he wants, hits the drum, and plays chasing other participants, until another hits the drum again , and he will have to play chasing other participants. Those who are caught have to sit down. Each actor could only hit the drum once, and the teacher says who is getting it. When there are two participants left, the drum is hit as many times as necessary. OBJECTIVES: body warming, fun. ALL AGES. WITHOUT MUSIC

Voice games:

- **Chewing gum**, making very ugly and strange faces, having a wonderful ice cream, putting sound to each lick, indicating the speed and quantity of it, facial massage. OBJECTIVES: prepare the articulatory organs. ALL AGES. MUSIC: ProKofiev: Romeo and Juliet

- **The imaginary rope:** In pairs, A ties B with an imaginary rope, pulls on that rope and B has to feel where he/she is pulling. Change the rope to the place of the body, change speed, rhythm, intensity. Switch roles. OBJECTIVES: To break tensions, get the body ready to sing or dance, fun, companionship. ALL AGES. MUSIC: Babieca is not tamed.

- **The voice on the wall**: Stand 25 cm from the wall, stare at a point at the height of your mouth. Then, caress gently that point with the fingertips, first blowing and then with a thread of voice. We soften, in an imaginary shape, the wall. We increase the volume and intensity, and even pronounce a vowel, getting stronger and stronger to drill the wall. From eight years. OBJECTIVES: Awareness of one's own voice, concentration. MUSIC: The Beginning of the Partnership

Body technique and creativity:

- **I move, you move.** In pairs, we start as statues. A moves, B stays, A stops, B moves. A moves, B stays, B moves, A stops. A and B agree. FROM SIX YEARS OLD. OBJECTIVES: complicity on stage. Situation in space, scenic collaboration, exercising attention and concentration. MUSIC: Gypsy.

Final and relaxation games:

- **The godfather**: the director acts as godfather, makes everyone form a line, welcomes them with a wave, chooses assassins (with a tap on the hand) and normal walkers (he/she does nothing to them). **The godfather shouts**: the murderer can act. Everyone walks around the stage, and in a very low voice they say good night. The godfather or the killers can whisper “You're dead”, and then the one who has received this deadly message, waits, while walking, five seconds, and dies. If someone suspects, he/she can tell the godfather, but if his/her suspicion is uncertain, the godfather cruelly kills him/her. OBJECTIVES: final relaxation. Fun, movement in space and control. FROM EIGHT YEARS. MUSIC: Swanky Maximino.

SESSION 3:

Initial exercises and games:

-I open the box: We dance freely around the stage, to the rhythm of the music, and when it stops, we get into an imaginary surprise box. The teacher says: from the box comes a bear, a princess, a dragon, a cat, a comb, everything that comes to mind, and they dance again assuming the assigned role, until the music stops again and they get back into the small box. OBJECTIVES: body tuning, motor control, fun. FOR THE LITTLE ONES. MUSIC: The Puss Suite.

- The dragon of fire and ice. The teacher, or another actor, chases the others with a red or blue scarf, or both. The actor faints theatrically if he/she is touched with the red one, and he stands statue if he/she is touched with the blue one. He can be saved by a companion, who blows if he/she is passed out and pats if he/she is a statue. OBJECTIVES: companionship, strengthen ties, set-up, stage mobility. ALL AGES. MUSIC: Omé Kayo.

Body technique and creativity:

- **Exercise with a handkerchief**: Actors are pretty statues holding a handkerchief. The music begins, and the actor who is named begins to move. When another one is named, the first one stops. Two by two, three by three, all, fast motion, slow motion, etc. OBJECTIVES: to feel the presence of the other actors, movement on stage, choreography initiation. ALL AGES. MUSIC: Le ballet des planetes.

- **Tipitoi Game:** In pairs holding a handkerchief each. They grab it making a bridge and all the pairs are placed in a circle. An actor is left out. When the music starts he/she passes under it and after that she/he stands next to a couple and shouts TIPITOI, and the two people run away. The first one to arrive forms a couple with the new actor, the second adopts the role of staying out, and so on. There may be two actors out, and to make it more difficult, the circle can rotate. OBJECTIVES: set creation, teamwork, perseverance, attention, start choreography. ALL AGES, LITTLE ONES WITHOUT VARIANTS. MUSIC: Mike Oldfield's In Dulce Jubilo is at the bottom of the list.

Dramatic and improv games

- **Improvisation with objects:** Objects are placed all over the stage.The actors move around it, to the rhythm of the music observing the stage and the props. When music stops, they take an object, staying statues individually or with partners. The director chooses a scenic composition, and at her command, the actors begin an improvisation. The rest of them are part of the audience. We repeat so that everyone can act. FROM EIGHT YEARS. OBJECTIVES: ability to dramatise, evolution on stage, work with another actor or actors, break blockages and inhibitions. MUSIC: Miniskis.

- **Close the door:** With this statement we communicate different emotions, moods, etc.: blunt, pleading, asking, ironic, angry, loving, sad, panicked, embarrassed, happy, proud, mysterious, crying, tender, aggressive, warning, respectful, asthmatic, stuttering, drowsy, nervous. OBJECTIVES: Dramatise through intonation, and value it as a way of expression. ALL AGES. MUSIC: none.

Final and relaxation games:

- **The little cheese portions:** an actor or actress, an old and blind cat, two actors, their assistant cats. They turn their backs to the others and spread some balls. The director asks the rest of the actors, who are mice, to steal the cheese from the blind cat. However, they can't make a noise because the cat sends her assistants to chase and catch them. The cat cannot see at all but she can hear very well. FOR THE LITTLE ONES.

SESSION 4:

Initial exercises and games:

-**Stage fright:** All the students move to the music, we stop, and in pairs they perform the following actions: **curtain:** one greets, the other applauds, **dressing room:** one makes up, **mirror:** imitates the other, **stage fright:** they grab each other by the shoulders and start screaming. OBJECTIVES: bonding, theatrical concepts, fun. ALL AGES. MUSIC: A Pen and Sword

- **Castaway-storm**: Teams of three, one is free to chase and catch. Two actors are placed together, one in the center. The orders are given: **castaway**, the actor in the center changes, **ship**, the actors who are grabbed, **storm,** all of them. The free character chases the other characters and if he/she manages to touch someone, the characters change. OBJECTIVES: Set-up, teamwork , stage situation. ALL AGES .MUSIC: Ca déroule, by Raphael Beau

Voice games:

- **Respiratory awareness:** On the floor, back well stretched, we close our eyes,loose shoulders, legs stretched out, take in air through the nose, expel through the mouth, try to take the air throughout the body, head, legs, back, feel the air, breathe, and we memorise the verses of Góngora: “en los pinares del Júcar, vi bailar unas serranas, al son del agua en las rocas, al son del viento en las ramas”("in the pine forests of Júcar, I saw some mountain dwellers dance, to the sound of water on the rocks, to the sound of the wind in the branches"). OBJECTIVES: body awareness, relaxation and breath control, awareness, very important for voice control. ALL AGES, THE LITTLE ONES VERY DIRECTED. MUSIC: The Rain -Fron KiKujiro

- **Sands in the desert:** Now we are small grains of desert sand. We take the position we want on the floor. We follow the following situations: **Still sand,** we breathe as in the previous exercise.S**and in movement**: the sand moves through the desert, always on the ground. P**oetry sand,** we recite poetry. **United sand**, we unite some part of our body with a partner or several partners, and they remain united forever. If this situation is said again, they join others who in turn were united. **Sandstorm**, everything undoes and starts again. FROM SEVEN YEARS. OBJECTIVES: coordination with the other actors, diction, vocalisation, breathing, organisation in the scenic space. MUSIC: I Was Born for This

We do some musical scales.

Body technique and creativity:

- **Explosion of feelings with imitation.** Two groups, facing each other, are going to work together on four emotions: joy, sadness, love and hate. This work can be done individually, but to begin with it is better that way. However, there will be a leading actor in each group, who will be a volunteer. The leading actor initiates movements that are imitated by those of the opposite. The focus can change if another actor so wishes. Once the exercise moves on, we can undo the training and work individually and personally. ALL AGES, THE LITTLE ONES DIRECTED BY THE DIRECTOR. OBJECTIVES: postural control, expressing emotions, getting used to the focus, teamwork, performing a character through emotion. MUSIC: **for joy**, Le bal vénitien, **for hate and war and destruction,** Storm del Cirque du Soleil, **for love**, El Amor Enamorado, **for sadness**, Let Me Fall.

We end with free and crazy movements, each one at their own pace, catching handkerchiefs, balls, etc., with the song Irna/Valsapena

Final and relaxation games

- **Final relaxation** lying on the floor or standing, all very slowly. Close your eyes, breathe, listen to the music and each actor/actress use the handkerchief as they wish. MUSIC: The Last Song

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THESE EXERCISES WOULD BE DONE FROM HALF-THIRTY TO ELEVEN, BREAKFAST UNTIL ELEVEN THIRTY, AND WE WILL CONTINUE WITH THE PUPPETS AND, IF THERE IS TIME, TWO AUDIOVISUALS OF BODY EXPRESSION UNTIL ONE.

https://open.spotify.com/playlist/5uLgeBJ0cvzn0Q9MnvpINv?si=pp5k1NNOSzSe4TbBwyj7kQ&utm_source=whatsapp

WEEK	SESSION	CONTENT
1	1st	These four sessions will be devoted to the introduction and practise of theatrical exercises. They are detailed above.
	2nd	
2	1st	
	2nd	
3	1st	Puppet workshop: creation and characterization.
	2nd	Creation of small scripts for a puppet play (with teachers' support). Performance.
4	1st	Shadow theatre workshop: Silhouettes creation. Script writing.
	2nd	Games in the shadow: Performance of plays prepared in the previous session. Rol-playing: Cats following the flashlight. Thieves robbing a strongbox while trying not to touch the light beams.