



# Artist For Europe

**Tool Kit**

**Youth-Exchange 14-22/Nov 2014 Palermo, Italy.**

**[www.artistforeurope.eu](http://www.artistforeurope.eu)**

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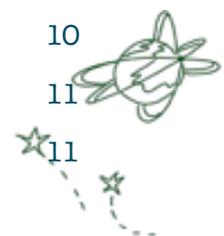
NO PROFIT ORGANIZATION Via Bronte 15, 90135 Palermo.

[associazione culturale z03@gmail.com](mailto:associazione culturale z03@gmail.com)



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# AIM

## AIM'S TOOLKIT

Artist for Europe Toolkit is a set of games to develop skills for performing artists in international context.

- ★ Share knowledge in the use performing art techniques (Dance, Theatre, Music and performing arts) in non-formal education practices.
- ★ This resource toolkit is for other organizations to have the tools to use Performatives Arts “Theatre, Dance and Music) in their work with young people and community groups.
- ★ Develop personal skill: how to be “in the moment“, proactive listening as opposed to passive or even responsive listening, trusting one another to do the right thing and the benefits from watching the other guy’s back.
- ★ Continue to collect a series of exercises and games on the performing arts by using the web platform [www.artistforeurope.eu](http://www.artistforeurope.eu) .





## AIM'S OF WEB PLATFORM ARTIST FOR EUROPE

Artist for Europe is a network of performing arts organizations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media.

Artist for Europe aims to stimulate the quality, development and contexts of contemporary performing arts in a global environment by initiating and facilitating

- ★ Professional networking and communication
- ★ Dynamic exchange of information
- ★ Know-how transfer and presentations of examples of good practice.

Discover more at [www.artistforeurope.eu](http://www.artistforeurope.eu) .



## STRUCTURE OF ARTIST FOR EUROPE'S TOOLKIT

In section **METHODOLOGY** we explain the methodology with the work on youth

In the section **GAMES/EXERCISES** we are given a long list of games / exercises that you can include on your art performatives workshop.

At the end there's a section to **SHARE** that is an invitation to participate and share more technical performing in youth work.



## METHODOLOGY

These are the Steps we used towards building a group to prepare a performance.

- ☆ Group Dynamics
- ☆ Trust exercises
- ☆ Build voice work
- ☆ Work on rhythm
- ☆ Co- operation and negotiation
- ☆ Explore issues
- ☆ Rehearsal techniques
- ☆ Show the piece to an audience
- ☆ Debrief and review

But as a rule of thumb each workshop should include a warm-up, some energizers, the main body of the workshop (for example improvisation work or voice work) a **debrief and closing exercise**.



# GAMES/EXERCISES

## WARM-UP OF BODY

Facilitator goes through each part of the body and warms up.

## WALK AND PRESENT THEMSELVES WARM-UP OF BODY

Goal: Awareness of their non-verbal language.  
The ability to express yourself creatively.

Proceedings: Facilitator led a 'walk and talk' where we orientated the group to the surrounding area.

During this hour-long walk each participant, by couple, introduce himself. 1 minute for each participant. After both participants are introduced the facilitator give a sign for changing couple. Now the the participant introduced himself with the identity of previous participant. In this exercise the pax were able to get to know other's participant. It's a funny way to ice break in a group.

## EXPECTATIONS

The participants went into small groups where they were given 2 different post-its. They then had to write down their hopes and fears for the training.

They then came back into the large group and shared these with the larger group.

## ACTION NAME

In circle each person say their name and put an action word in front of it and act out the word, for example 'dangerous Deirdre'. Each person does this in the circle once and then we go around the circle a 2nd time and each person does the exercise again but this time the whole group repeats the name and action.

## WALK THE SPACE

Instruct the group to walk the space. They must not walk in circles, but walk with purpose as if they are walking purposely to a meeting! As they are walking tell them that at the moment they are at speed 0 (stop) out of a



speed of 10 (run). Now instruct the group to walk according to the number that you call out, with 10 been the fastest and 1 the slowest.

Variations:

When someone stop everybody stop. When someone start everybody start with the some speed.

Walk the space shake hands, can't let go of hand till find another

Walk the space and make eye contact with another.

Walk the space and shake hands with people you meet and greet them!

Make fastest a line from highest to lowest participant.

Make fastest a line from the color of the lighter to more dark shirt.

Pass any objects like a bottle, a T-shirt a

Make fastest a group of 3 participants and jump together and after a group of 4..5...6..7... and at the end all jump together.

## **SOUND MACHINE**

Create a space for a comparison artistic and creative. Awareness of their non-verbal language.

The ability to express ideas creatively through a variety of media, including music, performing arts, literature and the visual arts.

Proceedings: Small groups. Upon entering one at a time in space, each participant will perform without interruption the same gesture / sound trying a harmonious relationship with others in an available space, to create sound sculptures in motion. The machines can be abstract or you can specify an emotion, a concept or another. The scheme of possible developments which will be directed by the participants (expressing only the sounds or just through the motions, disassemble and reassemble the machine by moving or replacing parts, alternately block the individual elements and make them leave, go around the room the sound pieces moving, and more). The harmony sound obtained can be also used as background for a monologue.



## **VIDEO GAMES**

Group in circle, one person in the middle.

They shout one of three instructions to a person. If it is James bond then the person must act like James Bond with a gun and the two people either side act like two sexy women!

Elephant ears, the person pointed at must make a trunk and the people either side make the huge ears, lastly toaster, the person in middle jumps up and down like

toast popping out of a toaster and the people either side extend their arms across like a toaster! The person in the middle shouts the instructions loudly and quickly, if anyone makes a mistake they are out (or in the middle)!

## **PASS THE CLAP**

Pass a clap around the circle. The clap can go either direction or across the circle. Then the group can walk at the same speed passing the clap. There's only one input that goes.

## **ZIP, ZAP, BOING**

Facilitator passes the zip quickly around the circle. Then introduces the zap when the movement crosses the circle. Boing is when the movement come back in the opposite direction.

Tip: For each movement it would be good make a unique movement.

## **HAND SQUEEZING**

Everybody hold hands. Starting with facilitator pass the squeeze. Can change direction.

## **ENERGY CIRCLE**

Start with facilitator pass an energetic movement and pass the energy. Go around circle a few times, now can change direction.

## **CAT AND MOUSE**

Everyone is in a pair. Game of chasing, one person is cat and the other the mouse. Cat chases the mouse. The mouse may stand beside a pair and the person on the outside is now the mouse, so they run! If cat catches the mouse, then the mouse becomes the cat and chases the mouse.



## **FOUR CORNERS**

Group stand in circle and one person in middle. They change places with each other by eye movement and sound. Person in middle tries to get to their place.

## **MIRRORING**

In pairs – label yourself A & B.

A leads and B mirrors – can move about space

Now B leads

Now neither leads – need to work together

Build a relationship with each other. See what theme arises from this exercise, you may start an improvisation

## **CIRCLE MIRRORING**

On Circle and one participant in the middle.

Music surrounding.

The participant in the middle start to do a rhythmic movement in order to the others participant can follow him. Everybody mirrors.

Slowly The participant in the middle can change the movement and the rhythm. Everybody mirrors.

After three or five different movements the participant chooses an other participant and exchange the position without stop the movement and keeping face to face position.

## **I WANT TO GO UP/ GO DOWN**

Give the instructions before the group start to move. Instruct the group that they 'walk the space', they are constantly aware and monitoring each other. Then someone walks to the centre of the group and shouts 'I want to go up' or 'I want to go down'. The group quickly walks to the person and either lifts



them up and walks a few steps with them or gently brings them to the ground.

### **BLIND RUN**

Group gather at one end of a room or outdoor space. They form a line to catch the volunteer. One volunteer goes to the other end of the space. This volunteer runs as fast as they can towards the group with their eyes closed.

### **CIRCLE FALL**

Whole group gathers in a tight circle. One volunteer goes in centre and crosses their arms over their chest. They can close their eyes. They keep their legs & knees rigid. They fall gently from side to side and are guided by the rest of the group.

### **LINE UP**

Group lines up and then one by one they walk across the room and 'do something' that incorporates voice and body to the 'audience'.

### **PASS THE SOUND**

Group is in a circle, starting with one person they make a sound and pass it around. Then change it and pass that round. Each person gets a chance to make a sound. Need to keep it moving quickly to keep energy up.

### **GANGS - DIALOGUE**

Split the group into two groups. They stand in two lines with a 'leader' in front. The leader makes a sound and movement and the rest of the group copies. The other group responds. Make sure that the group that responds, gets to go first now! Change leaders!



## SOUND AND RHYTHM

Group is in a circle. One volunteer goes in the middle. They made a rhythm and sound and the rest of the group copies them. They then move to face someone, who takes on the sound & rhythm and changes it into their own. They move into centre, whole group copies and then the person moves onto some else.

## THE EMOTION BALL

The balloon of emotions aims to facilitate the perception and expression of emotions.

Technique: body movement.

Timing: one hour.

Materials: music and colorful balloons inflatables.

The facilitator puts at the center of the room a box full of colorful balloons (the ones that are used for decoration at parties). Ask each participant to take one, the color you like and inflate it. When everyone has inflated his balloon, the facilitator proposes to play with the object and to experiment different movements in relation to it. After this first stage of heating and game, the host invites everyone to choose an emotion and to think what the balloon represents symbolically. At this point everyone will have to make his own creative improvisation danced by relating to their "balloon-emotion" as well as feel, using all the movements and rhythms that are used to express themselves better. After improvising for 3 to 5 minutes, we will meet as a group to express emotions and feelings.

The facilitator, after checking what were the emotions projected into the balloon, can help people to think about the possible denial or acceptance of that feeling and opportunity to retrieve events related to it.



## **SOUND MACHINE**

This game aims to create a space for a comparison artistic and creative. Awareness of their non-verbal language.

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## **DANCING A FAIRY TALE**

Technique: writing and creative dance. Duration: 1 hour and 30 minutes.

Materials: paper, pen, audio broadcasting and recording. Proceedings. The facilitator distributes papers and pens to the participants and asked them to invent a fairy tale. For this task, you have 15 minutes, after which the facilitator will ask each participant to be the director of the fairy tale which he wrote: will be able to choose appropriate music, and to contribute to the comrades in different roles and characters. Will then choose one of the fairy tales by the boys proposals; the others will be detailed according to priority criteria proposed by the facilitator and chosen by the students. The author of the fairy tale chosen will have to explain to his companions the story well and the characteristics of the various characters.

Followed by a group dance in which each participant will have the opportunity to express themselves improvising within the role of the character in which they fell. After about 10 minutes of improvisation, the facilitator will ask the group to a collective verbalization.



Tips for the facilitator. The game is interesting in that the deeper aspects of evocative music and dance at stake. Dancing participants also will have the opportunity to express themselves individually, possibly "breaking" the initial indications of the "author-director".

## **SURPRISE SCULPTURE**

The activities listed below will have the following objectives: to create a space for a comparison artistic and creative. Awareness of their non-verbal language.

(Most groups of 5/6 participants) Group A takes a position on the ground. Each has at least one point of contact with the other. b) the group B fills all the voids left by the leaving group A each search for a point of contact with at least one of their group and prevents contact (or at least the support) with those of the other group. c) the group A exits and enters the group C, filling the voids in a different way. After creating abstract sculptures are proposed whenever different emotions. All group identity around the room. Each clap the facilitator offers various definitions of group identity (eg. Children in a nursery school, military barracks, monkeys at the zoo, nomadic camp, prisoners at the hour of air, protesters corteo..ecc)

## **JUKE BOX FROM MY HEART**

Objectives: To develop an awareness of themselves and their ways of relating, to promote contact and trust in others. awareness of their non-verbal language; the ability to creatively express ideas through a variety of means. Proceedings. In small groups. the facilitator will mark the boundary with lines of adhesive on the ground three spaces by assigning to each an emotion (eg. love, curiosity, anger) The actors improvise freely moving but respecting the emotional space in which there are at the moment. Also applies to the monologo who can freely choose. Was later to other participants suggest several changes of emotion to which all must adapt by continuing the story with passages and transformations plausible because the facilitator to introduce a music, a song full of changes (ex. The saga of Spring Stravinsky) the group vary the pace and energy of improvisation in response to changes in the soundtrack. Evaluation of the results of individual learning and group.



# What could you share?

GOOL	DESCRIPTION	TIPS

Send as your comments or suggestions or games/exercises our family argetting make bigger

