



## Methods Guidance “I-MoToLe”

Title: **Play! Play! Play!**

**Drama as a tool to reach newcomers (Give and take)**

### Objectives of the module

This is a practical workshop, where the participants will explore methods in drama as a tool to engage, support and inspire newcomers to integrate into the society.

You can use the methods with all kind of groups and situations. The methods in drama is useful when people shall collaborate for the first time and will get to know each other.

We will start the workshop with a short presentation about the Stockholm School of the Arts, the vision and on how we work with drama, music, dance, fine art, and media.

We will end the workshop with a short evaluation and feedback.

### Learning objectives

- On how to learn to collaborate together with others
- Create an *energy and* open-minded atmosphere and space for creativity.
- The use of non-formal learning and non-verbal interactions

### Module Description

Step	Activity
1	Warming up games
2	Drama exercises
3	Group work
4	Improvisation
5	Reflection and evaluation

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#### Debriefing / Evaluation

- Teaching methods
- Tools and material
- Recommendations

## **Thursday 27 Sep 9.15 – 10.45**

### **Introduction**

Inspiration from the drama teachers:

Viola Spolin \*

Keith Johnstone “Impro” \*

Augusto Boal – The theatre of the oppressed \*

### **The role of the leader / teacher becomes more to act as a facilitator, coach or incubator.**

It doesn't matter what kind of subject, But what matters, is a good platform to start from.....How?

### **How to start?**

Create relation

Trust building

How to connect

Bridge Builder

Respect

Curiosity

Flexibility

Time

”Fika”

Be clear and specific

Friendly atmosphere

### **Creative Drama**

Each game or exercise has a focus, a problem to be solved by the players as a group, so that lessons are learned through play (experience).

way of exploring solutions to real-life dilemmas in a safe environment that stimulates action, discussion and debate.

- Self-esteem & self-awareness & self-confidence
- Role-play
- Problem solving
- Intuitive, must vital to learning
- The heart of improvisation is transformation
- The working process – most important

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- The young people are the creators
- Breaking walls, building bridges
- affirmation

## 1. Warming up

### a. With music, invite to dance to learn everyone's name,

Start in a circle, one person dance towards someone else in the circle and tell his/her name, then this new person dances towards another person in the circle. Everybody dances to someone and says his or her name, dances on.

b. **Everybody walks around and shake hands** with everyone in the room, first handshake you tell your own name, but then you swop name with the one you shake hands with, so you will tell a new name every time. When you finally receive your own name, you are out. Important is to focus on the other person you meet.



### c. **Good day Good day - freezes statues without words**

Everyone stays in a circle. One person at a time enter the circle and take a pose "freeze", another person jump in the circle and take another pose with inspiration from the first one "freeze". The first one leave the circle and a third person jump in and take a pose with inspiration from the second person. Then this continue for some minutes.

### d. **Mirror (Boal)**

Two and two in pairs - with music. Decide that one person is A and the other one is B. A follows B and mirroring the movements, then when the music changes, B follows A, etc.

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## 2. Drama Exercises

### **The transforming chair - the chair becomes different things. (5 minutes)**

Everyone stays in a circle with a chair in the middle. With rhythm, one repeats a word or sentence and does something with the chair. (5 minutes)



### **Exhibition with chairs. Tableaux Vivant**

Divide the group in smaller ones. Each group will create a “photo” with chairs where the chairs transforms to something else, for example animals, cars etc. when the groups are ready one group at a time show their Photo as an exhibition. They can also make sounds and make the photo liveable.

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### 3. Group work

#### **The five W – Stanislavskij (Vladimir Stanislavkij)**

To convey a feeling in a play on the stage, you should not only play the feeling. You should bring it out from your own experiences. In order to get into a role, Stanislavsky developed the system with the famous V (W). Acting questions for better create your character:

#### **Five acting questions – plus two extra = Seven "W"**

- Who am I? (Sex, age, profession, class)
- Where am I? (country, city, town, place)
- What am I doing? ( here and now)
- Where did I come from? (just before now)
- What time is it? (Year, season, hour?)
- What is my relationship to the others? (status, role, relation)
- What is my needs? (conflicts, challenges )

#### **Sentences and emotions**

- a. Everybody write down a sentence on a piece of paper or post-it note. The sentence shall be something you normally say or could say in your daily working life.
- b. Everybody stay in a circle. One by one, a person is stepping into the middle of the circle saying the sentence from their everyday working lives. Then the others are stepping into the middle of the circle, one by one and repeat the sentence the first person said, but with different emotions (surprised, angry, demanding, asking, sad...etc) or places (in a bus line, in a class room, in a square etc) . When everyone has repeated the first persons sentence the next person in the circle step forward, say his or her sentence and the group step in one by one, and repeat the new sentence. etc. (10 min)

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#### 4. Group work Improvisation: (Johnstone) “Create a 2 minutes story”

**Task:**

Divide the group into groups of three people in each one.

1. Images are laid out on the floor. Images with different situations, could be from for example newspapers (20 pictures). Each group pick one image. You can also let the groups pick images without seeing the pictures.
2. Each group will together find out a story with inspiration from the image. What is happening in the image? What is it about? Any conflict? The story shall have a clear start, turning point and clear end (freeze). Each person has only their one sentence from task “Sentences and emotions” to use. The story will be a 2 minutes play.
3. 15 minutes for preparation for making it less complicated.
4. Each group present their story/play for the others.
5. Show the image.
6. Discussions.

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The Character – be clear with who you are – use the “W”s.

The story shall have a clear start, clear turning point and a clear end:

START

TURNING POINT

CLEAR END (FREEZE)

Next step, you can use different genres: thriller, musical, and opera, burlesque, historical... with the same story. What happened when you add another genre?

## 5. Reflection

How can you use these exercises in your daily work?

Reflect on:

Non-formal learning

Cultural awareness (8 EU-key competences)

Motivation

Non-verbal language

Engagement

Creative Drama

## End

Summarized and photos by Eva Darell

Footnotes:

**Viola Spolin** was born 1906 in USA. She was an actress, educator, director, author, and the creator of theatre games, a system of actor training that uses games she devised to organically teach the formal rules of the theatre. Her ground-breaking book *Improvisation for the Theatre* transformed American theatre and revolutionized the way acting is taught. Originally published in 1963.

Viola Spolin's improvisational Theatre Games are a complete system of actor training. Each game or exercise has a focus, a problem to be solved by the players as a group, so that lessons are learned through play (experience).

**Keith Johnstone** was born in Devon, England in 1933. In 1979 **Keith Johnstone** published a book entitled "IMPRO", which is now considered a seminal work on the subject of improvisation, and especially "TheatreSports" which has grown to a worldwide genre of competitive style improv performance companies.

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**Augustus Boal** was born 1931 in Brazil. He was a theatre practitioner, drama theorist, and political activist. He was the founder of Theatre of the Oppressed, a theatrical form originally used in radical left popular education movements. (1985) has been mostly credited for the formation and development of forum theatre, which is a form of interactive drama. The purpose was to use it as a way of exploring solutions to real-life dilemmas in a safe environment that stimulates action, discussion and debate.

**Links:**

[www.dramaovningar.se](http://www.dramaovningar.se)

<http://www.impro.se/ovningar/>

<http://dramatoolkit.co.uk/drama-games/a-to-z>

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