

Activity title	Description
Truth or duty	<p>Everyone is sitting in a circle on the floor. If you want, you can ask another person in the circle a personal question. The interviewed person can choose between truth or duty. If she chooses the truth, she has to answer the question honestly. However, if she does not want to answer the question because it goes beyond her own inner boundary, she can choose duty. Then the questioner has to come up with a small task that the interviewee has to carry out. If the request goes beyond an inner limit of the interviewed player, she may say "veto" and refuse the request. In this case, the person in question has crossed the inner boundaries of his counterpart twice and "lost" as the aim of this game is to assess the other person as correctly as possible. The last step in the final round is to sound out the inner perspective. The players exchange either in large groups or in pairs on the following questions: When (under what circumstances) do I reveal a lot? When do I reveal little? When do I tell the truth? When do I hide something? Why?</p>
My journey to here	<ul style="list-style-type: none"> - Place an object or mark an X in the centre of the space where you are working. This represents the here and now. - One at a time each group member will choose a spot in the room which represents where they were born. If they were born very close to the mark for example, they start fairly close to it. If they are born in a foreign country or another district, they will be further away. - Starting from the place which represents their birth place, one at a time each group member will take 5 minutes (or more if you have time) to tell the story of how they arrived at the theatre workshop. As they are telling the story they move to different places in the room according to where they went in their lives. As they are speaking, encourage them to demonstrate their story through actions. Each person's journey will finally end at the mark in the middle of the room until everyone has arrived there. - Many elements of these stories and actions may give facilitators rich source material from which to create plays, dances, stories and songs to perform later.
Chair of truth	<ul style="list-style-type: none"> - Place one chair or object in the centre of the space. - This chair is the "chair of truth" - The participants walk around the space in different directions. - The facilitator will call out statements mourned issues relevant to the work (the facilitator can start with a couple of statements which are just for fun, to start with) - In reaction to the statement called out, the participants will place themselves in relation to the chair. - If they believe the statement that the facilitator has called out is absolutely 100% true, then they stand as close to the chair as they

	<p>can. They can even sit on the chair. If they believe the statement is 75% true then they place themselves a bit further away. If they think the statement is nonsense then they place themselves as far away from the chair as possible.</p> <ul style="list-style-type: none"> - The facilitator should invite the group first to reflect on how the bodies have been placed in the space. Even this will heighten the group’s awareness of how placing yourself in a space can heighten a dramatic message. - The facilitator can then invite people to comment on why they have chosen to stand where they are. Some debate may then be entered into. - It is important however, that no one is shouted down and differences of opinion are valued and the right to believe different things is respected. - The facilitator asks the group to move around again and calls out another statement. - This process continues until a good level of debate around various issues has been achieved. - The facilitator can then hand over to various members of the company to call out statements and “chair” the debate.
Story circle	<ul style="list-style-type: none"> - The group sits in a circle. They are going to create a story together through saying one sentence each. - One person begins the story with a sentence. The next person continues the story with a sentence and the next and so on. - The story must make sense. - Encourage the group to listen carefully to what has been said before, who the characters are, where the story takes place, which objects feature in the story. Encourage the group to keep within the parameters of the story and to bring all elements together by the end.
Stories from objects	<p>You will need a bag of objects which will spark the group’s imagination. These objects may belong to the group, they may have been found or bought in the area which the community is based in, there may also be unusual, unfamiliar objects which awaken other possibilities.</p> <ul style="list-style-type: none"> - The group plays the “story circle” above to prepare. - This time the participants are not restricted to just one sentence, they may offer a few sentences each. - The participants begin their section of the story by placing a hand in the bag and without looking they produce an object. This object will inspire their storytelling. They must use the object in some way in the story. - The next person takes an object, continues the story, building in their object and so on ... - As before, the groups’ story must make sense. The participants must listen carefully to what has happened before.

	After creating spontaneous stories, I suggest taking a traditional myth or folk talk from your community and bringing it to life dramatically.
Show and tell the story	<p>You may want to have simple storytelling objects available such as cloth, sticks, boxes or stools strong enough to stand on or build with.</p> <ul style="list-style-type: none"> - The group sits in a circle. The storyteller stands. - The storyteller slowly begins to tell the story. At each point in the action participants jump up, enter the circle and create either a still or moving image which expresses that element of the story. - Begin by using a traditional folk tale. After the exercise ask the group to identify the problems raised in the story. Now try the exercise again but telling it from the point of view of hidden characters, or character who are not traditionally given a voice in the story.
Supported storytelling	<p>Directions:</p> <ul style="list-style-type: none"> - The group sits in a circle. In the centre, one player tells a story - one they know or one they invent. - The audience listens. - At any time the storyteller should be replaced by a spectator if that spectator thinks the storyteller has lost the plot or needs rescuing. - If this happens, the storyteller has to sit down and is replaced by the rescuing group member.
Pilot / co-pilot	<p>Directions:</p> <ul style="list-style-type: none"> - The storyteller tells their story not to the whole group but privately to another group member. - Then the co-pilot interprets that story back to the group, perhaps as an image, a piece of movement, a monologue or an improvisation. What we hope to capture is a truthful essence. <p>The co-pilot has to get to the core feeling and empathetically construct an imagery world around it.</p> <ul style="list-style-type: none"> - Once presented, the pilot can assess it and say “Yes, that captures something” or “No, I don’t recognise it”. Very often what you find is that something is captured and recognised but from another point of view. For example the co-pilot might have concentrated on the perspective of a different player in the story or a less obvious dramatic moment but one which still has feelings attached to it.
The emotional map	<ul style="list-style-type: none"> - The exercise is done in pairs. There is one teller and one listener. - The teller takes the listener by the hand and they walk into their own space. - The teller does not plan ahead what they are going to tell about but simply does the action of drawing aside an imaginary curtain and “seeing what they see”. - From this seeing, they find a memory from their own life. They describe what is happening but from outside themselves: “That’s me, sitting at my desk ... over there is the teacher ...” They can move around the image, leading their partner by the hand.

	<ul style="list-style-type: none"> - The partner stays silent. They should aim to tell as much about what they “see” as they can, even going “inside the head” to see further memories, if necessary. - Then the roles reverse and the listener becomes a teller, taking their partner around a memory of theirs. - Once the memories are told, the listener sits the teller down on the follow and performs, drawing on the teller’s story. - Then they reverse roles. Perhaps each player will get two or three chances to perform, in which case they alternate performing until the end of the exercise. - In feedback, the teller can comment on what they recognised. What aspects of the memory were picked up on? Did they see themselves in this interpretation? Or did they feel disappointed that important aspects were ignored? Could more risks have been taken? At this point, the teller is speaking as an audience at the play of their own life. They can ask for more of whatever they choose - after all, it’s their material.
Immediate stories	<ul style="list-style-type: none"> - The group divides between story-tellers, performers and audience. - Each of the story-tellers takes it in turn to articulate a story. They make it up in the moment. - At a given signal, the story-telling function is passed to another story-teller. - Meanwhile the performers, sit at the stage edge, come into the middle and act out the story as it is told. - They sit down and get up according to the demands of the story.
The bridge	<ul style="list-style-type: none"> - It’s important to have the right number of players for this exercise; four, eight or sixteen. - A theme is predetermined for the exercise. - Each player goes separately into their own space in the room. They decide who they are, where they are and what they’re doing - in relation to the theme. For example if the theme is “work” their characters action must connect in some way, be working or avoiding work. - They then “rehearse” a short moment of action. - After this, each player pairs up with another and each shows the other what they’ve created. <p>Then they discuss how the moments could be bridged. They have to link them into the same short play. The bridge piece could come between the moments or before both or after both.</p> <p>Each initial moment should be kept “as it was” - not corrupted. (If the second player is an aircraft pilot looking for his back box after a crash, then this moment has to be bridged with that of the unemployed woman counting invoices.)</p> <ul style="list-style-type: none"> - When each pair has joined their pieces, they team up with another pair and the process is repeated.



	<p>- Finally, a group of four or eight can “show” to another group of four or eight.</p> <p>- Variation: There is no theme but each team of four is given character instructions. For example, one character has lost something, one has found something, one is searching for something and one is about to lose something.</p>
<p>Collective storytelling</p>	<p>One participant begins telling a story, another continues, then a third until everyone is involved.</p> <p>Another group simultaneously presents the story non-verbally.</p> <p>The imagination knows no limits. In the further course of joint theater work, the emphasis is increasingly placed on the content. One participant tells something that happened to them, the others initially describe the incident non-verbally or with text. Only when they have finished their description, the differences to the experienced situation are discussed, the participant can compare their behaviour in the described real situation with that of the actors.</p>