

ERASMUS+ Weaving Webs of Stories Project - Lithuania

Activity Title	Description	Learning Objectives	Expected Outcomes	Activity Structure	Activity Duration
Week 1: Cooperation instead of Competition	<p>This session focuses on establishing a space that encourages cooperation instead of competition. Through games and exercises the participants get to know and the "scale of possibilities". This session is about trying out the range of possibilities yourself and optimizing yourself, eg. in the ball warm-up, throwing the ball so that it reaches the other person. The following applies: "Everyone is a universe" and can find out for themselves what the specific situation and the person who is supposed to get the ball requires. This does not require a theoretical optimization plan - not a table with given "optimization solutions" - just the goal (the balls should not accidentally fall to the ground), exploring your own options and the freedom to try everything individually to do this in order to achieve the goal. The person who throws the ball or passes it on communicates with the other party (non-verbal, gestures, facial expressions) in order to explore what kind of passing on the ball is desired by the other party and embarks on a process of gradual optimization in relation to the other person: What do I have to do so that the ball does not accidentally fall to the ground?</p>	<p>- We first have to make clear where responsibility can be in an inclusive setting: certainly not with the person who has to catch the ball. Because that would be exclusive: Then the person who can catch best would have the highest status within a very short time. A hierarchy would develop ...</p> <p>- With ball warm-up and within this entire inclusive concept, the point is not to formulate a standard and then to achieve hierarchy by appropriate deviations from the norm. It is about making an infinite number of creative possibilities visible, about how a common challenge (the goal) can be mastered in order to reveal the wealth of possibilities.</p> <p>- For this, the one who throws the ball must take responsibility. Because the one who is supposed to catch the ball is automatically in a weaker position because he/she has to react (low status). In addition, everyone is different in the situation of catching: it may be that someone has a phobia of balls or cannot see well, or that his/her hand is broken, etc. The art is to pass the ball on, that the other person can catch the ball.</p>	<p>To understand the coordinates that the young people can optimise themselves: Inventiveness (as far as the possibilities of inclusive behavior are concerned), clear impulses (attention to others, concentration!), Impulses send clearly by word, look and gesture, individually addressing each other and consider their "inner and outer limits".</p>	<p>1. Explaining the narrative of the Ball Warm Up Game 2. Doing the Ball Game a. in circle, b. with more balls, c. while moving with music, d. with time record 3. Feedback</p>	45 min.
Week 2: The four democratic leading-jokers & Exercises on the law of the inner limit	<p>The four democratic leadership jokers enable to design learning processes democratically from the start. Every member of the group has the opportunity to have these four leadership jokers at all times and to indicate where inner limits are overstepped. The four democratic leadership jokers apply in principle in all phases of the entire process.</p> <p>Tempo: If a player considers the work process to be too slow, boring or underwhelming, he/she may report back "Tempo!" to the person who is leading. In this way the leadership learns that this player needs more input.</p> <p>Clarity: If a player does not understand something, be it acoustically, linguistically, in terms of content, or because that the wording appears indistinct or too complicated, the player may report "clarity" and in this way, ask the leadership to express themselves more clearly or differently. The leadership Joker "Clarity" serves the accessibility aspect: If I don't understand something, it isn't my "fault", but is the responsibility of the leadership, who must communicate in such a way that the members of the group can participate. This is a fundamental principle: whoever leads is responsible for everyone to understand what the leadership wants to convey. The leadership can always do this and continue to train to get honest feedback from the other group members. This feedback is not meant to be criticism, but rather to provide assistance and valuable information.</p> <p>Responsibility: When a player feels that orders, personal contact and / or instructions exceed the inner limits of other players, but they may not dare to request »Veto!« in time, then this player may call »Responsibility!« and in this way signals to the leadership that boundaries may be exceeded and that instructions should be modified.</p> <p>Veto: Each and every player can deny an assignment or instruction at any time without reason. This is the only way to create the inner freedom to engage in new and foreign things and to dare to take risks.</p>	<p>The aim of this game is to assess the other person as correctly as possible and to show tact in exploring the individual's inner limits. At the same time, the autonomous aspect should also be considered. That means: I have to ask a question that really interests me. So I have to balance between my personal curiosity and the needs of my counterpart in order to find a question that meets both requirements.</p>	<p>Learn to assess their teammates correctly and to give them tasks that are tailored as closely as possible to their interests and abilities. For this, this session trains people's knowledge, powers of observation and sensitivity.</p> <p>The most important prerequisite for this training to be successful is absolute honesty. This game is about finding out where your own inner limits are. This is not so easy, because most of the time the students are asked to simply follow and ignore their inner limits and needs. The more honestly they communicate, which corresponds to their interests and wishes, the more precisely they can signal to their schoolmates where a question is suitable for them or not. And the more precisely and honestly they can give feedback, the more valuable information their schoolmate receives and, based on this, can lead more and more sensitively and therefore more skillfully and successfully.</p>	<p>Truth or Duty: 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 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>	45 min.

<p>Week 3: Introduction of the Theatrical Mixing Board</p>	<p>The theatrical mixing board is based on an open knowledge principle. It consists of approx. 500 different-colored cards, each of which represents a different category of the theater art form (orange: aesthetic means, red: activities, yellow: emotional topics, dark blue: building blocks, light blue: spatial coordinates). With the help of the cards, the young people can develop pictures, actions and scenes step by step and check their effects directly. Each student can choose their own access individually. Through numerous playful exercises, which are all based on the principle of "gamification", new possibilities of theatrical design are always experienced directly and their effects are examined (feedback process). In this way, the facilitator constantly enables new experiences in the form of new games with the theatrical mixing board, in which the students have their own experiences, both on an aesthetic and social level (how do I have to deal with others so that we can successfully produce a sophisticated product?). The theatrical mixing board forms the frame of reference to which everyone refers and which is completely transparent (open knowledge).</p>	<p>The cards are a trick, so each participant can find their own tempo in the process and can choose their own form of composition, without being "better" or "worse" than others. All cards are always visible for everyone, so nobody has an advantage of knowing them by heart. The gathered knowledge of the group is basically always available. After a while the buffet gets amazingly huge, so nobody is able to capture all cards at one time, but each person has access of the whole knowledge and can choose what interests her/him. Because there is an infinite number of individual connection possibilities new ideas can emerge, which are going back to the pool of ideas to the group. There is no humiliation or negative pressure of good performance, but only the offer: Do whatever you like, here is the magic buffet. Choose something and invent something new.</p>	<p>It's about increasing awareness of what each individual player wants: do I just want to make an announcement and implement an idea? Or do I prefer to act in the room as a player? What can I do as an individual so that the game stays alive and there are always about the same number of players on stage and at the mixing board? The principle "scale of possibilities instead of table" also applies here. Within the given coordinates / rules of the game, the greatest possible individual freedom and happy failure is possible and desirable. The better the players know their needs and strengths over time (and their inner limits), the more the principle of self-regulation applies and the facilitator has to intervene less and less.</p>	<p>Introduction of the Cards: The cards are spread out in a clearly visible place on the floor in such a way that the players can look at the cards in front of them as well as straight ahead into the empty room (or onto the stage). The cards are the theatrical mixing board, with which you can freely combine various movement options. Half of the players are standing, the cards in front of them on the floor, with a microphone and a view of the empty room - i.e. at the mixing board. They are the theater DJs who are allowed to make announcements (and therefore direct) to those who carry out (follow) in front of them in the room. The other half of the players in the room react to the instructions from the "mixing board DJs", which we can also call "directors". The directors lead. The players on stage follow. In every workshop, all players experience both perspectives. Through mutual feedback, they optimize each other, both in terms of democratic leadership and "being led consciously". Mindfulness training is initiated right from the start, which enables increasing awareness of the internal and external processes of leading and</p>	<p>60 min.</p>
<p>Week 4: Feedback about the experiences of "leading and following" & Working in Small Groups</p>	<p>Through feedback a common working and talking culture is established. Whenever somebody worked and created something, the product needs to be assessed by the group. For constructive feedback, participants have to learn to see (understand what happened) and articulate it. No competition, but the opposite: they can do their best, when they support each other (like the ball warm up). Questions for Audience: - what was your favourite moment on stage, describe it and explain your decision - generally: describe what you have seen (no judgement!) - Describe your personal interpretation of the scene - Describe moments which surprised you or which you specifically liked - which aesthetic instruments worked very well and why? - were there doublings between narrated text and presentation? - what suggestions and ideas do you have for the group? Questions for Performers: - how did you feel performing? - do you have comments about the feedback from the audience? - did the audience see what you intended to show? - how was the group working together? - what were the strengths and weaknesses in your group work?</p>	<p>The aim is to establish answering the self-reflective questions "How am I doing? - How are the others? - How is the game lively and fun? - What can I do about it without exploiting myself or others?" There is a constant change between your own improvisation, your own composition, your own experience and mutual opportunities for observation and reflection. The reflection makes it possible to experience the different ways in which directing (leadership) works: if the director acts to serve its players, they can open up and show different facets. If the director acts as a judging body, the players shut down and performance may be reduced. These experiences also take place on a scale between "leading and following": Sometimes we like to be led and give up the responsibility, but sometimes the management irritates and unsettles us and we wish for more autonomy or would like to lead ourselves. Experiencing these differences for yourself, becoming aware of them and reflecting on them with your counterpart is an essential part of mindfulness training.</p>	<p>Since the players are in a more fragile status situation than the directors (they perform while someone is watching), they have to be strengthened by the "coaching concept": the players then suddenly become autonomous actors who differ from their advisors - according to their wishes. The directors act as coaches in a serving role towards the players. This also means that the players can decide how much of the feedback they want to accept. They give the impulses of what they want to know themselves. It is important to experience this difference, as this creates awareness of power relationships: How do I deal with it when I am evaluated? How do I want to be led and when - under what circumstances - do I learn the most? Since both players always experience both perspectives and exchange ideas, the increase in knowledge in this format is very large. Particularly impressive "favorite moments" are recorded on cards and placed at the theatrical mixing board. In this way, all possible composition variations, texts and music are superimposed in the assembly principle. There is a great deal of energy and numerous strong images.</p>	<p>Action Figures on Tracks Feedback:The facilitator first asks the directors to report back their favorite moments and to describe them precisely and also to give a brief reason why they thought these moments worked. The players on the stage take over the moderation. That means: they take on the directors who speak up with their favorite moments. When all their favorite moments are "collected", the facilitator gives the floor to the players on the stage. They can now report back their internal perspective. That means: You should consciously tell subjectively how you were doing while playing and executing the tasks.</p>	<p>90 min.</p>
<p>Week 5: Thematic Introduction & Biographical Writing</p>	<p>We are our own authors of our biography. It's less the facts of our lives which create our biography but more the relevance we assign to the facts. At the start of a creative process which focus on one's own biography, participants often feel that their life is not interesting enough to put on stage and instead want to play out something more spectacular or extraordinary. But each experience needs to be seen in a concrete, historical and social context. Each individual life story reflects the conditions of the historical, cultural and domestic environment which apply for the whole society. <i>"The biography of people is not a private matter which has nothing to do with our society, but any experience relates to a concrete, historical and social context. In each biography of any person the conditions of historical, cultural and domestic environments is mirrored and applies to the whole society."</i> (Bundeszentrale für politische Bildung 2011, p. 63) In order to see what is relevant of mine, I need distance and the possibility to occupy other perspectives towards my private experiences, and this is the main task for the facilitator: we need to introduce different perspectives towards ourselves. If you only stew in your own juice you definitely will feel that your life is boring, because you see it one-dimensional. We need to start a process in which we can get further distance towards our own sensitivities.</p>	<p>By consciously reflecting on one's own biography outline, self awareness can be expanded. The task in working biographically is to enable the participants to work out the universality of their themes and to find an aesthetic form that reaches the audience.</p>	<p>Biographical texts, poems, drawings</p>	<p>Find a stage name: Everything the participants are going to talk about will be introduced with the sentence: "I am ... (name of the character)". By this the participant can leave it open whether it's true or fictional what she/he says. In biographical theatre it's about the construct of experiences, fictions and dreams / desires. The question, whether it's true is not important. If a participant is saying something fictional about him/herself, it's the as biographically revealing as she would have experienced it truly. It's not about facts. What are facts anyway? It's about the subjectivity of the performers and not objectively verifiable facts. It's not allowed to ask whether the stories are true or not. It's not from interest, but the stories cannot be taken one-on-one from movies or other medias. they have to be self experienced or self invented in this sense the participant on stage is never her/himself, but a character in a artistic construct. Within this construct the participants are much more themselves as you would initially assume. The protection through the role enables much bigger freedoms to deal with the inner self and to find an expression for that. Attunement: All participants are on stage, focus, then walking in Tempo 5 in straight lines, remembering stories out of their life. If somebody feels like telling a personal story spontaneously, this person claps in her/his hands, says "freeze", all the others freeze, the person comes to mic, claps in her/his hands again, everybody turns to the person and the narrator tells the story at the mic.</p>	<p>90 min.</p>

<p>Week 6: Exhibition, Reading Round, Discourse and Change of Genre</p>	<p>The facilitator typed the texts from the last session and put them in the cards format. This enhances the confidence of the participants that what they write and draw is valid. During this session the participants get to read and see the material from the last workshop. It is important to share the material amongst the group members to get a sense of different perspectives. The discussion afterwards about the texts and finding the core of it is a necessary step to find the universality of each text/drawing/poem and to make it available for the whole group to work on it further on.</p>	<p>Growth in confidence by sharing own text-material; establishing a culture of discussion that is not judgmental, but about finding the emotional core of the material; getting aware of the own interest and developing new own material</p>	<p>Finding the universality in the texts/poems/drawings - what do they all have in common or where are they different? Generating discussions about topics that matters to the participants. And creating new original material.</p>	<p>Exhibition: All texts and/or drawings are laid out. There is calm music in the background, while everybody reads the texts and look at the drawings. Reading Round & Discourse: Each participant gets an alien text or drawing. One person reads it out loud. The others make suggestions what the text/drawing is about. Which feelings are the basis? Each text or drawing gets a set of feeling-cards. Change of Genre: Take one of the texts/drawings with the added feelings and create another story, poem, drawing or comic in one of the following genres: Horror Story, Nightmare, Great Dream, Fantasy, Science- Fiction, Splatter-Movie, Soap-</p>	
<p>Week 7: Independent Group Work</p>	<p>The biographical texts are going to be transformed into scenes in various ways. Through this the texts are being reflected and refined. Often it's hard for (young) people to work in groups. Often following problems appear to happen: the participants are arguing and don't come to a result in the given time, or the participants are not aware how to work productively and output-driven. These two problems are mutually dependent on each other, that's why cards for group roles are helpful: Direction: The director leads the group and can implement his/her ideas in a scene. Dramaturgy: The dramaturge gives advice when questions about content and can suggest texts from the biographical buffet or other thematic impulses, which suits the staging idea of the director. Conflict Management: The conflict manager mediates when there is an argument and facilitates that process. Generally: conflicts have priority to creative process. Documentation/ Protocol: the documentation protocols the flow of the scene. She/he also notes what problems occurred during the group work. When the group presents their result, the documentation reports the process of the group work and calls out strengths and weaknesses in the process. Time Management: the time manager takes care that the group is not distracted or wastes time, but that it comes to a result in the given time.</p>	<p>By creating scenes out of the texts the participants get a new sense of them, a new feeling, and new perspectives. It also allows them to show underlining or subtle associations that comes by reading the texts that they can show in scenes. By separating roles, they learn to that teams don't need to have one leader, but that each part of a team is necessary to fulfill the task. There is no hierarchy if everyone focuses on their role. And if they serve each other with ideas, the product enhances a lot. They also learn about the different roles of creating theatrical scenes and which skills they require. And they learn of getting aware which role they want to try out and having the possibility to do so.</p>	<p>In this independent time, the participants learn to cope with their team members without being supervised all the time. They can implement what they have learned so far in the process and can talk about issues or problems during the process or after presentation. They learn to find their own motivation of being creative.</p>	<p>Each small group selects a text from the biographical buffet. The small group clarifies which central emotional topic the text is based on. The group uses gestures from the movement material already collected and a staging card. However, new material should always be invented and developed. Staging Cards: Each staging card is introduced by the facilitator and is rehearsed in group work. Group Work: Each participant in the group gets a group role on which his/her area of responsibility is described. If there are less members in the group than roles, one person has more roles (direction + dramaturgy, time management + documentation). If there are more members there can be two people in one role. In any case, the roles direction and conflict management needs to be occupied. Only after all participants got a role for the group work, the task is given, eg. "Develop three still images with the story XY and use following instruments ..." Feedback: All results are presented and evaluated by the other groups in the feedback process.</p>	
<p>Week 8: Setting the theme the group wants to work on, new input and creative writing</p>	<p>This session depends on the group: either it is more focused on a long discussion about the theme of the created material, or they need more input from the facilitator to deepen a specific route they are interested in, or they just want to continue writing and creating simple scenes out of the texts. But in any case, in this meeting the group gets to discuss the dramatic guiding questions: why we choose a specific text, what's the relevance right now? which composition principles serve our topic the best? and for what and for whom are we doing it; who is our audience and what do we want to achieve with it?</p>	<p>In this session the participants learn how they want to show their work in public (or just in school) and learning that their material has a bigger impact if they think about the form and from the perspective of the audience.</p>	<p>A clear vision of the presentation and the text.</p>	<p>Dramatic guiding questions 1. Why? Relevance of the subject in a certain context: Why are we choosing this topic, this text, this material right now? What attitude do we take towards our environment? What do we currently have to say on this topic? 2. What and how? Perspective of what to shift to the how: the processing of materials, texts, etc. for the specific staging. Which reading? What composition principles? Examples: contrast, variation, recovery, increase, break, detail view, overall view, etc.? How can the (biographical, documentary, improvised) material be used to develop scenic situations (mixer) that do not remain superficial, but which can persist with a view to why? Dealing with conflict, gesture, process, situation, pivot, etc. 3. For what and for whom? Effectiveness question: challenge? Irritate? Scare?</p>	
<p>Week 9: Independent Group Work</p>	<p>In this session the group continues thinking about their vision, how their presentation or the selection of the texts can be realised. This session allows for creating missing scenes or texts, filling the gaps, that we found out is necessary to produce in order to fulfil their vision.</p>	<p>Finding out the gaps in the texts and presentation, that helps the audience to understand the topic the participants want to talk about. Often, in this session the participants create the most poignant poems/texts and scenes as they very clearly know what they want from it.</p>	<p>New texts, poems, pictures, scenes that close the gaps for the presentation.</p>	<p>Discussion, Independent Group Work, Presentation, Feedback</p>	

Week 10: Decisions on Texts, Drawings and Dramaturgy	Here, they decide how the presentation is staged and select the texts that suits the most their vision. It can be staged in different ways, eg.: - choreographically tableaux with the whole group works well as a beginning scene; it introduces the topic, like eg. a thematic puppetry; from there single groups could start their stories - all stories happen chronologically and are connected with choric parts of the whole group; beside one topic, which is the main one and all stories connect to it, there could be established a second level of meaning, which is the underlying plot - one story will be selected as the main one; all the other stories or insertions from performers are interwoven with the main story by the insertion-principle; this approach can consciously be fragmented and denies superficial logics (here it generates gaps for imagination of audience)	They learn to share their perspective on the presentation, to find an argumentation for their perspective and discuss all the different versions that are possible. Here they learn to find a common sense with all players and compromise on a common ground.	A selection of texts and a presentation that everyone agrees on and is motivated to work on further.	All texts, drawings, poems, pictures, staging cards, etc. are put on the floor. In a facilitated process the participants select the material they want to include in the book and the presentation and find a sequence of the material.	
Week 11: Putting all texts in one script and making new drawings	The facilitator brings the script with the agreed sequence and the participants read it through, make changes in the presentation and make drawings for the script that supports the text.	Finding new perspectives on the already selected texts, new emotions and new ways of presenting it - maybe there is another layer we haven't seen yet? The can draw their new findings and through this they learn, that the process of interpretation never ends, and that by looking at texts from a different angle, it opens up new worlds.	Deeper meanings in the texts	Reading the script, recreating the scenes and playing with it, drawing accordingly.	
Week 12: Rehearsal of the scenic reading of the texts	All the energy comes to a peak when their material is fixed and in this session rehearsed. It is the first time, they see all coming together.	Being precise in text and movement, loyal to your group, supportive if somebody forgets something, feeling of being in this together!	a heighthened atmosphere of friendship!	The presentation is rehearsed three times: first time is a technical run through, second time with text, and third time a dress rehearsal. In between there is time for discussion and changes.	
Performance					