



**CULTURE ON  
PRESCRIPTION**



## **Curriculum workshop**

### **Workshop of the senses**

**“The conscious exercise of imagination towards  
(re)Cognizing the world we live in”**

**PORTUGAL**



Co-funded by  
the European Union

## PARTNERS AND CONTACTS

The Erasmus+ project Culture on Prescription Europe started in January 2022 and runs until the end of March 2024. The project involves partner organisations in six European countries:

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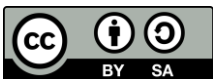
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**Trincheira Teatro**

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TO TRANSFORM IS TO BE TRANSFORMED. THE ACTION IS, IN ITSELF TRANSFORMING.

Augusto Boal

THE DRAMATIC IMAGINATION LIES BEHIND ALL HUMAN LEARNING, BOTH SOCIAL LEARNING AND 'ACADEMIC' LEARNING.  
IT IS HOW MAN RELATES HIMSELF TO LIFE, THE INFANT DRAMATICALLY IN HIS EXTERNAL PLAY, AND THE ADULT  
INTERNALLY IN HIS IMAGINATION.

Richard Courtney

ART SHOULD BE THE BASIS OF EDUCATION.

Herbert Read

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# 1. Culture on Prescription\*

\*out of [Home - Culture on Prescription \(culture-on-prescription.eu\)](http://culture-on-prescription.eu)

Culture on Prescription is an Erasmus+ project that aims to prevent and combat social isolation and loneliness through art and culture. Cultural prescribing is the referral of a healthcare professional of lonely and isolated (older) people to locally available art and cultural offerings. It is a social intervention based on “social prescribing” practices, already implemented in the United Kingdom and Ireland with very positive results, and which aims to “prescribe” to participants experiences related to art, culture and social activities as a way to reduce social isolation and loneliness.

Within the project, participants will learn more about culture and engage in a cultural activity themselves, while improving social skills and the feeling of belonging and trust, while also increasing their network of contacts and friends.

Over the next two years, a consortium coordinated by ISIS Institut für Soziale Infrastruktur (Germany) and the Frankfurt Health Department (Germany) and also with the participation of SHINE 2Europe (Portugal), AFEdeMy (Netherlands), the Dublin City University (Ireland), GEAC (Romania) and European Association for the Education of Adults (Belgium) will develop and implement a study pilot in Portugal, Romania, Germany and the Netherlands that aims to validate the intervention in these countries.

# 2. Workshop of the Senses

The grounds for *Workshop of the Senses - a conscious exercise of imagination towards (re)Cognizing the world we live in* are based on the theoretical fields of Theatre and Education, Lifelong Education, Lifelong Learning, and Local Development.

The Dramatic Expression and Theater *atelier* or *workshop* is commonly considered as the conscious exercise of the imagination. Here, we understand imagination as a phenomenon of human physiology: a synthetical outcome of the clash between human perception mechanism and object of perception. From the concrete to the abstract to the transformed concrete, this is how imagination is processed. It is an innate human characteristic, blooming during childhood, yet less and less evoked as we grow up, and more and more atrophied by the world we live in.

Dramatic Expression, as a pedagogical practice native to the Theatre, purposes ludic activity to enable global learning: cognitive, affective, sensory, motor and aesthetic. A system-based pedagogy that has been playing a key role in the proliferation and success of conscious imagination exercise projects is linked to the idea of working with inducers.

Inducer is, by definition, anything that induces. What is proposed in the conscious exercise of imagination is that the inducer be something that can be analyzed, deconstructed and transformed, and that can – in fact – induce *play of active thought*, where the Learner is summoned to work with the totality of his perception apparatus, as well as to enable, through the same play, skills towards interpreting and communicating with the surrounding environment.

We recognize six major groups of inducers, that house all others: *object, body, space, image, sound, and text*. The work with these six major groups takes place daily in the work of the dramatic art professional. While working separately and clearly with each of the groups above mentioned, the theatre pedagogue is in a position to provide, through play, learning situations to participants.



## Organizing and structuring: the system-based practice of the workshop

Each session must stand as a curricular unit *per se*, whilst the workshop must reveal a through-line of conception that unifies the curriculum. The development of a session is structured in five phases - distinct in nature but complementary in action: we begin with **Activation**, where, while introducing the inducer, we enable the concentration and availability inherent to the following phases; we then move on to the **Exploration** phase, where the inducer is explored for what it is, without recurring to any kind of transformation, symbolic or likewise – what is sought is the breaking down of the inducer's elements, with a conscious focus on moving from perception-based movements towards observation-based ones; the **Internalization** phase already implies primary conscious efforts of transforming the inducer, offering Learners the first ground to experience first-hand the dynamics of transformative action and its relation with the environment around them. We then arrive at the **Actualization** phase, which produces material that can spark the critical discussion sought in **Retroaction**.

**Actualization**, as the name implies, is the space where acquired and learned knowledge is updated, and although it is common to do so, it does not necessarily imply that it takes the form of a dramatization or dramatic play. **Retroaction** is, *par excellence*, the space for developing the Learners' critical awareness, enabling them to analyze not only the results obtained but also the practice involved in the entire work process.

## Recipients

8 (eight) to 10 (ten) individuals, adults, with non-impeditive motor capacity, in a situation of isolation/solitude.

## General Objective

Enable the sensory and aesthetic development of the participants, to actively improve their relationship with the environment in which they operate.

## Specific Objectives

Personal:

- Reinforce the individual's sense of identity with the territory
- Develop the individual's capacity for expression and communication in the community
- Promote the individual's knowledge and connection to the material and immaterial heritage of the territory
- Promote and develop artistic literacy in the individual
- Facilitate the individual's appropriation of the elementary language of dramatic art (play)
- Comprehend theatrical art in its contexts

Local:

- Dynamising equipment with associated activities (see Activities)

- Contribute to audience building

Social:

- Reinforce the offer of artistic education in the territory
- Foster interest in theatrical artistic practice in the territory
- Promote theatrical artistic practice in the territory
- Promote research practices on Arts Education in non-formal contexts

## Activities

Workshop of the Senses' core activity is a Dramatic Expression Workshop, but it also includes inter-generational meetings, open classes, conversations with other organized groups, and site-specific sessions, specifically conceived in articulation with relevant cultural agents in the territory of action.

Workshop of the Senses focuses on working the sensory apparatus (sight, hearing, taste, touch and smell) as a catalyst for human imagination, over eight sessions of 120 minutes each, using inducers Object, Body, Space, Image, Sound and Text.

## Timing

The Workshop will be implemented between April and June 2023, with the regularity of one session per week. The aforementioned associated activities (visits, meetings, etc.) will take place in the same time window, depending on their relevance to the course of regular sessions and the availability/convenience of local partners. The final report, which will contain all the detailed planning of the sessions and particular reports on curriculum execution, will be written and submitted at the end of June 2023.



## Note on the preliminary curriculum here presented

The first four sessions (Previous, Object, Body and Image) are very much aimed at providing learning situations that enable participants to develop a working tool kit, concerning the conscious exercise of imagination; at the same time, it is during these sessions that should be collected/agreed with the participants (considering their expectations, their wishes, etc.) the basic themes, materials and devices for the artistic intervention that is proposed to be carried out as an associated activity at the end of this Workshop.

As such, the last four sessions (Space, Sound, Text and Finale), which provide the ground where the participants are expected to make autonomous use of the skills set gathered throughout the workshop, will most likely be very oriented towards specific preparation and organization work towards the realization of this artistic intervention.

Therefore, the plans presented here may/should be subject to changes, in line with the specific work of each group of participants, and with the specific objectives outlined for the final associated activity.

## 3. General planning

### 1st session | Previous

**Date:** week of 10th to 14th April 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Observations:** Collection of authorizations for image and audiovisual processing

Phase	Activities/Strategies	Time	Objective(s)
Activation	<p><b>1. Welcome</b></p> <p>The instructors receive and welcome the participants, who form a circle.</p> <p>The instructors introduce themselves and the project, explaining the operational dynamics of the Workshop sessions, as well as the requirements to be fulfilled by the participants, concerning materials and work clothes, attendance and punctuality.</p>	15 min	Presentation of the course, instructors and participants
	<p><b>2. Round of Names I</b></p> <p>Participants are arranged in a circle. One at a time, they associate their name with a gesture/movement, and present it to the group. In response, the whole group repeats.</p>	10 min	Preliminary diagnosis of motor coordination; identification of blocking forces
	<p><b>3. Round of Names II</b></p> <p>Still in a circle, and one at a time, the participants present their name/gesture, but before doing so they have to repeat – in the order they were presented – all the names/gestures before theirs. The game is cumulative:</p> <ul style="list-style-type: none"> <li>• A presents his name/gesture</li> <li>• B presents A's name/gesture and his own</li> <li>• C presents the name/gesture of A, B and his own</li> <li>• D presents those of A, B and C before his own and so on.</li> </ul>	15 min	Collective recognition of extraordinary physical stresses, identification of “Commitment to error”
Exploration	<p><b>4. Walkabout I</b></p> <p>Participants walk around the room towards multiple points in space. At the instructor’s clap, small objective tasks are introduced:</p> <p>Examples of Movement Variations:</p> <ul style="list-style-type: none"> <li>• speed (1 to 5, 1 being the slowest)</li> <li>• level (high, medium and low)</li> <li>• number of supports in contact with the floor (1 – limp foot, for example; 2 – arm and hand; 3; 4; 5)</li> </ul>	10 min	Introduction of recurring dynamics;  Assimilation of choral responses; Stimulate interpersonal relationships; establishment of action as a

	<p>Examples of Observation Variations – relationship with space and with colleagues</p> <ul style="list-style-type: none"> <li>• “Close your eyes, point to something green in the room”</li> <li>• “Close your eyes, indicate with your fingers the number of people who have yellow pants”</li> <li>• “Close your eyes, point with your right hand to a person with blue eyes”</li> <li>• “When you lock eyes with someone, say hello to that person”</li> <li>• “When they lock eyes with someone, grab their elbows and apologize”</li> </ul> <p>Example of Variations for Choral Response:</p> <ul style="list-style-type: none"> <li>• “Get out of my sight in x times” – participants must camouflage themselves with the space, within a minimum response time determined by the instructor</li> <li>• “Cupcake in x times” – participants must group in an undefined form (cupcake) occupying the smallest possible space, in a minimum response time determined by the instructor</li> <li>• “Ground in x times” – participants must place the largest possible body surface on the floor, in a minimum response time determined by the instructor</li> </ul>		<p>universal language and a basic element of the work in the sessions; Introduction of <i>Falaguese</i> (invented onomatopoeic language)</p>
	<p><b>5. Walkabout II</b></p> <p>The same dynamic of Walkabout I, with a predetermined focus of attention (walking towards a chosen point), but adding transitive objectives (in relation to the Other)</p> <p>Examples:</p> <ul style="list-style-type: none"> <li>• “Triangles” – each participant must choose two other colleagues with whom they form a triangle that cannot, under any circumstances, be broken during the journey to the Chosen Point.</li> <li>• “Stories I” – when they lock eyes with a colleague, they stop and tell a story they have experienced during the last week</li> <li>• “Stories II” – Same as Stories I, only this time the story must be told, with Clarity and Generosity, in <i>Falaguese</i></li> </ul>	<p>10 min</p>	
<p><b>BREAK</b></p>		<p>15 min</p>	<p>Informal collection of spontaneous feedback</p>

Internalization	<p><b>6. Object Transformation</b></p> <p>Instructors use tape on the floor to delimit a play area. Participants are seated on chairs arranged in a half-moon around the play area. The instructors place a chair in the game space and explain, demonstrating, the stages process of fiction construction:</p> <ul style="list-style-type: none"> <li>• Physical mimesis (changing a fictional light bulb),</li> <li>• Qualitative suggestion (crowning of a fictional king),</li> <li>• End by exposing the object's re-functionalization process, with an emphasis on action as a transforming element.</li> </ul> <p>One by one, participants enter the play area and, through action, Clearly transform the chair into something other than a chair. Everyone experiences.</p>	15 min	Bringing the process of dramatic imagination to the level of consciousness; introduction of the “Magic If”
Actualization	<p><b>7. An ordinary day (dramatization)</b></p> <p>The class is divided into 2 groups. Each group has the task of, in 10 minutes, creating a fictional situation from the universe of material that was produced and collected throughout the day, and applying the used and tried techniques of processing this material. For each group, the instructors determine a public space (Hospital, School, Restaurant, Garden, Beach, etc.), as well as a secret circumstance that, at a certain point, will be manifested collectively during the performance. The role play should clearly answer the following questions:</p> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• Where are they?</li> <li>• What is happening?</li> <li>• What was the chair transformed into?</li> <li>• What is each group's secret circumstance?</li> </ul> <p>It is not allowed to use any verbal language other than <i>Falaguese</i>. All present.</p>	15 min	Autonomous construction of language;  Updating acquired knowledge
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge

## 2nd Session | Object

**Date:** week of 17th to 21st april 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Observations:** Session organized to work from objects brought by the participants themselves

**Axial Contents:** Refunctionalization of the object, concepts of Active Listening, Will-CounterWill, Dramatic Play

Phase	Activities/strategies	Time	Objective(s)
Activation	<p><b>0. Reception and Welcome</b></p> <p>The instructors receive the participants, and indicate the place where the participants must place the objects they brought to the session.</p>	5 min	Availability for the session; informal collection of feedback on the previous session; identification of expectations
	<p><b>1. Andar pelo espaço I</b></p> <p>Participants walk around the room towards multiple focuses. Small objective tasks are introduced at the instructor's clap: Movement Variations, Observation Variations and Choral Response Variations.</p>	10 min	Physical availability; Separation with the "out-of-the-room"
	<p><b>2. Whizz</b></p> <p>Arranged in a circle, the participants make a clap circulate among themselves, along with the vocalization "Whizz". The clap begins by circling clockwise. As the clap circles, the instructors add rules to the game:</p> <ul style="list-style-type: none"> <li>• Gesture and sound convention to reverse clap movement direction</li> <li>• Gesture and sound conventions for clap advancing a person</li> <li>• Gesture and sound convention to make the clap cross the circle (shoot)</li> <li>• Gesture and sound convention to make all participants change places (magic word)</li> <li>• Consequence convention for breaking the established game dynamics (the consequence is always collective, although the failure is individual)</li> </ul> <p>The circulation of the clap must be faster and faster, without detriment to the clarity of the quality of reception, decision and action of the Whizz participants.</p>	10 min	Play activation; listening work; Rigor and precision;
Exploration	<p><b>3. Round of Objects I</b></p> <p>The group is organized in a circle. The instructors propose several rounds of tasks. The game proceeds clockwise.</p>	15 min	Identification of the base material of the session;

	<p>1st Round/Task - Greet the person on your left side/respond to the greeting of the person on my right side.</p> <p>One at a time, participants shake hands with the person on their left. Both greeting and reception must be done eye to eye.</p> <p>2nd Round/Task – Recognize the game object.</p> <p>One at a time, participants circulate a neutral object introduced by the instructor (roll of masking tape, case, notebook, etc.). When they receive it, they observe the object, paying attention to its shape, texture, weight, smell, etc., and hand it over to the next participant. Both the delivery and reception of the object can only be done eye to eye.</p> <p>In subsequent rounds, the instructors assign fictional characteristics to the object, which must be observed when delivered and received.</p> <p>Examples of fictional traits:</p> <p>– Pass the object as if it were:</p> <ul style="list-style-type: none"> <li>• Something very heavy – reference <i>Cement 100kg</i></li> <li>• Something very fragile – reference <i>Crystal Sheet</i></li> <li>• Something very smelly – reference <i>Rotten Fish</i></li> <li>• Something very hot – <i>Hot Potato</i></li> <li>• Etc.</li> </ul>		<p>Present play as the basic element for counter-scene;</p> <p>Practical experimentation of the concept of <i>will/counter-will</i>;</p> <p>Present emotion as a result of articulated work between body, thought and speech</p>
	<p><b>4. Round of Objects II</b></p> <p>Keeping the same dynamics already observed, the instructors now propose several rounds where they attribute fictional characteristics and circumstances both to the situations of delivery/reception of the object, as well as to the roles of those who deliver it (A) and those who receive it (B).</p> <p>Examples of fictional characteristics and circumstances:</p> <p>– A and B are best friends. It's B's birthday. A has to give the object as if it were the best gift in the world, as a big surprise, to B. B has to receive the object as if he hated the gift, but camouflaging his disappointment.</p>	10 min	

	– A and B are perfect strangers. The object is the most valuable thing in A's life. A wants to keep the object, but he has to hand it over to B.		
<b>BREAK</b>		10 min	Informal collection of spontaneous feedback
Internalization	<p><b>5. Object Presentation</b></p> <p>The instructors mark a play area on the floor with tape. The group sits on chairs facing the play area. One at a time, participants enter the play area and present their object, place it on the front row facing the audience, and resume their place. Everyone experiences.</p> <p>The presentation of the object must answer three questions:</p> <ul style="list-style-type: none"> <li>• <i>What is it</i> - name</li> <li>• <i>What it is for</i> – the function it was designed for</li> <li>• <i>What is its story</i> – how did you get into the participant's life?</li> </ul>	5 min	<p>Refunctionalization of the object;</p> <p>Practical consolidation of the conscious imaginative movement;</p> <p>Guided construction of language</p>
	<p><b>6. Object Transformation</b></p> <p>One by one, the participants enter the play area and, through action, clearly transform an object into something else than what it is. The audience has to find out what the object is being transformed into. Everyone experiences.</p> <p>The participant can transform any object, except his own. The transformation cannot use verbal language, but it can have sound.</p>	10 min	
	<p><b>7. Who/Where/What</b></p> <p>The class is divided into three groups (max. 3 participants per group, min. 2 per group). The instructors assign each group a spatial circumstance. Using the transformation of objects, the participants create a fictional situation. The only accepted verbal language is <i>Falagueese</i>. All groups show.</p> <p>In execution, it must be clear: Who They Are, Where They Are, What Happens, and what have the objects been transformed into.</p> <p>Examples of spatial circumstances:</p> <ul style="list-style-type: none"> <li>• Hospital</li> <li>• School</li> <li>• Restaurant</li> </ul>	15 min	

	<ul style="list-style-type: none"> <li>Library</li> </ul>		
Actualization	<p><b>8. The Island</b></p> <p>The class is divided into two groups.</p> <p>The situation is the same for both: they arrive at a deserted island, with shark-infested waters, and, using transformed objects, they must find a means of collective exit from it.</p> <p>The game rectangle marks the island. Groups only have the objects of their elements, and each object can only be the target of one transformation.</p> <p>The presentations must observe the following structure:</p> <ul style="list-style-type: none"> <li>Arrival on the island</li> <li>Recognition of the limits of the island</li> <li>Discovery of transformed objects</li> <li>Departure from the Island</li> </ul> <p>The instructors assign to each group a secret circumstance, which must be manifested collectively in the presentation.</p> <p>Examples of secret circumstances:</p> <ul style="list-style-type: none"> <li><i>At some point, the ground turns to ice</i></li> <li><i>At some point, the light disappears</i></li> <li><i>At some point, there is an earthquake</i></li> <li><i>At some point, a sea monster threatens the island</i></li> <li><i>At some point, a cyclone hits the island</i></li> </ul> <p>The only accepted verbal language is <i>Falaghese</i>. All groups show.</p> <p>In the execution, it must be clear: Who They Are, Where They Are, What Happens, and what have the objects been transformed into.</p> <p>The Audience should be able to recognize how they arrived on the island, and what each group's Secret Circumstance is.</p>	20 min	Contact with aspects of dramatic play; introduction of the concept of Given Circumstances; Autonomous Construction of Language
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge



## 3rd Session | Body

**Date:** week of 24th to 28th April 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Axial Contents:** Muscle Tension/Relaxation, Verticality Axis, Concepts of External Manifestation of Interiority, Knowledge and Identification of the body (mine and the Other's) as a communication device, Dramatic Play

**Associated Activity:** Field trip for material collection

Phase	Activities/Strategies	Time	Objective(s)
Activation	<p><b>1. Bomb and Shiel</b></p> <p>The group in a circle. In each round, the instructors ask each participant to define, for himself, a person who will be his “Bomb” and another who will be his “Shield”. With a clap, the instructor starts the countdown to the explosion of the bomb. This count is the time window participants have to protect themselves from the “Bomb” behind their “Shield”. At the end of the count, the entire group stops. The instructors then confirm who was hit and who managed to shield themselves from the “Bomb”.</p> <p>At the end of each round/explosion, the “Affected” (A) will have an extra course to play. During this Phase, the instructor places a mark in the centre of the room. The Affected are arranged in a line, at one end of the room, facing the centre. The course will always run from the line to the central mark, where all of A's physical activity must end. The participants start the course on the High plane and finish on the Low plane.</p> <p>Examples of end-round variations:</p> <ul style="list-style-type: none"> <li>– At the instructor's clap, the A's will be hit by shrapnel at a specific point of the body. The possible regions for locating this point are: Right Hip, Center of the Abdomen, Left Arm. The choice of wounding point is always made <i>a priori</i>.</li> <li>– At the instructor's clap, the A's take three steps. At the end of the third step, they are shot at a point located in one of the three regions already mentioned.</li> <li>– A's defines three points of injury, in body regions of their choice, At the instructor's clap, they take three steps. At the end of the second step, they are shot at the first point; at the end of the third step, they are shot at the second point; when they reach the centre mark, they are hit at the third point.</li> <li>– The A's define three wounding points, in regions of your choice. Next, define three grocery items. At the instructor's clap, they act as if they were shopping. When the first item is placed in the shopping cart/basket, they're shot in the first point; when the</li> </ul>	10 min	<p>Activate physically;</p> <p>Provide a basis for introducing the concepts of External Stimulus, Internal Stimulus, Objective Point of Concentration, Reflective Consciousness and Intuitive Consciousness.</p> <p>Build mutual trust between participants</p>

	<p>second item, in the second point; and when the third item, in the third point.</p> <p>– The A’s define three wounding points, on body regions of your choice. At the instructor’s clap, they start the route at Speed 3. In the third step, they’re hit on the first point, and start moving at Speed 1; in the sixth step, they are hit at the second and third points, with an interval of three seconds between hits.</p>		
Exploration	<p><b>2. Who’s out there?</b></p> <p>The class is divided into two large groups, 1 and 2. The participants are grouped in pairs, each pair with an element 1 and another 2. They are asked to explore torsion points on their colleagues’ axis. They experience several points of imbalance that lead to movement.</p>	5 min	Recognition of the Verticality Axis; Develop knowledge of your body and the body of others;
	<p><b>3. Sculptors</b></p> <p>The same pairs. Using the same technique, the 1’s “sculpt” the 2’s, which remain stopped. Then the instructor proposes a fictional situation where the “sculptors” must answer questions about their “works”. Once the first fictional situation is over, the exchange and the “sculptors” will be the “works”.</p> <p>Examples of fictional situations:</p> <ul style="list-style-type: none"> <li>• Contemporary Art Biennial – the “sculptors” are the authors, and are interviewed by journalists and art critics</li> <li>• Warehouse of Stolen Works – the “sculptors” are the thieves, and are interviewed by potential buyers, mobsters and undercover police.</li> </ul> <p>The questions must refer to specific aspects of the “works”:</p> <ul style="list-style-type: none"> <li>• What material is it made of?</li> <li>• What tools were used?</li> <li>• Why is this elbow up?</li> <li>• Why look down?</li> <li>• Why the watch on the wrist?</li> <li>• How much does it weigh?</li> <li>• Where was it stolen from?</li> <li>• Does it fit in the car? In what position?</li> <li>• Was it stolen in one piece? What parts were dismantled?</li> </ul> <p>Dynamic variations:</p> <ul style="list-style-type: none"> <li>• The group asks in Portuguese; the sculptor responds in Falaghese</li> </ul>	20 min	<p>Understanding the body as a producer and reader of signs;</p> <p>Understanding observation as a source of material for communication</p>



	It is not allowed to use any verbal language other than Falaghese. All present.		
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge



	They then produce three collective, static images, referring to the three defined actions. All show.		
Actualization	<p><b>5. Live Paintings</b></p> <p>The same groups. Now each group has the task of dramatizing the proposed plot. The play should include the following elements:</p> <ul style="list-style-type: none"> <li>• The statues from <b>Living Pictures</b>;</li> <li>• The three sets of images from <b>Picture-telling</b>.</li> </ul> <p>All show.</p>	30 min	Autonomous Language Construction
Retroaction	In a circle, the instructors promote critical reflection on the work developed	15 min	Collective construction of knowledge

## 5th Session | Space

**Date:** week of 8th to 12th may 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Axial Contents:** Active Observation, “Magical If”, Given Circumstances, Real Space, Fictional Space

**General Objectives:** Stimulate artistic interdisciplinarity; Explore non-verbal communication; Develop the relationship between space and body in the construction of language

**Observations:** Planning detail pending on the work done in previous sessions

Phase	Activities/Strategies	Time	Objective(s)
Activation	<p><b>1. Whizz</b></p> <p>Arranged in a circle, the participants make a clap circulate among themselves, with the vocalization “Whizz”. The clap circles one full turn clockwise. From the second round on, the other game conventions are introduced.</p>	5 min	Physical and play mood activation
	<p><b>2. Walkabout I</b></p> <p>Participants walk around the room towards multiple points of direction. Small objective tasks are introduced at the instructor's clap: Movement Variations, Observation Variations and Choral Response Variations.</p>	5 min	Concentration and direction of attention;
Exploration	<p><b>3. Tell Me Where You Move...</b></p> <p>Participants move around the room towards multiple focuses. At the instructor's clap, they recall the characteristic gait worked on in the previous session. Movement Variations apply here.</p>	5 min	Introduction of the concept of Inner State
	<p>3.2) The same dynamic. At the instructor's clap, the participants have to move as if:</p> <ul style="list-style-type: none"> <li>• The air was gelatine;</li> <li>• Had mud up to their knees;</li> <li>• The ground was burning embers;</li> <li>• The floor was ice;</li> <li>• The air smelled of lavender;</li> <li>• Had water by the chest.</li> </ul>	10min	Active exploration of given circumstances
	<p><b>4. Diagonalley</b></p> <p>The class is divided into two groups, 1 and 2. Members from 1 are arranged in a single row in one of the corners of the room, facing the centre; the 2 do the same in the opposite corner.</p> <p>At the instructor's clap, two participants – one on each side – start the diagonal route, with their characteristic walk, and according to the space proposed by the instructor.</p>	20 min	Present the sensory apparatus and active observation as the key to truth in given circumstances;  Direction of attention and qualitative awareness of the senses: <i>watching</i>

	<p>When they meet in the centre, they comment with their colleague on something <i>observable</i> from the space in which they are. The observed aspect must relate directly to one of the physical senses: hearing, smell, touch, sight and taste.</p> <p>They experience aspects of each other and move on. They end their journey when they reach the opposite corner from where they started.</p> <p>The spaces proposed by the instructor must relate to a common imaginary.</p> <ol style="list-style-type: none"> <li>1) Natural spaces (Beach; Jungle; Mountain; Desert; Moon; etc)</li> <li>2) Spaces of collective human activity (Square; Market; Hospital; School; Soccer stadium; Library; etc.)</li> </ol>		<p>[active] instead of <i>seeing</i> [passive]; <i>listening</i> [active] instead of <i>hearing</i> [passive], etc.</p> <p>Introduzir as decorrências do trabalho com o aparelho sensorial como ponto de observação / discussão</p>
<b>BREAK</b>		10 min	Informal collection of spontaneous feedback
Internalization	<p><b>5. There Goes the Neighbourhood</b></p> <p>Each pair has the task of conceiving two distinct sets of circumstances and actions (A and B), for a fictional situation in an imaginary space.</p> <p>The space must be selected from those experienced in the previous game.</p> <p><b>A:</b></p> <ul style="list-style-type: none"> <li>• Are longtime neighbours;</li> <li>• They always got along;</li> <li>• They have to hide the real reason that takes them there;</li> <li>• They face an obstacle that they have to overcome together to reach their goals.</li> </ul> <p><b>B:</b></p> <ul style="list-style-type: none"> <li>• Are longtime neighbours;</li> <li>• Always got along badly;</li> <li>• They want to hide the real reason that took them there;</li> <li>• Their objectives are contrary, and their pursuit creates obstacles for the Other.</li> </ul> <p>In the presentation, it must be clear:</p> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• Where are they?</li> <li>• What's happening?</li> </ul>	25 min	<p>Recall and consciously work with previously introduced concepts: <i>Internal and External Stimuli, Will/Counter-Will, Objectives, Obstacles, Actions, etc.</i></p> <p>Develop Autonomous Language Construction Skills</p> <p>Identifying External Manifestations of Interiority</p>



	<ul style="list-style-type: none"> <li>• What objectives were assumed by the Neighbours in the two sets?</li> </ul>		
Actualization	<p><b>6. Slice of Life</b></p> <p>The class is divided into two groups. Each group has the task of conceiving and realizing a fictional situation in an imaginary space. The space must be selected from among all the spaces experienced in this session. Participants must integrate into the play:</p> <ul style="list-style-type: none"> <li>• The characteristic walks;</li> <li>• An individual action selected from among those observed in the plots developed in the previous session;</li> <li>• Three choral and/or collective actions, which relate directly to sensory aspects of the space in question.</li> </ul> <p>All present.</p> <p>The dramatization should clearly answer the questions:</p> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• Where are they?</li> <li>• What's happening?</li> </ul>	30 min	<p>Develop Autonomous Language Construction Skills</p> <p>Articulate the various concepts studied up to date</p> <p>Develop the ability to propose and play drama</p>
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge

## 6th Session | Sound

**Date:** week of 15th to 19th may 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Axial Contents:** The sensorial apparatus and Qualitative Variations of the state of alert; Internal and External Stimuli, Dramatic Play, Active Thinking

**Associated Activity:** view of the show *Ay Carmela!*, at Teatro da Cerca de São Bernardo (Coimbra)

**Notes:** Planning detail pending on the work done in previous sessions

Phase	Activities/Strategies	Time	Objective(s)
Activation	<p><b>1. Sound Painting</b></p> <p>The group in a circle. One at a time, participants are asked to verbalize something they hear. Before adding a new element, the participant must verbalize all elements already mentioned, and in the order in which they were mentioned. A new frame starts whenever the order is broken. Instructors record the list of elements from each table.</p>	10 min	Enable listening; production of internal images, concentration and direction of attention
Exploration	<p><b>2. Siren Songs</b></p> <p>The group in a circle. They listen to the sounds that surround them. Choose one and play it. One by one they show their colleagues.</p> <p>2.2) In a circle, everyone plays their sounds at the same time, in a loop. At the instructor's signal, they vary between <i>Pianissimo</i>, <i>Piano</i>, <i>Forte</i>, and <i>Fortissimo</i>.</p> <p>2.3) At the instructor's signal, one participant takes the centre of the circle and closes his eyes. The remaining participants change places in the circle. The supervisor signals two participants who are in the circle: in turn, they reproduce their sounds. The participant in the centre has to recognize and identify the participants by the sounds emitted. Everyone experiences the centre of the circle.</p> <p>2.4) The class is divided into two groups, 1 and 2. Pairs are formed with elements from both groups. The 1s show their sound to the 2s and vice versa.</p> <p>The 1s form a line on one side of the room, and close their eyes; the 2s are distributed around the room. At the instructor's clap, the 2s have to guide their peer 1s towards them, using only the sound emitted. The variation indicates their proximity or distance: <i>Fortes</i> for proximity, <i>Pianos</i> for distance. The first round ends when the 1s all reach their pairs. In the second round, the 1s will lead the 2s.</p> <p><b>3. Scores</b></p>	<p>5 min</p> <p>15 min</p> <p>10 min</p> <p>5 min</p>	<p>Stimulate the non-verbal dimensions of communication</p> <p>Exploring the expressive potential of the vocal tract</p> <p>Stimulate the autonomous ability to structure and organize scenic material</p>

	<p>The same pairs as in the previous game. Each pair selects and reproduces, using voice and/or body, six sounds:</p> <ul style="list-style-type: none"> <li>- two sounds from <b>Siren Song</b></li> <li>- four sounds from the <b>Soundboard</b> list.</li> </ul> <p>They organize and present the sound score to the class.</p> <p>2.2) The pairs now accumulate, with each sound producing, a non-figurative gesture and/or movement. They organize and present the sound and gesture score to the class.</p>	10 min	
<b>BREAK</b>		10 min	Informal collection of spontaneous feedback
Internalization	<p><b>4. Juke-Box I</b></p> <p>Two big groups. Each group is given an environment, to which they will have to add sound, using their voice and/or body. One group at a time presents. The observer group must be able to guess the proposed environment.</p> <p>Examples of environments:</p> <ul style="list-style-type: none"> <li>• Terrace full of coffee in downtown Coimbra on a Saturday afternoon;</li> <li>• Car wash station;</li> <li>• Kitchen of a restaurant at the peak of lunch;</li> <li>• Reading room of a library;</li> <li>• Train carriage.</li> </ul>	15 min	<p>Conscious stimuli of dramatic imagination;</p> <p>Introduction of the concepts of Division, Option, and Precision</p>
Actualization	<p><b>5. Juke-Box II</b></p> <p>The same two groups from the previous game. Each group has the task of presenting a fictional situation. Role-plays can relate to environments worked on in the previous game or to plots explored in previous sessions.</p> <p>According to the dramatization to be proposed, the group is subdivided into <i>Actors</i> and <i>Sound Designers</i>: the role of the former is to practice actions related to the situation; the function of the seconds is to produce all the sounds resulting from the situation and the practice of actions.</p> <p>One at a time, the groups present their situations. Dramatizations should clearly respond to:</p> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• Where are they?</li> <li>• What's happening?</li> </ul>	15 min  15 min	<p>Autonomous Language Construction</p> <p>Conscious language work from the body and speech apparatus.</p>
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge





	<ul style="list-style-type: none"> <li>• Three collective static images, referring to the moments of <b>Exposure, Conflict</b> and <b>Denouement</b> of the proposed situation</li> <li>• The characteristic walks of each participant</li> <li>• Soundtrack, with voice and/or body, of environments and/or particular moments of the situation.</li> </ul> <p>Role-plays should clearly respond to:</p> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• Where are they?</li> <li>• What's happening?</li> </ul>		
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge

## 8th Session | Final

**Date:** week of 29th may to 2nd June 2023

**Venue:** Associação Soltar os Sentidos (ASOS)

**Instructors:** Pedro Lamas and Beatriz Teixeira

**Axial Contents:** Dramaturgical Organization, Action Script

**Associated Activity:** production of artistic intervention in public space (to be defined).

**Note:** Preparatory work for the session is open to the public; the time for each activity presented here is merely indicative and may vary according to the games selected by the group.

Phase	Activities/Strategies	Time	Objective(s)
Activation	<p><b>1.</b> The group in a circle. Facilitators present the outline of the open session: Where, When and For Whom.</p> <p>Then, the supervisors invite the participants to propose <b>Activation, Exploration, Internalization</b> and <b>Actualization</b> games. The group determines two games of each typology, from all of the experience to the day.</p>	20 min	Present the general lines of the open session; instigate the group to have a say in the definition of the open session
Exploration	<p><b>2.</b> The group plays the designated <b>Activation</b> and <b>Exploration</b> games.</p>	20 min	Present the definition of objectives for each game
<b>BREAK</b>		10 min	Informal collection of spontaneous feedback
Internalization	<p><b>3.</b> The group plays the designated <b>Internalization</b> e <b>Actualization</b> games.</p>	40 min	Present the definition of objectives for each game
Actualization	<p><b>4.</b> The collective is divided into two groups. Each group has the task of proposing, based on the games played, a structure for the open session. One at a time, the groups present their proposals. The collective is tasked with reflecting on the proposed structures and reaching a consensus on the final structure.</p>	20 min	Develop the ability to propose autonomy;  Stimulate collective listening and reflection
Retroaction	In a circle, the instructors promote critical reflection on the work developed	10 min	Collective construction of knowledge

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# CULTURE ON PRESCRIPTION



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