

By developing empathy and creative imagination through various techniques and exercises, participants can identify themselves into the characters of a story (which could be a real one or created around the theme of the workshop), intimately understanding their emotions and the situations they find themselves in. Indeed it is only through empathy that a person can be touched deeply by a story, and only when we're touched this way by it that it's possible to tell it to others in order to produce a change inside them. This is, at least for us, the most important aspect of Storytelling, and it's particularly effective when applied to Civil Theater.

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Sviluppando empatia ed immaginazione creativa attraverso tecniche ed esercizi, i partecipanti potranno immedesimarsi nei personaggi di una storia (vera o costruita intorno al tema del workshop) comprendendo intimamente le loro emozioni e le situazioni in cui essi si trovano. Infatti, solo attraverso l'empatia è possibile farsi toccare da una storia, e solo quando la storia ci ha toccato profondamente è possibile raccontarla ad altri generando in essi un cambiamento. Questo, per noi, è l'aspetto più importante dello storytelling e particolarmente efficace è la sua applicazione nel Teatro Civile.

WORKSHOP STRUCTURE - 8 ore - Saturday 11/06/2022

Introduction - 30' (Civil Words / Josipa)

In the introductory part we present the topic of the workshop and the methodology of work.

- Who are we (C.W.)?
- How storytelling can spread ideas, archetypes, values and stories?
- Why is it important, especially in these times?
- Marija story and presentation of the script.
- Why Marija's story is archetypical and relates to all of us



Theatrical exercises - 210' (Josipa)

- We start with a few theatrical exercises to get to know each other and warm up. Introductory exercises are extremely important in order to get to know the participants, to create trust in the group, and to move the body and voice in a way that we do not normally use, which is crucial for theater.
- Exercises:
 - Talking ball (in a circle we add a ball saying the names)
 - Guiding exercises (in pairs and small groups, one person has his eyes open, the other closed, guided by voice, touch, instructions. Roles alternate)
 - Colombian hypnosis (in pairs and small groups, one person leads with the palm of the hand, the others follow. Roles alternate)
 - Crossing the border (the line is drawn on the floor, and the group is divided into two parts, so that one in a pair stands opposite each other, each on the other part of the line. The task is to make a person in a pair come to your side of the line in ten seconds.) This exercise is a part of conflict mediation training (there is a classic consensus solution where people just switch sides), but what is most interesting about the topic is why no one has (and most often no one does unless they had already played that game) simply removed the border. Why do we accept the line as a reality without historicizing it (when it was set there, for whose interest?)
 - Path of ancestors on the floor of the room are drawn outlines of the world map (not in proportions, focused on the

area we are interested in.) The leader invites everyone to start from the place of their birth, and to imagine the generation before them. are different, and to try to imagine and repeat some of the most common actions they have done. Exploring these actions they move to places that were important in the lives of their ancestors. Then they are invited to imagine a generation of grandparents, then a generation earlier. invites everyone to imagine a prehistoric man and where his place of origin is (then most participants go to a place in a room that marks Africa)

Choreography I: participants in small groups tell how they say "I" in their languages, and present themselves as "I" creating a short rhythmic-melodic-choreographic sequence from the syllables of that word. Each "I" is bound into a common song / choreography that is presented to the other groups.



Lunch Break



Discussion groups - 60'

- Discussion groups and analysis of the scenes
- Defining how to transmit the message of this story to the audience



Work on the chosen scene - 120' (Civil Words)

- Warm up exercises (vocal - energizer)
- Improvisation and work on text



Questions and Conclusions - 60'

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