

Agenda 2030: Change the school to change the community

21st of March to 25th of March

Overall objectives: To become familiar with theatre, develop self-confidence and communication skills.

Monday 21: Objective: Present your country in a creative and original way

- 9am-9.45am: Everybody is connected. Various warming up exercises. *See information on PAGES 2 and 3.*
- 9:45 -11:00 am: Disconnection: each group prepares independently a creation that aims to present its country in an original and creative way (example: personify your country "I am Belgium", choose the work of a painter from own country and stage a living painting to represent the country ...).
- 11h00-12h00: Everybody is connected. Presentations of the prepared creations.

Tuesday 22: Objective: To make guess a sentence by miming it

- 9am-9.45am: Bodily expression workshops with sports teachers.
- 9h45-12h00: Workshops that aim to bring out ideas from music and mime. *See instructions on PAGES 4 and 5.*

Wednesday 23: Objective: To present a collective creation linked to the themes "2030 Agenda"

- 9am-9.30am: Various warming up exercises. *See information on PAGES 6 and 7.*
- 9h30-9h45 : Presentation of the collective creations of the Belgian team (1st draft).
- 9h45-11h00: Disconnection: each group prepares a 1st draft (imagine a collective creation on the following themes: climate change, pollution, protection of the environment and sustainable development). Meanwhile, the Belgian team perfects its 1st draft. *See information on PAGES 8 and 9.*
- 11h00-12h00: Presentations of the 1st drafts and formulation of advice.

Thursday 24: Objective: Present a collective creation related to the themes "2030 Agenda"

- 9:00-9:30 am: Final adjustments and fine-tuning of the group creations.
- 9h30-12h00 : Presentation of productions and debriefing (by country: note 1 positive feature and 1 aspect to improve).

Day 1: Various warming up exercises:

1. Picking

In a circle: Walk on the spot. Imagine you arrive at a large tree. We pick up fruits with one arm and we put them on the ground in front of us. Then, same exercise with the other arm, then with both arms, then on tiptoes, then by jumping. Then you pick up the fruits on the ground, all around you and add them to the big pile in front of you. Then we trample the pile by jumping on it, with both feet, with one foot, the other foot, spinning... to make compote out of them. When the mashed fruits are liquid enough, you cover your body with compote; you massage all parts of your body with your hands and imaginary compote. To finish it is necessary to firm up your body by tapping on your whole body.

2. My name is... Your name is...

In a circle, each pupil in turn gives her/his name "My name is..."and associates it with a gesture or a mood. Everyone else answers "Your name is..." and reproduces the gesture or mood. We can make a first round with the gestures and then a second round with the mood.

3. The "clap"

In a circle:

1st round: throw a small ball to another pupil.

2nd round: throw a small ball by fixing the gaze of the pupil to whom it is passed.

3rd round: throw the ball to whomever you want in the circle by catching her/his gaze.

Same exercises but the ball disappears and we send each other a "clap".

4. The conductor

Form a line in front of the conductor (the host).

The host associates a gesture with the phrase "Ali Baba and the 40 thieves".

Pupils reproduce phrase and gesture. If the group is receptive, pupils can take the place of the conductor in turn.

Same exercise but associating an intonation or an emotion with the sentence.

5. The bus stop

Phase 1: Walk in space without following each other. When the host claps their hands, pupils must stop sharply where they are and stand still. The host claps his hands again and they restart.

Same exercise but when they stop, they have to catch someone's gaze.

Same exercise but when they hear two clapping hands, they have to accelerate the pace. Three clapping hands, means they go back to the initial pace.

We alternate:

- One clap: stop + capture someone's gaze.
- Two claps: speeding up of the pace
- Three claps: back to the initial pace.

Beware: exercises to be performed in silence.

Phase 2: Walk and act out the host's staging instructions (you are at the bus stop, you consult your mobile phone, you are in front of a window ...). The exercise ends when the imaginary bus arrives and the host asks pupils to sit on the bus. The host becomes the driver and mimes instructions that passengers must imitate (we ride on bumps, we turn right ...).

After re-connection: **Presentation of the 1st drafts / versions** in order to receive constructive comments (from the hosts and the group) that can help improve the final production.

Day 2: Workshops to bring out ideas from music and mime

A. Evocation of ideas from music

The teacher plays 10 musical excerpts to the students. These excerpts will have to evoke ideas to them.

- The class is divided into 3 groups.
- Without conferring, the students of each group will have to imagine each an animal or an action (verb) or a feeling or a place, for each musical excerpt. The teacher assigns to each member one of the 4 themes (animal, action, feeling, place).
- When all the excerpts have been listened to, the students will associate their ideas for each musical excerpt and write 10 sentences each including an animal with a feeling that makes an action in a place (example: a happy monkey reading in the toilet).
- Finally, everyone will choose a sentence that he will come forth to mime, to try to have others guess it.

What is nice about this activity is the result of some sentences. There are sometimes associations of quite funny and unusual elements (a crazy bat playing the organ in a church; a cheetah in love dancing in a discotheque ...)

Musical excerpts	Animals	Feelings	Actions	Places
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

Pooling: **the 10 obtained sentences**

1.
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2.
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10.
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Day 3:

Various warming up exercises:

1: Timed salute

Students are spread over the entire space. At the signal of the teacher, they must go and say hello with the elbow to all the students in less than a minute (the duration is according to the number of students in the group).

We complicate the game each time:

- A. We say hello with the elbow to all students in 1 minute.
- B. We say hello with the elbow and foot.
- C. We say hello with the elbow and the foot saying: "Hello, how are you today?" The other replies, "Hello..."

2: The sensory journey

Students mime (without words, without communication) the story that the teacher tells.

Example: It's morning, I wake up, I go to the bathroom, I brush my teeth, I take my shower, I get dressed, I look at my watch, I'm late, I go down the stairs quickly and I open the door. There, I find myself in a thick jungle, where it's difficult to move, there are plenty of mosquitoes, at the exit of this jungle, there is a huge dune, I climb. I find myself in a burning desert, I have trouble breathing, I am dying, I do not move anymore. It's night, it's cold, freezing, we gather and we become an ice cube, then we melt and we become water.

3: Moving around as...

Moving like: A little girl - A footballer - A gymnast - A mouse - A grandmother - A fat lady - On a hot and then burning floor - On sand - On a wet floor – Avoiding puddles - In a field with tall grass - With a blister at the back of the heel - At night - In the cold - Without making any noise - In a spider's web – Wearing a mini-skirt - We hold a crazy dog on a leash - We push a shopping cart - With an umbrella in strong wind - ...

4: The infernal machine

The stage is empty. The teacher chooses a first pupil who will go in the center and create a simple movement, accompanied by a noise, over two beats. The other students will be added one by one to the teacher's signal and also create a movement and a sound and must necessarily touch a student already present on the stage

5: The Snake

A student is chosen to be the snake. Everyone else must move without touching the walls of the room and without being touched by the snake, of course! If a participant touches a wall or is hit by the snake it clings to the waist of the snake and becomes part of the snake's body. By getting bigger, with each capture, the snake loses its agility and speed but gains in size and therefore in the possibility of encircling its victims. Be careful, only the head of the snake takes the initiatives of movement and encirclement. On the other hand its whole body is venomous and allows the capture...

6: Crossings

Students separate into two roughly equal groups. Each group is placed at one end of the room. A person crosses the room towards the opposite group, adopting a particular gait and regularly producing a sound. He will go to a person in the opposite group to whom he will take the time to show his gait and his sound when he is at his level. This person will try to integrate what the other offers him and when he feels ready, he will go back to the other group, keeping either the gait or the sound that have been presented to him and changing the other ... and so on until everyone has passed by at least once.

7: The chain of mimes

The teacher divides the class into two groups

- pupils line up and do not look at each other. The teacher says a sentence to the first student in the chain
- this first student will ask the next to turn around and will mime the sentence to the second who will mime to the third who will mime to the fourth and so on;
- the last student of the chain will have to say the sentence that relates to the mimes that the penultimate student will have reproduced (very often, the end sentence has nothing to do with the starting sentence!!)

Examples of sentences:

- The kangaroo is boxing.
- The snake dances.
- The baby listens to the story.
- Grandma (Grandpa) washes her (his) hands.

Day 4:

Guidelines for collective creation and evaluation grid

Instructions:

In groups of 4, you will have to imagine a collective creation on the following themes:

- climate change;
- pollution;
- protection of the environment;
- sustainable development.

Your creation should reflect your personal representations and those of your generation in relation to the themes mentioned above. Your production can take different forms: sketch, dance, song (rap ...), poetry, mimes, clip ... Let your imagination run wild!

Task assessment

FIRST NAME:

Date:

LAST NAME:

Class:

Theatrical project "2030 Agenda"

/20

Content <ul style="list-style-type: none">• The theme of the creation is: climate change, pollution, protection of the environment and sustainable development. /2• The creation reflects the personal representations of the pupils in relation to the themes. /2• The presentation is organized, understandable, consistent. /3• The creation is original. /3• The group took into account the comments made in step 4. /2	
Oral expression <ul style="list-style-type: none">• voice volume, speech rate, intonation, enunciation, pronunciation /2	
Body expression <ul style="list-style-type: none">• posture, gestures, face, gaze /2	
Management of emotions (no laughter, nervous tics) /1	
Motivation, implication, dynamism /3	