

## **PROJECT "THE COMICITY OF LISTENING" COMIC-RELATIONAL EDUCATION**

methodology by André Casaca

*The Art of the Clown and the integration of the individual The expression of being beyond diversity*

### **PREMISE**

The following proposal is based on the many years Teatro C'art's educational experience, making direct reference to the individual's daily gestures and non-verbal comedy as a possibility for play and interaction in the school. The Teatro C'art offers the workshop path for the Infant, Primary and Secondary School, enhancing and intensifying interpersonal relationships through the concept of diversity as a resource in communication and interpersonal relationships.

### **METHOD**

Comic-relational education is the fruit of a study that finds its centrality in diversity, working on the maturation of individual identity and on the relationship between people, believing these, constructive elements of a pedagogy oriented to enhance the search for meaning in the activities for young people. It is therefore a work that modifies the educational approach and favors a methodology that focuses on the student, his desires, his motivations, his personal growth, using comedy as a guide to self-knowledge and other.

### **GENERAL OBJECTIVES**

The aim of the work is the development of body and creative knowledge in children and young people, reinforcement of their character, the relationship between them, communication and artistic expression. The objective of the activity in general is to contribute to the formation of identity in children and young people, starting from the knowledge of their own body, through a series of exercises with a playful cut that allow the assimilation of the activity through the game.

### **SPECIFIC OBJECTIVES**

The choice of non-verbal language during most of the activity stimulates work at the level of sensations, where emotions are always approached in a playful way, thus opening a window to trust in group play. The figure of the clown is transmitted to the students as the comic extension of our body. The clown represents our instinctive part, the natural stupidity that each individual expresses in a more or less unconscious way. The conscious use of "stupidity" for the educator, stimulates intelligence and interest in the class, it is the channel that allows us to establish a compromise between the educational formality and child informality and adolescent during learning. The Clown in

the play does not assume a childish posture by imitation, the clown by children recovers the naivety, without ceasing to be an adult anyway, so he does not represent a part and pretends, but rather identifies himself, playing together. The proposed laboratory path aims at enhancing and intensifying interpersonal relationships in the school environment through the concept of diversity as a resource and not as an inconvenience; for each individual disabled and non-disabled.

### **EXPECTED RESULTS**

- The students will participate in the workshop and gradually, will increase their expressive abilities and will be able to create, in freedom and interaction between themselves and others.
- A work aimed at increasing one's body awareness, linked above all to learning a non-verbal comic gesture.
- Deepening of one's abilities, identification and development of one's own expressive resources.
- Approval of teachers and family.

### **INSTRUMENTS AND INDICATORS PROVIDED FOR MONITORING AND EVALUATION**

- Observation and documentation of the work through: video, photographic, graphic material, testimonies of the students, written report at the end of the course.
- Observation cards on the progression of the work in the laboratory and on the detection of the skills developed by the students (kids laugh more, are more ironic, gradually acquire more ease in the use of the body, are more willing to express emotions, to integrate, etc. )

### **METHOD**

It is a practical journey carried out with the whole class, which initially enhances the discovery of personal comic gestures, with body heating, games at different rates and with physical concentration exercises, to then move on to individual improvisation with a clown nose . The workshop continues in the search for clothes, as an integral part of the clown of each, aimed at the realization of scenic actions for couples and groups. In the final part of the workshop the exercises are set with reference to the two fundamental figures in the clowning: The White Clown (intelligent, proud of himself, superior) and the August Clown (with broken shoes, stupid, naive with reactions always slowed to the events that happens to them). Formality and Instinctually, distinct contrasting and inseparable aspects.

## **PARTICIPANTS**

The activity is aimed at children of nursery, primary and secondary schools involving the entire class group (1 hour of laboratory per week for each group) and is oriented to the prevention of scholastic discomfort with a view to educational continuity and school inclusion.

## **TEACHER PARTICIPATION**

The teacher's participation during the workshop can be as an observer; in this case it analyzes the behavior of children / teens and their relationship with the expert. Or he can participate directly in the practical activity; in this case it carries out the training program "on par". In each case it is important for teachers not to interfere in the performance of the work, once the methodology applied during the lesson includes moments of release and freedom on the part of the students, with the aim of identifying the most disadvantaged and at the same time provoke contrast reactions in participants who often have a regular daily behavior.

## **ENVIRONMENT**

The ideal environment for the execution of the project must be a room (classroom) free of desks and furnishings. It is extremely important that the environment is as protected as possible from external interference. It can be done in the class itself.

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