**Description of the Activity**

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| **Title** | Theater without barriers – theater workshop with professional and/or amateur actors with and without hearing disabilities |
| **Duration** | 2 meetings a week lasting 2 hours for 4 months |
| **Aim of the activity** | Starting from the assumption that one cannot fail to communicate and that there is no such thing as a non-behavior, learning to become aware of one's means of expression within a society is of vital importance. Equally important is also learning to listen to the other and his stories. By putting ourselves in someone else's shoes we discover how similar and different they are to us, thus solving many misunderstandings born simply from different languages ​​or from little training in listening, often favoring a gaze only on ourselves. The laboratory aims to experiment with new forms of fruition of the artistic experience through the contamination of languages, languages ​​and related cultures of belonging and origin and aimed at spreading the beauty of the encounter between diversities. Through the common theatrical practice a constructive cohabitation of the same social space is created aimed at breaking down the cultural, communicative and environmental barriers. |
| **Brief Description of the activity** | Artistic path of theatrical research that aims to find a common artistic language for a mixed audience of deaf people who use the Italian Sign Language together with a hearing audience. |
| **Detailed Description of the activity** | The theatrical experience allows you to explore the communicative code that arises from non-verbal language, making the body conceive as a privileged tool of communication.  This type of setting makes it possible to enhance the spontaneous expressiveness of proposing a structured sign language (LIS) in parallel, which can become a concrete tool for relating to those who are disadvantaged in verbal communication.  The path is structured on the basis of the group's own needs, on the concrete communication needs that are indicated.  The work perspective of the proposed theater laboratory in fact provides that the objectives and contents are agreed with the participants, according to the methodology of creating a path suitable for responding to the needs thought of and reported by the participants themselves.  The laboratory is preceded by at least two group design meetings, to collect the information necessary for the development of the project.  On the basis of the themes and needs expressed, a path is started which aims to dramatize the themes.  This first phase is useful for gradually approaching a different communicative relationship.  Everyone is asked not to use words to communicate, so there are no disadvantages.  The second phase involves learning the signs of Sign Language by translating some written parts into marked actions. Translating the verbal language with which we refer to thoughts, spaces, actions in gestural mimic language.  Stages of work:  1) Meeting and cultural and artistic exchange (practical and theoretical)  2) Identification of the common goal through a text, a subject, a theatrical idea.  3) Experimentation through improvisation of ideas and practices  4) Comparison with a selected audience of experts  5) Staging  6) Feedback among the participants |
| **Materials/Items needed for the activity** | Need for adequate space for the laboratory, Sign Language Interpreter |
| **Evaluation** | The evaluation of the proposed artistic activity is measured in terms of reducing the disadvantage, transforming the limits into opportunities. The change that we want to trigger is to overturn the perspective of how disability is lived, it is society that has to change, since the disadvantage derives from a wholly or partially inadequate response from society towards people with disabilities and their specific predispositions physical and sensory. Building bridges where minorities tend to ghettoize themselves. |
| **Other comments** | The artistic path can be activated not only with deaf people but also with people with language disorders, in contexts of social discomfort, in prisons or multi-ethnic groups of people. A path that is adaptable to different contexts, fluid, which has the purpose, through narration and the encounter, of knowing the diversity to defeat its fear. |