

Intergenerational Community Theatre –Process Diary (03 april-30 june)

Intergenerational Community Theatre -*Age Against The Machine*

European Network of Cities CERV, Funding ID: 101138625 (2024-26)

1. **SESSION 10, “Presentation of the dramaturgical proposal”** (“Apresentação da proposta dramatúrgica”)

Place: Sede do Sport Lisboa e Évora, Évora, PT **Date:** 19/06/2024 **Hour:** (14:00-16:00)

Group:

Members of the team present: 2 coordinators (Ana Moya, Isabel Bezelga), 1 expert from CM Évora (Pedro Silva), and 2 assistants (Diana Oliveira and Isabel Guedes)

Participants: 3 students from U Évora (Performative Studies), 10 Senior persons and 2 interns of CM Évora.

Structure of participants: all women

(It is a homogeneous group all coming from Alentejo region)

Total number of participants: 15 persons

Total number of team members: 5 persons



Topics session and goals:

Share ideas for dramaturgical construction and validation with the participants.

The participants chose and experimented with costumes, and many of the costumes were brought by them, which also ended up being a piece of their memory.

Keywords: dramaturgy, costume experimentation, layers of memory

**Methods, techniques and exercises:**

We had conversations and discussions of ideas with the participants.

As homework, we asked them to bring clothes that symbolize different periods of their lives to the session. We placed them on a clothesline so that they were all available for observation. We continued, asking them to choose some of the clothes, dress them and feel transported to another time.

Summary of the artistic activities developed:

We presented the dramaturgy as a sequence of different scenes with a large component of interaction with the public. The emotional journey of the senior woman, depicted through the suitcases, is a response to an urgency and a desire to “make the most of it while there is still time”. The suitcases, the main prop in this dramaturgy, serve both as an element of the

scenery and as an object that carries our past, our dreams and desires that were not fulfilled and that could come to be, and the time that “I now have for myself.”

In addition to the suitcase image, we also discussed other dramaturgic images, which deal with topics such as vulnerability and care of the body, including issues such as physical age and the age retained in their memory, transparency and invisibility, age stereotypes – the contradiction between the social expectations of people over 60 and the reality of these same people, the male figure as an absent presence, the window as a symbol of the house (interior and exterior), or women responsible for transmitting intergenerational knowledge in their families. Once again, the power dramaturgical importance of the group of women was mentioned again as a symbol of group support and a driving force.

Finally, participants were invited to experiment and select different clothes, which symbolized different memory moments in their lives and how they made them feel.

Report of the participants responses and evolution:

The participants agree that now they have time for themselves - “Now I can, because now I have time. Moreover, the time I have is for me”; they know they must protect their time from the abuse of others; the age in your head is not the age you have - “The age in my head is not the age I have” “The body ages and shows its age, but in the head it is not like that”; they agreed with the importance of a busy social life in their lives because “loneliness is very sad”; social life in a woman’s life at their age is very expansive, as men keep more lonely and to themselves; the husband's image was the mark of their social image in the past, therefore, the presence and absence of their husband is limiting at social level.



Team impressions, comments and observations:

We observed a great awareness about the individual social change that the participants went through and also the changes that the country faced.

When trying out the costumes, some participants were reluctant to try on clothes outside of what they are used to these days, but after some insistence from the team they decided to try them on and it was interesting to see how the body language of these participants changed, revealing a freer posture that transported them to another age.

Using different costume from what they are used to alleviates the fear of ridicule and a specific body oppression (which not even the participants realize).

Sharing intergenerational and intercultural experiences:

Nothing to report.

Unexpected results and challenges during the implementation:

We danced, with our clothes on, and with each other spontaneously.

Results at the level of the self, the community, and the regional-cultural social context:

Nothing to report.

Problems with the topics by participants:

Nothing to report.



Dialogue among different topics (intersectoriality) and transversality in the themes:

Nothing to report.

Evaluation of the workshop by participants (statements):

Nothing to report.

Ideas for upgrading exercises or continuing next session:

Start acting out and choreographing the images presented in the session.

Ideas for a dramaturgy:

Dancing theme; clothing layers theme; costumes with polka dots, leading post 25th April liberating moment for women: dressing in pants for the first time is an act of revolution for women in a political space, as a space to demand women's rights or showing their skin/body publicly as empowerment, as freedom, as well as dressing as they want. They used to claim their body in the past; nowadays, they claim their time.