

Intergenerational Community Theatre –Logbook

Intergenerational Community Theatre -*Age Against The Machine*

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

1. SESSION 11, “Dramaturgy: Construction of three scenes” (“Dramaturgia: Construção de três quadros”)

Place: Sede do Sport Lisboa e Évora, Évora, PT **Date:** 26/06/2024 **Hour:** (9:30-11:30)

Members of the team present: 3 coordinators (Ana Moya, Isabel Bezelga and Teresa Furtado), 1 expert from CM Évora and 2 assistants (Diana Oliveira and Isabel Guedes)

Participants: 2 students from U Évora (Performative Studies), 10 Senior

Structure of participants: all women

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

Total number of participants: 12 persons

Total number of team members: 6 persons



Summary activities developed:

We started this session with a body warm-up, followed by learning the song “It was midnight when the thief came” (“Era meia-noite quando o ladrão veio”). The rest of the session was based on the dramaturgical construction of the “thief scene”, symbolically referring to the vulnerability of older adults and their fears. It shows the fight against fears using the wooden spoon and the frying pan, as they are associated with the world of women, family care and punishment. Next, we worked on the “tea scene”, based on the concept of forgiveness and unconditional care. We concluded with the “headscarves and gowns” scene, discussing why women were forced to wear a headscarf in the past.

Symbolism and composition of pictures and scenes:

Addressing fears and vulnerability, in more advanced ages, we worked on the figure of the thief who enters the house in the middle of the night. The fear increases through our imagination and makes us keep all our senses on alert, leading us to freezing and defensive reactions. When confronting fear, it loses its size and strength – represented by the man suit's movement descending to the ground. It is essential to mention that facing fear is only possible because it is done inside the women's collective (never being helpless/collective support).



Fear becomes so tiny that it turns into something harmless/fragile, making us want to care and give another opportunity (a feminine characteristic). This is symbolized by three women who approach the man and later the audience by offering tea. This scene consists of a group of women with wooden spoons and frying pans in their hands and another group of women who are scared and singing simultaneously. The thief in front of them approaches

them slowly. When it is on the floor, four women standing still approach him with a teapot in their hands. Then they all approach the audience, tea cups in their hands, to offer the audience.

In this session, we also discussed the headscarf's symbolism as a carrier of prejudice regarding women in tradition.

Storyline construction:

Still developing.



Ideas for upgrading and developing pictures and scenes:

Through the conversation about the symbolism of the scarf and gowns, an idea emerged because Cacilda talked about her mother's requirement to wear a headscarf at her father's funeral, barely enough to put her son to sleep - "Didn't you have a scarf to put on your head?".

New ideas and final comments for a dramaturgy:

There was talk about ideas that will be worked on in the next session, such as crops (harvest, rice, olive trees) having gowns as costumes. When they finish harvesting, they are exhausted (they lean on each other, on their suitcases, they are hot, etc.). At that moment, a voice from tradition says, "Didn't you have a scarf to put on your head?". They all put on the headscarf they had in their coat pocket at the same time.

The scarf is another idea that still needs to be worked on: the layers of clothing that represent what they were in the past, what others expect to see, and what they are now. The symbolism is that there are two contradictory images: the social image of women over 60 in the past and now and their actual image of how they feel today.

The element of changing clothes is what makes the scene transition. Another idea was to reproduce the scene of a social afternoon lunch reunion in which a young woman discovers to the group that she is pregnant.



Team impressions, comments and observations:

As a side note, we are discussing taking off layers of clothing and wearing a bathing suit in one of the scenes. Once the "water aerobics scene" is finished, our question is how we want to dress again—putting on a new layer of clothes, the one with which they identify themselves—their present identity. A possible point to develop is that dressing up will bring a generational transversality, where age is not distinguished.

A possible future challenge will be integrating the help of undressing and dressing into the dramaturgy – a correlation with the help they gave to young people in other scenes, such as marriage and pregnancy. We want to show along the dramaturgy an intergenerational mutual tenderness.