

# **OPEN SCENARIO**

## **The Pirates of the Caribbean**



## OPEN SCENARIOS GUIDELINES

This programme is delivered in 20 hours ideally divided in sessions of 1 hour each. It is possible to change the structure according to the school's needs (for example 2 hours sessions or 45 minutes sessions); in any case, the duration and the number of HIIT exercises must be kept as described as any alteration would compromise and invalidate the effectiveness of the sportive training. The total number of hours for the delivery of the programme should not be less than 20.

20 hours divided in:

- 1 introductory lesson
- 7 episodes (one Open Scenario) to repeat twice (2 hours per episode) = 14 hours
- 4 lessons 'extra' to be used freely
- 1 final lesson (with parents)

In order to keep the programme effective and to give the best outcome to all the participants, it is recommended a maximum number of 20 participants per session.

### SUGGESTED STRUCTURE OF EACH SESSION

- Game to know each other and to build the group
- Why Theatre and Sport go together: discussion on the meaning and affinity of sport and theatre plus delivery of two games\*
- Introduction to the Programme\*
- Introduction to dramatization and improvisation: games and exercise\*
- Presentation of the Story chosen by teachers (Harry Potter / Jack Sparrow / Peter Pan)\*
- Introduction to the episode and building of the set in the space with the class
- Description of the space from the theatrical perspective. (for example: a ladder is a mountain to climb, a mattress is a lake to swim in it)
- Discussion on the outcomes of the episode
- Dramatization of the beginning of the episode (for example in Harry Potter: performance of magic, sounds, of magic, words of magic, searching for Harry, calling Harry).
- Dramatization of each exercise: repetition of exercises with intention and context
- Work on characterization and lines delivery: use of body, use of voice

- Decision on the most effective exercise to be kept for the story when you have more than one proposal
- Debriefing and reinforcement of the meaning of the programme: group discussion and sharing of the outcomes at the end of each session
- If time left, re-do one of the exercise proposed at the beginning of session

\*The first session is the introduction to the programme and needs to be slightly different from the others. It can be used to introduce the concepts explored in the programme, build the group and establish the method of work.

### **INTRODUCTIVE SESSION**

The introductory session is very important as its delivery will affect the impact of the programme on the students and will influence the level of engagement and consequently the commitment of the students. It offers the opportunity to dedicate time to explore the link between theatre and sport and to build the group. Each teacher according to their experience and background can use their resources to help the participants to engage with the themes and the purposes of the programme.

This introductory session should be used creatively and sensibly to create a safe and enjoyable environment for the participants to be themselves and to consciously experience their personal and collective growth through the programme.

Our advise is not to talk too much and to let me have a practical and physical experience of everything you tell them. Have fun!

#### Work on dramatization:

Dramatization occurs when we use the body in the space with movement and words to give an imprinting of a given situation. We express a situation through our body by reacting to the context.

For example: We wake up in the woods. The woods appears sinister and dark, we get scared.

When there is not a detailed script telling us what to say and what to do, we call the dramatization IMPROVISATION.

However even an improvisation has rules that all the participants need to follow: what is the situation, how long for, where we are, who we are. In theatre like in sports rules define the game.

Teachers can start exploring dramatization by giving situations that participants need to react to.

For examples:

- Earthquake

- Hot sands
- On a bridge with crocodiles underneath
- In the woods
- In a desert
- We are flying

It is much more useful when the exercise is done in group of 4 participants at the time.

How dramatization develops:

Usually there is an initial context, then there is a change in the conditions that forces to move. The movement will transform that context in a different situation. Participants need to agree on the initial context and on the kind of change that will occur. The result of the change is a new context.

“The change” is the theme of the first episode of our Scenario and it is the essential condition in the acting process. In order to develop the story/dialogue/monologue, we have to move; a movement is a chain of changes.

Movement means change that means transformation that means growth.

In sport like in theatre movement is the essential act of narration.

Movement means thinking; means feeling, means reacting. It means taking responsibility of the direction we are taking. Movement also means decisions. When we decide, we learn. Learning is path of self awareness and self consciousness. We become who we are through movement.

Movement is Life.

Teachers can explore through dramatization some contexts in the scenario that they have chosen.

For example in Harry Potter:

- We are having fun using our magic to create all we want and to serve all our needs when suddenly the magic is

Summary of what to include in the first session:

- 1) Team building games. They are used in both disciplines: theatre and sport focuses on concentration, body awareness, relationships and communication. Both disciplines use the training as the main tool to gain results. Both disciplines value the importance of imagination to achieve ambitious goals and to find the strength to face challenges.
- 2) Exercises to explore the space and to transform the classroom or the gym into the theatrical setting of a story.
- 3) Dramatization and characterization of proposed situations: in the woods, on the top of a volcano, in a room full of spiders, the superhero, the evil character, the funny character.

Encourage the participants to get awareness of their body by suggesting situations where they need to exaggerate the physical action and physically challenge their comfort zone. By expressing their feelings and their status through the body will engage with parts of the body that they don't use so much and they will start to use their imagination in a new and much creative way. Creativity and body are closely connected!

- 4) Introduction of the Scenarios you decided to work on: Harry Potter, Peter Pan, Pirates of the Caribbean. Ask the participants to tell the story and highlight the main situations.

## THE PIRATES OF THE CARIBBEAN

### Introduction

Open Scenario has a dramaturgic structure as it consists of episodes and outlines a terse story. The story is the adventure of a group of participants, an initiation journey that symbolizes the path of transformation and growth aimed at the conquest of self-consciousness and self-awareness. Each episode represents a challenge, the experience of a world, the meeting with one or more characters, a critical situation to overcome. The protagonists are the young pirates who live on the Black Pearl, Jack Sparrow's ship, and spend their time playing with a treasure made by all the material possessions they could desire: sophisticated toys, videogames, smart-phones etc. and enjoying all the most delicious food they can eat. They have no rules and do whatever they want whenever they want. Suddenly the treasure disappears, the pirates wake up to an empty stiva immediately suspecting Jack Sparrow of stealing their possessions. After looking for him without any success, they decide to leave the Black Pearl to find him and their lost treasure. They start a journey in search of what they have lost and they consider precious. Each stage of the journey represents a teaching, the opportunity to increase their self awareness and to gain more knowledge of their body, their personality and the way they lead their life. Everything they are accustomed to is undermined: they discover new worlds, confront themselves with other characters, face adventures, and discover the pleasure of finding solutions in a team solving difficulties and making achievements both personally and collectively. They have the chance to discover the fallacy of what they sought, understand the value of aspirations and the importance of their realization counting on their own strengths. Through this programme, participants experience movement in a creative and enjoyable way shifting their patterns and engaging with a much healthier and rewarding perspective of life. In particular, with this Scenario we aim to explore the archetype of the Rebel and the Rule-Breaker so much admired by young people. It is an opportunity to deepen the understanding of aggressive behaviours very often hiding unmet needs. Pirates live a life constantly at stake pushing barriers, threatening authorities and

challenging anything that crosses their path. In search of their identity and their place in the world the archetype of the pirate mirrors the psychological and emotional conditions of many young people. When they can retrieve the treasure that Jack Sparrow (turned it into Davy Jones) offers them at the end of the adventure, the participants prefer to continue their journey as they realize that this is not the real treasure: the real treasure is the adventure, the courage to conquer freedom and to realise and accept who we are. At the end the participants reconsider the character of Jack Sparrow; they understand that he took away their treasure to make them grow. The true pirate is the one who knows how to govern their ship and to lead it across the seas; Taking responsibility of our own actions and mastering the rules are the first steps towards real Freedom. To conquer the world as well as to realize what we want in life we need the right attitude: sense of sacrifice and discipline are part of it. When we have the power to realize what we dream of, we are completely free. At the end of this journey, participants are ready to govern their ship/life.

Each episode of the Open Scenario consists of a short text with the story, the intentions and decisions of the characters involved, and a range of HIIT physical exercises to be performed. For each episode, there are some lines that the participants, in a context of improvisation, could speak in relation to the story they are involved in; and the indications of possible game contexts for all HIT's variants of exercises are given. Each episode is a synthesis of the message, the lesson which aims to impart.

## EPISODE ONE: ON THE BLACK PEARL

### Story:

The young pirates spend their days loafing and growing lazy with the treasure and doing whatever they want, without respect for anything. They never leave the Black Pearl – Jack Sparrow's ship. Jack is their protector and leader. They are very attached to the Treasure: more they have, more powerful they feel. One day, all of a sudden all their possessions disappear, and also their leader! The young pirates begin exploring the ship in search of what they lost. They are increasingly convinced that the treasure has been stolen and they start suspecting Jack Sparrow. After an initial moment of dismay, because they are deprived of all they used to have, they decide – all together for the first time – to react and do something about it. They will go on a journey to look for the treasure.

### Consideration:

Changes can be difficult and frightening but they are necessary to our growth. One should know how to handle them. Every change implies a transformation and requires movement.

### Context and HIIT games description

#### **Key points / tricks and tips:**

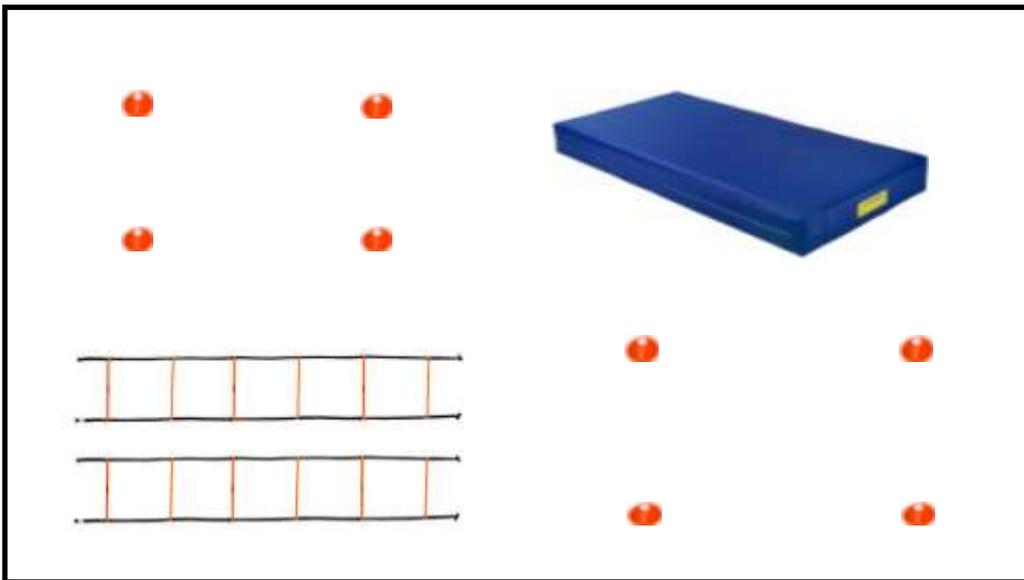
- 1 Start with all participants in a circle, always. The teacher introduces the episode.
- 2 Always remind participants the main purpose of the episode and the general goal of the story.
- 3 The teacher takes the participants on an “imaginary and physical journey” transforming the space of the classroom into the Black Pearl: teacher will guide them in the exploration of the ship, offering detailed descriptions that will stimulate the students to use their imagination. -By reacting to the instructions, the participants will engage in physical actions and dramatization. In a second phase, participants dramatize the loss of the treasure (every

material object they care for) and they start looking for Jack Sparrow. They can't find him and look everywhere in the ship.

- 4 Every space they enter something special and dangerous happens: the Black Pearl is an ancient ship shaken by a heavy storm and it is full of secrets. They need to be careful!...
- 5 The starting point is the Moving Stairs. The suggested direction of the course is anticlockwise.

### HIIT games description:

1. Setting: number 1.



2. Materials: ladders, mattress, cones and benches

3. HIIT scheme: 4 exercises x 2 times.

4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.

5. Description of HIIT exercises:

- **HIIT 1. Ladders-Moving stairs.** Ickey shuffle on the sport ladder: 2 feet inside one part of the ladder and 2 feet outside of the ladder on the next part.

Theatrical context: there are very ruined stairs and then very dangerous, they are moving backwards...participants have to try to cross them very quickly! Rest time: the participants stand still in the corridor between one station and the other.

- **HIIT 2. Dips.** We use benches to see if there's something like a door to escape when we see that materials of the ship collapsing (ropes-sails-barrels). We're going up and down with our arms in order avoiding materials collapsing. Materials are coming from different heights so we have to do jumping jack and burpees trying to avoid them. Theatrical context: avoid materials that are collapsing. Rest time: the participants stand still in the corridor between one station and the other.
- **HIIT 3. The floor perforated.** Skipping from one side ton another. Theatrical context: the floor is filled with holes, from which piranha come out.  
Rest time: the participants stand still in the corridor between one station and the other.
- **HIIT 4. Crazy ceiling.** In a hold of the Black Pearl. We lie face down on the floor and we move together our arms and legs like 10cm up from the ground. Theatrical context: the ceiling of a hold is going down so we try no to be smashed, to stop it.  
Rest time: the participants stand still in the corridor between one station and the other.
- **HIIT 5. Ladders-Moving stairs.** The second round begins. 2 jumps feet joints forwards and 1 jump backwards. Theatrical context: something (a special force caused by the sea storm) is pushing the participants and makes them go backwards  
Rest time: the participants stand still in the corridor between one station and the other.
- **HIIT 6. Dips.** (same of HIIT 2) We use benches to see if there's something like a door to escape when we see that materials of the ship collapsing (ropes-sails-barrels). We're going up and down with our arms in order avoiding materials collapsing. Materials are coming from different heights so we have to do jumping jack and burpees trying to avoid them. Theatrical context: avoid materials that are collapsing. Rest time: the participants stand still in the corridor between one station and the other.
- **HIIT 7.** (same of HIIT 3) **The floor perforated.** Skipping from one side ton another. Theatrical context: the floor is is filled with holes, from which piranha come out.  
Rest time: the participants stand still in the corridor between one station and the other.

- **HIIT 8.** (same of HIIT 4) **Crazy ceiling.** In a hold of the Black Pearl. We lie face down on the floor and we move together our arms and legs like 10cm up from the ground. Theatrical context: the ceiling of a hold is going down so we try not to be smashed, to stop it.

Rest time: the participants stand still in the corridor between one station and the other.

Possible dramatization:

1) Being a Pirate:

The teacher proposes a game of characterization: they have to portray a typical Pirate: pirates don't follow the rules, they eat what they want when they want, they are loud, they pick their nose, etc. As Pirates are very attached to their possessions, teacher invites the participants to describe the most valuable object in the Treasure and to show what they do with this object. Participants will be guided to dramatize an action with the object: for example I use my tablet to play games, I watch football on my massive TV screen, I play with my drone, I eat 10 of my favourite donuts, I eat a gigantic hot dog, I am on the beach playing with my dog all day even if I have home-works to do. The example of the dog is relevant: If playing with the dog can be considered a healthy action, when done all day forgetting all the other tasks, it will lose the healthy aspects and create an imbalance

2) We have lost the treasure

The treasure represents all our needs and dependencies. The teacher proposes a dramatization of the moment when they discover that the treasure has been stolen.

SAMPLE OF LINES:

"Where is my TV screen??!!!"

"Where is my collection of donuts??"

"My bicycle is gone!"

"Oh no!!!! My dog!!! It is not here anymore!"

"But where is Jack Sparrow?"

"Jack's gone ... where did he go? Where is he now?"

"Let's wait ... maybe he will come back ..."

"No, let's go look for him, let's explore the Black Pearl ... we have never left our bunks!"

[...]

## EPISODE TWO: OUT OF THE BLACK PEARL

### Story:

While exploring, the pirates managed to reach the top of the highest mast of the Black Pearl. They feel disoriented and angry, because they lost everything they had and are without any guidance. They are convinced that Jack Sparrow is responsible for the disappearance of the treasure. They have two options: either they wait for something to happen – e.g. someone coming to help them – or they take the courageous decision to abandon the ship and meet the unknown. Their desire to regain everything they have lost is very strong, so they decide to leave the ship; they accept the challenge that this decision brings and face the unknown. They jump into a lifeboat and embrace the adventure.

### Consideration:

Changes require an act of courage and assumption of responsibility. Courage and responsibility are the ideal allies to reach our goals and realize our dreams. Stepping out from an old pattern and embracing a step forward into the unknown is an act of freedom and an act of responsibility. It requires an effort but carries hidden gifts and a rewarding at the end.

### Context and HIIT games description

#### **Key points / tricks and tips:**

- 1 Always start with all participants in a circle.
- 2 Always remind the participants the main purpose of the episode and the general goal of the story. It is very useful to start from the last action in the previous episode to awake body memory and to connect the work.
- 3 In this episode, the teacher will be the guide and lead the participants.

- 4 At the beginning of episode two, the participants try to use their sabers, the pirate weapons, to see if they can manage them. They test the power of the sabers with a partner and/or in a group.

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### **HIIT games description:**

1. Setting: number 2



2. Materials: ladders, mattress, cones and sticks
3. HIIT scheme: 6 exercises
4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.
5. Description of HIIT exercises:

**HIIT 1. Sticks-Heavy sticks/flying sticks/hot sticks.** Sticks are sabers. During the intro everyone has their own saber which all of a sudden starts to act weird. The participants can try all the three variants sequentially. Exercise will be done in the middle of the space. Theatrical context: testing the sabers, they do not have under control. Stick becomes heavy: hold the stick on your shoulders, do a squat and try to push the stick up as strong as you can so that you don't collapse under the stick.

- a. Stick is trying to fly away: do a squat, jump up and push your stick up towards the sky and try to keep it under control
- b. Stick becomes hot and you need to drop it on the ground: jump over the stick small hops/big hops as the flames are getting bigger.
- c. Stick becomes hot and you need to drop it on the ground: jump over the stick small hops/big hops as the flames are getting bigger.

Rest time: Soft wind blowing: take a pair; hold your sticks from the tops and move like 'blowing in the wind'. All pairs create a 'tunnel' with the sticks raised over their heads and one pair after the other can move with the wind to the end of the tunnel, where they will join the others continuing the tunnel from their part.

**HIIT 2. Ladders-climbing the mast.** The participants have to climb the mast to see the horizon.

They use the ladders. During the exercise the climbing includes: bunny hops, bunny hops from side to side, caterpillar walk. Theatrical context: climbing the mast to see the horizon

Rest time: On top of the mast the participants realize they have to jump. While resting, the participants start to feel the humidity and hear buzzing sounds. It is a swarm of insects.

**HIIT 3. Insects attacking.** The participants are on the top of the ship. Exercise will be done with

a partner in the middle of the space. Two participants are facing each other and they are trying to touch each other's shoulders, back and knees while protecting herself/himself at the same time. The idea is to get the insects away from the partner's shoulders, behind their back and behind their knees. After this the participants can jump on the safe boat. Theatrical context: fight against insects. Rest time: the participants stand still in the safe boat.

**HIIT 4. Fight against jumping crabs.** The participants are in the safe boat fighting against

jumping crabs. Exercise will be done with a partner in the middle of the space. Two participants are facing each other and putting their hands together. The idea is to push each other by imagining you are trying to get rid of a huge crab. You try to push back at the same time. Same will be done by sitting on the floor and putting the back against each other. Theatrical context: fight against jumping crabs. Rest time: laying on the floor of the safe boat and looking at the sky.

**HIIT 5. Ladders-climbing the mast to see the horizon.** The participants need to reach the mast of the safe boat in order to have a clear view of the horizon. During the exercise the climbing includes: moving in plank (push up) position, moving the feet and holding oneself tummy up leaning to the hands (blank 'backwards'), and going around in plank position. Theatrical context: climbing the stairs that are unstable. Rest time: they sight an island, they stay still in the safe boat

**HIIT 6. Reach the island.** The exercise is done in a circle. The guide is explaining they are trying to reach the island they have seen. They dock and need to a) jump over rocks, b) avoid jumping crabs by going down and c) getting scared by a big flying bird when they go around with swinging big arms. Everyone is running on their own spot. At the same time the guide will say one obstacle (rock, jumping crabs or birds) at a time which will be the sign to do the movement. The intensity can vary during the exercise (faster/slower/faster). The run should end happily by being able to catch a bird which will fly the participants into the island. Theatrical context: join forces against to reach the island. Rest time: Flying by calm movements that represents flying.

#### Possible dramatization

"No treasure ... no trace of it..."

"And by sheer coincidence, Jack has vanished away like the treasure ..."

"It was him! He took it away! "

"What do we do now?" "Will we wait for someone to arrive?"

"No, it makes no sense to stay here and wait ... nobody will bring us the treasure!"

"Let's leave the Black Pearl, let's go find our treasure !!!

"Come on, let's move on to the mast!!" "Maybe from there we can see where to go!"

"There is a small boat out of the ship ... let's jump in!"

"It will bring us somewhere!"

[...]

Participants dramatize paddling away on the life boat.

### EPISODE 3. CHANCING UPON TIA DALMA

#### Story:

The participants, after a troubled navigation on the lifeboat, arrive at Tia Dalma's island. Tia Dalma who once used to treat Davy Jones very badly, is now desperately in love with him and waits for him to come back home everyday. She turned her voodoo magic power into the craft of making artisanal Coca-Cola drink. She drinks Coke\* to drown her sorrows for her lover's absence and to stay awake in case her lover comes back. The participants didn't forget their old habit and they are planning to steal the Coke and refill their treasure chests that are now empty. They try everything to get Tia Dalma's bottles of Coke. She is overexcited because of the sugar and constantly moving in an attempt to protect her bottles. from those who try to steal them. After some unsuccessful attempts to steal her drink, they decide to give up and to move on to continue their search for their lost treasure and Jack Sparrow.

\*We chose Coke as it is one of the most popular soft drinks among young people but for the purpose of this episode, the teacher can decide if it is more appropriate for her class to choose another sugary soft drink such as Soda, Fanta, Iron Bru etc..

#### Reflection:

The participants face their first temptation; balance is important in all aspects of life and must be achieved, and this also applies to food. In nutrition, as in sleep, balance/the right measure is paramount.

#### Context and HIIT games description

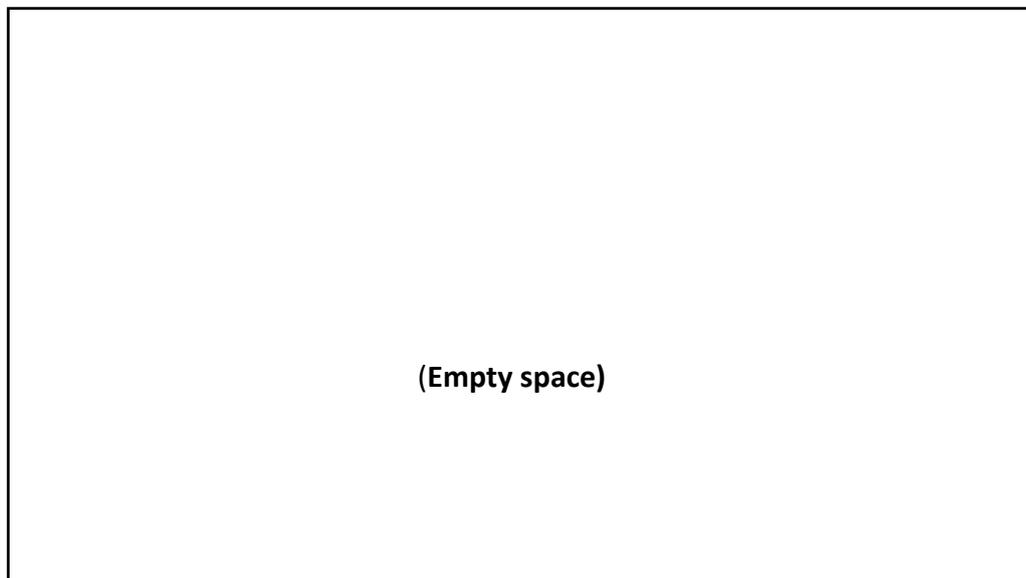
#### **Key points / tricks and tips:**

- 1 Always start with all participants in a circle.

- 2 Always remind the participants the main purpose of the episode and the general goal of the story. It is very useful to start from the last action in the previous episode to awake body memory and to link with the previous work.
- 3 The teacher explains the episode; she will play Tia Dalma and together with the participants, will decide who will play her assistants (the invention of the characters).
- 4 Each game is repeated twice: at first attempt they never achieve the purpose (game 1); coke gives energy for a short time, after a rest they restart (games 2 and 3).

**HIIT games description:**

1. Setting: number 3. (empty space)



2. Materials: ball, cones.
3. HIIT scheme: 3 exercises x 2 times.
4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.
5. Description of HIIT exercises:
  - **HIIT 1. Ball- Steal the potion.** The participants see the coke bottles (cones) and want to take the biggest one (ball). Tia Dalma is protecting her bottles (cones and ball) and doesn't let the participants to take them. Play of Piggy: the participants have to pass the cone/bottle to each

other and not let Tia Dalma steal it. Theatrical context: want the coke. Rest time: handle/play with the ball/cones staying still (x2)

- **HIIT 2. Taste the coke.** The participants have to pass the bottle (ball) to each other, when one gets the ball, tastes the coke and starts to move the body randomly and very quickly, performing crazy and senseless actions. The potion is poisoned. After 90 seconds, everybody collapses. Theatrical context: try the potion. Rest time: during the break the participants understand that Coke is not healthy, because the potion makes them crazy / zombies / etc ...  
Theatrical context: taste Coke. Rest time: during the break the participants understand that Coke is not healthy, and decide to leave the realm of Tia Dalma. (x2)
- **HIIT 3. Escape from Tia Dalma.** It's a tag-game. The participants try to escape Tia Dalma and her assistants, but they are not going to let them escape so easily. When Tia Dalma and assistants touch the participants they become crazy. Participants can be set free by another participant who has not yet been touched by Tia Dalma and her assistants. Theatrical context: want to escape. Rest time: save in a safe place they find an exit point, it is a river and the participants swim away like fishes. (x2)

Possible dramatization:

P: "Let's assault this ship ... there is an incredible scent of Coke!"

"Hey, but he's Tia Dalma!"

"... and she is quite overexcited!"

"But she's making coke ... she has a bulk of bottles! And she drinks them all !!!"

"Damn! ... I love Coke!" "I'm craving it!"

"Let's try to distract her ... so that we can grab some bottle!"

E: Again! New pests in sight ... all who want my coke bottles come here!!! But they will get not even half of them!"

P: "I'm fed up with that girl who never stops moving... let's go ... we're losing time and energy." "Let's go!"

[...]

## **EPISODE 4. CHANCING UPON BARBOSSA**

### Story:

Fleeing from Tia Dalma, the participants land at the inaccessible Isla de Muerte, full of carcasses of ships and inhabited by the pirate Hector Barbossa. This man has a great personality and tells the guys he has an enviable treasure made of all the things they like. Barbossa is happy to share his treasure with them if the participants agree to help him to open the coffer hidden at the centre of the island. Barbossa is a liar and soon the young pirates realise it. Therefore they decide to abandon the island, they reach the beach, jump into their safe boat and leave. Participants will leave the island with their boat. Unfortunately Barbossa stole their oars and they have to row using their hands.

### Consideration:

We must recognize the evil masters and protect ourselves against the false guides who use their power and their charisma manipulating others to fulfil their needs. Achievements require efforts, we should not trust who offers easy shortcuts encouraging us to break rules in order to reach our goal. It is important to follow our dreams and hold the vision, but it is equally important to accept that sacrifices and hard work are part of the effort.

### Context and HIIT games description:

#### **Key points / tricks and tips:**

- 1 Always start with all participants in a circle.
- 2 Always remind participants the main purpose of the episode and the general goal of the story. It is very useful to start from the last action in the previous episode to awake body memory and to connect the work.
- 3 In this episode, the teacher will be the leader.

- 4 The leader will perform Barbossa for the whole episode. It is meaningful and poignant that the teacher plays the role of a bad leader exaggerating the bad behaviors with humor, so that at the end they can all engage in a discussion about teacher/coach's role and student's role.
- 5 During the episode participants at first they think that Barbossa can fulfill their needs but they soon realize that he is a bad master.

1 Setting: number 2.



2 Materials: ladders, mattress, and cones.

3 HIIT scheme: 3 exercises x 2 times.

4 HIIT duration: 90 seconds of exercise and 120 seconds of rest.

5 Description of HIIT exercises:

- **1. Ladders-Cross over the rocks.** Ladders represent rocks of Isla de Muerte, where Barbossa says the treasure is hidden. The rocks are placed on a river and they are not stable. In addition, there are angry fishes in this river that try to bite the participants' feet...they have to be fast to cross them! Different agility foot works have to be performed with ladders. (x2)  
Theatrical context: fight against instable rocks and dangerous fishes to reach the treasure.  
Rest time: the participants stand still in the corridor between one station and the other.



- **HIIT 2. Mattress-Trying to open a huge coffer and fight the skeletons.** They reach the cave where the treasure is held. The mattress represents a huge coffer. Barbossa is tricking the participants and asks them to open it insisting that there is a great treasure inside. He

encouraged them to break the coffer as there is no key and even if there was a key – he says – “there is no bigger pleasure than breaking something for the sake of it”. On the first attempt they try and manage to open the coffer (1<sup>st</sup> HIIT game) but with their surprise there don’t find any treasure in it: the coffer is full of skeletons wanting to get out! They are Barbarossa’s cursed crew imprisoned into the coffer by Neptune (The Ruler or God of the Seas) because of their robbery and bad behaviors. They have to not let the skeletons escape! (2<sup>nd</sup> HIIT game). 1<sup>st</sup> HIIT game: performed on the side of the mattress; lie down on the back and lean on the elbows, the students try to kick the mattress with a strong bicycle movements of the legs. Then, they stand up and perform skip movements, running drills, and different agility footwork exercises, always on the side of the mattress, trying to open the coffer. 2<sup>nd</sup> HIIT game: performed on the mattress. They have to run and jump in different ways (skip run, back kick run, squat jump, frog jump...) on the coffer to close the skeletons inside. Theatrical context: open the coffer to find the treasure and fight the skeletons wanting to jump out of it. Rest time: the participants stand still in the corridor between one station and the other. They decide to get away from the island.



- **HIIT 3. Cones-Find the right code/combination using starfish to open the cave's fence.** The participants realised that Barbossa is-tricking them and-they try to escape from the cave. Barbossa pulls a hidden lever to block the exit with a big stone wall that can only get opened using a secret combination.

Little cones of different colors represent starfish. They have to push the right combination of starfish that they can find in the cave to get out and escape. Take a running and jumping on the door to try to break down it (ex. 1). Different running bouts among cones touching them in different ways (only red ones, only yellow ones, one red and one yellow, and so on...). (ex. 2) Theatrical context: to get the stone wall to open.

Rest time: the participants stand still in the corridor between one station and the other.



Possible dramatization:

P: "What an awful place! I see nothing! There is such a thick fog! "

"I think this is the island of Barbossa! ... the Isla de Muerte !!!"

"That's scary ... all the ships landed here have never returned..."

"Maybe Barbossa knows where our treasure is ...!" "He has the magic saber of Triton! Maybe he can help us!" "Let's us ask him! "

B: "It's been a long time since someone came here! I was bored to death! Yes, of course, I know where your treasure is ... but before giving it back to you, let's play together! Yes, I will help you, but, first of all, you will have to play with me!

[...]

## EPISODE 5. THE FOUNTAIN OF YOUTH

### Story:

While fleeing from Barbossa, the participants get to a new island where there is the Fountain of Youth guarded by the pirate Blackbeard. This is a fountain that turns participants into toddlers of two years old. Blackbeard wants the participants to remain very young because children don't have to worry about anything but playing and they are easy to manipulate, he believes that participants will soon forget about their quest and they will do everything he will command. Participants are very thirsty as they left Barbossa's island in a hurry and didn't bring any water with them. He invites the participants to drink the enchanted water. After drinking the water, the participants start jumping and crawling like small children, they have been transformed into toddlers. The participants understand that the enchanted water is not good for them because even if it could be nice to play all day and have others to look after their needs, as toddlers they won't be able to take initiatives and to make their own decisions: to grow is the natural movement of life. We might lose some privileges but we gain independence and free will. They decide to leave the island before they are completely transformed and have lost their ability to make decisions for themselves. Before leaving they have to fight against Blackbeard who wants to stop them. When they manage to escape from him, they continue their journey in search of their treasure. They leave the island. Unfortunately Blackbeard dropped some enchanted water on their boats too and transformed them into toys. They are tiny! Participants dramatize the escape on minuscule boat and find the way to paddle away anyway.

### Consideration:

We do not have to be afraid to grow up. We have to fight against people or situations blocking us to learn and grow, even if it means going through painful situations and mistakes. Difficulties can help us to understand the meaning of life and appreciate our achievements. This is one of the reasons in life where it is ok to be rebels.

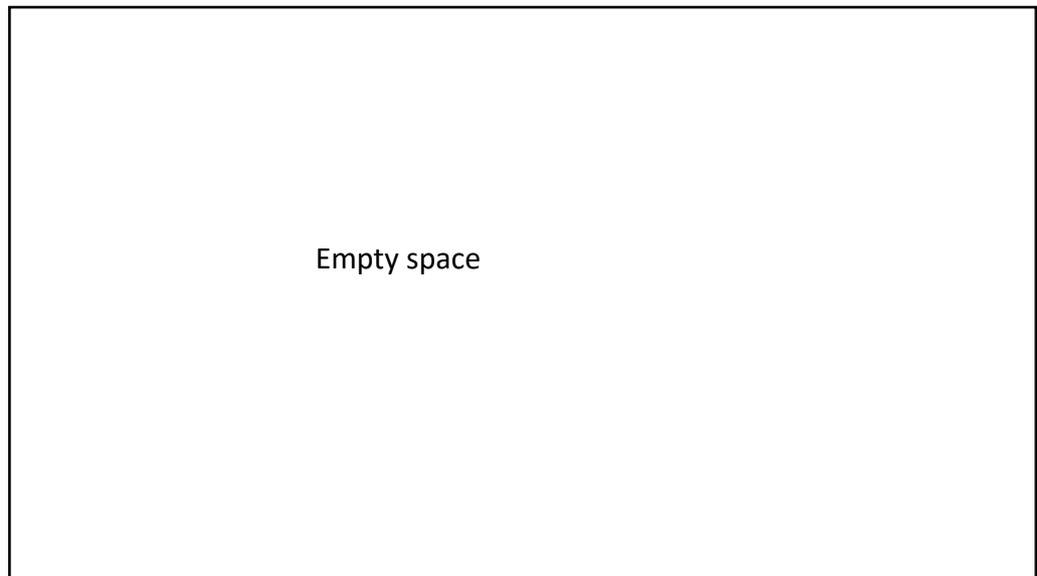
## Context and games description

Key points / tricks and tips:

1. Always start with all participants in a circle.
2. Always remind the participants the main purpose of the episode and the general goal of the story. It is very useful to start from the last action in the previous episode to awake body memory and to connect the work.
3. The teacher explains the episode; he/she will play Blackbeard for the whole episode.
4. Each game is repeated twice: they need a lot of glasses and they make two trips (game 1); they do not understand what happens and they drink the water twice (game 2); Blackbeard is really bad, he tries to stop them twice (game 3).

## HIIT games description:

1. Setting: number 3. (empty space)



2. Materials: cones
3. HIIT scheme: 6 exercises
4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.
5. Description of HIIT exercises:

**1. HIIT Cones-Glasses.** Cones are glasses to drink the water of the Fountain of Youth. We put cones on one side of the empty space and set the starting position in a line at the other side. The task is simple, the participants have to reach cones and transfer them to the other side of the space where there is the Fountain as quickly as possible. They can only carry one at a time. Theatrical context: reach the cones and drink the enchanted water. Rest time: stay still on the side of the fountain drinking the water (x2).

**2. HIIT Jumping.** After drinking the fountain water, they start jumping/moving around the empty space like small children, they have become very small. They are transformed into toddlers of 2 years old. Theatrical context: the water is enchanted and turns us into small kids. Rest time: stay still after collapsing. During the break, the participants understand that the enchanted water is not good for them as they lose their ability to choose what they want. They decide to leave the Blackbeard island (x2).

**3. HIIT Tag game-escape from Blackbeard.** When Blackbeard realizes that the participants want to go away he tries to keep them. He runs and tries to catch them. When Blackbeard touches the participants they become paralyzed, and on the spot, they cry "HELP!" They can be saved by the touch of one of their friends. Theatrical context: escape. Rest time: save in a safe place on the beach they find their lifeboat, and they are ready to sail (x 2).

Possible dramatization:

B: "Welcome guys, do you know where you are? I'm Blackbeard and this is the Fountain of Youth... do you want to try it? You can drink loads of it at this fountain!!!

P: "I'm thirsty!"

"I would love it!

B: Please, go there and take your glasses to drink the water!

P: "Come on, guys! Let's go!"

[...]

"Mmmm good this water! Let's try again!"

"But...what happens???"

"I'm shrinking..."

[...]

## **EPISODE 6. CHANCING UPON ANGELICA**

### Story:

After leaving the island of the Fountain of Youth to get away from Blackbeard, the participants come across the ship of Angelica, who welcomes them on board. Angelica has the bad habit of saying whatever she thinks of the people she meets. She judges people with extreme ease and offends without caring for her interlocutors' sensitivity. When participants hear a criticism of themselves they get paralyzed (they feel weak) and they get captured by Angelica. The participants try to escape from Angelica's ship. At the end they manage to reach the mast of the ship and to escape, jumping in their safe boat. They manage to run away but the life boats are quickly sinking... with all that jumping there are huge holes in the keels. Participants dramatize the action trying to paddle very fast and at the same time throwing out water from the boats. Then they continue their journey searching the treasure.

### Consideration:

Words are important, you must not misuse them. It's very easy to judge the others and hurt them gratuitously. Criticism must be constructive and well balanced, one must know how to impart and receive it. Before judging the others' mistakes one must be aware of his/her own mistakes.

### Context and HIIT games description

#### **Key points / tricks and tips:**

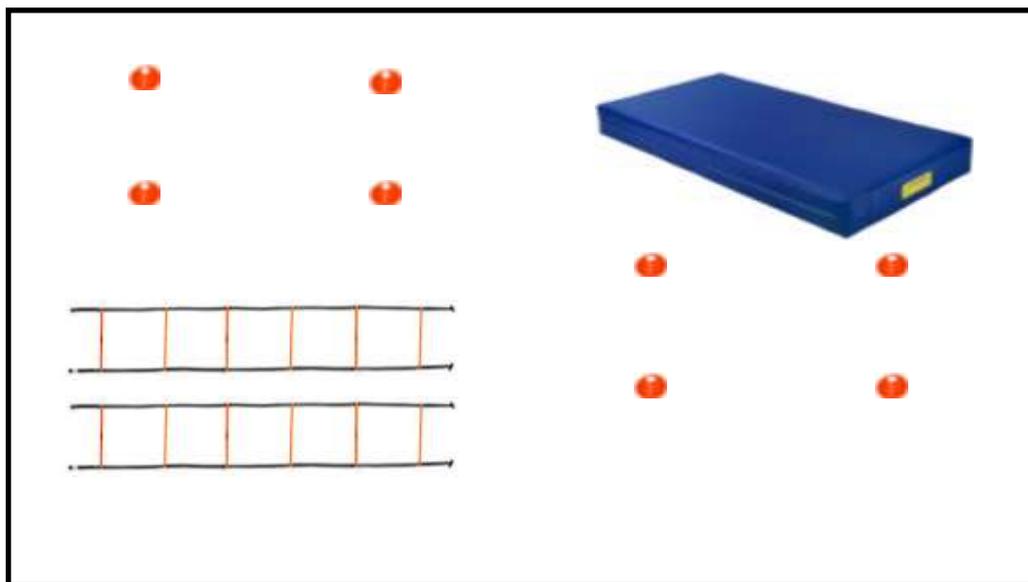
1. Always start with all participants in a circle, always.
2. Always remind the participants the main purpose of the episode and the general goal of the story. It is very useful to start from the last action in the previous episode to awake body memory and to connect the work.
3. It is becoming even more essential now to find the treasure since their journey has become so dangerous. The need of something outside ourselves to determine our journey and to define

who we are is a very interesting topic to be discussed in class at the end of the episode on in any suitable occasion.

4. In this episode, the teacher will be the leader
5. The leader will perform Angelica. In this case the teacher will play the role of a person who cannot give healthy feedback; she/he can offer an example of bad behavior using lightness and humor, so that at the end they can all engage in a discussion about this character.
6. Each game is repeated twice: at first attempt they do not achieve the purpose.

HIIT games description:

1. Setting: number 1.



2. Materials: ladders, mattress, cones and sticks.

3. HIIT scheme: 3 exercises x 2 times.

4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.

5. Description of HIIT exercises:

**HIIT 1. Mattress-Trap-door.** The mattress is a trap-door in the hold where Angelica locked up the participants, after having judged and immobilized them. They push it trying to open it to escape. The participants perform “mountain climbers”. Theatrical context: the participants



want to escape. (2x) Rest time: slow movements through the corridor.

**HIIT 2. Cones-Avoiding the giant saber.** The participants escape from the hold, and they find a passage but to pass through they have to avoid a giant saber that, as a pendulum, shakes fearfully. The participants have to be very careful to move exactly in the opposite way as the saber (jump and duck down – “burpees”). Theatrical context: the participants get past the very dangerous saber in order to go out of Angelica’s ship. The exercise is performed in the area marked by four cones. (2x) Rest time: slow movements through the corridor.



**HITT 3. Ladders-Trying reach the mast of the ship.** The participants want to reach the mast of the ship to escape. They find ladders and they realize that from the top they can jumping on their lifeboat. They perform different agility foot works with the ladders that are dangerous. (x2) Theatrical context: escape the ship. Rest time: stay still in the life-boat after the jump.

Possible dramatization:

A: "Welcome on board, guys! Hey... come in... please, make yourself at home... Hey, look at his nose! So long! You look like an anteater!"

"But how do you move? You have the grace of an elephant! Basically, you are a boulder!"

"And you? Why are you staring at me in that way? You have the face of a monkey!"

P.: "Is it true? Is my nose so?"

"Really I'm an elephant?"

A: Are you scared?!!! I'll catch you!

[...]

"Let's go away! She's dangerous! We have to escape!" "Out of this ship!"

[...]



## **EPIISODE 7. CHANCING UPON DAVY JONES**

### Story:

The participants escape from Angelica's ship and they cross the stormy seas on their lifeboat. At a certain point they arrive at the last island, where Davy Jones the Lord of the Seas lives. He is half human and half a supernatural creature. He moored the Black Pearl - now its own property - in the harbour, and he promises to give them back their treasure and offer them his guidance as they don't have a captain anymore. But first, they will need to pass a test: they will have to face their greatest fears. After that, he invites the participants on board, where they will be reunited with their precious possessions that in the past they called their treasure, but they refuse. They have understood that an authentic treasure is not represented by material objects. The treasure is the adventure they share, the journey to acquire knowledge and wisdom. They have learnt to understand the value of freedom, to respect friendship and to appreciate a healthy life style: they have grown. Davy Jones tries to capture them and to bring them aboard, but they manage to escape. At the end he reveals his true identity: he is Jack Sparrow, and he hid the treasure for their own good. He gave them a chance to grow and offered them the opportunity to explore their potentials; he stepped aside and let them find the way to reconnect with who they really are. He wanted them to discover their real power which they all had inside themselves all the way through. This is the only power that matters: COURAGE. The courage to face difficulties, to challenge our behaviours, to rely on our resources and to adapt to a new situation, the courage to change and to grow.

### Consideration:

We must learn how to distinguish between the important desires and the superficial ones: between goals and needs. It is important to understand the value of discipline and rules, it is

not always good to do whatever we want as this is a false freedom. We must have the courage of perseverance and tenacity when we decide to make our dreams come true, even when it seems that everything goes wrong. Illusions can lead us in the wrong direction.

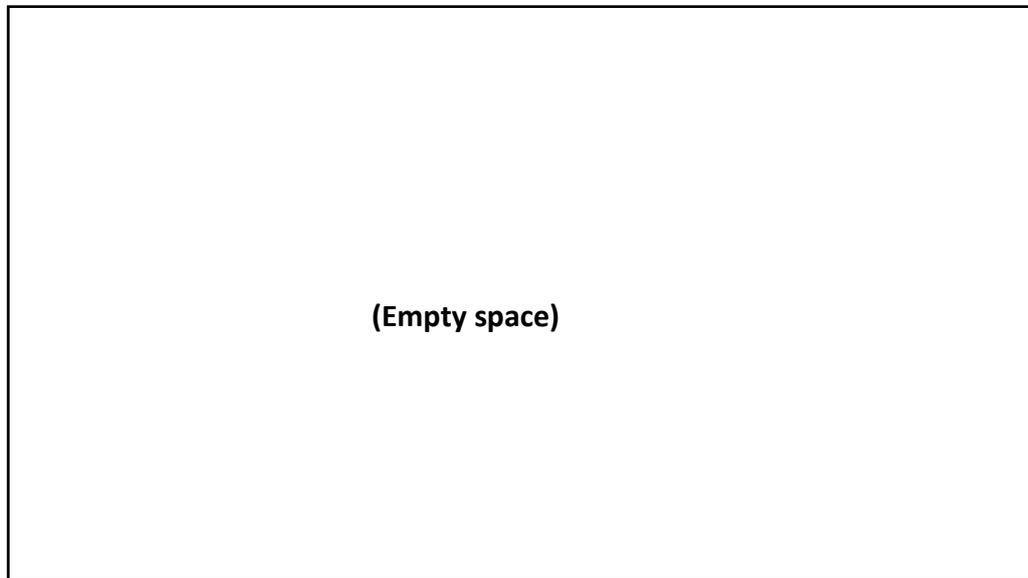
Context and HIIT games description:

**Key points / tricks and tips:**

- 1 Always start with all participants in a circle, always.
- 2 Always remind the participants the main purpose of the episode and the general goal of the story.
- 3 In this episode, the teacher will be the leader.
- 4 The leader will perform Davy Jones/Jack Sparrow for the whole episode. In this characterization of “the bad guy” the teacher has the opportunity to express the bad manners of the “bully” and the frustration of someone unable to have an effect on others: despite his aggressiveness and abuse of power, the participants face the challenge and overcome their fears. It could be useful to put time aside in another session to discuss this character and to talk about meaningful topics such as manipulation, frustration and fear.
- 5 Start with all participants sailing in their lifeboat. Experience the freedom and let them move creatively.
- 6 The participants find the last obstacle (Davy Jones). He wants to play some “fear-games” with them.
- 7 In the first fear-game the participants become their fears, one way to overcome their fears is to embody them.

### HIIT games description:

1. Setting: number 3.



2. Materials: sticks and cones + tennis balls only for fear games nr 2.
3. HIIT scheme: 3 exercises x 2 times.
4. HIIT duration: 90 seconds of exercise and 120 seconds of rest.
5. Description of HIIT exercises:

**HIIT 1. Fear game nr 1. Tag-game.** Davy Jones is touching the participants saying/screaming their fears (e.g.: spiders, ghost, lightings, and so on...). The participants try to escape, dramatizing the fear (e.g., running like ghost and not to get touched by him. (x2) Theatrical context: feel the fears. Rest time: the participants stand still.



**HIIT 2. Cones-Fear game nr 2. Empty field.** Davy Jones wants to play another fear games and he splits the participants into two groups and the space in two parts (using cones). Tennis balls are used to represent the different participants' fears and, for this reason, they have to get rid of them as fast as possible throwing the balls and swimming to the other side of the see. The aim is to empty the half-field of space as fast as possible. (x2) Theatrical context: to get rid of the fears. Rest time: the participants stand still.



**HIIT 3. Tag-game.** Davy Jones invites the participants on board. Because of they refuse, he tries to capture them. There are corners-safe area/life-boat where the participants take refuge. The participants have to swim away and reach another corner to not get touched (choosing randomly the corner that they prefers). (x2) Theatrical context: escape from Davy Jones. Rest time: the participants listen to Jack's talk



Possible dramatization:

P. "That's the North Star! This is the right direction, let's go north! Come on!"

"We'll never succeed... the sea will engulf us!" "We have been sailing for days and we don't see land!"

“Look at there! An island!!!

[...]

DJ: Welcome guys!!! Do you recognize me? I’m Davy Jones!!!

W: Oh my God!!! Davy Jones!!!

D.J.: Where are you going? Are you still looking for the treasure? You are too scared to find him! What is your greatest fear?

Now I am a terrible shark and I’ll catch you!

[...]

Now that you have overcome your fears ...please...come on board!

“Hey! The Black Pearl!!!

"I will not go there!"

"Neither will I! Let's go on... we had so much fun ... We have to continue our exciting adventure!

“Careful! Let's run away from him” “He is dangerous...he wants to catch us!

[...]

## CONCLUSION

The participants understand that Jack Sparrow had disappeared with the treasure because he disapproved their lifestyle: this is the reason why he vanished away and transformed himself in Davy Jones. Thus, they are reconciled with him and understand the reason behind their adventure as well. The participants appreciate Jack Sparrow again because they realize that he had snatched the treasure in order to make them grow up. The true pirate is the one who is able to govern the ship, leading it across the seas, and they have become true pirates.

Thus, Jack Sparrow can decide to give them the guide of Black Pearl, and the participants get on board towards new adventures. A kind of ceremony or participatory celebration is required to honour the journey, mark the new beginning and celebrate the achievements of each participant. The teachers can find different ways to create this ceremony. The following is one example: The participants form a circle and raise their magic wands; one by one the participants take the centre and receive the blessing of the group like an investiture. The group will recite in unison: "Name of participant, you are now a true pirate". Then they will play together.

### Consideration:

Often true desires are different from what we thought of. Growing up means not only to pursue our dreams but also to try to make them come true with our own means. The power of freedom increases immensely when accompanied by sense of responsibility and respect for others. This true freedom is movement, adventure and real knowledge. We must seek and fight for this kind of freedom.

### Possible dramatization:

P: "So, Jack Sparrow didn't vanish away! And he transformed himself in Davy Jones to help us!

"He likes freedom and adventures like us!

"Let's go on the Black Pearl to new adventures!"

[...]

## **SHARING**

### Family and Friends participation

This is a very important part of the process and we highly recommend that teachers take it into consideration when proposing the journey. The journey will complete with a SHARING: a presentation of the journey to our families and friends. Instead of having the audience sitting on a chair witnessing parts of our work, we will actively involve the audience. We will ask them to step on stage and to be part of the journey WITH us; in this way that they can experience what we went through and share our struggles, our feelings and our understandings. The participants, guided by the teachers, will spend time choosing the setting and the exercises they want to share with their families, they will write a short journal or diary expressing the insights and what they have learnt in each episode. This journal will be read or recite by different people within the class. Participants will select parts of each episode and combine them together or will decide to share only one entire episode; this decision has to be made with the class. On the day of the sharing, the audience will be guided through the journey and actively participate to the exercises. At the end, the celebration can be even greater as the participants will “initiate” their family to a new way to conceive their life and to look at their attitude. By sharing this experience, both families and participants will create a great bond and have the opportunity to establish a new way to relate to each other and to face challenges together.

The support and understanding of our family is fundamental when we decide to change something in our life.

