

# The Open Scenario



## Notes on the “Oblomov Methodology”

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## Purpose of the presentation

- to explain what the Open Scenario is: how it has been conceived and realized
- to reflect on the relationship between theatre and sport from a philosophical, especially aesthetic, point of view

# What is the Open Scenario?

- it is a **dramatic structure of meaning** composed of narrative episodes and High Intensity Interval Training (H.I.I.T.) exercises
- it outlines a basic story

# What is the aim of the Open Scenario?

- to stimulate children to adopt a path of **transformation** and **growth** toward achievement of autonomy and self-awareness through physical action, fun, participation.
- it is achieved by **attracting** youngsters **to sport**, with the goal of converting sedentary children into physically active, health-enhancing social actors.

# What does the Open Scenario represent?

- the **adventure** of a group of children, who participate in a **journey of initiation**
- it symbolizes their path of transformation and growth to the achievement of **autonomy** and **self-awareness**
- each episode of the story represents a **challenge**, the discovery of a new world, the meeting with characters and a crucial situation to overcome

# Why the use of fairy tales and fiction?

- because our target is preteens
- elements of fairy tale and fiction are incorporated in the creation of the plot: Peter Pan, Harry Potter, Pirates of the Caribbean
- they are **archetypes**: universal patterns of behaviour in which children often identify themselves
- the characters are **transformed** from their original identities

# How do we address the problem of obesity and being overweight?

- we consider it within the **extensive problem** of physical inactivity
- we address it **without being direct or explicit**
- theatre is **the ideal medium** to do this: to speak indirectly about something, with the use of metaphor and symbolism

# How is the Open Scenario composed?

- 1) **Story**: a brief text that explains what happens (the situation, the intentions, the characters)
- 2) **Exercises**: six variants of H.I.I.T. physical exercises
- 3) **Context**: a concrete contextualization of the story for each variation of exercises



- **4) Consideration:** the message, the moral that the episode could teach the children
- **5) Possible Dramatization:** a proposal of cues
- **6) Possible Ending:** new moral/game/words

# The three variants of the Open Scenario

- **Protagonists:** Lost Boys/Little Wizards/Little Pirates who grew up with unhealthy eating and lifestyle habits, in a sedentary and lonely life
- The Lost boys live in Neverland, the realm of Peter Pan, who give them all they have and want; the Little Wizards use their magic power to acquire only food and toys; Little Pirates believe that these are the treasure in life.

- the **abundance** in which they live **ends**
- **critical moment**: a triggering event
- **disorientation/incentive** to make a decision
- facing the end of abundance they decide to **leave the place** where they live and from there begins their adventure in search of what they have lost
- at the end the children discover the pitfalls of the world in which they lived

- **Lost Boys** < build their own world
- **Little Wizards** < become champions of Quidditch
- **Little Pirates** < learn treasure is freedom of adventure and the discovery of the world.

- The dramaturgy draws a story that moves from a static situation to one of **movement**
- The teaching encompasses the movement, that is the **metaphor of life**, and the answer to the negative state of stasis.

# What are the lessons learned through the Open Scenario?

- **changes** require a transformation that is often painful, but necessary to grow
- the importance of **making decisions** by assuming responsibility and the courage needed to do that

- the importance of knowing our deep-down **desires** and of engaging to achieve them
- the commitment, effort, and **fatigue** necessary to achieve desires, but also the sense of freedom and **lightness** that it implies

- the importance of **balance** and moderation in life above all in nutrition and sleep
- the importance of distinguishing between positive and bad **influences**, and avoiding the easy solutions/illusions



- the importance of having perspective regarding negative **judgment** as well as the ability to defend oneself from it
- the importance of the **words**; the **play**; the **rules**

All the three Open Scenarios culminate with a change in the **relationship** between the **child** and the **parental figure**

# Why does the Open Scenario have an open structure?

- the open dramatic structure is a **creative tool**, a tool with which to practice
- it is a **musical score** to be played, or a **map** to orient, to indicate the direction to be taken autonomously

- it contains the **improvisation** of the children
- a balance should be created between the child **spontaneity** and the **necessary structure** of the script
- the importance of the **process in progress** against the final product

# The importance of intention: from movement to action

- **Grotowski**: difference between movement and action
- **movement** has no target, no goal, but **action** does
- movement directed **towards a specific objective** becomes an action

# What is the value of theatre in Oblovov methodology?

- theatre brings **awareness to intentions**: the canovaccio works to express the inner intentions and stimulate the desire
- thanks to dramaturgy the movement, the H.I.I.T. physical exercises are transformed into action
- dramaturgy gives intentions, reasons, explicit connections, symbolic links to the events

- the role of narration in the creation of the Self, identity and man's consciousness, practical activities, human **behaviour**
- it is possible to **modify** human behaviour from the narrative dimension involved in it
- the narrative structure is designed **to act on the behaviour**

# What is the relationship between Theatre and Sport?

- **Welsch (1998)** “Sport is drama without a script. It creates its own drama”
- “sport can display all the dramatic traits of human existence. In this lies its symbolic dimension”
- in the Open Scenario, the use of an elementary script explicitly **expresses this intrinsic drama** in sport.

- the common roots:

**drama** < *drao*: to act, to take action, to achieve

**agon** < the race of the athletic sports /the scene of dispute, of contrast, among the characters in the Greek tragedy

- the **action** in **drama** can be understood both in the form of the performance (theatre) and in the form of the competition (play, sport)



- the **play** has a crucial role
- “playing up to the role” means to act out a character and “to play” means to take part in a game

- Play/game: as an essential element for the aesthetic education and for the universal foundation of culture
- **Schiller** (1794): the "instinct of play" (*Spieltrieb*) as the basis of man's aesthetic education
- **Huizinga** (1944): the cultural value of play

- elements of play comparable to theatrical activity:
  - a free and voluntary action
  - circumscribed in time and space
  - 'useless' in itself
  - extra-ordinary
  - a fictional activity
  - the respect for the rules
  - pleasure and tension

- **contemporary proximity** between sport and theatre:
  - the **re-evaluation of the body** in the arts from the twentieth century
  - the transformation of the concept of art including an extension of the **domain of aesthetics**
  - “**Performance turn**” from the mid-twentieth century

- today theatre and sport meet in the field of **performance**
- sport as performative event
- the transformative power of theatre and the educational dimension of performance in sport

