

A hand holding a flashlight that illuminates the text 'SHADOW THEATER'. The flashlight is positioned in the upper left, and its beam of light is directed downwards and to the right, creating a large, bright yellow cone of light. The text 'SHADOW THEATER' is written in a bold, black, stylized font within the lower part of this beam. The background is solid black.

AN EDUCATIONAL TOOL
FOR SOCIAL INCLUSION
THROUGH ART AND
CREATIVITY

**SHADOW
THEATER**

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EDUCACIÓN Y PARTICIPACIÓN

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**Cofinanciado por
la Unión Europea**

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1. Origin and History of the Shadow Theater.

Shadow theatre, also known as shadow puppetry, is an ancient form of storytelling that uses the shadows created by puppets, silhouettes, objects and/or bodies to represent various characters and objects and to tell stories.

Anthropologists suppose that the origin of shadow play goes back to prehistoric caves, lit by fires and torches. For our ancestors, the shadows that danced on the wall must have had that magical component that they still retain today. An ancient art, declared Intangible Heritage of Humanity by UNESCO. Scholars speak of Plato's Myth of the Cave as a reminiscence of this "cinematographic" past that has been recorded in history.

The origin of shadow theatre as such can be traced back to ancient China, where it is believed to have been invented, more than 2000 years ago. This art form spread to other parts of the Asian continent, such as India, Indonesia and Malaysia, where it developed its own style and techniques.

In Europe, Shadow Theatre gained popularity in the 18th and 19th centuries, with French and English puppet and marionette shows that catered to both children and adult audiences. In the 20th century, shadow theatre continued to evolve and expand to other parts of the world, thanks to contemporary artists experimenting with new materials and techniques such as digital projection and 3D printing. Today, shadow theatre remains a dynamic and popular art form, with followers and practitioners all over the world.



IN TURKEY:

Shadow theatre, also known as Karagöz in Turkish, is an ancient art form that has been an integral part of Turkish culture for centuries. The origins of Karagöz can be traced back to the Ottoman Empire, where it is believed to have been introduced by traveling performers from Egypt and Persia. The name Karagöz means “black eye” in Turkish and refers to the main character of the show, who wears a black mask with a large, expressive eye.

Karagöz is performed using shadow puppets made of camel or cow leather that are painted with bright colors and illuminated from behind by a light source. The puppeteers, called Karagözcü, manipulate the puppets using thin sticks, creating the illusion of movement and expression. The stories typically feature Karagöz and his friend Hacivat, who are often depicted as bickering and getting into mischief. The shows also feature a range of other characters, including merchants, soldiers and animals. In the 16th century, Karagöz became immensely popular among the Turkish people, as it provided an accessible and entertaining form of social and political commentary.

The stories often included satirical portrayals of Ottoman rulers and other prominent figures, as well as commentary on issues such as corruption and inequality. The shows were performed in public spaces, such as marketplaces and coffeehouses, and were enjoyed by people from all walks of life.

However, the popularity of Karagöz declined in the 20th century due to the rise of cinema and television. In the 1950s and 60s, there was a brief resurgence of interest in Karagöz, thanks



in part to the efforts of the renowned puppeteer Muhsin Bey. Muhsin Bey modernized the art form by introducing new materials and techniques, such as using colored cellophane to create more vibrant shadows. He also adapted the stories to reflect contemporary issues, such as the effects of urbanization and modernization on Turkish society.

In recent years, there has been a

renewed interest in Karagöz, with artists and scholars working to preserve and revive this important cultural heritage. There are now Karagöz museums in Istanbul and Bursa, and the art form continues to be performed at festivals and cultural events throughout Turkey. Karagöz remains a beloved part of Turkish culture, reflecting the country's rich history and traditions.

IN SPAIN:

To talk about the first traces of Shadow Theatre in Spain we have to go back to the 17th century when this art form was introduced in the country from the Far East, where it had been very popular for centuries. Something that characterises the Shadow Theatre of this century in Spain is that it was very much inspired by the baroque style, with elaborate sets and costumes and a focus on religious and historical themes.

However, it was not until the 19th century that this technique began to gain some popularity in Spanish theatrical circles. During these years, this theatrical technique was introduced in Spain, influenced by artistic and theatrical



trends in France and Italy. In 1800, an Italian theatre company gave the first public performance in a theatre on Barcelona's La Rambla.

In 1893 Pere Romeu i Borràs, cultural promoter and animator, puppeteer, amateur painter and Spanish businessman closely linked to modernism, collaborated with the artists Miquel Utrillo and Steinlen in Chinese shadow shows at the Theatre des Ombres Parisiennes, a show that in 1894 they tried to perform in New York and Chicago, without success. Pere Romeu i Borràs, together with other important artists of the time such as Ramón Casas, among others, set up the famous Els Quatre Gats in Barcelona. Els Quatre Gats ("the four cats") was a brewery, café theatre and bohemian cultural meeting place for artists and intellectuals that opened in Barcelona in 1897. It was one of the first places to host popular Chinese shadow shows. Pere Romeu and Miquel Utrillo performed several times at Els Quatre Gats with shadow puppet shows. When talking about this space, it is also worth mentioning Ramon Casas (1866–1932), a painter and graphic designer who created a series of Chinese shadows for the Els Quatre Gats theatre, drawn by himself and cut out and constructed

by his friend, the doctor Josep Meifrèn (1864–1945), which have a caricature-like typology. Moving on in history, in the 1920s we find the "Teatro de los niños" (Children's Theatre) by Gregorio Martínez Sierra and María Lejárraga, with performances that winked at the Teatro de Sombras (Shadow Theatre).

In the latter half of the 20th century, shadow theatre experienced renewed interest and experimentation. Artists explored new techniques and materials, such as the use of projectors and digital technology to create elaborate and dynamic shadows. Shadow theatre also became a form of social reflection, political critique and an educational and advocacy tool. Shadow puppeteers and shadow theatre artists use their shows to raise awareness and educate and to denounce social injustices. Nowadays, there are few professional theatre companies specialising in this ancient technique.

In Italy:

Shadow theatre, known as Teatro di Figure Ombra in Italian. The art form was first introduced to Italy by way of the commedia dell'arte in the 16th century. The commedia dell'arte was a popular form of theatre that relied heavily on masks and physical comedy, and it provided an ideal setting for the use of shadow puppets.

In the 18th and 19th centuries, shadow theatre gained popularity as a form of entertainment in its own right. Italian puppeteers developed their own unique styles and techniques, using materials such as parchment, silk, and paper to create intricate and detailed puppets. The stories typically featured classic Italian tales and legends, as well as satirical commentary on contemporary issues.

In the 20th century, shadow theatre continued to thrive in Italy. Artists explored new techniques and materials, such as using projectors and digital technology to create intricate and dynamic shadows. Shadow theatre also became a form of political and social commentary, with puppeteers



IN FRANCE:

Shadow theatre or “Théâtre d’Ombres” in French, has a long history in France, dating back to the 18th century. The art form was introduced to France through the influence of Italian puppeteers who travelled to Paris to perform. Initially, shadow theatre was performed in fairgrounds and fairs, and it was considered a form of popular entertainment.

In the 19th century, French shadow theatre began to evolve and develop its own unique style. The famous French puppeteer Louis Lemerrier de Neuville was instrumental in the development of shadow theatre, using it to create a new form of theatre that combined shadow puppets with live actors. This style, known as théâtre d’ombres animées (animated shadow theatre), became very popular in France and influenced other puppetry traditions in Europe.

In the 20th century, French shadow theatre continued to evolve and expand. New techniques and materials were explored, including the use of film projectors to create moving images in the shadows. French puppeteers also began to incorporate contemporary themes

and social commentary into their shows, exploring issues such as war, politics, and environmentalism. Today, French shadow theatre remains a vibrant and important part of the country’s cultural heritage, with practitioners continuing to push the boundaries of the art form while also preserving its traditional roots.



2. Who is this handbook for and what is it for?

This SHADOW THEATER MANUAL – AN EDUCATIONAL TOOL FOR SOCIAL INCLUSION THROUGH ART AND CREATIVITY – aims to be a very useful educational tool for youth workers.



This Manual contains some of the theoretical and practical keys that will facilitate the use and implementation of the shadow theater tool from the Theatrical Collective Creation. Theatrical Collective Creation is an innovative method of artistic production that is based on the development of the creative capacities of all the participants immersed in the creative process. It is an innovative group method that highlights relationships and interactions on a horizontal level of cooperation. It is based on the active participation of each participant and on collective development as a group. We consider that the Theater

Collective Creation is an innovative and motivating methodological tool that facilitates the active and inclusive participation of youth, given that it engages youth from the beginning to work on key skills in equality that facilitate the integral development of the person. In addition, Collective Theater Creation is characterized by being inclusive, dynamic and accessible.

When we get ready to create a Shadow Theater show, all the people participating in the creative process have the possibility of participating in the different tasks of creating the show. Although each member has specific responsibilities (sometimes taken naturally and sometimes distributed by consensus), each participant will have the opportunity to get to know the different techniques and artistic and creative possibilities offered by the Shadow Theatre. The facilitator who accompanies the creative process of the show shows and brings the participants closer to the different possibilities and techniques that can be used in the Shadow Theater and from this starting point the collective creative process begins that can culminate in the preparation of a show that can be performed in public. This Manual deals with some of the techniques and materials linked to Shadow Theater and that can be used in Collective Theatrical Creation.

With this Manual, it will be possible to promote inclusive participation and the development of skills through Creativity and the Arts, with the aim of giving youth a voice, promoting their active participation and empowerment, using Collective Theatrical Creation as an educational tool in the realm of shadow theatre. The transforming power of art is not found in the technique used, it is in the creative act of building a work collectively where all the processes necessary to obtain the final result are carried out in a participatory, experimental and creative way.

In turn, the use of Shadow Theater and Collective Theater Creation to address social issues related to different situations and current social problems, helps to promote social sensitivity and civic commitment. In the collective creations, an understanding of the historical moments represented and the social situations represented is generated. The participants, from the representation and experimentation using the Shadow Theater, manage to understand reality and assume a responsible social commitment. Shadow theater as a teaching technique is based on exploration, play, critical thinking, creative realization and the aesthetics of staging. The Shadow Theater offers the possibility to

the participants in the collective creation, through staging, to interpret the world and make different readings of different social realities. In this sense, the organizations and people who have created this Manual have carried out different collective creative processes of Shadow Theater linked to Human Rights education, intercultural learning, gender equality and the promotion of Sustainable Development.

The practice of theater must be inserted in the pedagogy of creativity. Creativity is learned, worked, practiced. The Shadow Theater Technique helps stimulate creativity. This theatrical technique allows to express cognitive, physical and emotional needs. It also helps to experiment and put creativity to the test, which allows imagining new and ingenious alternatives that help the integral formation as a human being. It has been shown that imagination is much more decisive in a person's creative thinking than intelligence itself.

It is for all these reasons that Shadow Theater from collective creation is a dynamic element of learning with a methodology that allows creating, investigating, comparing, thinking critically and building knowledge.

Lastly, we must talk about the transferability of this Manual. We believe that this educational material can be used educationally in different formal and non-formal educational settings, being an educational tool linked to lifelong learning. The Shadow Theater technique has so much educational potential and offers so many learning possibilities that it can be used with people of any age group. In this sense, we consider that this Manual is therefore applicable and adaptable to other educational contexts and fields and not only to the non-formal field of youth.

3. Shadow Theater Manifesto

Manifesto For Shadow Theater– An educational tool like no other.

1. SELF-CONFIDENCE.

Shadow theatre separates the actors from the audience by a sheet. This protection allows the participants to gain self-confidence and to free themselves from the look of others.

2. COMMUNICATION.

Shadow theatre is above all about stimulating non-verbal communication. Valuing the body shadow and inviting it to say something. This helps to overcome the barriers that verbal communication can represent.

3. POSITIONING.

Knowing how to position oneself to become big or small, to become other, to imitate, or to make an illusion: the space of the game has limits, between the sheet and the light projector: in this space, everything becomes a game of placement.

4. COLLABORATION.

Working together, listening to each other, making and finding a collective rhythm, building together. No shadow theatre without (at least) 2 people.

5. LUMINOUS.

It is in different states of light that shadow theatre takes shape. The shadow needs night to be seen as much as it needs light to expose itself.

6. EXPERIMENTATION.

Shadow theatre is a technique based on experimentation. Through exercises or games, we try, we make mistakes, we project, we make, we deform, we take shape. To try out is to learn.

7. EDUCATIONAL.

The multiplicity of elements that intervene in the practice of shadow theatre is an opportunity to acquire: body language, verbal language, image language, relationship to written language, to diversity, to the search for a common language. This practice contains in itself an active pedagogy of communication.

8. COMMITMENT.

Shadow theatre allows for commitment: for freedom of expression, to represent the world, to emancipate oneself, to denounce injustice.

9. COOPERATION.

The practice of shadow theatre is the action of participating in a common work.

10. CREATIVITY.

Shadow theatre, thanks to its restrictions (technical, spatial, visual...) stimulates creativity. Being creative means finding solutions to problems, associating objects that have nothing to do with each other.

4. Skills acquired through the Shadows Theater.

There are many skills that shadow theater develops, starting with communicative ones through the use of one's body in a different way than traditional theater.

Very important in shadow theater is the clarity of what is being narrated and the cohesion and complementarity between the actors so that a story is understandable to an audience.

Acting behind a sheet, the actors learn to use body language in a creative and personal way to communicate and express their emotions.

They therefore discover a new way to use their body, slowing down or amplifying movements and gestures; not being able to use one's facial expressions it is important to be able to convey all the emotions that the face transmits to the public in other ways.

How to express sadness, joy, anger with one's own body shadow if facial expressions are not visible in the shade? These and other questions are good starting points for a work that sees the body and emotions as protagonists of the learning process within the context.

Discovering and becoming familiar with your own shadow, understanding how and when to enlarge and reduce it, is equivalent to knowing a new part of your body and yourself.

Shadow theater also develops a series of artistic skills useful for producing types of visual texts, images with multiple techniques, including audiovisual and multimedia ones.

Acting behind a sheet does not mean using only your own shadow. There are so many other ways to enrich a shadow theater performance. During the various shows made, everything around the shadows has been improved more and more. We started by attaching objects mainly made of paper or cardboard to the sheet that would go to create small scenographies, for example the moon and the stars to recreate the night. This scenographic solution, however, was immediately limited to small objects and not easy to use as it was difficult to change objects during the scenes if you wanted to change the setting.

Later we moved on to using a transparency projector. Thanks to this tool it was possible to design entire sets (the interior of a house, a countryside landscape, etc.) and this greatly enriched the scenes and greatly improved the narration.

They also used “special effects” created through graphics programs to give more movement to the scene (for example the water flowing from the shower or the clock hands that move).

All these examples make it clear how much creativity is stimulated.



5. Body expression and body mime.

When developing Shadow Theatre, body language and body mime are essential. The Shadow Theater technique favors and helps to develop and improve body expression, facilitating understanding with our body in a harmonious and natural way.

The importance of body expression is found in the need to teach how to express oneself with the body, since it is a tool where different areas that intervene in the development of people come into play: social, cognitive, affective,... Although a priori it may seem that the communication we use the most is verbal, the truth is that the one that uses non-verbal language occupies a great weight in the balance. When we communicate, the information we transmit is not only emitted through words. Gestures, posture, the movements of our hands also have great communicative power, and that is because our body expression transmits a lot about us, it can reflect personality, feelings, attitudes and moods.

Body expression is the oldest form of communication between human beings. From this we express our feelings, emotions and thoughts, which allows the body to be our means of contact with the environment and with others. Since we are little we learn to use verbal language, but body language is not given so much importance, despite using it constantly throughout our lives. That is why it is essential to encourage the development of body language from an early age. A good way to enhance body expression is through mime and it could be said that mime is the language of gesture par excellence. Mime is a very old technique that was already practiced by the Greeks and Romans and is still practiced today.

Mime is especially important in the field of theatre, but it is also important in its own right, as an artistic expression. It requires a very refined technique. Gestures must be clear, exaggerated and very precise. In Shadow Theatre, mime acquires great importance when it comes to transmitting the messages that you want to work through this technique. Body control and mastery is essential to be able to perform Shadow Theatre, since the body creates images that follow one another and are maintained over a certain period of time. Shadow theater offers the possibility of working on our body language. Corporal expression together with Shadow Theater favors the development

of imagination, improvisation, spontaneity and creativity. Through the work of corporal expression with the Shadow Theatre, knowledge, skills and experiences around the body and expressiveness are developed. Therefore, corporal expression in a play using Shadow Theater is the instrument that uses the body and movement for the physical, emotional, creative and social construction of characters and scenes.

In this sense we can say that the expressive elements of the body and movement are:

- The intensity of the movements: it is the amount of energy used in relationships with the world and others. This is the main factor to show the expressive charge. Therefore, the energy used would define whether they are sudden/strong movements or soft/weak movements.
- The way of occupying the space: it is the place where the movements and the occupation of it are carried out. The composition of the space is important, that is, whether it is static or dynamic.



- The way of using and structuring time: the organization of time is defined by the notion of speed of movement, its duration, its continuity and reversibility, and the notion of interval. These can be distinguished between long, slow and continuous movements or impulsive, short and fast movements.

Therefore, in order to express, communicate and create through body language, one must be aware of the body, space and time.

For all this, the Shadow Theater has many benefits. It allows us to improve our body expression, lose our embarrassment and gain confidence, as well as interact with other people, collectively prepare a show, learn to work as a team, to work on personality, to understand emotions, to respect, to help others, etc.... In addition, it stimulates creativity and imagination and allows learning important values such as tolerance or respect.

Thanks to the Shadow Theater we managed to improve our body expression and body mime, which helps us to relate better and express ourselves better with the body.



6. Technical elements, materials and some tools to do shadow theater.

1. THE PROJECTOR

The projector is an essential tool of this kind of theater, without it, no light to project shadows on the sheet, and make the play come to life.

How does it work and what is necessary ?

We only need white wide sheets, simple, transparent and colored piece of paper, cissors and marker. Now, think that you want to make a tree, you just have to draw it over a piece of paper, cut it and place it in front of the projector's light and here you go!

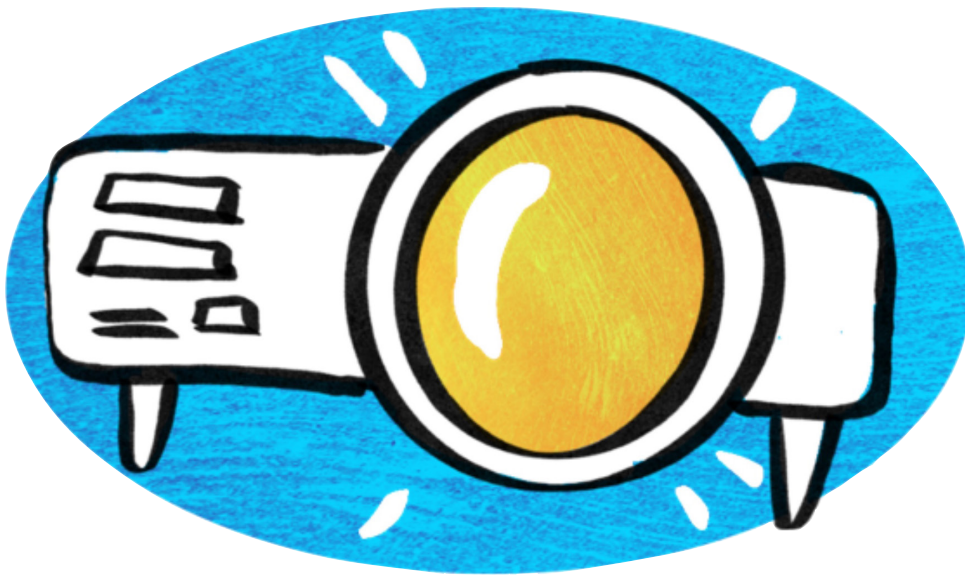
Beware of proportions, often the object you made is either too big or too small when it's project on the sheet. You just have to try again until the object is the right size. If you wish to project colored object, you'll need a transparent colored piece of paper. In the case you still want to do a tree, draw it on the transparent paper, color it, cut it and then project it. You'll have the shadow of the tree in color.

You can also create some atmospheric special effect with the colored papers. With a blue one in front of the light you can simulate night, and with a red one, the sun rising or setting. If you want to do some bigger scenography, for exemple a mountain or a city or even the inside of a room, you can draw everything on the transparent paper and project it.

2. VIDEO PROJECTOR

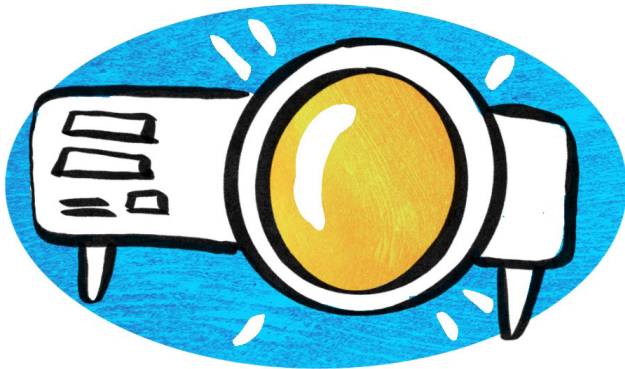
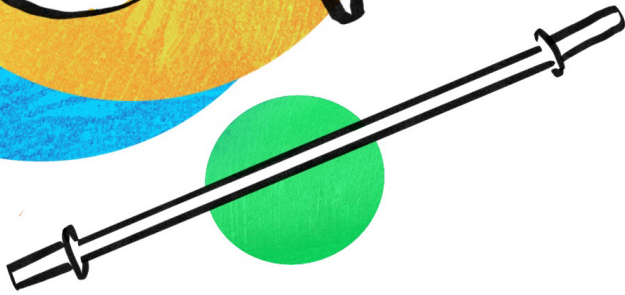
You can also use a video-projector with a computer and still use the simple projector. With this tool, you can project pictures and drawing previously scanned, or even do a complete scenography using digitally made pictures.

THE PROJECTOR



VIDEO PROJECTOR

USEFUL MATERIALS



USEFUL MATERIALS

As said before, this theater form doesn't require big scenes and so doesn't require huge materials.

Here is a list of what you might need:

- A white sheet 2m x 3m (If you want something bigger, you can sew two together).



- A rope or a wooden stick to keep the sheet straight.



- A projector or video-projector.



- A laptop.



- Paper material.



- A bedside lamp.



- Lot of imagination and creativity.

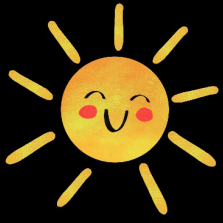


7. Step by step. Practical exercises.

MIMING SOME ACTIONS 1

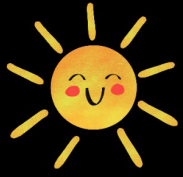
This activity involves mimicking some commonly used actions from behind the white sheet. The guys on the other side have to guess what the actor is doing. Below you will find a table with some commonly used actions that you can mimic. If you work with a small group, you can repeat the exercise a couple of times. Obviously, you can write many others. Cut out the various actions and distribute one to each participant.

- Brush your teeth
- Look in the mirror
- Wake up
- To fall
- To have breakfast
- Tie your shoes
- Get dressed
- To take a picture
- To drive
- Paint
- Ride horse
- Cry
- Jump the rope
- Laugh
- Sleep
- Play cards
- Eat a hot dish
- Dusting
- Take a shower with boiling water



MIMING SOME ACTIONS 2

- Open the door
- Take a shower with ice water
- Clean your glasses
- Put the gel on the hair
- Cooked
- Talk on the phone
- To surf
- Go by bus
- Light
- Chop the Wood
- Fold clothes
- Walk the rope
- Undress
- Get waxed
- Shave
- Hitchhiking
- Riding bikes
- To draw
- Make a cocktail



MIMING WORK

A variation of the previous exercise is to mimic some jobs. The exercise is similar to the previous one. Here, too, each participant is given a small sheet of paper with a work written on it that they must mimic. To make the exercise more difficult, you can decide to do it in pairs or using some object. Below you will find a table with various jobs. Here, too, the rule that you can add others applies.

- Doctor
- Diver
- Football player
- Blacksmith
- Judge
- Carpenter
- Farmer
- Mason
- Pilot
- Psychologist
- Cook
- Composer
- Animator
- Worker
- Fisherman
- Unemployed
- Runner
- Student
- Athlete
- Housewife



Practical exercises

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1. **PORTRAIT:** create your shadow portrait to “present” yourself..
2. **TEXT:** show your message.
3. **CATCH YOUR SHADOW:** use the chalk to draw someone’s shadow.
4. **PLAYING WITH THE LANTERNS:** use the power of the light to create different effects.
5. **GUESS THE PEOPLE:** to know each other through our shadows.
6. **SHADOWS AND REAL:** match shadows and real objects.
7. **BUILDING SHADOWS:** create one shadow using different elements match shadows and unreal object.
8. **COLORS AND SHADOWS:** bring the color to the traditional shadow methods.
9. **MIX OF SHADOWS:** use different body shadows to create something else.



10. PAINT THE SHADOW: paint your shadows silhouette.

11. SHADOWS MACHINE: a collective activity to cooperate and find your place in the group.

12. ROLLING CARPET: with the overhead projector, move a plastic roll to tell a story.

13. MOVEMENT OF SHADOW: use a stick to make the shadows move.

14. REAL AND UNREAL: create shadows using tricks and special effects.

15. SHADOWS EVALUATION: shadows technique to evaluate feelings.

16. SHADOWS AND VIDEO PROJECTOR: you can create a scene by using your shadows and a video from the video projector.

17. SCRABBLE SHADOWS: you can express yourself playing with your shadows and your name like a scrabble game.

1. PORTRAIT

Materials:



Instruments:



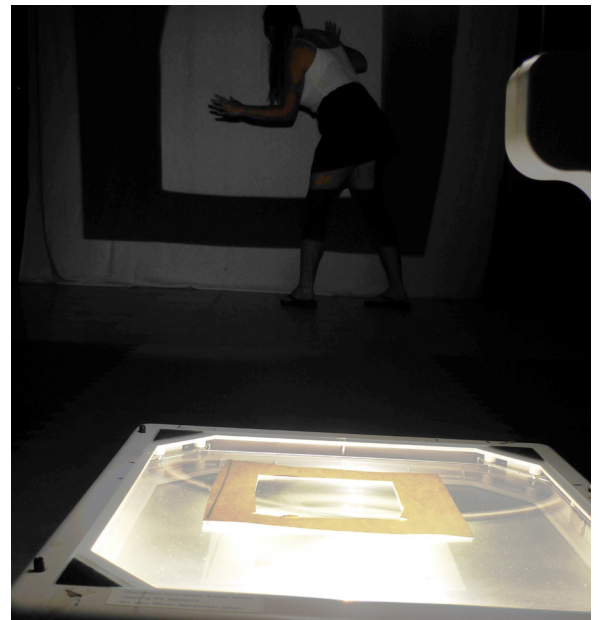
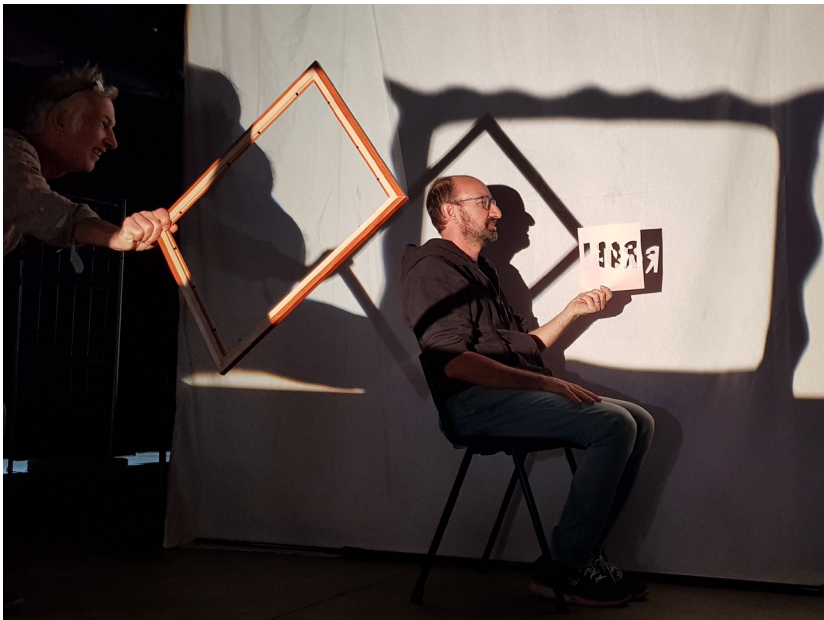
People:

We don't have any limitation for the maximum number of the participants.

Description of the activity:

Create a frame with the materials you have at your disposal.

Put your profile face, so your shadow can be seen in the screen.



Create your shadow portrait to “present” yourself.

Tips for trainers / youth workers:

It's suggested not to set a limitation regarding the time. This activity is proposed to be implemented as get-to-know each other activity in the first days.



2. TEXT

Show your message.

Materials:



Instruments:



People:

1, 2, group.

Description of the activity:

Create letters cutting paper or different materials. Put it all together to create words. If you use the transparency method, you can just draw the words on it.

Then, you have to show the results with the overhead projector.

Tips for trainers / youth workers:

It's suggested to have an open space for creativity. It's the first contact with the method.



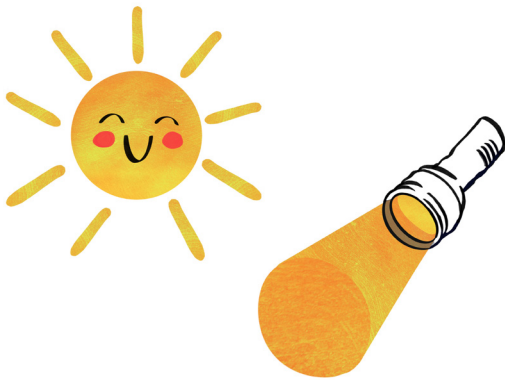
3. CATCH YOUR SHADOW

Use the chalk to draw someone's shadow.

Materials:



Instruments:



People:

Minimum 2 / group.

Description of the activity:

Try to get shadow to fit into one of the silhouettes market on the ground.

Tips for trainers / youth workers:

This can be implemented indoor or outdoor.



4. PLAYING WITH THE LANTERNS

Materials: Random objects.



Instruments:



Description of the activity:

Each object can create a different shadow effect. Use them and play to create effects to complement the shadows. Have fun discovering your surroundings through shadows.

People: Group.



Use the power of the light to create different effects.

Tips for trainers / youth workers:

You can put a complementary background music when the participants imitate their ideas on the screen.



5. GUESS THE PEOPLE

To know each other through our shadows

Materials:

Complements to customize the participants.



Instruments:



People:

Group..

Description of the activity:

Form 2 groups: an actor group and a spectator group. The actor group will go one by one, walking behind the sheet. The spectator group will try to find the name of the person.

When each person has walked past the sheet, we change groups.

Tips for trainers / youth workers:

It is advisable to do the exercise several times, increasing the difficulty of recognition (haircut, clothing, height...) and it is advisable to make games of inter-knowledge before the activity.



6. SHADOWS AND REAL

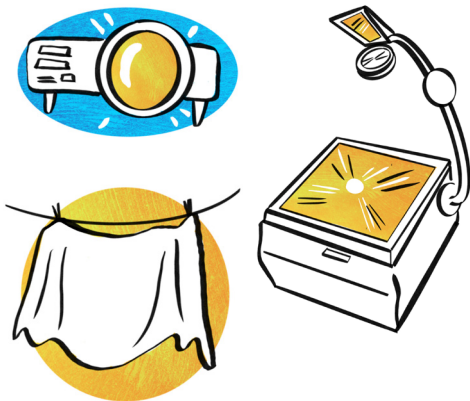
Match shadows and real objects.

Materials:

Various objects.



Instruments:



People:

One / group.

Description of the activity:

Use real objects to create the scene of your story with shadows.

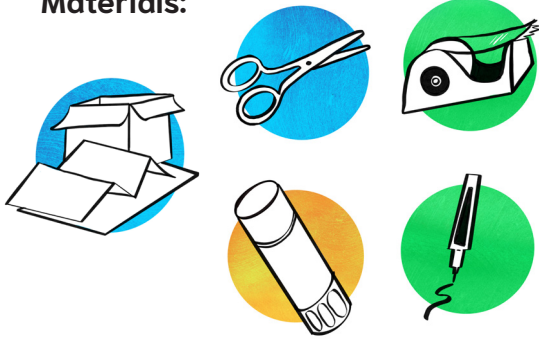
Tips for trainers / youth workers:

Use the distance of the light to create big or small effects.



7. BUILDING SHADOWS

Materials:



Instruments:



People:

One / group.

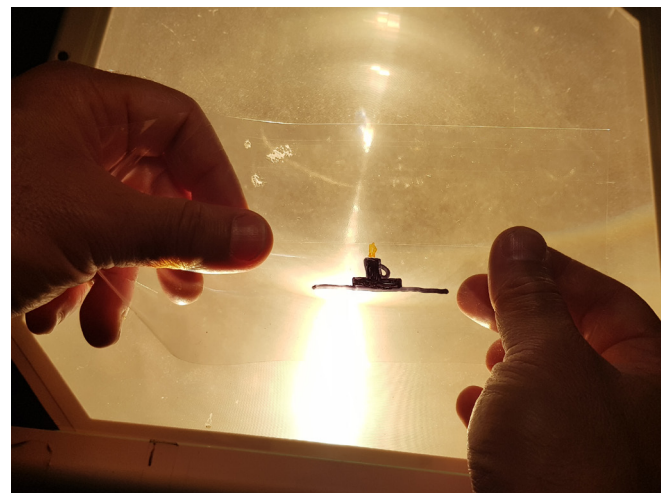
Description of the activity:

Scene objects can be constructed. Use various materials to create things useful to your story with shadows.

Tips for trainers / youth workers:

Start with the construction of simple objects to understand the effects.

The objects created can be used to create a scenic context: city, forest, sun, mountain, sea...

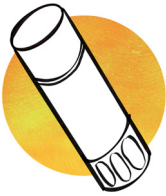


*Create one shadow using different elements
match shadows and unreal object*



8. COLORS AND SHADOWS

Materials:



Instruments:



People:

Group.

Description of the activity:

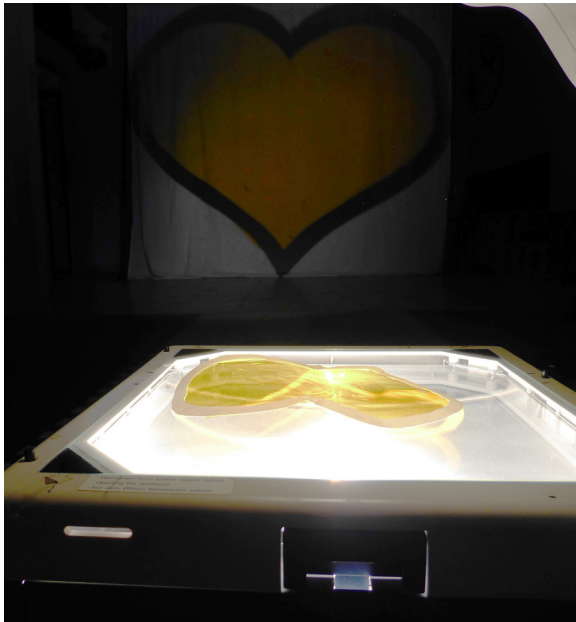
In order to create different effects to complement the scene, use transparent coloured sheets that will help to give effect.



Bring the color to the traditional shadow methods.

Tips for trainers / youth workers:

Once the participants have some experience with shadows, they can begin to complement their performance with colors that help the viewer to delve deeper into the scene. Again, start simple, with games that allow participants to better understand the use of colors. Creativity is free.



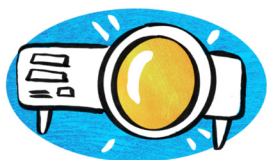
9. MIX OF SHADOWS

Use different body shadows to create something else.

Materials:

No needed / clothes, complements (foulard, hat, etc.)

Instruments:



People:

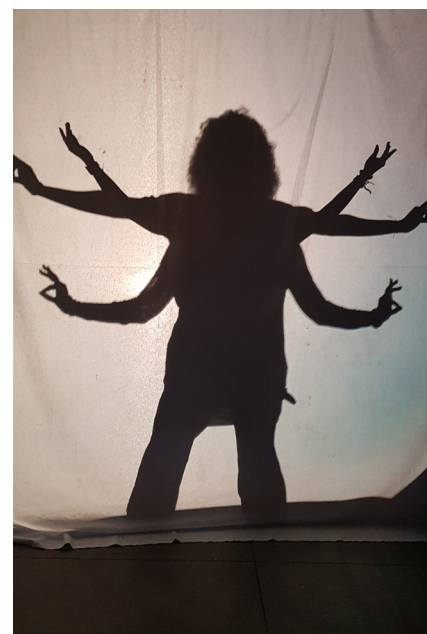
Minimum 2 / group.

Description of the activity:

Use the body to create a variety of things: an elephant, a flower that opens up.

Tips for trainers / youth workers:

This activity requires a lot of experimentation. It is through experimentation, testing, that the possible will appear.



10. PAINT THE SHADOW

Paint your shadows silhouette.

Materials:



Instruments:



People:

Minimum 2 / group.

Description of the activity:

Once you have drowned somebody's shadow on the floor, color it with chalk.

Tips for trainers / youth workers:

It is an easy way to start getting deeper with the Shadow technique while playing.

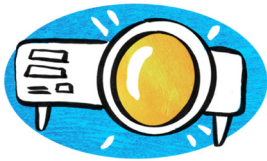


11. SHADOWS MACHINE

Materials:

No needed

Instruments:



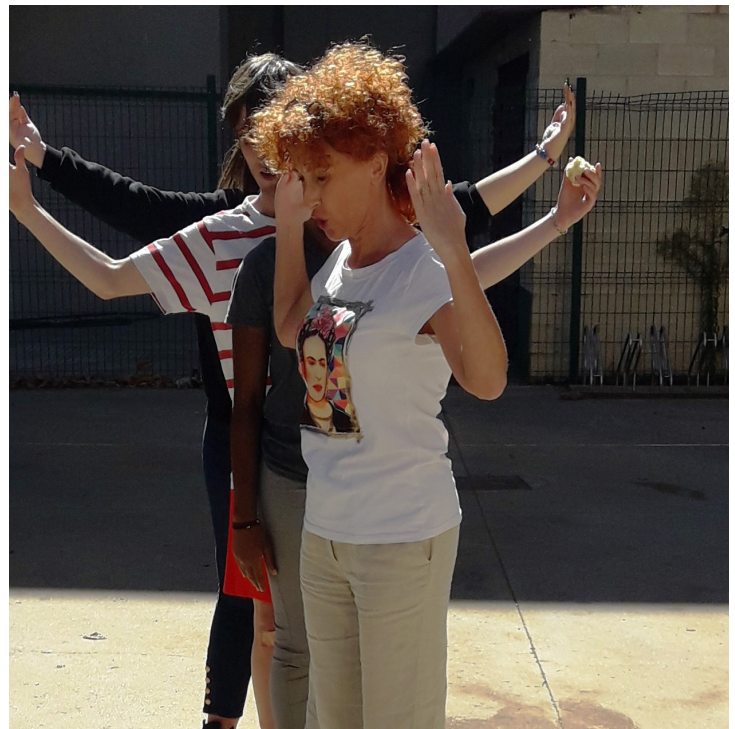
People:

Group.

Description of the activity:

The group is divided in two: Actor and spectator.

The actors go behind the white courtain, the facilitator asks a first person to stand between the video projector and the sheet. This person will have to invent a gesture, a repetitive posture. Then a person is invited to stand next to him and to make a repetitive gesture connected to the first gesture...as we go along, a machine is created.



A Collective activity to cooperate and find your place in the group.

Tips for trainers / youth workers:

The facilitator must help and make sure that everyone finds their place in the machine: Pay attention to the placement of each participant so that their shadow is visible. This exercise should help to understand the place in relation to the light and the scene.



12. ROLLING CARPET

Materials:



Instruments:

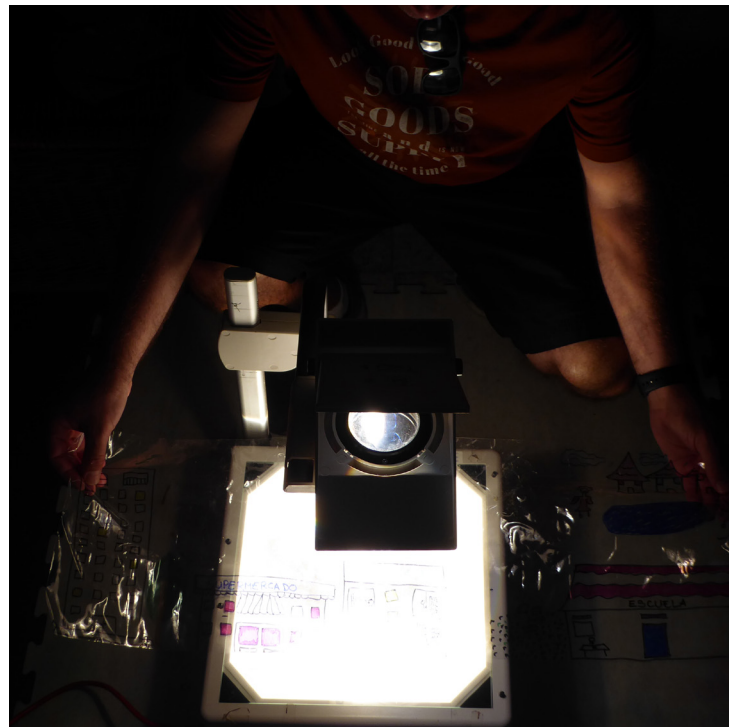
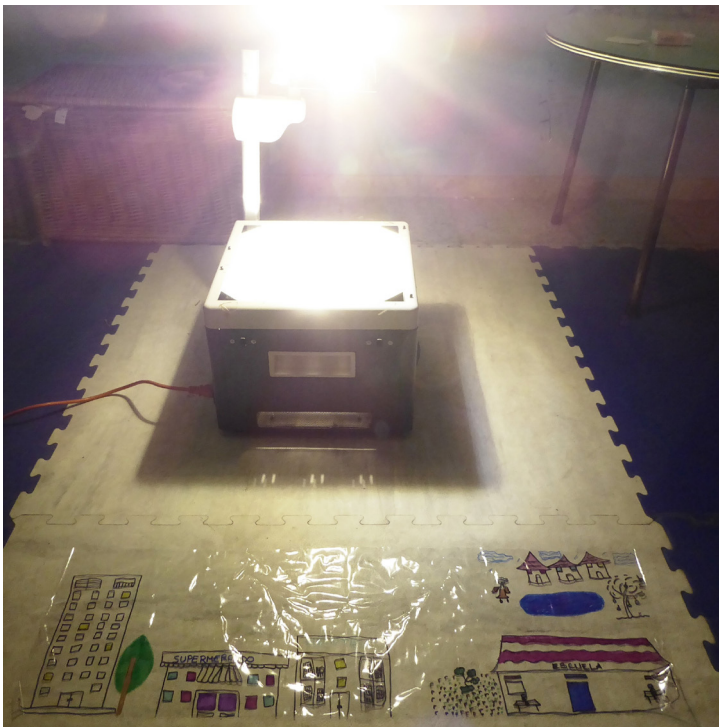


People:

One / group.

Description of the activity:

If you want to create a scene of movement you can paste 2 or more transparent plastic papers and draw on them a landscape. After that you can move the rolling carpet on the overhead projector and you can play with your shadows.



With the overhead projector, move a plastic roll to tell a story.

Tips for trainers / youth workers:

It's very important to synchronize your shadows with the rolling carpet.

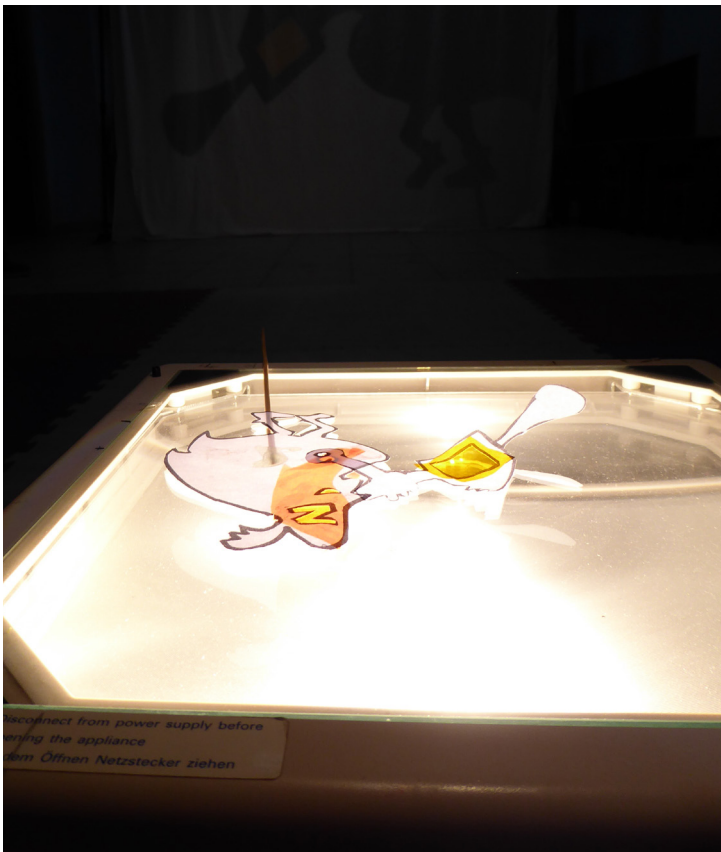


13. MOVEMENT OF SHADOW

Materials:



Instruments:



Use a stick to make the shadows move.

People:

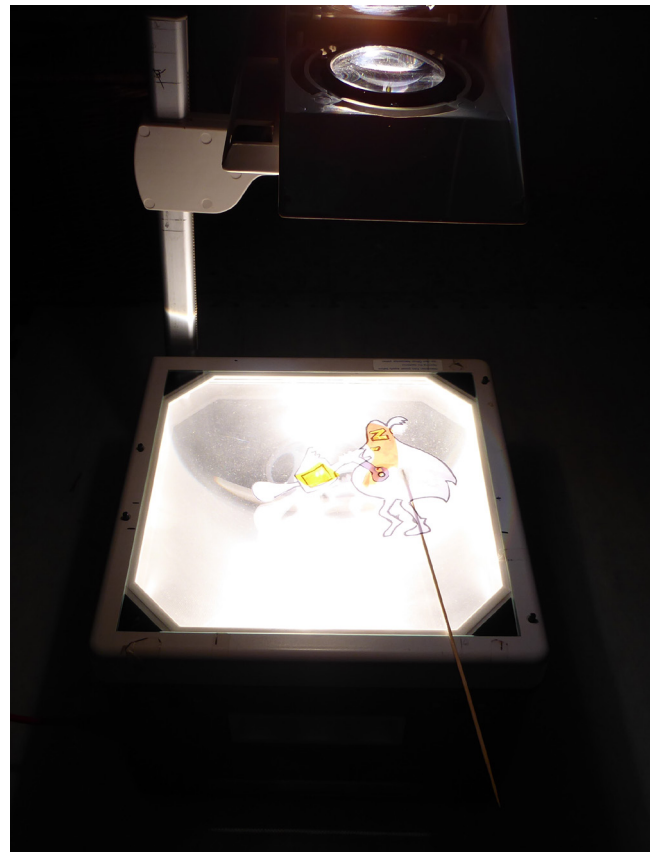
One / group.

Description of the activity:

To move the shadows of the objects with the help of wooden sticks.

Tips for trainers / youth workers:

Try the right height between the silhouette on the overhead projector and try to not cross the sticks



14. REAL AND UNREAL

Materials:

Everything can be used.

Instruments:



People:

Minimum 2 / group

Description of the activity:

The special effects with the shadows, make it possible to account for several ingenious processes: Putting a person in a jar, catching a huge fish, making an object of everyday life giant or tiny.

Tips for trainers / youth workers:

Pay attention to the special effect that you want to create. Not all the special effects can work.



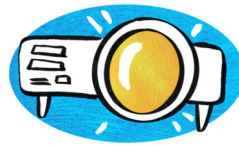
Create shadows using tricks and special effects.



15. SHADOWS EVALUATION

Materials:

Only bodies.

Instruments:**People:**

Group.



Shadows technique to evaluate feelings.

Description of the activity:

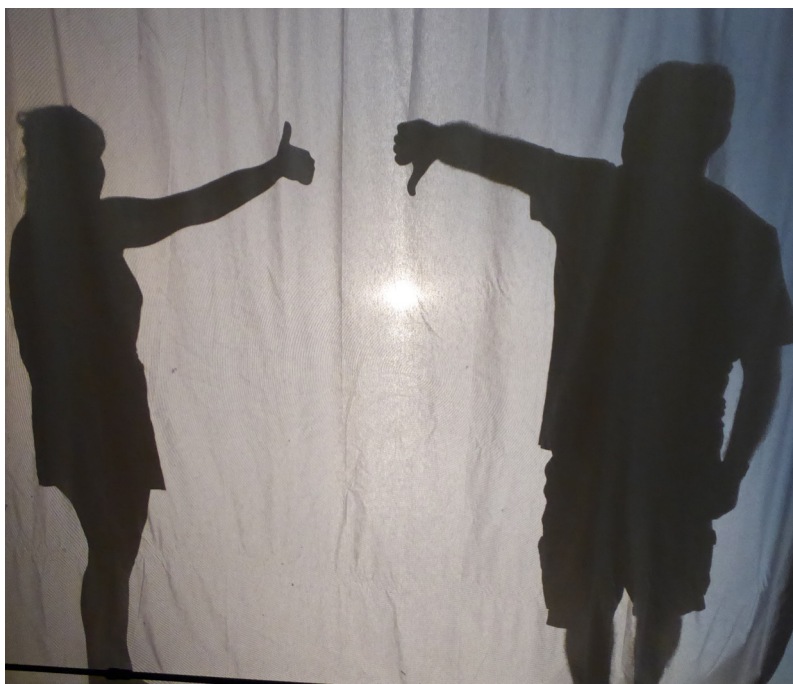
Use the sheet and the body to evaluate a time, an activity, a training course...
Several possibilities:

1. Put the hands of the participants in evidence in shadow. Ask a question on a theme: The weather, the food, the place...5 is great 1 is not so great. count to 3 and ask the participants: The note would then appear in shadow. You can ask why the participants gave this score.

2. Put an element (tree, table, balloon) in the centre of the scene. For each question asked, the closer the participants are, the more they like it. Count to 3 and observe the group's evaluations.

Tips for trainers / youth workers:

Take all possible evaluation activities and adapt them to shadow theatre. (Compose a word, create an object to talk about your emotions) Everything is possible.



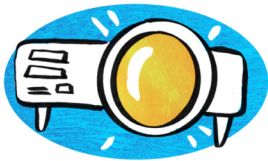
16. SHADOWS AND VIDEO PROJECTOR

You can create a scene by using your shadows and a video from the video projector

Materials:

Random objects (depend of the image that you are projecting).

Instruments:



People:

One / group.

Description of the activity:

You can create a scene by using your shadows and a video from the video projector.

Tips for trainers / youth workers:

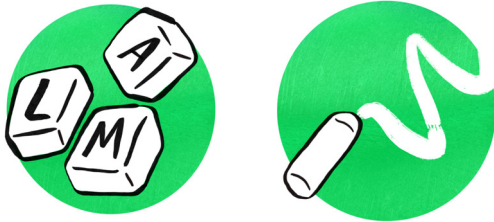
It's very important to synchronize your shadows with the video.



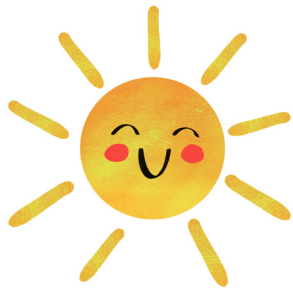
17. SCRABBLE SHADOWS

You can express yourself playing with your shadows and your name like a scrabble game

Materials:



Instruments:



People:

1 or 2.

Description of the activity:

Use letter and write your name on your shadows.

Tips for trainers / youth workers:

It is better if you make this activity outside.



8. Examples of Shadows Theater Performances



Taller de teatro de sombras con niños y niñas 1.



Taller de teatro de sombras con niños y niñas 2.



Taller de teatro de sombras con niños y niñas 3.



Taller de teatro de sombras con niños y niñas.



Shadow Theatre. Video projector and shadows. European project León 2022



Shadow Theatre. Playing with the sun. European project León 2022



Shadow Theatre. Playing with acetate paper and colors. European project León 2022



Shadow Theatre. Playing with lanterns. European project León 2022



Shadow Theatre. First exercises. European project León 2022



Shadow Theatre. First exercises 5. European project León 2022



Teatro de Sombras – Asociación Auryn



Short film Education Shadow Theater. European Youth Exchange Dinan 2008



Short film Right to rest and leisure Shadow Theater. European Youth Exchange Dinan 2008



Short film Right of asylum Shadow Theater. European Youth Exchange Dinan 2008



Short film Right to make a family Shadow Theater. European Youth Exchange Dinan 2008



Short film Discrimination Shadow Theater. European Youth Exchange Dinan 2008



Shadow Theater. European Youth Exchange León 2009



Short film Freedom from torture Shadow Theater European. Youth Exchange Dinan 2008



Short film playing with light Shadow Theater. European Youth Exchange Dinan 2008



Shadow Theater (First exercises) 4. European project_León 2022



Shadow Theater (First exercises) 6. European project_León 2022



Shadow Theater (First exercises) 3. European project_León 2022



Shadow Theater (First exercises) 2. European project_León 2022



Shadow Theater First exercises 1. European project León 2022



Shadow Theater. European Youth Exchange León 2009



Shadow Theater playing with foot shadow 2. European Youth Exchange León 2009



Shadow Theater playing with foot shadow 3. European Youth Exchange León 2009



Shadow Theater Body and shadows. European project León 2022



Shadow Theater Body and shadows 2. European project León 2022



Shadow Theater Playing with acetate paper and colors. European project León 2009



Shadow Theater creating colors effect. European project León 2009



Shadow Theater creating chains 1. European Youth Exchange León 2009



Shadow Theater creating chains 2. European Youth Exchange León 2009



This Manual is the result of the European project SHADOWS THEATER: AN EDUCATIONAL TOOL FOR INCLUSION THROUGH ART AND CREATIVITY. This project has been co-funded by the European Union through the Erasmus + Programme.

With this project we have developed a network between organisations working with young people from Turkey, Italy, France and Spain. Through this networking we have tried to strengthen the promotion of inclusive participation and the development of skills through creativity and the arts. The main objective has been to give a voice to young people and promote their active participation using Collective Theatre Creation as an educational tool in the field of Shadow Theatre. The Collective Theatrical Creation is a method of artistic production based on the development of the creative capacities of all the participants immersed in the creative process. It is a group method that highlights relationships and interactions on a horizontal level of cooperation.

We intend this Shadow Theatre Manual to be an innovative tool for social inclusion through Art and Creativity. We intend this educational tool to be an innovative educational element in which we address the historical origin of Shadow Theatre, the theoretical framework on its advantages and possibilities in educational contexts and the practical framework with the necessary steps for initiation in Shadow Theatre, starting from simplicity to the most elaborate theatrical elaborations. The Manual includes practical exercises and a description of the material resources needed to perform Shadow Theatre.

The project SHADOWS THEATER: AN EDUCATIONAL TOOL FOR INCLUSION THROUGH ART AND CREATIVITY was coordinated by the Aurnyn Association from Leon (Spain) in cooperation with the organisations IKOS from Istanbul (Turkey), Venti di Scambio from Conversano (Italy) and Intercultura from Dinan (France).



**Co-funded by
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