

Theatre,

Myth

and

Elderly



In education experience

edited by Ilona Zakowicz



“TELL ME a story (TELL ME)“ is a project that brings together amateur theatre groups, directors, scientists and adult learning trainers to explore issues of intercultural communication through theatrical activities.

In each of the countries, a team of non-professional actors and directors will be created. They will explore myths and fables and will make theatre stories based on them. Communicating during meetings and in between meetings through internet tools that will be created for the project, teams will try to explore each other's stories and find out differences and similarities. At the same time they will try to find acting tools in order to put the stories “in theatre action” and create interesting performances. The whole project is going to be implemented as an educational non-formal program that will improve the non-professional actors' and directors' artistic abilities along with improving the awareness of different cultures. We hope to create long-lasting relations between the non-professional young and senior actors and directors from different countries and encourage them to continue the collaboration even after the end of the project.

The project language will be English, but during the workshops the body could be the main “communication tool” between actors and directors. In a way, theatre could be considered as an “international language”.

During the meetings we also intend to learn much more about the host organization, the culture of the country and the visited city.



Uniwersytet
Trzeciego Wieku

University of Wrocław- University of the Third Age (POLAND)



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The Poetry Circle Nowhere



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Theatre, myth and elderly in education experience

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1. Education and old age

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1.1 Activity and dignified living conditions chance for older people on serene autumn of life.

Abstract:

Autumn lives of people who have reached retirement age can be cheerful or sad. It depends on the state of health, lifestyle, environment friendliness, social activity and their interests.

One of an interesting way to develop interest in the activities are the Universities of the Third Age for the elderly, created in Poland at more than 400 campuses.

The activities at universities, depending on their nature includes lectures from very different fields of knowledge, such as: medicine, psychology, sociology, art, history and even physics, chemistry, biology, news in technology, biotechnology, cosmology, ..etc. In addition different types of workshops are organized, attractive guided tours and even gymnastics hall and in the pool.

An alternative is conducted by the Department of Culture. An example of such an organization is in Kraków Nowa Huta Cultural Centre in which Creative Seniors Academy offers also a wide interdisciplinary activities: different courses, workshops, meetings and joint artistic activities.

Interesting activities are also organized in environmental Senior Clubs. These are meetings, poetry readings, concerts, art, dance and sightseeing tours.

The Department of Social Welfare created a number of care facilities such as Day centers, where the patient stays for a few hours a day or permanent residence.

People in terminal stage of diseases may benefit from hospice care, conducted in the patient's home or in a stationary Hospice .

The biggest problem is that the number of such centers and hospices is insufficient, causing the huge number of people who especially during sickness and suffering are lonely, deprived of decent living conditions.

"Old people are carriers of timeless universal values that can not be lost in the mad rush to modernity (...)

*Respect for the old man is a self-respect, then respect for the society of which he is a citizen, the depth of humanity"*¹

Autumn of life is not an easy challenge for all older people. Society is becoming increasingly older and seniors issues concern a growing number of the people.

In order to draw attention to the problems of older people in 2012, the European Union launched the European Year for Active Ageing and Solidarity between Generations.

The purpose of this initiative was to:

- support the development of better job opportunities and working conditions for the growing number of older people in Europe
- to promote their active participation in society and
- encouraging older people to maintain a healthy and independent life.

Seniors, women over 60 and men over 65th year of life are people who, after completing work become retired. Then are confronted with the new problems and the challenges posed before them the prospect of old age or illness

Older people undoubtedly are wealth of knowledge and skills, stemming from their life experience. These persons because of their age have wisdom and every young person can learn from them a lot of valuable informations and truths of life.

Very often, older people take care of their grandchildren, surrounding them with love and care. They dedicate their time and give their heart, which is not always duly appreciated.

Seniors are usually calm people, patient, humble and balanced. They have the time which are willing to share with others, trying to help you making something easier or share their experiences with younger people.

The most important problems of older people include loneliness, sickness, disability, living in poverty and a sense of uselessness. All of these problems and the lack of a solution indicates the existing marginalization of older people in a collective.

An example of this marginalization can be a gradual elimination of the elderly from active professional and social life at the moment they crossed the retirement age.

1 . Elżbieta Trafiałek, Starzenie się i starość, Kielce 2006 r.

Older people are afraid not only of disease and resulting disability, but also loneliness and intolerance from the prevailing "cult of beauty and youth". They fear of a misunderstanding of their problems by young people and dependence on others.

Elderly people are often lonely and abandoned. Frequently, this problem affects people whose children are abroad or working in long distance from them. For such people, every good word, a smile or affectionate gesture is a ray of kindness, without which it is difficult to live for every person.

The increasing disability with age and lack of full independence creates opportunities for the elderly new challenges and limitations. The growing helplessness in the face of decreasing self-reliance in them, fills them with fear and concern about its fate.

The need for care and assistance at some point becomes a condition of their continued existence.

With age, more and more older people often occurs in reflect on the future. More often they think of the near future and the inevitable end of his own life. Reflections that is often accompanied by fear, anxiety and fear.

Older people often have big financial problems, due to the fact of their very low pensions, which in no way satisfy even the most basic of their needs. Many times, especially single people living on the poverty, they usually try to hide it.

The World Health Organization warns that the difficulties in daily life and the isolation of the elderly may lead to their exclusion from society. The younger generation can not to forget about their needs and must to help seniors. They should prevent loneliness and helplessness of the elderly. Surround their care and support.

Unfortunately, standard thinking of some young persons for senior citizens is as people unproductive, useless, boring and not very active. It also happens that seniors become objects of fraud and violence, which seems exceptionally cruel phenomenon, which in every possible way should be prevented.

Very important in the lives of older people is the aspect of prevention of loneliness and the possibility of spending time in such a way that they have the opportunity to pursue their interests in and passions. Already H. Radlińska indicated two different sources of personality development of an adult, his own creativity and participation in cultural and social life. The process of education consists in the inclusion of person in the world of science and

art, social life, social service, in the world of ideals, moral values and aesthetics ². She represented the philosophy of social activity and philosophy of optimism in life ³.

However, the Komeński's ideal was a man active, being conscious of his personality development, shaping a sense of empowerment and striving to satisfy their desires, which is the way to self-fulfillment and satisfaction of his life ⁴. s.69

It is worth to note that the satisfaction in leisure time have strong influence on the person optimism level in his life, his resistance to stress, its ability to adapt to changing social, economic and technological civilizational and cultural backgrounds ⁵ s.357.

A perfect idea to activate the elderly persons are Universities of the Third Age, which are aimed at farther education and development of their different interests. The first University of the Third Age in Poland was established in 1975 in Warsaw.

The purpose of the University of the Third Age is the inclusion of older people to lifelong learning, intellectual stimulation, mental and physical listeners, as well as to develop better methods for the implementation of education and initiate gerontologic prevention.

At the University of the Third Age are different forms of activities :

1. Teaching activities - includes lectures in such fields of study as history, sociology, philosophy, medicine, architecture, chemistry, physics, news in technology, biotechnology, cosmology, geography, art.
2. Classes about cultura and leisure - visits in museums and exhibitions, meetings of the interesting peoples (writers, painters, sculptors, ethnographers, archaeologists), sightseeing, walking tours, bus tours.
3. Workshops and sections of interest - arts and crafts workshops, painting workshops, rehabilitation, physical exercises and at swimming pool⁶.

In addition to the Universities of the Third Century there are a number of clubs, associations and non-governmental organizations, organizing different interesting activities for the elderly. By participating in activities Association wants to encourage seniors to cross various borders, not just those relating to travel, but also crossing the borders of their abilities,

2 Radlińska - Oświata dorosłych. Zagadnienia, dzieje, formy, pracownicy, organizacje - Warszawa 1947, s.101

3 Radlińska - Oświata dorosłych. Zagadnienia, dzieje, formy, pracownicy, organizacje - Warszawa 1947, s.103

4 Turoś - Andragogika ogólna - Wydawnictwo Akademickie „Żak” - Warszawa 1999, s. 357

5 Turoś - Andragogika ogólna - Wydawnictwo Akademickie „Żak” - Warszawa 1999, s. 69

6 <http://naukawpolsce.pap.pl/aktualnosci/news,393479,raport-uniwersytety-trzeciego-wieku-wazne-spolecznie.html>

breaking down internal barriers and constraints.

An example of such an organization may be the Krakow Academy of Creative Seniors in Nowa Huta.

Classes were held in the framework of educational and cultural project , co-financed by the Ministry of Labour and Social Policy under the government program for the social activity of older people in the years 2012-2013 , which was organized in the framework of Nowohucka Senior Academy.

For example participants in the project had been taken on a virtual tour of the wonderful places on Earth: "Different colors of the Africa, Oriental East, the wonders of South America, hot Australia and Alaska - not always covered with ice". Participants also could take part in workshops, during which they could meet the base of japanese calligraphy, ancient hieroglyphic alphabet and to learn basic phrases in Arabic. They performed jewelery with motifs characteristic of the different tribes of the African culture and ancient civilizations: Incas, Aztecs and Mayans. They could learn the basic dance steps Nubian and Latino salsa. People with an artistic soul could take a course of crafts and drawing.

A number of interesting activities for the elderly provide Cultural Centres and Senior teams. One of them is the Cultural Centre Krakow - Nowa Huta which is a municipal cultural institution. It operates in the dissemination of culture at its headquarters and in 11 environmental clubs, in most of which are senior clubs. In those clubs operate artistic groups and various meetings are organized, whose purpose is to counteract of the isolation of older people.

The subject of meetings includes: poetry readings, demonstrations of different companies, tea-parties, collective going to the theaters or cinema, sightseeing tours. Meetings also allow to present peoples capabilities and skills of literary, musical, artistic. Also an occasional social gatherings are organized.⁷

Care facilities

There is no doubt that the place of residence of a senior sick man should be the family home. However there are situations in which the family is not able to provide due care for a sick elderly person. In this case there are public or private care facilities, providing care and

⁷ <http://naukawpolsce.pap.pl/aktualnosci/news,393479,raport-uniwersytety-trzeciego-wieku-wazne-spoecznie.html>

support. Such establishments include, among others Department of Social Welfare, Day centers and hospices.

Department of Social Welfare is a facility providing living services, care, support and education for people who need full time care because of age, illness or disability.

Houses are divided into centers for :

- elderly people with chronic somatic diseases
- chronically mentally ill
- adults with intellectual disabilities
- children and young people with intellectual disabilities
- elderly and patients with chronic somatic diseases
- people with chronic somatic diseases and physically disabled
- elderly and physically disabled⁸.

Day Centers

The purpose of these centers is to provide a caring environment and emotional support during the day. The resort provides meals for older people, care services - rehabilitation, grooming, health and cultural recreation (dance parties, art performances, tours), and assistance in dealing with their daily affairs, accounting for one particular difficulty. The resort relieves the family of performance a clock care for an elderly person. Such sites activate elderly people and support them through the complex to satisfy their needs. Thanks to community support, many elderly people can avoid staying in the Nursing Home, which is often treated as a necessary evil⁹.

Hospices

An extremely important role play Hospices whose activity is based on the work of volunteers and voluntary donations of people of good will. The concept of hospice is first and foremost an institution dedicated to the care of patients in the terminal stages of the disease.

There are two basic types of hospice action:

Hospice care that is conducted in the patient's home. The hospice team working with the family offers care for the patient in his home. Hospices are also involved in the rental of specialized equipment, training family in the care and management of patients.

The second model of hospice care refers to the conduct of care in the hospital where

8 http://pl.wikipedia.org/wiki/Dom_pomocy_spo%C5%82ecznej

9 <http://www.mops.krakow.pl/jednostki-pomocy-spoecznej-1>

the patient resides, or in a hospice desktop. Stationary hospice is primarily intended for patients who because of severe illness require a permanent specialistic medical care. This type of care can also be applied to seriously ill single people without families¹⁰.

Currently there are more and more different types of organizations dealing with the problems of the elderly, but still their number is not sufficient.

It is worth noting that the nation who do not respect their seniors, is a nation without a future.

Therefore, by declaring 1999 the Year of the Senior, the United Nations wanted to pay special attention to the situation of seniors in the late twentieth century. Thanks to such shares, and thus publicizing the problems and needs of seniors, they can learn more about the possibility of realization of themselves and meet their needs.

For older people everybody should always look with respect, understanding and care.

The task of the young generation is to create the appropriate conditions for life, providing care and dignified comfort especially in moments of despair, suffering and departing.

We all should sensitize children and youth from an early age to the needs of the elderly, the lonely, the suffering and make them aware of the needs and obligation to help such people. Teaching young people to help others, empathy and sensitivity to the needs of others is a basic condition for the act they would be a dignified and humane.

The quality of life of older people will depend on the active scheduled free time, a sense of being loved and needed their loved ones and awareness that they have someone to count on.

Some of the older people, which are left only to themselves, do not see the point or purpose in the struggle for survival. Becoming increasingly weaker, slowly drop out of life, which they perceive as suffering and affliction.

Therefore, it is and it should be ensured that seniors have provided the best possible conditions to ensure that their autumn life was serene and full of passion, and by the decline of their life was full of love and concern for the family. Just as the duty of parents is to surround their children with love and care, so the duty of children is caring and responsible care for the elderly sick parents.

There is nothing more precious in a man as love and sensitivity to the needs of others. Therefore, everyone should cultivate it in yourself and not depending on the circumstances act

1 0 <http://pl.wikipedia.org/wiki/Hospicjum>

responsibly and in accordance with his conscience.

Undoubtedly, to improve the quality of life of older people it is necessary to strive to increase the number of different types of centers, changing initiatives, centers offering range of different types of activities that will help them to spend time in an interesting, active and creative way. It is also important to create the new centers which could provide welfare assistance, care and support to the elderly, lonely and terminally ill.

The number of existing institutions of this type, in no way meets the real needs of society, and as the increasing number of seniors among the Poles, the demand for this type of facility is constantly increasing. The younger generation should feel obliged to provide dignified living conditions for seniors.

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1.2 Multimedia computer classes - reflections of the studies

‘From his cradle to his grave a man never does a single thing which has any first and foremost object but one, to secure peace of mind, spiritual comfort, for himself’
Mark Twain

One of the main tasks facing modern societies, determined as aging societies, is to educate the elderly. Due to the extremely rapid development of civilization and the range of different socio-cultural changes, the process of lifelong learning is seen as essential. There is no doubt that the number of older people increases, and with it the demand for various services, including educational services. The areas to which special attention should be paid include education on new technologies and thus prevent digital exclusion of older people. One of the methods designed to equip seniors with the knowledge and skills for operating a computer and Internet are classes conducted by various educational institutions (formal education), such as the Universities of the Third Age, which offer varied: horizontal, content and teaching methods. In order to bring the potential of computer classes, their relevance for senior citizens and society, the author of the article will use the conclusions drawn from the reflection on the effects of studies conducted at the University of the Third Age in the University of Wrocław.

"Tell Me a Story Project"; Multimedia computer classes

Cycle workshops in computer literacy which took place in the University of the Third Age at the University of Wrocław and which became the impetus to take the above analysis were one of the components of the "Tell Me a Story Project", implemented within the framework of the Grundtvig Partnership Program. Classes lasted for four semesters and a group of dozen seniors took part in them. The theme of the course was the representation of old age on the internet. The task of the seniors participating in the classes were: finding representations of old age in the virtual space as well as their analysis while acquiring competence in the field of computer and Internet.

1. Detailed project description

Details	Specifics of the implementation project.
Participants	Attendances of UTA at the University of Wrocław.
Topics	The representation of old age on the Internet .
Duration	Four semesters.
Teaching method	Computer Workshops.
Undertaken content	Reflection - images of aging and older people in the virtual space, issues of the role and importance of new technologies, the digital divide, security in the virtual space, computer and Internet.
Assumed effects	Knowledge and abilities. Skills in the use of computers and the Internet. Knowledge of new technologies, how to create the image of old age and the elderly on the internet. Reflection: a deep reflection of the extent of aging and old age, creating the image, the digital divide, the importance of new technologies.
Sources of information / materials to analyse	Advertisements, forums, websites, information services, social networking sites, textbooks, own materials - prepared by the trainer.

Tasks performed by seniors:

1. Search content on aging and older people on the Internet

- The purpose of the action was to show seniors different content about the elders and the ageing (videos, photos, texts).
- Teaching seniors how to use search engine for precise content searching on the Internet.

Effect 1 (reflection):

- seniors saw that information about old age and the elderly are diverse in terms of quality and quantity
- the amount of virtual content relating to the old age and the elderly was defined as significant
- seniors saw the phenomenon of increase in the amount of information (over time).

Effect 2 (new technologies):

- seniors learned to operate the internet browser and search engine
- learned how to accurately identify and consequently search the content they are interested in.

2. Searching for specific visual materials, in accordance with the subject of classes (photos and videos of the elderly) and it's archiving.

- The purpose of this task was to familiarize seniors with the plurality of images of aging and older people on the Internet.
- Familiarization seniors with the ability to search for specific through the visual materials, saving visual materials, creating collections and archiving.

Effect 1 (reflection):

- seniors noticed that there is no single dominant image of old age, there are many. Older people tend to be presented in different ways.

Effect 2 (new technologies):

- class participants learned to search for photos and videos, specify the effect of exploration, save them, categorize folders, create collections.

3. Analysis of the collected materials.

Effect 1 (reflection):

- seniors noted that the contexts in which old people are presented, information on older people, the elderly are varied. At their core harmful stereotypes can be repeatedly seen. There are also new developments and trends in imaging age.

Effect 2 (new technologies): ability to use gathered archived materials.

4. Reflection - an image of aging and older people on the internet.

Objective (reflection): taking a critical analysis of the images of senility.

Objective (new technologies): creating of writing (essays, comments).

Effect 1 (reflection):

- seniors expressed their opinions on the images of elders and the senility (found on the Internet). They made a critical analysis of ways of creating and perceiving those in the virtual space. Compared their views with the opinions of other participants in the classes and the Internet users, posted them in the virtual space.

Effect 2 (new technologies) Familiarization seniors with a text editor (work in Word), the creation of writing - essays, and comments and posts on Facebook.

5. Dissemination

1. Facebook - creating profiles: 'Tell Me a Story Project - a group of computer' and 'Representation of old age - the discussion group'

- Objective (reflection): the discussion about aging and older people in the virtual space.

-Objective (new technologies) Teaching seniors using Facebook, creating profiles devoted to the analysis of images of old age and multimedia computer classes

2.Blog - "Old age. How beautiful to be yourselves.

Objective (reflection): Sharing the analyses of the effects of aging and older people in the virtual space.

Objective (new technologies): the ability to search for information in the blogosphere.

Effect 1 (reflection): the ability to take part in the discussion in a virtual space (participants of the meetings), exchange of views, critical analysis contained content. Creating critical attitude towards media content.

Effect 2 (new technologies): seniors learned how to: post pictures, articles, links in the virtual space (Facebook). To enter comments and share content. How to search the blogosphere.

Seniors taking part in computer classes have the opportunity to pursue goals that for people in late adulthood have emerged as the key ones. These are, among the others:

- taking reflection on:

- a) old age, the elders - their social and economic situation
- b) the stereotypes of old age, ageism, these digital exclusion, marginalization, social maladjustment,
- c) the educational needs of the elderly (the process of lifelong learning, education in new technologies, formal and informal education, the meaning of Universities of the Third Age)
- d) the context of the functioning of older people in the modern world (information society, the development of civilization, new technologies)
- e) quality of life of the seniors.

-acquisition of knowledge (increasing knowledge) in the field of computer and Internet use:

- word and image editing programs
- Facebook, Google+,
- Blogs
- Websites, portals, forums.

The draft of conducted classes

Conclusion:

The observed phenomenon of aging and therefore increase the amount of people in the so-called late adulthood in the general population makes it necessary to increase the interest in the phenomena of aging and old age, including the education of seniors. Because education is

a kind of an opportunity to improve the quality of life of older people, it creates an opportunity to counter marginalization and ageism. One of the key competencies for which it is noted in the context of seniors is learning new technologies. From year to year the number of older people who use a computer and the Internet is increasing. Along with it grows the awareness of the educational seniors. The belief that one of the factors affecting the sense of alienation and marginalization "graying population" is the digital divide strengthens more and more.

By analyzing the educational offer designed for older people it is impossible not to notice that the dominant direction of the seniors is learning new technologies. Training in the use of computers, internet, office equipment (scanner, printer) is becoming more and more popular. The number of companies and educational institutions in this field is growing, emerging trainings for seniors like: "Computer course for seniors", "Internet for seniors", "E-senior", "senior academy." The range of subjects taken during training is extremely diverse and wide: Support for Microsoft Office, Open Office, graphics programs, Internet: social networking, e-shopping. It indicates that seniors are willing to take educational challenges, response, based on the belief that knowledge of new technologies is becoming a necessity. The increasing number of attractive educational offer is therefore the answer to the social awareness of including older people in efforts to prevent and minimize the effects of cyber exclusion, as well as the effect of the needs of seniors themselves. Older people more boldly express the need to develop knowledge of computer and Internet. Increases the awareness of need for lifelong learning, which makes it extremely important to express these needs. As an example, you may use comments of Wroclaw seniors who asked about the reasons for the educational activity in the field of computer reply:

Statement 1: 'My situation was quite unusual, because my career finished when designs were not made on computers. When they have become as common as TV I fought back furiously thinking that sitting at the screen will harm the only eye I have left. I did not see the need to have one because I did not know the whole spectrum of the benefits of the Internet. But then it turned out that in order to be kept even in conversations with children, in the exchange of experiences, etc. it is essential to familiarize yourself with this new element of the life in the twenty-first century. Oh no, I could not be in the previous century, did not want to be worse than the teenagers in the family. At the moment it is not necessary even to hinder your life. I intentionally did not write 'to make life easier', because the times have become that by not being up to date with technology, it is more difficult in many ways.

[...] Computer literacy has become a necessity. But there is also an element of pleasure. In my case, 'photography' - those photos lingering dozens of paper drawers are now in a mysterious way in the laptop. I'm still fascinated. Video chat with friends in distant countries is not the same as a phone call. Search messages from many fields is richer than finding the entry in the encyclopedia. And so on and so forth - examples can be multiplied. At this moment I can not imagine that I do not use a computer, it would impoverish my life, even in field of my hobby that I develop more and more.'

Statement 2: 'The computer is useful to broaden my knowledge of modern times: for example, writing official letters , administrations, etc. In order to feel more confident, have the satisfaction that you can have more knowledge.'

Statement 3: 'The computer makes it easy to acquire news, job, writing letters, the search engine can find a variety of interesting things. For example in the morning I check the weather, what happens in Wroclaw.'

Statement 4: 'The computer serves me 'as for now to the press viewing, gaming, checking MPK timetable, railway station, bus station, the use of encyclopedias, review programs of cinemas, theaters, etc..

Knowledge of computer operation is useful for 'press review, obtaining information about MPK's commuting, video games. I do not really want to "stand out" from the young people from my own environment. I want at least in general overview understand what they are saying. Request for help ends up doing something instantly, and I still do not know how to do it in the future.'

Statement 5: 'Knowledge of computer literacy serves me to obtain any information from a variety of disciplines. To catch-up a little with the world and the environment of young and modern reality.'

Reasons for which older people decide to try to deal with the new technologies are varied. They arise among the others:

- for reasons of ambition 'friend / colleague of mine is able to use the computer - so am I'
- curiosity
- seniors do not want to be subjected to marginalization
- aversion to 'stand out from the youths'
- do not want to miss anything,
- they realize that a lot is going on in the Internet
- set themselves the challenge, they want to continue to educate and develop

- believe that the computer and the internet are useful, make daily functioning easier,
- new technologies are a source of entertainment
- Internet simplifies communication
- knowledge of new technologies ennobles and distinguishes among the peers.

Summary:

Multimedia computer classes became an opportunity to exchange knowledge, acquire new skills, a place of reflection on aging and the elderly. Indicated not only ways of perceiving and imaging aging and older people in the internet but also created an opportunity to submit their analysis, which is more interesting due to the fact, that they are conducted by the elders themselves. The result of these considerations are the conclusions, based on the belief that the number of representations of the senility is increasing. Images of old age and the elderly are varied, from positively presented to an active old age - the so-called "third age" to a venerable old age - "fourth age" associated with the disease, lack of independence. Themes around which are attenuated threads on late adulthood are varied: diseases, medications, health care, social welfare, but also family, travel, leisure, education, shopping, specialty products. Another interesting result of seniors is the belief that there is increasing number of products and services towarded to seniors. Suggesting that: on the one hand, the producers of goods and services recognize the seniors, representing a growing social group, as a consumption potential, on the other hand reveals a tendency to seek more effective and interesting solutions for improving the quality of life of older people.

Implementation of computer classes in the project Tell Me a Story, was also a chance to increase the number of elders using the new technologies and the Internet. Thus, beside a very important reflection based on the old age and the elderly, there also has been created a level to work against ageizm. That counteract was based on the one hand on searching stereotypes of this period of life, it's neutralisation by discussion and analysis, acquisition of gerontological knowledge and implementation to use the computer with the Internet which was preventing digital exclusion.

An important aspect of the action taken was also an exchange of insights by the participants of the meetings, exchange of opinions on the background of intergenerational activities, and dissemination of findings and analyzes in virtual space: Facebook, blog. The initiative makes aware that the search for new solutions in the field of education of the elderly is a must, which is part of a strategy for lifelong learning that today is not only an alternative but a necessity, which seems to be confirmed by a participant of computer classes, Mrs. Irene:

‘Now I persuaded a friend praising a wide open window to the world that is the internet - the ability to read newspapers, the knowledge of all topics, even such mundane as cooking recipes, the ability to become familiar with the repertoire of cinemas, theaters and fast ordering tickets, the opportunity to check the departure times such as tram, bus. It's crazy convenience and that's what encouraged her. Yes, definitely there is need to promote knowledge about new technologies, showing how you can facilitate, but also embellish life when you will know how to handle all the new equipment.’

Agnieszka Kaczor
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1.3 Activity in free time as a prevention of old age

Making reflections on free time, you might want to stop for a moment on the same category. In accordance with the opinion of J. Tischner "can kill time and time can build. The man depends on, as there will be plenty of time. "[1]

Roman Ingarden, indicates the two different ways of experiencing time and ourselves at the time. Their views already presented in 1937, during the International Congress of Philosophy, held in Paris. Well, in the opinion of R. Ingarden, time is something derived from what really exists (that is, from ourselves) or time and effecting a transformation is the only reality, and people succumb to the annihilation of these changes. "It's not we who are the masters of the time, but he is us (...) time elapses and we older like it, were transferred without the help of its passage. The freedom of a man caught up in time reveals in the freedom of experiencing this time, in deciding whether the election of certain acts. In fact, the freedom of taking certain actions and responsibility for them is "I" human. " [2]

The term free time appeared and used after the recognition by UNESCO International Conference 1957 roku. Initially, it was replaced by the term "holiday" and "Recreation". [3]

In this way free time specifies Czesław Maziarz. For the equivalent time off is considered a "cultural travel"-holiday weekday and holiday Sunday, Christmas or holiday. On cultural holidays consists of activities which are for recreation or for the development of his personality. As a basis for the determination it takes not so much a way of spending free time, what his functions socio-educative. Part Maziarz citing view Alexander Kaminski, presented in *"cultural Holidays"* (1962), lists three features of the holiday:

1. rest: resting participle (the time when to silence, solitude, release from the hustle and bustle of the previous steps), active rest (expressed the desire of wealth, competition, risk, volatility, adventure, fun).
2. Entertainment,
3. work on the development of personality. ^[4]

In turn, Vincent Perch are free time as the time at the disposal of the unit after implementation of tasks by the compulsory work, compulsory education at school and at home and the necessary classes. Leisure time rationally used to rest. physical and mental recuperation, entertainment, social activities of voluntary and selfless, development interests and talents unit by acquiring knowledge and amateur artistic activity, technical, scientific, sport. ^[5]

Free time is therefore an important realm of self development. It was at this period of time is the affirmation of the growing individualism. In the Greek tradition of humanistic free time was seen as a form of seeking the truth about ourselves and about life. While the prominence in the Middle Ages was the spiritual dimension of free time, which an important feature was the improvement of the nature of the unit, in order to please God. You might also point to a tradition of contemplative vision of free time. Contemplation (as a philosophical, religious, aesthetic) has to fill in the life of a personal joy. ^[6]

Bogusława Jodłowska distinguish positive and negative time. In the sense of a positive this time, which gives you a chance to discover his wealth, time for free, that does not have any obligations, liabilities and its fitting-out flows from the values shaping the personality of a human being. While the free time in the negative sense is the time left after work, in a sense, "freed" from the necessary duties. ^[7]

While Edmund Wnuk-Lipiński distinguishes three types of free time:

- ☐ short free time, that appears in the time budget of the working day,
- ☐ the average leisure time, with which we are dealing as part of the weekend,
- ☐ long time free, which tends to be used during the holidays. ^[8]

From the sociological point of view, it becomes possible to extract the two ways to define the time off. In the first of them will be taken into account, that in a given community are located outside the sphere of obligation. Thus, activities in leisure time are quantifiable and defined in each community. This type of set up time lets take a look at it in terms of cultural institutions-culturally. The second way to define is the recognition of time off at times. This is an area subject to human motivations are likewise destructive actions. Therefore, for each time it can mean something else. ^[9]

Free time in the sociological sense is not only associated with a break at work or leisure. In accordance with the opinion of the Antoinette Kłoskowskiej, is a function of a specific system of work organisation and social relations. Understood free time the society has no counterpart in the community, or in traditional rural communities.

System working in primitive societies is inextricably linked to the other spheres of life (family, neighbourhood). Time and rhythm of the work shall be governed by the climatic conditions and periods of the growing season. More than a job to the importance of the production of Oh-so-often interspersed with religious activities, entertainment, which will no doubt provide an opportunity to unwind. Such an organisation makes life pointless to try to extract the leisure time of the single, which consisted of physical hardship, the sense of satisfaction from a social experience, a feeling of Holiness and joy have fun.^[10]

Similarly, the situation in rural environments. Although the bonds in that community are somewhat relaxed, and the role of ritualism will Rob is limited in comparison with the original, however, as he wrote s. Czarnowski, the fact is the Association of agricultural life, and religious traditional village.

The boundary between freedom and the production load often runs between social classes.(classical antiquity is the boundary between slaves and their masters, and of the militia of the aristocracy or feudalism/mercantile subjects).^[11]

In English literature are determining the constituents of leisure such as *spare-time* (free time), *rest* (sleep), *play* (fun), *entertainment* (Entertainment), *recreation* (rest), *avocation* (interest, *hobbies* (passion) and *it your self* (I'm doing what I feel like).^[12] the English *leisure*, understood by Morisa Kaplan as the time in which a man has the most potential to be itself^[13] and Polish free time is equivalent to the Greek and Roman *skhole otium*. From the Greek *skhole*, in classical Latin *schole*, may refer to:

- ☐ calm, idleness, reprieve, relief,
- ☐ science, entertainment, interview, meeting,
- ☐ to perform an act slowly, lazily or sluggish.^[14]

In the ancient Canon of sharing free time aside from the *schole* were also *paidia* and *recreatio*. This *paidia* focused around the zabawo-games:

- ☐ *agon* -emulation,
- ☐ *alea* -gaming,
- ☐ *mimicry* - imitation,
- ☐ *illinx* -daze.

While the least valuable part was *recreatio*, as regeneration of spent forces. ^[15]

In turn, *otium* is a lifestyle worthy of the noble Romans live. Consisted on him in philosophy, political activity and interest in art. Contemplation was believed to be one of the sophisticated forms of spending time, what expression was split into *contemplativa viva* and *viva activa*. Bogusława Jodłowska identifies *otium* with time off, and freedom from the professional classes and the freedom. ^[16]

Free time is the participation of all members of society is a phenomenon of industrial civilization. However, this term has evolved on the basis of capitalist society. Next to the Anglo-Saxon model of the ideal of the bourgeoisie (the core is a harsh morality effort obligation, an ounce of prevention) designed by m. Weber was the model t. January 10 – referred to as the leisure. "Leisure does not mean immobility but non-productive spending time." A. Kłoskowska is here referring to amateur artistic skills, knowledge of dead languages classic as well as mastery of good manners, rules and games rules of social intercourse. ^[17] J. Dumazedier defines *loisir* as "action, which runs may be cast completely voluntarily, in addition to the obligations of family and social unions, to relax, have fun and develop." ^[18]

The early period of 20th century capitalist countries is characterized by a maximum working time. 14, and sometimes sixty-hour work day leave Hon. masses only a minimum possible regeneration of natural forces. Fortunately, during the nineteenth century, we have to deal with the limitation of the length of the working day. W1847 year established a 10-hour working day, and after the first world war reduced working time up to 8 hours during the day. From 18 December 1919 in Poland began a 46-hour work week. However, you should not forget about the phenomenon of work business hours (also called moonlighting, *travail noir*). Additional employment because it was a way to gain more money to be able to meet their needs and fulfill the dreams. ^[19]

Erich Fromm in the work entitled: "to have or to be" (1995) presents the view that "using the time machine is us. Only in their free time we like to have a bit of free choice. Usually, however, we organize our activities as we organize our work time. Sometimes disobeyed. "against the tyranny of time slipping into the absolute laziness. By not doing anything, in addition to repealing the requirements of time, a tourist follows in the illusion of freedom, when in fact we are only on leave from prison time. " ^[20]

Z. Pirożynski stresses that one of the factors determining the State of participation in culture, is free time. "The consumption of cultural goods and services is highly time consuming. Read books, magazines and newspapers, watch Theatre Arts and film, hearing the concert, visiting art galleries, etc. shall be charged to the budget clearly time consumer. In

view of this increase in free time, which is, inter alia, as a result of the shortening of working time may be of vital importance to the growth of effective demand for goods and services. This is the case when the consumer prefers to use free time to meet cultural needs. " [21]

In addition to the previously shown definition of leisure is the understanding of the term part time in the hands of man. It can be used, among other things, leisure, entertainment or improvement of professional qualifications. The concept of leisure time as a mass phenomenon occurs only in today's highly urbanized societies and is the result of the prevailing system of work organisation and social relations. The main factors to extension of time are free of technical progress and of the increase in labour productivity, which contribute to a further reduction of the working day. [22]

The issue of time was also a reflection of Aristotle, who understood free time as the time in which the rest of the body organs has grown weary of the work, and stimulate outstanding features are now idle. [23]

E. Wnuk-Lipinski has four settings, where free time can be spent:

- the I-House,
- the II-local institutions and contacts outside the home,
- the III-media,
- the IV-trips, hiking. [24]

A similar typology is L. Adamczuk, except that it is limited to highlight:

- ☐ time interpersonally,
- ☐ time building,
- ☐ media time. [25]

Aleksander Kamiński stresses that free time is time off from work, extra work paid, commuting, to meet the needs of elementary body, domestic and family responsibilities. In turn, G. Prudiński believes that "free time this part time outside of work, which is used entirely at the learning and skills improvement, social work and leisure, etc. This is the time that people use outside the business hours of the work day for his comprehensive development. " [26]

With the above recognition perfectly corresponds to the definition of leisure presented by A. Zawadzka, according to which the time off is the time used on non-compulsory activities, undertaken on a voluntary basis for relaxation, fun, comprehensive development and participation in society. [27]

Different position in terms of free time presents m. Pohorille, specifying it as an item of consumption. "A wide interpretation of consumption should be for her turn on the free

time. Leisure meets a specific need for a human, which, like all other needs-is a product of the historical development of society. So you can treat the time off as a specific good, the value of which in use is the ability to meet that need. Disregard of the issue of the relationship between leisure and consumption model can increase social disadvantages in a different form unmet aspirations of certain groups of the population, the growth of market tensions, alcohol consumption, etc. " [28]

Morris Kaplan in *Leisure and America* (1960) indicates the following determinants of free time:

- ☐ not benefiting from economic principle governing the work,
- ☐ minimum social obligations,
- ☐ mental sense of freedom,
- ☐ selflessness and relative lack of importance. [29]

Ch. Gordon and Ch. Gitz mention trend to physical pleasures that always and everywhere has a lot of free time of ordinary people. Those American authors have a mean Act leading to a pleasant experience, a huge joy and emotions. In their free time includes the following categories:

- ☐ pleasure, which may have a different character,
- ☐ creativity, artistic activity, among other things, music, literature, as well as educational activities and any activity for the benefit of other people, all efforts of an altruistic,
- ☐ "the steps of a development", i.e. exercise, individual sports, cognitive activity-including reading and participation in cultural events, participation in associations, travel,
- ☐ entertainment (watching TV, listening to the radio, hobbies, conversations). [30]

Therefore, free time activities are not limited only to the physical hedonism and are not quite free from social norms. On the category of activities which form part of the leisure time also speak A. Kłoskowska, in the opinion of the "activities appropriate for leisure time activities and realization of symbolic or direct implementation activities above and beyond the minimum to meet the categorical body's needs. These operations include a friendly feast, but not everyday, basic meal. " [31]

An indication of the activities typical of the time is a process marked by a high degree of freedom. For example, in France there are Leisure category creative (*loisirs creatifs*), consisting of handcrafts and do-it-yourself. In turn, Nogozi and Muyinga in Burundi to the budget of the time also includes evening meals, due to their special nature. [32]

In the literature there is an approach which the essence is contained in the assignment model activities to personality type. The authors agree with this approach are:

- ☐ free time konformisty and dewianta (r. k. Merton)
- ☐ *homo faber, homo ludens, the animal laborans* or human contemplation (h. Arendt)
- ☐ a man of the Lord or slave himself (f. Nitzsche)
- ☐ the personality of the targeted toward another, against another, away from other people (k. Horney)
- ☐ sensaty, eclecticism (P. Sorokin)
- ☐ the personality of the dominant characteristics of creative and representative of the Bohemian (F. Znaniecki)^[33]

T. Uncle points to the following features of free time:

1. Leisure and entertainment (recreational). Is the alignment in the body losses caused by effort, the rebirth of the mental and physical forces. Includes active leisure-activity which consists of the classes that require different from those operations, which caused fatigue and passive leisure-is idle, a comfortable seat, lying.
2. the development of personality (function). Focused on meeting the interests, desires, creative and self-improvement.^[34]

By making the above classification of T. Wujek has upheld such activities in the like a dream or meal, because he understands time as R. C. White, who sometimes free calls "all the time, in which a man not eating, not sleeping and not working."^[35]

S. Czajka examines the impact of free time per unit from the medical and. In his approach to the competent organisation of free time helps to:

- ☐ lifting the State of human health,
- ☐ prolonging his life,
- ☐ adaptive capacity,
- ☐ raising professional skills
- ☐ the improvement of interpersonal relationships.^[36]

Citing data from the CSO in 1984, we can provide the following forms of leisure:

- ☐ reading newspapers and magazines,
- ☐ watching TV,
- ☐ listening to the radio, music,
- ☐ making music,
- ☐ active participation in cultural activities
- ☐ stay in the theater, cinema, concert,

- ☐ meetings, visits, fun social events,
- ☐ walking,
- ☐ viewing events and sports performances away from home
- ☐ active sports, hiking,
- ☐ personal taste
- ☐ practice and other religious activities,
- ☐ conversations with family members and others,
- ☐ work and social activities,
- ☐ passive rest. ^[37]

He claims part Maziarz form of recreation is having a significant impact on the physical and mental development of the human being. However, the rational organization of the time is a skill you need to learn. Undoubtedly an obstacle in this are inappropriate patterns of rest and entertainment, shaped by the tradition of the professional or social group. "Fill a large amount of time off work home, family responsibilities and cheapen up on a variety of courses and college students is not conducive to the systematic implementation of the cultural holiday weekday, especially active holiday. " ^[38]

Beyond that, taking into account the thoughts L. Witkowski, who believes that "leisure time unfilled roles, and in extreme cases, tends to be a time of empty", particular attention should be paid to the development of new competences and new strategy outside of the educational structure and roles in shaping behavior with subjective values and sense, because if there is no guardian-Coordinator, appears on "killing time." ^[39]

J. Danecki draws attention to the fact that the quantity and degree of universality of free time are considered to be one of the most synthetic indicators of the level of society. Free time is a measure of social development, as it may be extended, the more perfect are the technical measures and the organisation of the economy, on the higher level is productivity. ^[40]

Free time of older people

Extend the human life and the progressive ageing is currently an undeniable fact of life. Taking into account the position of J. Dumazediera, who insists that the "participation of the elderly in a variety of active leisure activities is probably the most significant element in the development of our age and experience individuals associated with leisure-dominant in the third century-allow researchers to deepen knowledge of the sense, qualities of voluntary

activity for the development of personality",^[41]a major seems to be paying attention to the way of spending free time by older people.

The optimal solution for the elderly it would certainly fill the third period elements of life-embracing activity, carried out, inter alia, in the plane:-physical, social, cultural and recreational activities, and she does honorary work. In the case of a vital active people in parallel with the ageing of the body, followed by the development of adaptation mechanisms, so that perfectly good older people's activity may last up to a deep old age (such as a disappearing memory man senior compensates for the habit to save the most important messages). The impulse to stir up compensating mechanisms is older people's attitude to overcoming diseases.^[42]

However, persons who have reached despite having ample free time, can not organize it themselves, as do their peers from countries of Western Europe and the United States. This is due to the fact that the current generation of seniors has not been educated to old age. People in the third age still expect from the Member States proposals to fill the free time while remaining in accord with embedded habits during the period of real socialism.

Therefore, a comprehensive social policy among older people should, according to Elizabeth Trafialek-focus around the following objectives:

- ☐ "organising and co-financing of the aid,
- ☐ activating and promoting self-help activities,
- ☐ aligning health and material deficits
- ☐ diagnosis needs. "^[43]

2-5 X 2002 in Geneva took place on the 21ST Congress of AIUTA, organized under the theme: "age and experience at the service of the future."^[44]1. Bourgenois, President of AIUTA, expressed to formulate that in a changing society, culture takes new shapes. To understand and participate in it, it is necessary to constant education and reflection on the world.^[45] the culture more than it creates new spaces for the elderly, which are bundled with new roles: volunteering, transmission of the memories, experiences and intercultural and with others.^[46]

Do not put an equal sign between old age and the collapse of human physical and mental forces. This image is, in fact, overly simplistic and unjust for older people. You have to remember that between the elderly there are huge individual differences. Therefore, next to the infirm units and hence the dormant, there are older people characterized by entrepreneurship and activity and maintaining family relationships and family at a high level. Because the man has so many years, how she feels.^[47]

Old age does not necessarily have to be gray and frightening, can sometimes be a new fascination, the moment of consecration to a variety of passions, as well as an opportunity to share each other and your experiences with others.^[48] Also, Kelle stresses that "the old man is more complicated: If you do not interrupt this" umbilical cord "that binds it with living and pulsating world (eg. making new forms of life or activity you need people around him) is "not proper" from the life of this generation, which came in place of the outgoing generation, although without doubt does not cease to live your values. " ^[49]

Forms of leisure offers for the elderly.

Retirement was a shock for people raised on model work ethic, but over time there is a change of recognized value. At first the plan began to make time free. For the people who work there was satisfaction, retirement has become a desired state and the hotly anticipated. H. O. Hagestad called elderly shows the "leisure class," which is connected with the tendency of retirees to a new lifestyle and changing values in society, with a departure from work ethic to the ethics of free time.^[50]

The challenge for older people is now finding the answer to the question: how to defend your value as a member of the public, by activity in their free time, which by definition is useless to society. M. Young and P. Willmott conducted a study in which they asked the respondents about their daily activities in two categories: work or leisure time. It turned out that between these poles there are classes that are not working, or time off. These types of activities include eating, sleeping, travel to work, care for a child, d as well as a social activity.^[51]

Forms of leisure by older people living in Poland are, in the opinion of Julia Zawadzka, a number of factors:

1. education

Among the seniors the proportion with secondary education and tertiary education is very low. Significantly impinges on the individual contacts with the culture. Low level of education makes it difficult for an understanding of the social, cultural and political reality, and hence is associated with thinner interests and the ability to choose activity in free time.

2. gender

Going into the third age Poland woman often tired. This is due to the fact that from his youth is charged a number of obligations, and the rest is shorter and poorer in the forms.

3. fatigue

This fatigue is caused by, inter alia:

- ☐ Nazi occupation and Soviet
- ☐ poor material conditions in the postwar period,
- ☐ a complicated political and economic situation,
- ☐ a patriotic ethos of the Christian solidarity,
- ☐ from "upaństwowienia society to socialization".

This state of Affairs has contributed to the shaping of social uncertainty and the lack of optimism and hope for a better tomorrow. Older people can forgo the involvement in civil life or culture. "Learned helplessness" leads them to adopt attitudes of passive and perpetuates the notion that a single man depends on so little. The State is expected to organize leisure, rather than the creation of conditions to meet their needs in this regard.

4. assessment of free time

In times of PRL, disregard for the non-working, amplified in addition the principle of utility, still believe in the consciousness of the mature. Therefore, the older person after the end of the working life is degraded both in their own eyes and in the eyes of the environment. Imbalance is her sense of values and identity. Carried out by the pensioner, activities are seen as unhelpful steps, because in the Polish society, we still have to deal with the lack of acceptance for leisure, as a value of the same.

Astrid Tokaj indicates the following activities carried out by older people in free time:

1. the most successful are passive forms of recreation. watching television, listening to the radio and reading newspapers, magazines and literature
2. a popular form of spending your free time is also donating his hobby. A lot of good pleasure enjoy needlework, DIY, crossword, fishing and mushroom picking, as well as hiking, cycling and swimming.
3. caring for grandchildren.^[52]

According to the *human development Report-Poland 1999. Towards decent and active old age* ", the Polish seniors prefer the following forms of leisure:

- ☐ 79%-watch TV,
- ☐ 78.5%-listening to the radio,
- ☐ 29%-walking,
- ☐ 22.5%-cultivation of plots,
- ☐ 12.1%-putting your hobbies,
- ☐ 5,6%-gymnastics,
- ☐ 4.9%-cycling.

In turn, among the most persistent forms of work mentioned in the garden, reading and meetings with friends. 70,1% of the seniors are leaving for a short time, mostly to relatives and friends, 21.6% of travelling for leisure, a4, 2% goes to religious purposes. While 37% of older people give up trips for financial reasons, and 35% as a result of ill-health.^[53]

According to the study conducted by E. Trafiałek in 1994 on a nationwide representative sample of people aged 60 years or more, the amount of free time, what has this age group is significantly higher compared with other age populations. Free time, which feature a person exempted from the operation of the profession, the elderly activity is restricted to family and activities related to the conduct of their own household. Taking account of the place of residence (village or town) the load above sentenced activities ranges from 2 to 10 hours per day.^[54]

On the basis of the research the author singled out 5 forms of leisure-time activity typical of people in the third age:

1. forms of passive participation in culture:

- ☐ watch TV shows-71.5%,
- ☐ listen to radio programs – 11.8% (it's worth pointing out that listening to the radio in most cases was the accompaniment for the simultaneous execution of other activities),
- ☐ reading – 6.8%,

2. physical activity: 3.8%,

3. religious worship: 3,1%

4. social activity: 2.3%

5. passive rest, sleep: 1.5%.^[55]

The reason, which makes it difficult for older people to actively spend time, but as indicated previously, the habits of the period of socialism, is the Elimination of a number of senior clubs, libraries, book clubs, and of the press and of amateur artistic activity that drove to the elderly free offer. More often than not the economic barrier prevents the participation of seniors in theatrical performances, concerts of classical music, exhibitions of painting and foreign tours.^[56]

In the opinion of E. Trafiałek the most advantageous from the point of view of the body's needs a form of rest is alternating if appropriate mental and physical effort. This allows for offload regularly with various brain centres activity. However, the inherent conduct

hygienic change activity is varied. Therefore, the conduct of such a lifestyle is not conducive to the continuous stay in the walls of your own home, or room.^[57]

Research presented a picture emerges of a man who reaching old age, loses interest in social contacts, which stands in opposition to the historical records, from which it follows that in past epochs the elderly people (old men. El Greco, J. W. Goethe, L. Staff. L. van Bethoveen) aroused the admiration of his achievements in the field of art and politics.

On the basis of studies of E. Trafiałek, in the following manner, you can specify the forms of leisure-time use by seniors:

- ☐ regardless of age, men are more likely interested in TV (71.5%) than women (60%),
- ☐ men less than women listen to radios (13 women, 3%, men-9.3%),
- ☐ men show less interest in meetings with friends, conversations with friends and neighbors (women-2, 9%, men's 1, 2%) and cultivator of religious worship (4,3% women, men-1.2%), preferring a more active form of relaxation is a systematic practice hiking and cycling, walking and hiking (men-3.7%, women-3.2%),
- ☐ generally older people prefer the passive form of the management of leisure time. The vast majority are "domesticated" lifestyle that is not the end of their content.^[58]

Zofia Szarota has tested 191 inhabitants in 17 houses for the elderly. Material showing preference to seniors as to how spend free time was compiled based on the technique of observation, interview and narrative boxes. The most popular forms of leisure activity among this group of people are:

1. listening to radio broadcasts-mainly of Radio Maryja, or current news,
2. watch TV is the most watched news, Teleexpress, Panorama and sitcoms, cartoons and children
3. participation in the commemorative events. Grandparents day, the day of his grandfather, celebration of religious holidays (75%). While attendance at bales and dance yourself declares 64% of those polled. So the seniors spoke positively about the forms of the activity of ludyczno-society, seeing it as a desirable element of everyday life.
4. reading magazines-68%-the biggest interest has a daily newspaper, and religious ("Sunday") as well as feminine ("the Friend", "woman and life").
5. reading books-64% interviewees prefer historical novels and religious.
6. the lectures and meetings with interesting people-44.5%-older people show interest in current events and very much want to understand the surrounding their reality.
7. daily gymnastics-58% of respondents,

8. having a hobby is 39%. the cultivation of potted plants, work on the plot, needlework, creating dry floral, writing memoirs and poems, DIY, repair old clocks, playing chess and cards, fishing, mushroom picking, traveling.
9. own work – 38%-embroidery, embroidery, sewing, literary work, for example. articles for "Senior" and "Herbarium", painting, sculpture, building model houses.
10. activity in the occupational therapy-38%-art therapy, music therapy,
11. gymnastics mind – 27% – by solving crossword puzzles, playing cards and chess.
12. membership of the amateur artistic groups and 27% of those polled, including Gypsy Band, "Helclusie", Łanowiacy ", " Bando-Bando ", " Zielniczanie "cabaret" Chick "
13. go to the cinema, theater and other facilities and cultural institutions-25%-but in this group of subjects activity more prefer contact with quiet offer of high culture than with the culture.
14. sports – 14% – mainly medical rehabilitation, gymnastics that facilitates,
15. participate in contests, festivals -13%
16. collectibles-9%-subjects gather pictures, patterns for embroidery and embroidery, tips, souvenirs, stamps, other people's poems, blotters, old money, photos, clocks, crosswords, video cassettes.
17. walks and trips,
18. self-1 person-lady who expands your skills in the English language. ^[59]

While in the realm of dreams seniors remain the same forms of recreation as: sewing on the machine knitting, work in accounting, care of animals, working in the field, making brooms and baskets. ^[60]

A. Borys draws attention to the fact that free time, which have older people is often sometimes empty. And the time in which basically nothing happens can be tiring. ^[61]

Sometimes it is so that seniors are focused primarily on activities related to the carrying out of the home or your own household. In this situation the dominant form of daily activity among women activities in the household and in the company of men is the cultivation of garden and home improvement. ^[62]–Polish seniors strongly prefer took an activity model, and their mobility is limited.

While other handicaps in spending time free in accordance with your preferences are:

- ☐ problems with stamina,
- ☐ bad situation financially-material,
- ☐ no individual interest. ^[63]

"With the progressive aging old people cease to come out to the world in search of fun, attractive and satisfying activities, recreation and relaxation. ^[64] therefore, in the opinion of K. Wiśniewskiej-Roszkowskiej it is necessary to teach older people on how they can be useful, the local environment and to the public. This requires, however, wake up call and the perpetuation of living interests, physical activity, mental, artistic skills and living together and help. ^[65]

Types of experience seniors in connection with your use of the forms of spending free time by the institutions and organizations:

- ☐ satisfaction-41%
- ☐ the average satisfaction-9%
- ☐ lack of satisfaction-0
- ☐ I can not specify the-5%
- ☐ not applicable-45%

As can be seen from a study by A. Tokaj elderly most often use the following institutional forms of recreation: Senior Club, University of the third age, the parish house, House of culture, a former workplace, near Fishing, Polish society of tourist-Tours. ^[66]

Bohdan H. Jung extracts four economic institutions of the time, such as:

1. household,
2. market institutions (private),
3. social organisations, foundations and associations.

The criterion of this subdivision makes the type of ownership, a form of organization, scope and channels. ^[67]

Institutions and organizations serving seniors

An effective way to fight against the stereotype of the disaster related to being a person in the elderly is business organisations and institutions that come out with wolnoczową to the "third age". Facility to assist and support the oldest generation break with too simplified image of a man. Through their activities they are trying to change the way you think about older people. Do not agree with the claim that the high Duke to life and well-being enough to meet basic needs. sleep, food and security.

The author attempts to create maps of active ageing and the list of protagonists among seniors active ways of spending free time. ^[68]To these Grzelak. institutions include:

1. daily homes stay

The primary aim of this facility is to help an older person in an organization's life, that it can as long as you remain in the current place of residence. In addition, the home of the daily stay organize offer seniors the following forms of leisure activity:

- ☐ occupational therapy whose aim is the implementation of the elderly to cultural activity. The House creates the conditions to participate in an evening of readings, exhibitions, lectures, and provides access to libraries, the cinema or the theatre. Is also place where inmates share themselves can create small theatrical forms. Already mentioned occupational therapy includes manual activities (inter alia, painting on glass, sculpture, embroidery, embroidery) and musical activities. Seniors also have the opportunity to participate in games and activities and motor in gymnastics. The House is also the organizer of the activity of the society "the third age" (meeting on the occasion of Christmas, Carnival, name).

2. senior clubs

Counteract isolation and the feeling of loneliness of senior citizens by organizing parties, dance rehearsals of the choir, debate and enable the use of the gym or participate in classes with embroidery.

3. houses of culture

Support the older people in the pursuit of their passion and offer and interesting ideas leisure, inter alia, through participation in the activities of artistic crafts, sections, classes and gymnastics. An interesting proposal is also spending time in the Shah of lovers or bridge.

4. the University of the third age

The opportunity to supplement or improve knowledge organizes the following activities: activation

- ☐ section embroidery,
- ☐ sections of German and English,
- ☐ tourist section,
- ☐ section,
- ☐ gym section.

5. organizations, associations, unions

For example, the Association of Former political prisoners of Nazi prisons and concentration camps, exiled to Siberia, Katyn Family Association ", Kik, Polish Association of Retirees and pensioners," Circle Of the Rosary ", near the Radio Maryja Family._^[69]

Interesting are the results of the research carried out by m. Falkowską on the use of entertainment institutions. Among those between 50 and 59 years of age 9% uses the circus offers the same or in the company of another adult, and only 5% goes to the circus with children. 2% of these people goes to the amusement park by yourself or with another adult, and 11% visit the amusement park with children. In turn, only 4% of people coming in that age group uses stage deals. Unfortunately, the situation is much worse in the age group 60 and more years, only 3% of seniors going to the circus in the company of another adult, and 4% of children. As is evident from the research to the funfair and the elderly go only together with children (6%), and from the stage more often use accompanied by another adult (3%), and only 1% of them takes with each other.^[70]

As Piotr Będowski "social policy cannot be the policy for organizing people, but it should be the policy assistance in organizing their lives." In the world are very popular forms of organization of older people, such as:

- ☐ volunteerism,
- ☐ educational activity and integration carried out within the framework of the universities of the third age,
- ☐ associations and organizations defending the civil rights of seniors.

However, Polish pensioners and pensioners are not as effective in creating forms self-organization, as their peers from other European countries. Only a few individuals dedicate themselves to volunteer work, most often in the place of residence.^[71]

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2. Theatrical activities in education of seniors

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2.1 Myth and legend – comparison trial of definitions

The aim of the article is to show the similarities and differences between myth and legend. These two notions are usually misunderstood what provides to draw wrong conclusions about them. Due to the modern culture it exists the risk of blending of legend and myth definitions. On the one hand, we can observe the development of science and technology, which supplant irrational theories about world's interpretations. On the other hand there is postmodernism turn that fluidize the reality (term used by Z. Bauman) and makes the terminology equivocal. These two comprise the perils for modern world because the project of total demythologization of culture seems to be impossible (L. Kołakowski, 2003, p. 124) and legends enforce about our identity. Myth was and actually is present in modern world, in different domains of everyday life and in science: in culture, philosophy, psychology and history. It is still important notion that shapes social relations. Just as legend that makes individual's and society's identity. The legend indicates borders of thinking and consolidates cultural rules. It is a part of history of culture remade by every generation. Both of these terms are crucial to understand our times.

There are many definitions of myth that could be found in encyclopaedias, dictionaries of ethnology or sociology. They are useful for scientists representing different domains: sociology, ethnology, psychology and cultural studies. It is quite difficult to determine what in fact myth is. We try to present chosen definitions in order to indicate the most important distinguishing marks.

According to W. Kopaliński myth is defined as a traditional story of unknown origin which purpose is to explain habits, beliefs and institutions. Myth contains also the view recognized as true by chosen group. Moreover author mentions Greek definitions of myth: expression, advice, order, proverb and a legend (W. Kopaliński, 2007, p. 287). As an example Kopaliński's definition contains myths and legends of Old Testament. It is quite difficult to separate these two terms – differences between them are not visible enough. Dictionary of ethnology defines myth as a story (narrow understanding) or as an archaic point of view (wider understanding) or as a universal form of conscience (overall understanding). The most common comprehension of myth is a story. Synonym of word "mythology" is the second comprehension. The last definition adds words like political ideologies, stereotypes, fashion, propaganda and commercial (R. Tomicki, 1987, p. 244-247). Myth is also a story or a tale that shows origin of the world and humans, natural phenomenons and cultures. Myth relates to crucial events in life of individual or community. In contrast, "myth as an illusion means excessive and unjustified extension of primal myth understanding" (E. Tarkowska, 1992, p. 250). In this way the author of mentioned definition writes about informal myth understanding, e.x the myth of America ("American dream"). Another statement about myth tells about "sacral story of beginning of gods and their acts, creation of cosmos, arise of first humans and natural phenomenons, plants and animals, instruments and social institutions (Nowa Encyklopedia Powszechna, 2004, p. 520).

As we can see above definitions are not coherent, but we can say that they complete to each other. In each of them it is possible to find the common features: myth as a story with traditional and primordial character, its importance and explanation of beginning of gods, world and humanity. Myth is sort of narration that not only relates to the past, but also to the present and future because is passing to next generations. Content of myth refers to time beyond the history – impossible to explain while referring only to tradition. In the structure of myth we can find rules that controls social coexistence. According to R. Tomicki myth is also a cultural code that shapes natural and social order of world (R. Tomicki, 1987, s. 245). It shows the models of behaving and influences them. We may say about its cosmic character. Another feature of myth is credibility. If people stop believe in myth's content it will disturb order of mythical world. In this kind of story we may not only find the humans, animals and gods, but also preternatural creatures.

Let's now consider definitions of legend. Has it something in common with myth or are these terms completely different?

In the 50s of 20th century legend was defined firstly as reading of Holy Bible, Acts of the Martyrs or hagiographies during church services in Middle Ages. Later as historical description (with poetical style) of saints' life. Legend became then an important part of national literature. (Z. Gloger, 1958, p. 138-139). The author did not only present the detailed definition of legend, but also showed its transformation. According to Kopaliński legend (also myth) bases on folk stories - tells about heroes' life, usually saints or martyrs (W. Kopaliński, 2007, p. 161). In "Dictionary of Polish Folklore" legend is characterized as "religious story" (literally "thing destined to read") in which saints appear (but not always, see "Legenda o zbóju Madeju") (J. Krzyżanowski, 1965, p. 199-200). Modern definition underlines that

legend is fantastic story with miraculous plots, mainly about life of saints and martyrs. Nowadays legend gives a lot of moral and worldview information for modern literature (Nowa Encyklopedia Powszechna, 2004, p. 11). Much like myth, term of legend is also difficult to define. Despite this, dictionaries and encyclopaedias refer to some constant features: description or story of saint's life. Meaning of this term has changed; new contents was added (fantastic and miraculous plots). In agreement with Kopaliński, legend does not find confirmation in historical sources (W. Kopaliński, 2007, p. 161 – author mentions that legend is fantastic story containing historical events) in opposite, definition of Z. Gloger denotes that stories about saints were drawn from Martyrs Acts. We can say that time in legend is partly defined. Likewise function of legend. Using of this term in modern literature gives contents mainly about worldviews – it refers to specific event from past. If legend does not refer to precisely defined time and event, it would not become a point of moral reference. As in myth, as in legend there is appearance preternatural creatures but also fantastic ones like dragons or nymphs. Legend refers to concrete territory (but not always) like legend of Cracow and to specific social group. Hence, in different place and historical time, it could be recognized as unreliable.

After representing the most essential elements of myth's and legend's definition, it is worth to indicate their common features. Both myth and legend are kind of story. Narrative character of them can help reader to identify with main characters and adopt concreted attitude for himself. Moreover, these two stories are useful while looking for world's description (myth) or explain complicated, moral situation. In both of them we can find appearance of preternatural and fantastic creatures. To sum up, these are the only similarities of myth and legend (anyway, a careful researcher may find more of them). So, what differentiates these two terms? We can mention: function, time and authenticity. The function of myth (as we said above) is to give an answer of world's beginning: origin of gods or human beings. Whereas the purpose of legend is "enrapturing mind and rising believers' hearts". (Z. Gloger, 1958, p. 138). As literary genre, legend was popular mainly in Middle Ages and was used as moralizing story. Also, nowadays legends contain this feature, they refer to the battle between good and evil. Other differences appear in treating time in legends. Time in myth is not the same as time in legend. Mythical time reaches for past and extends on present and future. Time in legends refers to events in past. We do not know the authors of legends (origin of folk stories is unknown), but in cases of legends about saints (for example about St. Christopher) we may more or less identify their origin. Time in myths is beyond the history, but time in legends could be confirmed in historical sources. Cosmic character of myth causes no doubts in its content. We may say that myth has a feature of totality: it brings up all fields of conciseness of man thereby closes another interpretation of world. In contrast, if legend treats about concreted society in concreted country and is not widespread in other countries, then could be admitted as false history. The huge role in making legends universal is played by Church thanks to canonizations of people who appeared in legends as main characters.

The above comparison showed that myth and legend mean not the same story. There are more features that make differences in defining these terms than characteristics connecting

them. Function of myths is making the order of the universe. They give an answer of humans' and world's origin. Nevertheless nowadays we may not assign myths the value of building social order. However, as L. Kołakowski said, myths are still necessary because they define reality and are counterbalance for culture's threats. Currently, in the times of secularization, also legends (about saints) seem to be the relics of the past. In spite of their Christian origin they are still the source of moral attitudes, which are very important today.

To conclude the comparison of myth and legend's definitions needs to put emphasis on their original meanings. It may prevent different misunderstandings what is visible in literature for adults and children. In book "Myths and magic of herbs" we could read about legends in which plant is the main character (white hawthorn or dianthus) (M. Macioti, 2006, s. 30-33). In introduction of "Myths and legends from whole world" a reader may find definitions of legend and myths which concludes that they are the same. ("Mity i legendy z całego świata", 2001, s. 8). It is necessary to add that these two books are written by Italian authors, so their myths and legends' understanding could be different. This observation confirms thesis about trans-cultural diffusion. So, our task is to restore correct significances of myth and legend to not become tools of destruction of native culture and our identity.

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Abstract

The article shows the most important differences of myth and legend in order to precise their definitions. As it turns out, these two terms does not mean the same. In spite of this, we

usually confuse them while using myth and legend as synonyms. In the modern times of intensive trans-cultural diffusion mixing up these words might be catastrophic for individual's and group's identity.

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2.2 The education of older people- the drama as a form of non-formal education

Abstract

The article presents basic issues concerning adult education. It was showed three forms of education by Philip Hall Coombs. Furthermore, the andragogical model of learning was compared with the pedagogical model. It was indicated the specific educational needs of adult (older) learner and the model learning in old age was presented. Afterwards, it was shown the drama as a form of non-formal education. It was presented possibilities of use theatre form in education of elderly.

Key words: adult education, learning of old people, non-formal education, the drama, theatre form.

Education is an important part of human life. Nowadays, when everything is changing very fast - learning is a way of enabling keep up with these changes. The man in some way forced to constantly learning. Moreover, recently education activity is expression of self-

development and social status. Thus, learning is fashionable because it is symbol of success. Therefore, idea of Lifelong Learning is very popular.

According to this idea education includes all life of human and every aspects of learning. Although education begins in childhood and continues until death- it is often equated with adult education. This is due to the fact that its source is in permanent education which was assigned to adults who are professionally active.

The Lifelong Learning is an idea which was implemented in European Union. Its goal was economic development of European by education and knowledge. However, according to this idea the main point is comprehensive development of man. According to this idea education is education is the unity of the three forms of learning distinguished by Phillip Hall Coombs (Marcinkiewicz, 2011, pp.8-9; Jervis, 2004, pp.40-41):

- Formal education means a hierarchical system of educational institutions (from primary school to higher education), which through certificates and diplomas, selects students for different social roles and puts them on different levels of the social structure. This kind of education is similar to initial education.
- Non-formal education involves educational activities, which lie outside the formal education system, which include courses, seminars, lectures, training, postgraduate studies, etc. The man who taken part in this form of education improve his/hers skills and knowledge but he/she has not obtained a certificate or diploma, which entitles him to enter the higher level of education.
- Informal education refers to processes in which the man acquires the knowledge, values, skills, abilities, from universal experience.

Mieczyslaw Malewski based on this division had created models of education works with adults: technological, humanistic and critical. The technological model of educational work with adults was allocated to formal education. In this model the teacher is a center of education process. The teacher decide what and how teach students. He/ she equips learners in an objective view of the world and patterns in the effective action. Education in this model is treaded in an instrumental way towards social needs. Moreover. The teacher is responsible for effects of education. Whereas, the student is a passive recipient of learning content. Author the humanistic model assigned to non-formal education. The humanistic model assumes partnership relationship between teacher and student. Therefore, it is cooperation between student and teacher, because student is placed in the center of learning process. The result of this relationship is fact that teaching content is related to learner's needs. In this model the goal of education is a comprehensive development of student. The critical model assumed the total independence of student which causes blurring of official programs and the content of education. The aim of education activity is development abilities and interests for obtain a broader perspective. Therefore, reflexivity and criticality of thinking are important in this model. The teacher in the traditional sense does not exist in critical model- media and internet

can play the role of teacher. The student learning from everyday life, experiences, TV programs and books (Malewski, 2000, pp-47-63).

It should be noted that differentiating factor of these models is responsible for the effects of education. Malcom S. Knowles, Elwood F. Holton III and Richard A. Swanson pointed out that at the beginning of the education of adults in force pedagogical model which is identical with technological model of P. H. Coombs. M. S. Knowles, E. F. Holton and A. Swanson has noted that (...) *in any group of adults there will be a wider range of individual differences than is the case with a group of youths. Any group of adults will be more heterogeneous in terms of background, learning style, motivation, needs, interests, and goals than is true of a group of youths. Hence, greater emphasis in adult education is placed on individualization of teaching and learning strategies* (Knowles, Holton & Swanson, 2005, p.66). Thus, in education of adult process of teaching cannot be the same as in education of children. Adults people have different needs and aims of learning, so education should take into account them. Therefore M. S. Knowles E. F. Holton and A. Swanson suggested that the andragogical model which base on assumptions that are different from those of the pedagogical model. The andragogical model draws attention to aspects such as: awareness of the aims of education, responsibility for process of education and its results, experiences of adult students and motivation to learning. The andragogical model is based on following assumptions (Knowles, Holton & Swanson, 2005, pp.64-68):

- *The need to know*- adult student should to know why they need learn something before undertaking to learn it. When adult undertake to learn something, they will be more involved in the learning process and they will be feel responsible for the results of education.
- *The learners' self-concept*- adult have a need to be responsible for their own decisions, for their own lives- they develop a deep psychological need to be seen by others as being capable of self-direction.
- *The role of the learners' experiences* – in contrast to children, adult student have their own experience of life, its own system of values and beliefs. Moreover, how was noted earlier, in a group of adult learners each participant has different kind of experiences- it is not homogeneous group in this terms. Thus, diversity in quantity and quality of experiences has consequences for adult learning. The learning content should refers to experiences of student because it ensures that students learn faster. However, sometimes gained experiences can be a barrier to the absorption of new contents.
- *Readiness to learn* – adults learner should be ready to learn those things they need to know. Moreover, they must be able to do in order to cope effectively with their real-life situations. Readiness to learn *is the developmental tasks*

associated with moving from one developmental stage to the next. The critical implication of this assumption is the importance of timing learning experiences to coincide with those developmental tasks (p.67).

- *Orientation to learning* – Adult learners are motivated to learn because they believe that education will help them perform tasks or deal with problems that they confront in their life situations. Adults learn new knowledge, skills, values, understandings most effectively when they realise that these can be useful in a real situation.
- *Motivation* – it is factor that makes the student wants to undertake an education. Adults react to some external motivators (better job, salary, promotions) but the most potent motivators are internal pressures (self-esteem, quality of life, self-development etc.).

Referring to the above content, each educational process of adults should include presented earlier assumptions.

Authors had compared two models (pedagogical and andragogical) emphasized that pedagogical model is ideological model which exclude andragogical assumptions. However, *the andragogical model is a system of assumptions that includes that pedagogical assumptions. The andragogical model is not an ideology; it is a system of alternative sets of assumption, a transactional model that speaks to those characteristics of the learning situation* (Knowles, Holton & Swanson, 2005, p.72).

As pointed out earlier, in adult education very important are factors as: responsibility for learning effects, experiences, self -concept, motivation and goals of education. These elements are also important in informal and non-formal education. Furthermore, nowadays a change from formal education to non-formal and informal can be observed in adult education – it also presented the growing importance of the andragogical model.

It should be noted that the special group of adult student are seniors. In education of older people also important are aspects as experiences, motivation or self-concept. All the same, due to the nature of old age they have specific needs. Planning educational process for seniors should take into account problem with vision, hearing worse. Moreover, because of the transition to retirement seniors have different motivation, self-concept and readiness to education. Therefore, it is worth presenting learning models distinguished by Małogorzata Malec. Author had singled three models: learning by old age, learning to old age and learning in old age.

Model of learning to old age should be implemented at earlier stages of life before the old age. The important task in this model is the introduction of gerontological prevention in daily life. Another essential aspect is biographical learning. This kind of learning shapes perspectives and capabilities and in this way it is transformative. Theory of biographical

learning allows analyses of own experiences at different stage of life. It should be noted that biographical leaning could be used in different way. During intergenerational meeting young's listen to experiences, success and failure of older and by that means, there is a learning. Biographical learning is important in all three models (Malec, 2011, pp.13-16).

Model of learning by old is based on showing and promoting different images of old in public space and popular culture. The popular culture is a part of everyday life and it contains elements of *tacit knowledge*. People do not realize that they learn by everyday experiences. Contents on older are transmitted by culture. Learning in this model is an analysis of stereotypes of older people in the culture and public space- it is combat the stereotypes (Malec, 2011, pp.17-19).

In turn, the model learning in old age is the most important in the context of my discussion. In this model was stressed that diagnosis of education potential and capabilities of older people are fundamental. The aim is to find the best form of education activity. Attention was drawn that various of experiences could be useful in learning of new contents by using existing *meaning shames*¹. On the other hand, the same *meaning shames* can be a barrier to learning a new contents which are inconsistent with them. It should be point out that older people do not always learn new things- in general during educational process they reinforce the beliefs and attitudes that already possess. In an mobile, dynamic and pluralistic society the rigid meaning shames can be dysfunctional. The aim is to assist older people in transforming their subjective worlds of life. Therefore, older people will learn new things which are useful in social life (Malec, 2011, pp.19-22).

It should be noted that experiences are fundamental elements both andragogical model and model of learning in old age. In education of older people should be used steps of andragogical model but they must be adapted to needs of older students. As previously indicated in adult education important place is occupied by non-formal education. This form of education is based on partnership relationship and student responsibility for learning. In the context of the model learning in old age is worth presenting non-formal form of education which can be helpful in transforming learning of seniors and their self-development. The example can be drama (theatre form). Theatre form should be understanding as (...) *basic elements of theatre that a playwright employs and a director builds upon: focus, tension, constraint, ritual, contrast and symbolization* (Bolton, 1993, p. 42).

Drama has a lot of potential educational. The richness of *drama lies in its potential to achieve change of understanding (a pedagogic objective) along with improvement in drama skills and knowledge of theatre* (Bolton, 1993, p. 39). It should point out that drama is based on partnership relationship between teacher and participations. These elements of drama point to the use of drama in adult/ elderly education.

Moreover, it should be stressed development function and aspect of theatre form. It is distinguished two function: development of self-awareness and development of social

¹ Author of the model learning in old age had based on theory of transformative learning by Jack Mezirow (J. Merizow, (1991). *Transformative dimensions of adult learning*, San Francisco: Jossey-Bass A Wiley Company).

consciousness. Participation in drama can be way to discover and express the idea by body and voice. Furthermore, drama allows development a self-confidence and a sense of their own value. Theatre form develops also sensitivity and imagination. Moreover, this method of education allows to look at the social environment and understand it. Participants of drama develop communication skills, solving problems and empathy (Witerska, 2011, p.76).

However, the drama should be adapted to stage of human development. Possibility of realization the education goal is depends on age of students and it refers to such aspects as: action vs. analysis action; concrete vs. abstraction and me vs. others. Otherwise uses drama in the education of children than in adult education. Late as adulthood is a stable ego which allows to be empathic. Therefore, adult participants of drama are interested in understanding of others behaviors and their motives. Moreover, the transformation of morality determine the level of analysis of problems in drama. In the case of children and young people drama is using only to discussion about reality and changing understanding (Witerska, 2011, 77-81).

The drama can be successfully used in learning of seniors because it include a many aspects important for adult education. First of all, experiences of participants can be a topic of drama- it allows to use the potential of educational biography. Furthermore, participating in theatre form is an opportunity to fight against stereotypes of elderly and promotion the good their image. The drama is based on the partnership relationship, what is also important in adult education. Moreover, theatre form enable the development of man, both in individual and social aspect. It should be noted that drama is a good way to know another point of view – it allows to change a meaning perspectives what is a very important in the model of learning in old age.

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2. 3 The intergenerational theater group from the perspective of seniors and students.

Introduction

According to the well – known anthropologist Margaret Mead, there are three forms of mutual learning: education of younger generations by the older generations, mutual learning from peers and transfer the knowledge for older generations by younger members of the same culture. In different situations there may appear different configurations of the intergenerational transmission. However, in the modern world, the transfer of knowledge from the youth, plays an increasingly important role, so when the younger generations contribute to teach the elders². This trend is particularly pronounced the technological area, but there are other fields that require knowledge of younger people. Older people may therefore feel excluded, less important.

There is the growing aging population³ and various programs with a range of national and transnational, aimed at improving the image of the elderly. But there is still the myth of old age associated with a gradual withdrawal from life among the younger generations.

„Physical signs of aging make old age associated with infirmity, neglect, decay of the body, illness, death or lack of control over their own organism. Due to this physical

² M. Niezabitowski, *Integracja pokoleń w perspektywie socjologicznej* [w:] *Młodość i starość. Integracja pokoleń*, Bugajska B. (red.), Wydawca ZAPOL, Szczecin 2010, s. 37-38

³ S. Wójcik, A. I Brzezińska, J. A. Sienkiewicz Wilowska, *Wizerunek życia osób starszych w oczach ich opiekunów*, „Studia edukacyjne” 2012, nr 19, Poznań, s. 56.

characteristics elderly often are considered as frail, asexual, defective, or incapable of independent existence”⁴.

The results of tests carried out on 573 people aged from 10 to 23 years show that young people perceive old age primarily as a negative and sad period in human life. Among the terms of old age, about half of the respondents pointed to the binding of a weak physical and mental health, fifth associate old age with the passing, loneliness and alienation. About 16% of the respondents indicated as a determinant of old age are the drug's addiction and dependence on others. In the opinion of some 11% respondents, this stage of life is connected with the bitterness, grouching and lack of the desire to live⁵.

This picture of older people is not conducive to build positive relationships and it translates into a negative attitude towards them. 52.19% of the respondents are reluctant for the older people claiming that the relationship with older people are difficult. They say it's because of senior's harshness, severity, dissatisfaction with everything, too much interesting in the affairs of others, excessive religiosity, ailing and neglect⁶.

Moreover, according to CBOS research on the group of 1,022 adults in 2009: a significant advantage of negative attitudes towards the elderly respondents see in the other the part of young people (30%)”⁷.

Among the positive characteristics indicated by the young people there were patience, understanding, the ability to resolve dilemmas and serenity⁸. Also CBOS respondents in the vast majority (87%) are the view that older people are needed in society, and only 9% think that they are burdens for citizens⁹. As many as 97% of respondents say that appreciates the role of grandmother and grandparents in the family, and 95% of them believe that it is worth to use their knowledge and experience¹⁰. While others appreciate the involvement of older people in social activities¹¹.

⁴ A. Dziuban, *Spoleczny Obraz starosci i postrzeganie wlasnego ciala w procesie starzenia sie. Przegląd piśmiennictwa*, „Gerontologia Polska” 2010, tom 18, nr 3, s. 142, za: Frąckowiak T., Kapała M., Zubik A., Cieślak A., *Konstruowanie obrazu starości i jego implikacje społeczne a perspektywa danych empirycznych* [w:] Kowalski J., Szukalski P.(red.) *Starość i starzenie się jako doświadczenie jednostek i zbiorowości ludzkich*, Zakład Demografii UŁ, Łódź 2006, 312 – 318 oraz Baudrillard J., *Ameryka. Sic!*, Warszawa 1998.

⁵ A. Zawada, *Starość w ponowoczesności. Relacje międzypokoleniowe* [w:] *(Nie) czekając na starość. Wyzwania dla polityki społecznej w obliczu demograficznych przemian*, Wilimska W., Barański R., Mazanek E., Gajda Górecka A.(red.), Publikacja Regionalnego Ośrodka Polityki Społecznej w Krakowie, Kraków 2012, http://www.szkoleniapokl.rops.krakow.pl/pliki_ed/file/publikacje/nie_czekajac_na_starosc.pdf, s. 24-25.

⁶ Tamże, s. 25.

⁷ CBOS, *Komunikat z badań* (BS/157/2009) *Polacy wobec ludzi starszych i własnej starości*, s. 8, rys. 8 http://www.cbos.pl/SPISKOM.POL/2009/K_157_09.PDF (28.11.13)

⁸ A. Zawada, op.cit., s. 25.

⁹ CBOS, op. cit. s. 2.

¹⁰ Tamże.

¹¹ Tamże, s. 3.

As can be seen on the basis of these studies, in the postmodern image of older people, there are many ambiguities. Unfortunately, outweighs the negative attitude of younger to older. To fix this picture, it is important to engage seniors in activities beyond just working within a group of their peers. It is important to organize the situations in which postfigurative transfer would be balanced by learning younger people from the older. An example of such a situation may be participation of senior citizens in different types of artistic projects based on cooperation with the younger generations.

Educational and cultural activity, as Chabior Agata writes, acts among others an integration function. It involves strengthening the degree of identification of people with their social environments. It embodies, inter alia, through the strengthening of ties with the representatives of the younger generation, which is a kind of prevention against social exclusion and loneliness and enhances the sense of belonging to society¹².

The active participation of older people in cultural life can be one of the good ways to interest old age. In studies J. Pufal-Struzik shows that the active, creative seniors want to be useful, usable, reflective people and rich in experiences with sharing to the young¹³. Undoubtedly, young people are very needed for older people in direct contact, so that they can feel heard, understood, appreciated, accepted. Also, the younger generation can learn from the experience, knowledge and wisdom of seniors¹⁴. Such mutual exchange pays the development of mutual tolerance, kindness and acceptance and a sense of belonging to a multigenerational society in a spirit of intergenerational solidarity.

One of the cultural activities are all kinds of theater groups. As indicated by Aleksander Hertz, social role of theater lies in its socializing activities. Significant, here is the fact the human cluster, which is challenging in an atmosphere of emotion, provided by the scene. [...] Here there is constantly a process of socialization through the commonality of emotions, by subjecting the same to authority, by taking over the same patterns of behavior, aesthetic, etc.¹⁵. Wide range of theater activities makes moves on many aspects of the human personality, gives the opportunity to meet many needs, express their self, their beliefs and expectations.

¹² A. Chabior, *Rola aktywności kulturalno-oświatowej w adaptacji do starości*, Monograficzna seria wydawnicza Biblioteka Pedagogiki Pracy, Radom-Kielce 2000, s. 71.

¹³ Tamże, s. 77, za: J. Pufal – Struzik, *Aktywność twórcza sposobem na dobra starość* [w:] *Przygotowanie do starości. Materiały z konferencji gerontologicznej*, Łódź 18-19 października 1996, s. 261.

¹⁴ A. Fabiś, *Aktywność kulturalno-oświatowa osób starszych* [w:] *Seniorzy w rodzinie, instytucji i społeczeństwie*, Fabiś A. (red.), Wydawnictwo Wyższej Szkoły Zarządzania i Marketingu, Sosnowiec 2005, s. 96.

¹⁵ A. Hertz, *Zadania społeczne teatru* [w:] *Wprowadzenie do nauki o teatrze. T. 3, Odbiorcy dzieła teatralnego: widz – krytyk – badacz*, Degler J. (red.), Wyd. Uniwersytetu Wrocławskiego, Wrocław 1978, s. 35.

Common work is an excellent platform to build understanding, tolerance and mutual learning. It seems, therefore, that intergenerational theater group is a situation in which both younger and older have much to offer to each other.

The purpose of this article is to outline the vision of cooperation the younger with the older within intergenerational theater group from the perspective of the participating seniors and students. To achieve this goal, interview technique was used to free the targeted list of issues. The research was qualitative in nature. Analyzed research material is a total of 9 interviews with seniors and 5 interviews with students. The examined group were seniors at the University of the Third Age at the University of Wrocław and students from the University of Wrocław, who participated in the integrational theater group. The original expression of the respondents in the text are shown in italics, while in brackets there are intelligence data on the number, sex and age of subjects.

Analysis of the results

Reason for participation

When asked about the reason of participation in the activities of the theater group mostly older respondents answers citing unfulfilled childhood dreams or to continue the artistic and social activity in the previous stages of life. Younger whereas usually guided by curiosity, desire to learn new skills.

Most of the respondents knew about international nature of the group and already had previous experience in working with other generations, so the beginning of cooperation was not subject to mutual prejudices or doubts or rather was marked by a high degree of openness and kindness.

Image seniors from the perspective of students

Among the many positive skills of seniors, students indicates such ones as: discipline, responsibility and involvement in artistic activities. Young people admire older for self-sacrifice behavior demonstrating high motivation to work. One of the younger participants recalled: *I was surprised with their [senior editor. 's] involvement, including that they are able to go to rent the costume for some classes (W 10, K).* This commitment is manifested also in overcoming personal barriers. *Some seniors feared the presence on stage, but they were able to overcome it and ultimately gave a great performance. The audience for the senior's performances is a huge [...]. Also, it was great to see how some seniors are struggling with stage fright and successfully overcome it — says one of the students (W 12, K).* Moreover, students overcoming stereotypes about the characteristics of the elderly. Exercise theatrical shorts involve some experimental, innovative gestures, poses and characterizations, which

aroused the resistance seniors at the first time. However, due to their personal involvement, support of younger people and attitudes of the leader they managed to overcome these boundaries and boldly on stage. As indicated by one of the participants: *Such a surprise there is in each of them. On the one hand, we see an older person a little lost, and here, on the other hand, something it explodes and it is fantastic! Despite the age, although sometimes one walks on crutches he can put off this sphere and give it as if 200%* (W 10, F, 30). On the other hand, the commitment was manifested also in the rivalry between the seniors of the position in the group of roles. According to the students it wasn't due to the fear of rejection, but because of the desire to arise as a leading figure. Young people also appreciate the seniors for their kindness, openness, providing support and sharing of experiences that are full of the universal wisdom of life.

Image of students in perspective of seniors

The seniors appreciate student's attributes of youth, such as: beauty, visuality, graceful movement around the stage. In addition, younger appear to be people who know what they want, having many prospects. Very often in the description of the students there were also such features as: tact, kindness, courtesy, openness, tolerance, empathy in relation to older people and the desire to come into contact with older people so managed to build relationships without artificial distance: [...] *anywhere I found out it was lovely, helpfully, you can feel so beautiful agreement, there's nothing forced* (W6, F, 72).

Additional, valued qualities of younger seniors is their way of being characterized by a kind of gaiety, spontaneity, freedom to express emotions, thoughts, enthusiasm and gentleness. As one of the seniors said: *young people do not accumulated malice that older people discharge.* (W3, F, 75).

The theater group as a field for the mutual exchange of experience

Undoubtedly, the common task which is preparing to play is an area of mutual cooperation, where, as indicated by one of the participants: *both seniors and students derive from each other and this is a creative and fruitful exchange* (W13, F, 27). What then can teach younger to older? According to students the seniors have a lot more peace and calm, which allows them greater consistency in creating a cohesive work and fine details. In addition, the younger have the view that the elders could them learn the responsibility and a strong commitment to artistic activities. Important features admired by students and presenting them some source of inspiration was a huge self-denial elders: *if senior deny that overcome stage fright or some other limitations, he does,* (W12, K), *except that they are characterized by high courage to act on stage, regardless of what say there friends* (W12, K).

However, according to seniors the younger can learn from them: enthusiasm and fascination with life in spite of age, enjoying every moment. In addition, also understanding, humility and reflection: *youth rushing, rushing and looks from side to side and we can already older* (W8, K). An important aspect, which they consider is the value of older to younger generations is also their experience: *some schemes, without which we can not be got around and they too do not they shall deal* (W3, F, 75), a way of looking at life, discipline, absence, being a star, that peculiar concentration in the absence of concentration only on ourselves.

In the aspect of learning from the younger, elderly seniors served mainly features such as: openness and being less fearful: *We do a lot of things more afraid, ashamed, that someone will laugh if he did have any comments* (W7, K).

According to students, seniors can learn from them many instrumental skills needed to navigate the modern world. Due to the inter-group trips abroad in the elderly is driven desire to learn the foreign language: *since leaving the intergenerational theater they see as young speak many languages, so they are eager to participate in language courses* (W 10, K). In addition, seniors working with younger learn how to use different types of media, such as laptops and dictaphones.

With younger people seniors are willing to participate in more activities, learn faster response and much larger commitment. Through such contact elders also gradually learn to accept criticism.

According to the students, the older are implementing willingly imposed on them or thought, but it is harder for them to create something for themselves, therefore working together with the younger give them the opportunity to study spontaneity, creative thinking and originality in creating.

Difficulties, conflicts

Participation in intergenerational theater group for both seniors and students is a challenge. Therefore, both groups face certain difficulties which can be overcome, and which is another source of satisfaction. A barrier for seniors in the proper handling role, may be problems with memory, making it difficult for them to focus on acting. Another problem faced by older people, is the difficulty of coming out of their imaginations, visions. Any criticism of their projects is taken very personally and is a destabilizing factor for further action.

As in any group that works with a lot of individuality also here, there were some conflicts. In the group of seniors misunderstandings occur generally on the basis of competition – the older actors really try to maintain their position in the group.

Conflicts between seniors and students while they were very rare, because the ratio of seniors to students was more caring: *we treat students more like grandchildren* (W 2, K) the students were not an enemy for them. However, if there were some kind of misunderstanding it was mainly related to the degree of innovation performance – seniors prefer a more classical piece, while the students preferred to play modern roles that are more abstract and require great courage on stage.

Personal benefits from participation in intergenerational theater group

Seniors participated in inter-group provided primarily personal satisfaction from the fact of being in a group, as well as a healthy dose of hope and energy: *I'll just be very glad of this, I went out full of optimism and energy* (W4, M, 73), *there was more fun compared with composed only of the seniors group, there was an opportunity to learn, reminders of behaviors all of which we have grown up* (W5, F, 71). Seniors in the classroom realized their inner strength and belief that they can overcome much weakness, despite the barriers stemming from age.

While students had the opportunity to better understand the elderly, observing them, building relationships: *I learn how to work with them, how to treat them and to talk with. I learn patience, forbearance. This is a fantastic workshop for a scientist, educator and great lesson of tolerance* (W 13, F, 27).

The overall atmosphere, tips for people starting intergenerational cooperation

Older participants, in the vast majority, spoke very positively of the prevailing atmosphere in the classroom. In fact, they were delighted to work with young people, which may indicate what one of the participants: *the presence of (young, ed.'s) is needed in order to feel better, lower average age, we do not feel that we are left alone but that someone wants us to be* (W9, F, 73). Older appreciated the youth element in creating an overall positive atmosphere, as evidenced by the following expression: [...] *I really like the young, they bring a new spirit* (W2, F) and: [...] *young cause lighten the atmosphere, the accent of youth is like a hand grabs, I can recalled as I was young, there is greater joy, greater brightness* "[...] *a common existence illuminates life* (W3, K, 75).

Younger while pointed to the diversity of the atmosphere according to such factors as: the stage of preparation for the performance, degree of innovation tasks, or general consent to the proposed exercise.

Taking into account the different forms of work the vast majority of the respondents most prefer full integration – the division into mixed groups, focusing on one of both older and younger. Seniors appreciate the kind of innovation and ingenuity of the students, while the

latter – possibility of following the elderly and learn from their experiences and serious approach to tasks. Both groups of respondents note that the most important features of pursuing intergenerational cooperation, among other things is: mutual openness, tolerance for diversity, the ability to listen carefully to the other side and constructive conversation, empathy, creativity, partnership and acceptance.

Among the tips for people starting a shared, intergenerational work included such advice as: openness, avoiding stereotypes, erroneous beliefs, focus on what is common rather than on what is different, the resignation of focus on individualism, recognize the potential of group activities, patience, behavior healthy distance to each other, creativity and kindness. As indicated by one of the students: *You have to be open to other people and remember that we grew up in a different way and a different reality* (W12, K).

Conclusions

As it's clear from the responses of seniors and students, working towards a common goal, which was to prepare a theatrical performance brings mutual benefits. During the interviews it was possible to notice the enthusiasm of seniors, which appeared when recalling memories of working with young people. First of all contact with the students has been for them a source of positive energy, joy and pleasure. It's important, that this feelings were transmitting beyond the theater group to other spheres of senior's life. Dealing with young people meant that the elders could feel younger, they could forget about the attitudes stereotypically attributed to people of their age category and they become more spontaneous, open-minded and cheerful. Closer to familiarizing themselves with individual young people, they broke through stereotypes and prejudices. Participation in intergenerational theater group undoubtedly provided them with satisfaction in many fields, it was a contribution to a better self-knowledge and the strengthening of faith in their own abilities. However, students can not only learn from the experience of older partners, learn responsibility and discipline, but above all, could be the witness of full of energy and optimism elderly people. As a result, in their minds could exist an alternative vision of old age senior - not the stereotypical, sad picture, but the vision of an actor, who creates his role not only on stage but also in daily life.

As demonstrated by the results of studies in this article, you can point out some positive aspects of the mutual impact assessments of older and younger, which are derived from different experiences of both generations. As G. Grzybek writes: „ Competent attitude to the world of values and goods is the art of life. This art man learns the whole life, and absorbing this leads to experiencing happiness is not just a feeling, a state of joy, but also the awareness that life is valuable and suits me as the entity that is possessing unlimited aspirations”.

3. Images of elderly people

Łukasz Burliga

Tłumaczyła - Olęder Wioleta

3.1 The Image of the Old People in Society

When we are young and in the prime of our life, we do not spend much time thinking about old age. What is more, there is a taboo on discussing the issue of the old age in the society. There is not much attention drawn to this issue. Old age is being relegated as if it was not meant to exist and it was not something that would affect each of us. Marginalisation of the old people is a common thing in our society. Thus it is worth considering what are the reasons of this phenomenon and how it can be prevented.

To begin with, old age should be determined from both biological and social perspective. The old age regarded as a biological stage of life is defined as “a combination of biological changes that a human body undergoes (mostly organ exploitation and a decline in tissue regeneration) at the time starting from the age of 60-65 (a so-called Third Age). At this time tissue regeneration is decreased, an organism is more vulnerable to diseases and a nervous system is less active. Human tissues become dehydrated and less elastic; they become atrophied. Nowadays, people from the developed societies live about 70-90 years and those living longest can reach even 120 years, though statistically women live longer than men. In the United States during the 20th century the average human lifespan extended from more or less 50 years to around 75 years for men and around 80 for women. Living to a ripe old age is connected with a significant development of medicine. However, the extension of a lifespan leads to an increase in number of people of advanced age requiring healthcare on account of, e.g. a nervous system disorder caused by Alzheimer’s disease with such symptoms as memory loss or problems with behaviour and personality.” (Wikipedia 2014)

From the definition above, we can conclude that old age is connected with the passage of time, physical condition (the functioning of the organism) and mental state. To tell the truth, old age may be perceived very differently; each of us may have his/her own individual view of it. For instance, old age may be determined by the choice of a lifestyle one lead or various health issues one has experienced: “Another consideration is that many changes observed in older people may be due to disease rather than ageing *per se*. It is practically impossible to go through life without succumbing to at least some illnesses and it is thus

difficult to exclude the possibility that ageing changes are at least in part due to the cumulative effects of successive infections” (Stuart-Hamilton 2000: 23). It is clear that health issues have a substantial influence on the ageing process. It is worth mentioning that the occurrence of suicides and suicide attempts among the elders is bound up with their health issues. However, these are not the only factors that cause them to take their own life. Wojciech Kołodziej writes: “The most common reasons behind the suicide attempts among people of advanced age are divided into three categories: mental disorders, somatic illnesses and social disturbance. In terms of the latter, going into retirement (described in specialist literature as a so-called “retirement shock”) along with its direct but at the same time distant results are taken into consideration. Their circle of friends is getting more and more limited, their earnings are getting lower and they often are forced to change their place to live (it is shown that men of advanced age and women in their middle age suffer the most from such a big change)” (Kołodziej 2006a: 95; TN: own translation). Suicides may also occur for want of satisfying elders’ needs that with age may be subject to change. It is obvious that satisfying such basic needs as food, shelter and a feeling of security comes in the first place. On the other hand, needs of higher level such as social relationships and active participation in a cultural life are gradually receding into the background in the old people’s lives. This may lead to alienation in social and family life or even to family exclusion (cf. Chechelska 2011:104). Nowadays it is also important to take into account the perception of seniors through the prism of a demographic situation. When the number of senior citizens is low, they are treated with respect and when this proportion is larger, young people may treat them with hostility; the elders regarded as their competition or a social group that generates higher social expenses (cf. Szatur-Jaworska 2000:32). The elders also feel that their life is somehow worthless and aimless. With time, they choose it themselves to withdraw from social life and they are not interested in problems that concern their society any more. Their old age is just a kind of a transition period before death: “Nowhere is it made more explicit than in the **disengagement theory** by Cumming and Henry (1961) (...). This argued, that as people get older, their contact with the world lessens. At one level this is through a decline in the senses. At a social level the loss of spouses and friends, and other social estrangements such as retirement cause older people to disengage from contact with others. This was seen by Cumming and Henry as a rational process, initiated by older people and aided and abetted by societal conventions. It is as if older people are preparing to die by shredding their links with the physical world.” (Stuart-Hamilton 2000:159) However, this theory does not necessarily have to be true, since we are witnessing the ageing of the whole societies and that in turn,

results in greater significance of the seniors in the society. They are, in a way, 'forced' to an active participation in social life; although the Polish reality differs significantly from the Western one. A dwelling place and gender are the two factors that affect the level of professional and social activity after one has retired. W. Kołodziej writes that retired women are less active professionally than men (this fact is also determined by women's situation in the labour market). In addition, the situation of the elders living in a city is different from the situation of those living in the countryside. The latter often work on their farms as long as their health allows them to. In the last few years, though, this tendency is going downwards as smallholding is getting less and less profitable. No prospects for the improvement of one's financial situation and deteriorating health leads the elderly to social care. The older a person is, the bigger challenge is issued to the social workers (cf. Kołodziej 2006a:62). M. Niezabitowski mentions: "Similarly, the phenomenon that occurred already in the past, is nowadays visible in Poland. It is an ongoing competition in the labour market between the older people and a generation of newly graduated students. In the elaborations of the current gerontological research conducted in Poland, this phenomenon is clearly marked as one of the factors that create favourable conditions for the exclusion of people in the pre-retirement and retirement age group. It is also the reason for some of the seniors to feel a sort of a 'moral pressure' that obliges them to give way to the young" (Niezabitowska 2007:96-97; TN: own translation).

All the aspects mentioned above trigger people's reluctance towards the old age. In general, scholars distinguish between two types of prejudice: benign and malignant. "A benign prejudice is subtle and created as a result of our conscious and unconscious anxieties and a fear of death. A malignant one is created as a result of the process of stereotypization that establishes a conviction that the elders are worthless and socially unattractive. Researchers concluded that the American society find old age as a synonym of weakness that leads inevitably to the loss of physical and mental fitness. Stereotypes about aging suggest that old people are tired, slow, ailing, forgetful, ill-informed, lonely and ineffectual. Mass media, especially television, promote a stereotype of the elders who are lonely, passive, asocial, quarrelsome and poor, whereas youth (and everything connected with it) is in the limelight" (Kołodziej 2006b:64; TN: own translation).

It is a well-known fact that the exclusion of the old people is present in the Polish society. What is more, the scale of this phenomenon is not the same everywhere. As mentioned above this phenomenon is conditioned by gender, the place of living, the level of one's education,

and social and local policy. It is good to sketch out the role of the state and society in preventing the exclusion of the old people. Literature on the subject is enumerating some of the spheres of life in which the social policy should provide the seniors with help:

1. Financial sphere – the role of the state is to prevent the poverty of the elders. It involves paying proper pension benefits and their indexation that would keep their standards of living at a similar level before and after retirement.
2. Employment sphere – it is essential to create favourable conditions to the elders in the job market: to make use of their experience, potential, abilities and passion; to enable them the improvement of their standards of living.
3. Health care – to provide the elders with proper health care that may expand their lifespan and to prevent them from all sorts of diseases of their age. It is also important to take care of their mental health that would keep them in high spirits.
4. Social care – all sorts of action taken by the social welfare to provide care for the elders in their everyday life. It is crucial to provide benefits for those living in poverty.
5. Housing policy – to create living conditions that would enable them easier access to public transport, shops and hospitals (cf. Szatur-Jaworska 2000:164).

One of the vital elements in the struggle with the exclusion of the elders is to stimulate them to spend their free time actively. There are numerous organisations that would help them to manage their spare time, such as Universities of the Third Age and clubs for senior citizens. The offer of Universities of the Third Age is directed to people in the pre-retirement and retirement age.

The institution aims at an educational, health-related, creative, tourist and social activities. All the activities have differently presented; e.g. at the lectures, conferences, classes, seminars, and discussions for which well-known people and specialists are invited (Nowicka and Majdańska 2006: 283-285). These forms of activation of the seniors are just examples and there are many other possibilities. They are the methods of preventing the exclusion of the old people, improving their standards of living and give their life some meaning.

The image of the old people and their exclusion from the society are connected with each other. We are all witnesses of the favourable changes in the social mentality and in the state's policy but there is still a lot to do in the subject. For it is not easy to eradicate deep-rooted

prejudices and superstitions from our society. However, it is essential while considering the observed demographic changes that include the process of ageing of the societies. This dissertation and the analysis of the literature on the subject are attempting to draw attention to the phenomenon of the exclusion of the old people which is more and more visible in the society.

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3.2 The Impact of new technologies on the creation of the image of the elderly

The term “new media” was founded in the late eighties of the last century, but nevertheless it’s continuously evolving, as its scope of meaning becomes outdated. At the beginning it referred to radio and television only, but following the development of technology and the introduction of new, digital communication it has gained new meaning. Today the press and electronic media using technics of analog recording are referred to as “traditional” or “old media”; while the term “new media” relates primarily to forms of electronic communication based on advanced, digital means. These measures are based on digital recording technology, therefore allow interference in the content of news and modify messages. The characteristic features of the new technologies are: integration different media in a single device – or multimedia, miniaturization of devices and easier user interface.

New media have become the foundation of a new way of participation in social life, and changed the paradigms of social communication, as created an opportunity to actively create content. As a result, the existing unidirectional and asymmetric communication model found in traditional media has been replaced by a two-way exchange, in which disappears boundary between producers and consumers, or between senders and recipients of news. Thanks to that everyone can share the content on a massive scale without the censor that govern traditional media messages that arise in public life. *Widely understood development of the Internet, especially the blogs, social networking sites and services that can share content, is revolutionizing the contemporary reality¹⁶*, making the new media and new technologies - as a form of information flow in society – a determinant of a new lifestyle. *You can even talk about emerging media society, that is to say that, where most of the social activities carried out with the participation of – sometimes decisive, usually significant – media of all kinds, from mobile, TV and the Internet¹⁷.*

The use of modern technologies, particularly those related to the processing of information and communication is typical for information societies in which knowledge is the most important element. It is worth to remember that one of the most characteristic feature of

¹⁶ Jary M., Wyznaczanie i tropienie trendów w kulturze konsumpcyjnej – kontekst nowych mediów, [w:] B. Jung, Wokół mediów ery Web 2.0, Warszawa 2010, s. 114.

¹⁷ Goban-Klas T., Media społeczeństwa informacyjnego, [w:] L. H. Haber, Komunikowanie i zarządzanie w społeczeństwie informacyjnym. Wybrane zagadnienia, Kraków 2011, s. 64.

the information society is information overload. In the thicket of data there may be a problem with the perception of all events, as there is *too many available "paths" to consider every possibility, predict and examine it in a rational way*¹⁸. In this situation particularly important seems to be a network of contacts that will provide a reliable source of information and will verify the incoming data. Helpful may be typical online communities, which are formed through the use of forms of communication such as portals, social networking sites, newsgroups, instant messaging, blogs, chat rooms, IRC channels or e-mail discussion lists.

New technologies allow the creation of a virtual space, which – according to Marshall McLuhan – is an extension of the social space. Moreover, Esther Dyson points out that *the Internet community is a community in which people live, work and play*¹⁹. As a consequence, we can talk about moving real life played out so far in specific locations to virtual reality, which becomes a substitute for traditional activities. New media has revolutionized the reality, not only because they were part of everyday exchange our thoughts and ideas with the surroundings, but also enabled the appearance of a number of new transfers and new symbols of quality. Therefore the Internet is primarily a communication on a global scale, continuous and instant access to knowledge resources, which is devoid of temporal and spatial constraints. It is also a platform for the exchange of experiences, presenting opinions and views on any topic, and exchange information regardless of the distance.

This carries a number of implications – first of all *for network society is no longer important a space of places, but the space of flows. Time that once was associated with space and distance measurement, has become a timeless time*²⁰. This means fragmentation of chronology occurring as a result of the exchange of messages via mediated communication. Such a form of communication interferes with the continuity of time, as well as cause and effect association, since different pieces of the chronology can be put together again in isolation from the real flow of time. In addition, new technologies have contributed to a change in the perception of the passage of time: *the decrease of the importance of distance is accompanied by some kind of acceleration in the perception of time – sequencing of events is replaced by their simultaneity*²¹.

¹⁸ Kamińska R., *Rzeczywistość wirtualna jako ponowne zaczarowanie świata*, Poznań 2007, s. 29-30.

¹⁹ Dolska-Zaghdoudi A., *Społeczność internetowa jako zbiorowy odbiorca w komunikacji społecznej XXI wieku*, [w:] red. Machura W., *Etyka w mediach*, Poznań-Opole 2010 s. 80.

²⁰ <http://technopolis.polityka.pl/2007/rozmowa-z-mirosława-marody-o-społeczeństwie-informatycznym> [accessed on: 5.05.2014].

²¹ Nikiel J., *Globalność fabularyzowana. Literatura współczesna w świetle rzeczywistości późnego kapitalizmu*, [w:] *Kultura – Historia – globalizacja* nr 13.

Changes resulting from the extremely rapid adaptation of technological innovations by society and the widespread use of new media made it more and more activities have been transferred from the real world to the virtual world. Finally, *as a result of computerization of society, anyone who has a computer and access to the Internet, sends emails, is chatting, blogging, using information on the Internet, becomes almost automatically part of the information society and parcel of the collective recipient, which is the recipient of the virtual space*²². Therefore access to the virtual world becomes important determinant of life and allow fully participate in social life. Unfortunately, most seniors are still deprived of this opportunity.

The growing importance of new technologies in modern life causes social exclusion of people who do not have adequate skills to use technological achievements. The increasing use of modern solutions not only in the public space, but *also use them as a platform for contact with institutions (health care, administration) and financial management (banking, on-line shopping) contributes to strengthening intergenerational divide and can lead to withdrawal of the seniors from active participation in social life*²³. Therefore, in the era of the information society, in which new technologies play very important role, the elderly may have trouble finding their way.

From this perspective, the ability to use computers and the Internet has become an important element of connecting them with the modern world. *This skill can protect them against feeling lost and helpless in the information society and their cognitive, educational and social needs can be stimulated by it and developed*²⁴. Using the latest technological achievements by seniors can meet the most important needs appearing in the retirement age, which include: regular contact with others to prevent the feeling of loneliness, constant motivation to remain an active member of the community, the inspiration to develop their interests.

It is worth noting that *full participation in the social life and opportunities to pursue their own aspirations, increasingly depend on the ability to use information technology*²⁵, so it is important that older people were able to skillfully exploit the potential of

²² Dolska-Zaghdoudi A., op. cit., s. 80.

²³ Kowalik W., Seniorzy w sieci. Osoby starsze jako mniejszość w wirtualnym świecie, [w:] red. Kaprańska Ł., Pactwa B., Agora czy Hyde Park? Internet jako przestrzeń społeczna grup mniejszościowych, Kraków 2012, s. 192.

²⁴ Wachowicz N., Cywilizacyjne problemy ludzi starszych – nowe media, [w:] red. Henryk Olszewski, Senior osoba i obywatel, Gdańsk 2013.

²⁵ Kowalik W., op. cit., s. 187.

technological achievements. How seniors use them? Survey *Social Diagnosis 2013*²⁶ conducted by the Council for Social Monitoring shows that more and more seniors in Poland use new technologies, but it is still a group least interested in using modern solutions. In the past year among persons using the computer was only 14.7% of people aged over 65 years and 37% of those aged 60-64 years. Compared the results concerned the exploitation of the Internet – therefore it can be concluded that computer skills for seniors is also associated with the use of the global network. Least of older people are interested in using smartphones, which uses only 3.6% of people over 65 years of age and 7.5% in the age group 60-64 years. On the other hand most seniors declares the use of a mobile – in these age categories, the phone has 55.1% and 80.4% respondents respectively. It must be remembered that, when considering the use of new technologies by the elderly the diversity of this group needs to be taken into account, because other needs will have a person over 60 years of age, which remains active professionally, and others – person being a long time retired. The same situation is in the case of social status, education or other psychological, social or demographic features.

Percentage share in the use of new technologies in different groups in 2013²⁷

Age group	PC	Internet	Mobile	Smartphone	Not using	Using all of them
60-64 years old	37,0	35,5	80,4	7,5	18,5	33,7
65 and more years old	14,7	14,1	55,1	3,6	44,0	12,8

Skills level is variable among computer users. Competencies related to office work, or the ability to use electronic mail, use of the file system and the operating word processors or spreadsheets, or creating electronic presentations declares 24% of people aged over 65 years and 32% between 60-64 years. In contrast, the ability to create and modify web pages, such as blogs or Wikipedia page, requiring no major technical competence and knowledge of the coding applies to as many as 21% of seniors over 65 years of age and 20% of those aged 60-64 years, while programming ability declares 2% of respondents in both age groups. It

²⁶ Czapiński J., Panek T. (red.) (2013), *Diagnoza społeczna 2013. Warunki i jakość życia Polaków*. www.diagnoza.com [dostęp z dn. 18.04.2014].

²⁷ Ibidem

should also be noted the relatively rare use of Internet resources – older people spend the least time on the network from all other social groups-average for this purpose allocating a little more than an hour a day. What kind of information are they looking for? According to Łukasz Tomczyk *seniors in the global digital village are mostly looking for news on culture and entertainment, journalistic materials, as well as information: business, finance, law, sports, automotive*²⁸.

More and more intensive development of new technologies caused that *direct perception of the world has been replaced by mediated by the machine perception of impressions*²⁹. So not only the way of life has changed, but also the perception of the surrounding reality. Due to the rapid pace of life, a multitude of information and knowledge still being improved by new discoveries, modern seniors are no longer a good source of news. This is happening because, firstly, currently we observe constant and rapid exchange of knowledge to a more accurate; secondly, modern man is looking for information on the Internet, and no more from experienced people who were once natural teachers in non-formal education. As a result, old age has ceased to be the value. To restore the right place for older people in the society we need to work on rebuilding understated prestige of seniors, which requires an increase in their self-evaluation and improvement of quality of life. In an age of widespread use of new technologies in everyday life, it is important to prevent digital exclusion of seniors and to teach them how to actively use the available tools in order to optimize their lives and actively participate in creation of the image of old age.

The positive image of old age and the aging process is mainly due to the activities of older people themselves. Increasingly, we can meet active seniors who, through opportunities given by the social networking, give testimony to the true face of the elderly. It is also worth mentioning the numerous successful projects implemented through the initiative of seniors that help to realize young people the positive aspects of old age as a period of further activity and the need for personal development. Such projects may include both actions aimed at familiarizing older people with use of new technologies, as well as campaigns promoting the retirement age. An example may be a number of actions implemented locally, involving two generations: generation of teens and seniors who exchange knowledge specific to their age group. Despite the significant difference in age meeting participants exchange knowledge, bringing together representatives from different

²⁸ Tomczyk Ł., Nowe media a seniorzy [w:] red Marszałek-Kawa J., Teoria i praktyka funkcjonowania mediów, Toruń 2010, s. 188.

²⁹ Loska K., Dziedzictwo McLuhana. Między nowoczesnością a ponowoczesnością, Kraków 2001, s. 33.

worlds. On the one hand that makes seniors gain skills to help adapt to the rapidly changing reality and use the latest technological achievements, on the other hand they still feel needed, as they educate young people by sharing wisdom and experiences with, in – for example – the art of cooking.

By doing so, and also thanks to the support of traditional media in promoting the initiatives of the seniors and getting more active older people in social media, we can talk about the presentation of realistic portraits of old age, which, unlike the stereotypical perception of old age and shows and preserves a positive image of older people. It is through the active elaboration of the desired portrait of this stage in the life, older people are again noticed in the public sphere. That's why it is worth to take care of the proper preparation of seniors to use modern technology in words of Marie von Ebner-Eschenbach: *Man remains young, until is still able to learn, adopt new habits and counter the opposition.*

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4. Tell me a story:

1. POLAND:

The University of The Third Age (U3A) is a part of the University of Wrocław (Poland) and it is one of the largest institutions for seniors education in Poland- very well known in the country, with many international contacts (in East and West Europe) and also one of the oldest in the world - the first U3A was founded in 1973- ours was founded 2 years later. One of the U3A most important goals is to involve seniors in educational and communal activities so as to avoid the personal and social effects of ageing.

We cooperate with many institutions, such as: local government, politicians, schools, universities, NGOs. We are constantly looking forward to establishing new contacts and exchanging cultural experiences – all this will be useful for our future activities. And as a member of European Federation of Older Students at the Universities (EFOS) U3A will disseminate the projects results and good practices among the partners organizations from all Europe.

The students of the University of the Third Age are over 60 years old (up to 94), and most of them live alone. As elderly people (mostly women – about 90% of the students) they are at high risk of social and digital exclusion. Many of ours learners are actively involved in the direction and realisation of many projects. U3A in Wrocław has already 2 inter-generational experimental theater groups, a cabaret and a Poetry theater. Every group is working with various techniques of expression and the most active leaders will be involved in the project.

In this project the U3A in Wrocław is primarily interested in the academic dimension of the planned activities: in our opinion it is very important to test and develop methods of

motivating and educating seniors, who need a special kind of treatment in the learning process.

Theatre groups at The University of the Third Age

The Inter-generation Theatre

It's a theatre group lead by Aleksander Kobylarek. The group consists of both the U3A and regular students of the University of Wrocław. The aim was to create an opportunity for the elders and the youths to co-operate and, as a result, to create a new, interesting artistic quality. This aim has been achieved. The presentations' subjects and utilized means of expression differ considerably. The students of theatre classes are not only actors but also can become directors. During the classes both seniors and youths, who are not professional actors, can refine their skills of how to express themselves using the verbal and non-verbal communication, the body, the emotions. The performances allow their participants to get to know one another, to break the "age buffers", to get rid of the stereotypes. One of the results of this collaboration is a presentation called "The descendings".



The Little Theatre of Poetry

It is a dozen of seniors from the University of Third Age in Wrocław, who under the direction of Mrs. Jagoda Jenczelewska create a particular type of plays. The common feature of those performances is poetry, which is recited by the seniors, as well as music, meticulously chosen

props and a unique mood accompanying the shows. The Little Theatre of Poetry employs the variety of artistic expression to develop the seniors' own passions, talents and interests. It inspires a sensitivity for art, integrates and mobilizes to seek interesting forms of artistic expression. The group takes on diverse topics, such as: „Welcome, o Capital, welcome, Warsaw. Wisława Szymborska - the First Lady of Polish poetry”, „Angel spoke to the shepherds” (a Polish carol).

Theatrical project „The kaleidoscope of generations”

It is an intergenerational group, directed by Kacper Chamot and attended by seniors from the University of Third Age, as well as students of the University of Wrocław. The director employs various forms of artistic expression: music, dance, singing, thus creating interesting performances, which unmask and break the stereotypes surrounding age and ageing.

By means of cooperation between generations, a musical entitled „The Lonely House” was created, as well as the play „In between” and the vernissage „In the Kaleidoscope of Generations 2”.





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21/01/2014
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About the ALA Nun' Álvares Partner

The ALA Nun' Álvares of Gondomar was founded on September 30, 1923.

Our Institution promotes several activities related with non-formal adult education, sport, culture and recreation, and it's located in Gondomar Municipality, north of Portugal, more specifically it belongs to the Great Metropolitan Area of Oporto which has 16 municipalities.

Its objectives are: To provide its members and all community the possible means of education, culture and recreation, such as lectures, courses, meetings, Workshops, conferences, music, theater, and others cultural and educational activities.

In 1924 this institution founded their "Schola Cantorum" and later this Group gave rise to a band music.

This Institution is also very involved in cultural activities since 1926. In this year was created the Theater Group, which later gave rise to the current Amateur Theatre Group of Ala Nun' Alvares of Gondomar, that are an important mean to promote cultural and educational activities in the community.

This Institution has also a Music School, where students could learn how to play several musical instruments, like Guitar, flute, organ and piano.

This institution is also very connected with the learning and the practice of several sports activities, such as the Volleyball, the School of Tennis, a School of Recreational Table Tennis with the aim not only to compete but also to disclose their practice. Related with these activities the Institution also promotes several other activities for the community and their adult learners such as the maintaining gym for ladies, Children's Gymnastics, Jazz Dance, aerobics and maintenance for men, and karate, which came to have a significant number of subscribers.

In this project ALA added value to his repertoire of activities because ALA wants to enrich their educational, cultural and social activities in the local community and to that could be a good support for the students community.

Amateur Theatre Group of Ala Nun'



Amateur Theatre Group of Ala Nun' Alvares

It is therefore in 1926 that was created Body Scenic of the Ala Nun' Alvares and later gave rise to the present name. Started its activity with the representation of a drama in 3 acts, "*O Castanha*" and upon this action that was described at the time as a good response from the public as well as any serious subsequent performances.

After a long period of inactivity, in 2006 in partnership with the Parish of Gondomar (S. Cosme), a local authority, more specifically, from one of his projects - the Senior University of Gondomar, - the Ala of Nun 'Alvares takes up the activity theater through a new Amateur Theatre Group.



F. 1. - Amateur Theatre Group of the Ala Nun 'Alvares

This rebirth of Amateur Theatre Group of the Ala Nun 'Alvares emerges as a project, in a psychoeducational perspective, that aims to promote the active aging in the surrounding elderly community.

Evaluating the structural dimension and the many variants of which may be worth the Non Formal Educational Theatre, is his performance in the educational environment, the basis, the foundation, the springboard for the unification of all disciplines, the ideals of comprehensive education of adult learners.

Thus, by their immediate objectives, the teaching of this subject corresponds to a curricular constellation in which the most varied purposes alone run the search for the global order.

For this reason, I will state the direct and consequential purpose of teaching learners Theatre senior adults in this amateur group.

1 - General Objectives (Educational):

Taking as core the curriculum content, the relation of the learner to the teacher, in general objectives correspond to more general educational aspirations. The framework of general objectives of the

dominant assumptions under which the rules are outlined and adopted. A top view is promised in this approach, establishing the highest principles of educational aspiration, in respect solely to the adult learner as an iron rail whose vehicle traction is the dramatization.

Undergoes aware of many real values, and the overall commitment to making the teaching of Theatre to this group is based on a certain set of leadership that is essential to the integral education of adult learners tasks.

Below are the most striking educational objectives:

- 1.1 - Full and harmonious development of the adult learner;
- 1.2 - The rediscovery of himself in relation to the adult learner in relation to their social world;
- 1.3 – Self-valorization of the group in the holdings;
- 1.4 - Self-realization;
- 1.5 - Reinstatement in the environmental environment.

2 - Specific Objectives (Learners):

We observed in the previous section, the framework of overall values in the distribution of the objectives of theater promoter active aging, in our view. However, we can not forget the educational needs in relation to the individual, without which we would not reach the main goal. Individual needs are constant establishing the principle of immediacy of action. "It is in the improvement of the molecules that form the body entirely." Thus, within this philosophy, we equate several basic points to the specific objectives:

2.1 - In the psychosocial field:

- Self-discovery;
- Appropriate environmental integration;
- Appropriate social relationships;
- Development of cooperation;
- Development of responsibility;
- Self-discipline;
- The disinhibition, etc.



Photo: Intergenerational theater piece performed by amateur theater group of Alameda, Alvares

2.2 - In the field of learning:

- Development of physical and mental capabilities;
- Development of expression and communication;
- Reinvestment in psychomotor;
- Recognition of natural resources and how to put them into practice;
- Acquisition and development of positive leadership roles;
- Reinvestment of knowledge about space, time and rhythm;
- Development of critical, analytical and synthetic consciousness;
- Recognition of own space due to space alien;
- Recognition of the importance of individual participation in the group context;
- Reinvestment of intellectual capabilities of reasoning, perception, and overall creativity.



F. 3. - Adult Learner of the Amateur Theatre Group

2.3 - In the therapeutic field:

- Analysis, through the practical results;
- Correction of body posture;
- Correction of essentially social attitudes;
- Recreation etc..

Note: these statements run, solely and exclusively, to meet the medical and educational collaboration, not entering into the merits of the specific scientific field of medicine.

3 - Objectives Consequential (Teachers of adult learners):

However, the registry targets can not be divorced from the teachers needs. It is the teacher (and the institution that provide non formal education), the three-dimensional sense of the action, the third evidence in case- NON FORMAL EDUCATION-TEACHER-LEARNER. Thus, we recorded and the resulting specific purposes, which is presented in a felt reversal, i.e. the part of the adult learner experience in the field return to teaching. Best explained: the teacher gets theoretical and practical knowledge, develop their work with their own resources and provides, yourself, automatically analyzing the results. Thus, in addition to providing resources to students and to their own education, gives up possibilities for teachers to evaluate the process, along with the promotion of the Non formal Educational Theatre to its true position in education.

Here consequent objectives:

3.1 - Provide teaching resources for teachers, as a complement to existing resources;

3.2 - Provide pleasant and helpful (recreational / educational partner) experience as a review through other aspects of the exercises themselves of the Non formal Educational Theatre;

3.3 - Develop global integration

NON FORMAL THEATRE EDUCATIONAL SUBJECTS-COMMUNITY-FAMILIES;

3.4 - Promote the use of human resources group (adult learner/ teacher / family / community), highlighting the contribution that each member can provide the set of goals;

3.5 - Disseminate new techniques for application of educational exercises and dramatic montages didactic pieces with adult learners;

3.6 - Specializing in a holistic way, the teacher with regard to the prosecutor general techniques for Active Ageing Theatre.

METHOD

Seeking the triangle "reinvestment / físico-mental/sociabilização/recreação development" the basis for the method we apply, we handle the placement of the adult learner as noconteudo core curriculum. What is envisaged is the development of curriculum constellation, in which the learner is defined as the central link between the components of the educational orbit. Thus we have:

a) core curriculum constellation: the senior adult learner;

b) Components of Educational orbit:

b.1 - the objectives of non-formal Educational Theatre, in the context of general education;

b.2 - the teacher in their overall sense of craftsman of the human personality;

b.3 - the means by which it would use the program itself under scrutiny.

On the other hand, seek to position the various elements of embodiments of the present proposition logical permissible and practical way, in order:

B.1.1 - Featured irreducible offer the placing of objectives;

B.1.2 - provide basic conditions for the selection and organization of sets of pedagogical-didactic objects needed;

B.1.3 - offering true to life graphics, for the proper and necessary notes of the overall system;

B.1.4 - provide simple criteria, well-founded in finding the most appropriate form of assessment;

B.1.5 - offer flexible and functional strategies, keeping in view, above all, the requirements of the biopsychosocial conditions of the learner, beyond the material and human resources of the teaching sphere.

2 - The set of elements for the elaboration of the program of Teaching Theatre

- Theory of Images Relating to Human Expression ;
- The formation of mental images - symbols;
- Scientific , aesthetic and social photos;
- Images and experiences;
- The feelings through images;
- Coding of images - symbols;
- The ambivalence of encoded images;
- Theory Psychology applied to the theater;
- The instinct of imitation;
- The origin of addictions;
- Preventive action of the Educational Theatre;
- The theater in exceptional training;
- Theory of the Theatre as a Source of Communication
- The theater and the visual arts;
- Theater and literary art;
- Music and poetry in the theater;
- Positive feedback and consequences.
- The Practical Elements
- Expression educational body;
- Exercises identification and relationship parallel imaging;
- Exercises identification and relationship contrast images;
- Exercises identification and relationship of cross images;
- Progression of the visual image;
- Progression of graphic images;
- Exercises plastic creativity;



- Exercises editorial creativity;
- Breathing exercises and relaxation;
- Exercises of auditory perception;
- Improvisation and role-play exercises;
- Exercises of diction and articulation of words;
- Exercises dramatization of didactic texts;
- Exercise selection, preparation and assembly of didactic texts;
- Dramatized reading.



F. 5. - Presentation of a piece of theatre by the Amateur Group in a competition conducted by the Seniors Universities of Portugal Association and the Award received by their performance

Fin

3. France

The French mythology

The French mythology is the study of people and events whose legendary "exploits" are reported in France and are associated with beliefs or rituals. If one knows the ancient mythology European (Greece , Rome) , specifically the French aspects of mythology are more vague and less structured .

The first to address this area of study is the Abbe Bullet , in his book *Essay on the French mythology* published in 1771. In contemporary times , their systematic study was actually launched by Henri Dontenville¹ which devoted his doctoral thesis , published in 1948 under the title *française*² *Mythology* . Henri Dontenville then creates (1950) *Society mythology French (SMF)* , which seeks to identify , investigate and promote the legendary heritage in all its forms. The original idea was to compensate the influence of Germanic mythology structured by the Brothers Grimm. Henri Dontenville published numerous books . For example , a study on the character of Gargantua , he traces the origin Rabelais but not a "giant demiurge that shapes our soil , an offshoot of the Supreme God of the Gauls was BELENOS, the Apollo of the Greeks and Latins " which can be found in various local legends avatars in Britain or in Cévennes³ . Folklore that way in France is fed from various sources, accumulated over the centuries , but some episodes relating for example to the lives of saints or mysterious animals are typical of France . They are found in historical or fictional narratives, lives local saints, epics , etc. . The legislation also show some ancient customs and superstitions that affect the life return to ancient beliefs.

The legendary Gargantua



In 1532 an anonymous work is published , Large and priceless Croniques : the grant and huge giant Gargantua1 .

It takes a former capital which is reflected in countless popular traditions. Behind the truculent and gluttonous giant is hiding an ancient Gallic god named Gargan , apparently benevolent , whose appearance may be back , as the building of standing stones at an earlier time than that of the Celts , as GE says Pillard The true in Gargantua . Mythology of a giant. Already George Sand fell in Legends Rustic "I believe that Gargantua is the work of people and, like all great artists, Rabelais took his property where he was found. " Gargantua y is called the Fay [ref. needed] and like all Fairies - Morgan Le Fay is said his godmother - it has control forms and especially into Dragon , which connects it to the Wyvern representing earth energies. Henri Henri Dontenville and Cheese assign him this dimension of "dragon" .

Gargantua can be seen by the people as customizing a gigantic energy, but beneficent ordering the primordial chaos . In his travels, he changes the landscape by dropping the contents of his hood. The depatures his shoes give hills and mounds, its droppings are needles and urination rivers ! Many megaliths are called Gargantua pucks chair, chair, bowl ... It is a non- conscious energy , but recognized as beneficial oriented . Stones Gargantua lead to fertility cults and the third leg is famous! See this giant 54 meters engraved on the slope of Cerne Abbas in Dorset ENGRANDE Britain. It is a phallic deity who will also be represented in anguipède shape , sometimes with a ram's head .

Christianity the diabolisa baptizing places , caves , rocky outcrops , standing stones called Gargantua in places , pits , chaos, stone the devil. At the same time , it is Christianized by Saint Gorgon who replaces him for the worship of fertility, as in Rouen. Lemont Saint - Michel was a former place of worship Gargantua and the island would Tombelaine burial Gargamelle . Many mountains Gargans have , like him, a report with the Archangel Michael, and is it in Rouen area also called Mont Gargan and on the heights of Sainte- Catherine coast, is a priory of Saint -Michel . The St. Paul Church of Neuburg , Eure has a window entitled " The Triumph of Saint -Michel " and the scene at the bottom represents "How St. Michael appeared to the bishop Sipoim Mont Gargan ." The most beautiful top bottom Limousin (732m) , near Limoges, named Mount Gargan (Gergan in Occitan) . In Bordeaux, the south gate of St. Michael's Church , include the miracle of Mont Gargan . There are still other mountains Gargan France , near Neufchatel -en- Bray in Haudivillers near Beauvais, in Tarentaise Saffré in Loire-Atlantique, on the Causse Mejean ... , excluding Gargas, Gargelle or Jarjattes rivers the caves as prehistoric cave of Gargas, famous for hand prints found there.

Nostradamus, in Centuria IX , quatrain 62, binds Mount Gargan and apparitions of St. Michael . Finally, the Monte Gargano Italian Puglia has also become a hotbed of St. Michael . It is quite likely that these names are reminders of this popular giant across the French countryside .

Sing in Solo

The group sing solo moves freely in space. At one point a participant stops and sings. All stop, turn to him to pay attention. When the singer finished, others applaud. It is important that the singer wait until the end of the applause. Then the group restarts until someone starts to sing. If two people start singing together, one of them must stop. This exercise promotes boldness, mastery and self-confidence, respect and listen to each other

Steps clownish

It is an exercise to help find his clownish approach: A person comes in (to enter through the door or out the back of a screen) and made a tour of the scene being as neutral as possible . When completed a turn, another person sneaks up behind her and mimics, amplifying characteristics of the movement of the person (eg, if it works with feet slightly apart, the second one focuses on spreading more feet). In each round stage, a person adds up to 5 people. The small group and form a queue. Leaving the last person in the group to continue its work, the other participants are allowed to withdraw from the exercise to observe the final result.

This exercise is designed to help the person to laugh at herself and have interesting suggestions for the construction of a clown character

The carpet bewitched

A mat is placed at the center of the circle and is said to be cursed, that is to say that anyone who set foot is forced to do the craziest and most frantic movements with maximum Energy for several tens of seconds.

The rule is that each group member has to go on the carpet. You can ask the bewitched add sounds (just as wacky)

The puppet

The objective of the exercise is to develop the physical expression and observation. The actors put in two: one will be the puppet, the other the "puppeteer". The first lies down It was then the second must move the puppet with imaginary son. For example, if he wants to raise his hand, he must pretend to catch the wire connected to the hand and lift, while the other will follow suit as if it were a puppet.

The first goal, but also the most difficult, is to raise the lying puppet. After a while, we exchange roles.

4. Italy

Paradigms of the Theater-Workshop

Horacio Czertok

What are the gestures we make to shield ourselves from the evil eye, to ward off evil? We touch wood or iron or certain parts of the body, we avoid certain places. Considering these forms of so-called superstition with disdain, educated, evolved, and civilized as we are, precludes us from an interesting area of research. The source of every superstitious act, to which we attach no particular significance, remains unknown to us. One makes these gestures knowing they have no clear purpose, and yet it remains difficult not to make them. The effort not to make them becomes for some an actual violence, and it is possible that the very fact of not performing them contributes to producing exactly what the gesture that was not expressed sought to avoid.

The origin of the superstitious gesture is likely the same, in terms of its emotional charge, source of energy, and objective, as that which moved the hand of primitive man through the air when, to give one example, he was starving, having not found nourishment for some time: a gesture of desperation seeking to somehow make prey appear. Certain gestures are relics of the representation of an event that at the time was absolutely necessary take place. Primitive man, like ourselves today, put into play a whole series of requests and expectations through the only instrument at his disposal: his own body, his own body-mind-spirit.

The gestures of the tribe.

Imagine somewhere in the world, a hundred thousand years ago, a group of humans. The group finds itself in a moment of serious crisis, presented with a fact that threatens its survival. For example, its women are not giving birth at a sufficient enough rate to guarantee the continuation of the group. The response, documented equally in groups separated from one another by whole continents, is the creation of a dance using propitiating gestures which mimic both the sexual act and childbirth, accompanied by chants and song reproducing the

screams of a woman in labor and of orgasm. Tribes created *machines* equipped to intervene in their own fate, and most significantly this occurred across the whole human species. They construct and perfect them through verification and error. A ceremony is created. It doesn't work. Some song is added, a bit more gesture and sound. Drums are created to reproduce the beating of the heart and the rhythm of walking. Many forms of our art originated in this riverbed: music, the use of color, costumes, leading up to shocking creations like that of the mask.

The creation of the mask.

The mask is an extraordinary invention. As important to the story of the evolution of the species as the domestication of fire, or the mastering of the wheel. Strangely enough, many scholars take this invention for granted. And yet it shouldn't be at all. Consider the following fact: in all human cultures, in every corner of the globe and without contact between them, at a certain point in the evolution of disparate civilizations the mask appeared. Perhaps these scholars have never worn a mask. Whoever has done so knows the power which a mask transmits when placed over the face. Let us imagine for a moment the moment in which it was created, a real watershed moment for the culture in which it appears. From the instant in which the mask manifests itself, when its existence is in a way discovered, nothing will be as before. We can postulate that its inventor had access for a moment to an extraordinary lunacy, to an illumination, because the mask is transcendence in its pure state, providing evidence of the transcendent act while guaranteeing that such transcendence can be repeated. In this moment something has become illuminated. Try and grasp how many things took place in that first moment: the inventor discovers he is simultaneously able to be two individuals in one body, that a gesture can separate itself from the person that is performing it, that it can be worn, even fixed in time. In cultures that don't possess the written word, relying uniquely on orality, times in which there was little structured enough to leave consistent traces, the concreteness of the mask becomes the possibility of transmitting experiences and knowledge to successive generations.

The mask becomes a figure, and in consequence History itself. The powers that affect the life of the small circle of the tribe are many, and they are enormous and threatening. Masks appear in order to communicate with the gods, for when communicating with the unknown it is necessary to protect oneself. From the outside, the mask looks the gods in the eye, without

fear, sometimes even in challenge, its form, details, colors, all compose a message; meanwhile, inside the mask its wearer is protected.

The mask could therefore be considered a form of writing. If this is taken to be so, the dating of the invention of writing should be reconsidered. The fact of not being able to decipher ancient masks of course doesn't exclude them from being writing, as the Egyptian hieroglyphics were accepted as writing before the Rosetta stone revealed their meaning.

The ceremony.

It is difficult today to appreciate the faith primitive peoples placed in the effectiveness of the complex machine that were their ceremonies. We still know too little about them.

It was necessary, first of all, to keep hope alive, a fact of not secondary importance when there was nothing else. Our primitive man also deeply loved entertainment, in contrast to what the anthropologists of the 18th century who studied them for the first time maintained, conceiving primitive man in a sinful world. The majority of these scholars were profoundly conditioned by their own conception of the world, from which they observed the world of primitive cultures. They were not able to understand the primitive ceremony, considering it pagan and offensive. They immediately rushed forward to dress up the aborigine, just as the missionaries still do not only figuratively but literally in Papua. The first thing they do is cover the body. Just imagine the effect aboriginal or primitive masks could have on nuns and evangelizers, masks of which one use was to pull on the masculine member to make it grow to make their women happy, women with all their femininity proudly exposed. For a long time we thus remained misinformed on the uses, customs, and cultures of so-called primitive peoples, losing the opportunity of making useful connections and observations as they disappeared over time. Fortunately, some of these ritual gestures have survived, hidden from the nuns, evangelizers, and colonizing anthropologists, for people with fewer prejudices to witness them and appreciate their sense. Using the theater we can observe their ceremonies from completely different perspectives, just one example being that from that of amusement: the dimension of pleasure in every human act is fundamental.

Procedures.

There is preparation to be done for ceremonies, a complex series of intersecting rituals that comprise modifications of both one's external and internal state, assaulting the perception

through physiology, which can even take on material substantive change. But there are also physical preparatory activities such as long walks or exhausting exercises that tend to produce a particular mental state, a state of alteration.

There are then the costumes, the makeup, the decorations for man and woman, the scenographic apparatus that works in transforming the space, what we would today call the performance space. A special place where one “feels” that things will take place, where equilibriums and tensions can be perceived, where there are certain forces in action. A place where self-perception changes for the simple fact of being there.

Fasting and other states of alteration.

Act upon the body in order to reach the spirit. Once again a linguistic trap can distract us or lead us astray: let's try and think of the body and spirit as one entity, that there is no separation between them.

Another great invention, the fast, was brought about through an extreme violence the human species had to enact upon itself, contravening the principal functions of eating and gathering. In some significant ceremonies there is a voluntary abstention from food. On one hand of course a detoxification occurs, but on the other hand there is a certain intoxication, with modifications in perception and proprioception. Similarly to the particular effects and powers of ingesting mushrooms, herbs, decoctions, fermentations.

Other forms of intervention on the body can determine states of alteration, such as violence through cutting, marking, whipping. All practices of which there is evidence of in the rituals of many contemporaneous religions. Today we know that the center for the perception of pain located deep in the brain, the amygdala, is also the center for the perception of pleasure. Painful solicitations of the body can provoke, thanks to the molecules generated by the endocrine system, visions and ecstasies.

The functions of the ceremony.

Ceremonies have diverse and simultaneous functions. They are machines of knowledge: through a ceremony one gets to know and control the unknown. They are machines of identity: through them the collective memory is embodied, a living history to which the participants enter and belong. And they are machines of pleasure, entertainment. All this

combined in a sole act that is repeated whenever the need arises. From the observation of atmospheric phenomena and of the seasons, ceremonies are also born capable of helping, accompanying, and celebrating these natural processes, and sometimes in order to intercede in them, so they either come about or cease. As machines of identity, or rites of passage, they allow new generations to become adults. "Allow" is intended here with particular emphasis, for if there is no ceremony the child cannot become an adolescent nor an adult, as the transition by way of the ceremony not merely verifies the child's suitability but consecrates it. How we miss ceremonies of this kind nowadays, when our children attempt to replace them with imitations more often than not useless, empty, agonizing, and self-destructive. Today there remains only the ritual become merely form, the dead ceremony. For by ceremony what is intended above all is the act alive, functioning according to the canons that created it, still possessing its anthropological-cultural value. The ritual is only this same machine emptied of content. Like Catholics that go to mass who don't believe in transubstantiation, the magical event in which the wine becomes the blood of Christ, the host his flesh. For originally the bread was his flesh for the believers, and in swallowing the wine His blood really did flow through the body, the ceremony granting the alternative perception of the phenomenon of simply drinking wine.

Sanctity and psychopathy.

How does one explain today the many experiences of the saints that dot the calendar? They are people that experienced transcendence. Is the saint insane or are the insane saints? Again, words lead us into a trap, because a saint is insane in the sense that in order to be a saint one must transcend normality, which is not the place of the sacred. One must for example abstain from food, from sleep, or remain hours and hours kneeling, flagellate oneself. If someone rips off one's shirt and begins flagellating oneself in a public place with a whip in order to attain transcendence, many will try to interrupt the act. The fact that in our era there are no longer saints is an indication that probably many of them were, according to our contemporary definition, insane, and that notwithstanding this fact, or perhaps because of it, they had the space necessary to make their voyage, fruitful both for them and for us today. One among many was Saint Francis of Assisi. It is important to observe ourselves from that world back there, from the depths of our past, in order to witness these acts that today no longer find their context, nor even a place that isn't the neuropsychiatric ward or the ridiculous. But back then, the saints pointed the way. He who loves power loses his way; often saints are born, like

Francis, to point the way for a church gone astray. Francis didn't want to become a saint, he wanted to represent Jesus Christ, he wanted to directly incarnate Scripture, this was the scandal. What did Francis call his preaching? The new madness. He yelled "listen to the new madness." The fact that he called it the new signifies that what came before it was also a madness. Jesus, when he cast the merchants from the temple and created disorder within the Jewish religion, was also experienced by those around him as a dangerous lunatic.

"Follow me." "Let me first go and bury my father." "Let the dead bury the dead." An order of insane weight and violence. Let alone one a religious people would heed. And yet three or four follow Jesus. Which means madness, insanity, contains a power. In a culture of an eye for an eye a tooth for a tooth, Scripture was of an implacable rigidity. In this sense the sermon of the Mount is of utmost interest, in which Christ says, "If someone hits you, turn them the other cheek; love your enemy", proposing these precepts to a warrior, vindictive culture. The appearance of a figure like Jesus in such an environment could not be experienced and persecuted but as a madness. This is the environment in which we move: the theater of the insane. But, to paraphrase Shakespeare, there's method in this madness.

Behavior-vaccines.

Civilizations express certain behaviors that work like vaccines, that allow reactions of immunity to build up in the social body, causing transformations, fevers, processes of adaptation. Certain social sicknesses, fascism for example, can perhaps indicate the lack of a certain opportune virus-vaccine, through which society could have reacted, anticipated, and quickly healed.

Are we not, with our medicalization and pathology of insanity, impeding the functioning of healthy antibodies in our society, that is, the action of a behavior-vaccine?

The theater of the last three thousand years could be defined, with respect to the society in which it has existed, as bearing the function of vaccine, of provocation (from latin *pro vocare*: to give voice), as a place of reflection upon what is occurring within society, upon the relationship between today and history. The place of fictional invention becomes an antenna for the very public before it, a projection of desires and anxieties, of moods. The theater takes advantage of this predisposition in the spectator to observe the part of his or her self highlighted by the performance. What do we seek from an audience? We wish it to acquire a consciousness and awareness of self. The theater still has within it this enormous potential, with its long history of seven hundred thousand years. Nature needs time to perfect its

creations. We maintain that through a process of ontophylogenesis, nature has led us to refine and improve, through the theater, a process of self-awareness that continues into our own day, capable of relating magical thought with logical thought, awareness with ignorance.

A theatrical performer is therefore capable of discovering sense in acts that a normal human being would look upon as insane, and if this normal human being is wearing a certain uniform invested with certain powers, this look can become censorious, impeding or blocking a necessary process. Necessary because if a human being has put it into motion, it necessarily exists; an act made in “freedom” which personal objective and subjective conditions caused him or her to make.

From existentialism to the new psychiatry.

Ronald Laing, and others of solid psychiatric training, at a certain point began to conceive of bursts of madness as acts which precede insanity. They consider attitudes, originally defined as pathological by those who founded modern psychiatry, rather as experiential acts. They listen to the stories of their patients, rigorously restraining from forcing them along. Often the traditional psychiatric intervention blocked such processes, and in consequence transformed an experiential act into sickness. Blocking the act impedes its development but as well its completion. Thus, instead of healing, the sickness is paradoxically created and fixed.

The madman escapes in a particular way of traveling. The madman travels away, more than towards. Though he or she also goes towards: one escapes *from* something, *towards* something. Otherwise one would remain paralyzed. The escape contains in itself an element of hope, for those who no longer hope, no longer try to escape. Often we are unable to grasp that an escape can, perhaps, facilitate the crucial process of healing in patients. Why block the instinct of escape? It serves to bolster hope which in turn naturally kindles desire. Why otherwise does one move? Instead of blocking patients, run together with them, even if they often run quickly. This means that as a therapist one must be in good physical condition, must be prepared, ready, willing, beyond just having the vocation and academic and clinical training. Running and traveling together means accepting the act of the madman as more important than my own: it is the madman who determines my path. I run after him, I do not repress him, block him, stop him, I run after him as long as it is necessary. Laing does so with a very precise awareness. Studying first Kant and then Sartre, writing an exegesis of Sartre's *Critique of Dialectical Reason*, Laing is equipped with extra analytical instruments. At its origins, psychology was a natural development of philosophy, with psychiatry being the

meeting of this new science of psychology with medicine. Laing incorporates into psychiatry that next step of the human experience that is existentialism, from Kierkegaard to Sartre, passing through Unamuno and Ortega y Gasset: a philosophical reading of our time.

5. Austria

I.

Storytelling, Archetypes and Masks in Improvisational Theatre: Our Austrian Project Story

It was at a stage when it was still not more than a vague idea and only a shortlist of potential partners, but when I first read the project title it touched me at the bottom of my heart.

Tell me a story...

Storytelling – one of the basic and oldest means of communication mankind has ever been using to tell others about love and happiness, about sadness and fears, to talk about experiences and wishes. Myths and legends are metaphors for values and norms in a society. They imply learning through the experiences of our ancestors who resumed their lives in stories they told to their children and grandchildren at a time and under circumstances where they could not write them down.

And storytelling being as old as any theatrical activity...

These were my first thoughts and I immediately took over the project management. And then there was the question about what is behind the curtain, or beyond.

With a group of improvisational theatre performers, amateurs and learners from our Institute³⁰, we started to think about what aspects are common to all those fields. And so we came across the archetypes³¹ that can be found in all cultures at any time of mankind.

³⁰ Austrian Training Institute for NLP and NLPt

³¹ As to be found in <http://www.oxforddictionaries.com/definition/english/archetype>
"archetype", Pronunciation: /ɑːkɪˈtaɪp/, noun

1 a very typical example of a certain person or thing: he was the archetype of the old-style football club chairman
an original which has been imitated;
a prototype: an instrument which was the archetype of the early flute

2 Psychoanalysis (in Jungian theory) a primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious.

Archetypes are central characters that obviously follow a universal human logic: We all know them, we know their characteristics, know if they are good and harmless or if we have to fear them, we know what we can expect and what we cannot. Any traditional theatre play can be traced down to some central archetypes that keep the story going further, that undergo development and are responsible for the suspense and, thus, the audience's interest.

In our coming together the team started with some research³² but soon decided that we wanted to follow less a scientific approach towards archetypes but rather deal with the topic in an experimental way. We worked on archetypes in many of our sessions, which in the world of improvisational theatre we call 'trainings' rather than rehearsals.

We started to work on animals as 'personages' with special characters. Imagine you take over the body language and behavior of a horse – tall, proud, with a beautiful mane, perhaps a bit nervous and ready to flee at any moment. How does the way you move influence your way to act, to communicate, to talk? What does this do to your thoughts and ideas? And then you transform yourself for example into a cow. You now have this rather heavy physique, you are out at pasture, your time is endless, you live your life, without any stress, and you move sloooooow-lyyyyyy... We worked on cats and cows, on horses, pigs and pigeons... and thus created our human characters on stage. They will then be just very ordinary "normal" people with a specific character and, perhaps, some slight tics that might make them appear sometimes a bit strange. But the audience will realize anything about their animal background and history and will only discover more or less interesting types; just as we all do it day for day in our real lives.

Our approach then concentrated on another theatrical perspective of archetypes – masks. Masks seem to be another common universal expression of mankind in order to articulate archetypal feelings and contents. Masks can be found at any historical stages and in any geographical places on earth. And masks play an essential role in the Austrian carnival tradition, especially in rural areas in the Western and Southern parts of our country. In the large carnival processions, that in some villages take place only every second year, one of the central motives is the fight of winter against the upcoming springtime. Masks and the related characters reach from ugly witches, horrible fur-covered creatures or bears, all of them

3 a recurrent symbol or motif in literature, art, or mythology: mythological archetypes of good and evil

³² A good overview on the archetypes as defined by the psychologist C. G. Jung can be found in „The 12 Common Archetypes“ by Carl Golden http://www.soulcraft.co/essays/the_12_common_archetypes.html

symbolizing the hard, dark and cold winter days to beautiful beings with colorful masks or just young rose-cheeked boys who represent springtime.

We experimented with full white facial masks and painted “half masks” that cover the eyes, the front and the hair and show specific historical personalities, e.g. Henry VIII, or types such as the Devil or the Naïve. White masks show an absolutely neutral and somehow frozen face without any expression or emotion. Therefore the body language of this person on stage gets an extremely high impact on how the audience perceives this character on stage. We elaborated the ambiguity that is built up by the spoken words and the mask. And we were astonished about the effects and the variety of ideas that are produced in the spectators’ minds.





We then played around with old tales taken from an Austrian fairy tale book³³. One of them was about a magician and his apprentice. The new apprentice hides his cleverness and secretly studies his masters' books. He learns all about witchcraft and sorcery. One day the magician catches his apprentice who is just trying to turn the broom into a human being that should do the housework instead of himself. Then, there follows a real magic fight between the two sorcerers: the apprentice transforming into a swallow and escaping through the window, the magician – in the corpus of a vulture - following him, the swallow then transforming into a fish in the river, the vulture becoming a shark trying to catch the fish which changes again to a bird, and ... After a very long fight, the apprentice finds himself as a small pigeon to the princess's feet. When she takes the pigeon up, it transforms into a golden ring on her finger.

³³ "Die schönsten Märchen aus Österreich", special edition, Der Graph, Wien, ISBN 3-85001-948-9

The magician then - as a human being - directly goes to the king and promises to provide him with everything he wants, if only he would get the ring of the princess. The greedy king agrees and asks his daughter for the ring, but the princess refuses, knowing that it is the helpless dove. When the king tries to pull the golden ring off her finger, it breaks and transforms into many millet seeds rolling on the floor... On the spot, the magician changes into a hen picking up all the seeds. He is already triumphing about his victory, when the last millet seed, which was hidden under the princess's shoe, transforms into a cat, catches the hen and eats her up. In the end the cat becomes a beautiful youth who finally marries the princess... We all know this ending.

Imagine the young magician and his broomstick. And then imagine what the life as a broomstick might be like. You are a long, thin, rather stiff object, wooden most probably. How do feel about your master's spells? Would you perhaps like to oppose to some of them, or discuss the reasons, or even argue?

We discovered how much potential there is in playing objects on stage.³⁴ They are real personalities: they speak and have feelings and their own specific history; and sometimes they already have a long common existence. (Imagine two lonely socks in a layer; one of them having white-green-mint stripes and a hole at the place of the big toe, shoe size 45; the other one is a pink sock with Bugs Bunny on it, size 28; they know each other since summer 2012.... I'm sure you already have invented or, better, developed, no, discovered their history, haven't you?)

All our findings and improvisations on these topics finally resulted in two improvisational theatre performances of the Austrian Training Institute for NLP, the first one at the summer party, and the second one for the Christmas celebration. Improvisational theatre lives from the input of the audience. A conductor (or moderator) is the director of the actors on stage; he or

³⁴ **A Learners' Feedback:** "I especially remember the experiences we made playing the fairy tales. Reading them first they were new to me, they were less than unexciting and quite strange. There was little wish from my side neither to 'dive' into the stories' nor to get involved in them. But as we started to cut the stories into 'passages' and engaged with them, they came to life in a deep sense. I was very astonished about the great variety, the depth and the intensity we developed in our play. This was the very moment I first felt the intensity, the fun and the different ways to express my soul – as a broom, a magic wand or a pea out of a handful of peas rolling around on the floor... I learned to love improvisational theatre even more: losing reality and immersing in a completely new world, totally forgetting all personal issues and projects I have been fighting for the last days. Improvisational theatre means holidays for my body and my mind, it means feeling free and easy, far away from everyday's business."

she collects input from the spectators by asking for a specific input for the next scene, e.g. the place where it should happen with answers like *in a supermarket, on the moon, in the tube, in a wardrobe, under a bed*; or he asks for roles, and people in the audience might define professions such as *a dentist, a sales assistant, a gravedigger*; or it is the relationship of the persons on stage you ask for, e.g. *a young couple, mother and daughter*. Additionally, the conductor might ask for different emotions for the characters or for their status. The actors then improvise the scene according to the given parameters; in the course of the scene the emotions and the status might change. And the audience just has fun to see how the actors cope with the defined restrictions.

In our performances we focused on.... archetypes! And our spectators provided us with the really best ones: Imagine a warrior and a dragon at H & M, who turn out to be a couple on a shopping tour. Or what might happen to a witch and a king in the tube? A drunkard and a bottle of beer improvised another scene. Of course, there was also the wicked wolf (actually waiting for little red riding hood) and a boulder. And – as the highest challenge for all the actors on stage that evening – our public wanted to see an employment agent (who, in fact, was a vampire) with three job seeking persons - a shoe-shine girl, a NLP therapist and a clown. I assure you, it was real fun for the actors and the audience.

And I tell you, whenever you are out there, in the real world, you will discover that we are all surrounded by all sorts of different archetypes, including ourselves...

Kathrin Kienel-Mayer



Performance "Archetypes"
22 June 2013



Many thanks to the team, the Institute and all those involved in this wonderful experience.
And thanks to our project partners for the activities on international level.

II.

Austrian Workshop with International Participants at Gondomar, Portugal; Technical Description of Our 90-Minutes Workshop

The workshop carried out under the lead of Regina Schreiber in cooperation with Kathrin Kienel-Mayer considered the following basic reflections:

- We have a large number of participants (up to 60).
- Most of the participants do not know each other.
- Some of the participants might not speak English at all or at low level.
- The participants come from 6 different EU countries (there are at least 6 different mother tongues).
- A part of the participants might not have any theatrical experience.



Exercise 1 “Spots on Movement”

Duration 10 – 15 minutes

All participants move across the room. The trainer gives commands such as

- Greet and make a bow to the others
- Find other participants with the same eye colour
- Move with small/ large/ quick/ slow steps
- Say your name
- Say a word/ sentence in your mother tongue

If possible use different types of music during the “GO” phases (music that either underlines or contradicts what has to be done, e.g. quick rhythm with large steps) and always stop the music when saying “STOP”.

Exercise 2 “Stop and Go”

Duration 10 – 15 minutes

1. Normal/Neutral: All participants move across the room. The trainer gives the command “STOP” and everybody has to freeze in the exact position and gestures. Some moments later the trainer says “GO” and the participants again move across the room. (Some repetitions of STOPs and GOs.)
2. With Emotions: Again the participants move across the room. Then the trainer tells them to slowly take over an emotion (e.g. sad, happy, bored, excited, angry, in love, fearful) and to move and act according to this emotion. The trainer then says “STOP” and everybody has to freeze immediately. The trainer then asks the participants to feel the tension and movement of their arms/ legs/ feet/ mimics. (Some repetitions. Make sure to end with a positive emotion.)
3. With Archetypes: Again the participants move across the room. Then the trainer tells them to slowly change their attitude and behaviour to an archetype (e.g. king/ queen, monster, spy, dreamer, police person) and to move and act accordingly. The trainer then says “STOP” and everybody has to freeze immediately. The trainer then asks the participants to feel the differences of tension and movements.

Exercise 3 “Dialogue of Figures”

Duration 10 minutes

This exercise is carried out in pairs without talking. Partner A starts with a “physically spoken” statement, which might be a short sequence of movements and gestures. B then “answers” the statement, also using only body language to express himself/ herself. This statement is then replied by A again only with body language. Continue that way...

Exercise 4 “Museum of Statues”

Duration 10 minutes

This exercise is also carried out in pairs without talking. Partner A, the “artist”, starts to create his statue (partner B) by modeling his/ her position, this is done silently only by moving the arms, legs, head and other parts of the body into the position that A decides (of course only within the range of biologically feasible gestures). B takes over the different details and remains in this position, like a statue.

When all the artists have finished their statues, the trainer “opens the museum”. All the artists can then move around and have a look at the different statues and think about what they might express, what their titles might be, etc. Then the trainer releases the statues, the roles are changed, B becomes the artist and A the statue.

Exercise 5 “Work Dance”

Duration 20 minutes

Each participant decides for a short daily routine (e.g. brushing one's teeth or making coffee) and splits it into 3 to 4 single movements that can be easily repeated. So everybody has his own sequence.

In groups of 4 to 5 performers they go on stage and get a specific music for their show. Everybody then repeats his own sequence according to the music (the trainer might also give a certain way of how to move – like a robot or in slow motion). One group could be give white facial masks, another one half masks. Together with different musical styles, there are immediately different performances on stage.

Exercise 6 “Multilingual Secret Thoughts”

Duration 20 minutes

One participant per mother tongue (in our case we had Portuguese, Dutch, German, Italian, French and Polish) is on stage; everybody performs the same action; in our example it was washing the dishes by hand, in the way he/ she is used to do it. Like with a spotlight, the trainer then points on one person and says either “in love” or “full of hatred”. This person then speaks in his/ her mother tongue with the given emotion while continuing to wash the dishes. The others meanwhile continue their action without talking (or the trainer might decide to freeze them). After a while, the next person is appointed (the first one stops), and then the next, until all the people (and, thus, the different languages) have shown their performance.

6. Netherlands

Description of the experience of the partners in the field of theater

POETRY CIRCLE NOWHERE

The Poetry Circle Nowhere

The Poetry Circle Nowhere is a group of passionate writing performers who experiments with the boundaries of performance poetry, spoken word and storytelling.

The Poetry Circle comes together on a regular basis to train in writing and performance and to work on plays and performances for theater, clubs, festivals, exhibitions and open spaces. The group gives workshops and collaborates with artists from various disciplines, like theater, writing, visual art, photography and music, both national as international. They work with a variation of directors, theater makers and other artist on shows and performances.

Since its inception in 2008 the Poetry Circle Nowhere has built a repertoire of 6 full theater shows. The shows have been performed in theaters and on festivals in the Netherlands, Belgium and in the United Kingdom (Manchester), as part of an international theatre festival. Besides the theater shows the PCN creates many short performances for all kinds of events.

The Poetry Circle Nowhere exists of six groups in different cities, Amsterdam, Eindhoven, Groningen and Rotterdam and will continue to grow in 2013. The Poetry Circle Nowhere is part of Youth Culture House Nowhere. Nowhere offers workshops, masterclasses and talent classes for children and young adults and offers a stage by organizing festivals and talent nights.

The performers are between the ages of 18 and 35 and come from very diverse backgrounds. Culture, background and language play important roles in the making of performances and play.

The main goal is to bring people together who uses writing as a powerful tool for self-expression. It allows them to express themselves in their own language, and it allows them to address issues that they find important. They tell the stories of the cities, recognizable stories for a large and diverse group of urban young people. Reflecting on small and big things in life, rhyming critically about current events or simply writing a beautiful poem about last night or an ode to love. To refer to the world, to honor poetry, to tackle the bigger political and social issues of life and to bring to the surface the treasure of personal and recognizable experiences.

“Poetry is the unexpected utterance of the soul. Much more than the manipulations of language, it is a necessary art by which we live and breathe.”

~Mark Nepo~

www.poetrycircle.nl

First impressions.

Just a little South of Porto there's a village called Gondomar. Something special happened here. Around 50 people gathered in a room and rubbed their backs in order to greet each other, they shared emotions commanded by the Austrian workshop leader, they sculpted each other into museum statues. In this small village, there's a lot of laughter and the only communal language spoken here, is spoken by hands, smiles and nods, just enough body parts to create understanding.

People from Austria, Portugal, Poland, France, Italy and the Netherlands gathered in Gondomar, Portugal for the second meeting of ‘Tell Me a Story’. Here we are aiming to get to know each other, to experience each others contexts, understand the different backgrounds, cultures and stories. It's here where we exchange workshops, different theatre techniques and introduce one another to our art and work. It's here we focus on exploring life from the different participating countries and learn about myths and legends that come from each of these countries.



The first meeting took place in Poland where we started our journey with a visit to Auschwitz. On a cold and wet early morning we took the bus from Krakow to the former concentration camps. The experience was overwhelming to all of us. Even though we knew the history, the collective European devastation, even though World War II was handed down to us by our grandparents, even though we were taught all the facts at school in history books, shown to us in numerous movies, books etc. nothing could prepare us for what we experienced walking around the barracks, listening to the accounts of the guide and seeing with our own eyes the circumstances in which the cruelties took place.

Back in Gondomar a few months later. As we walked back from a great lunch over the main square, we saw a glass building in the middle of the square, packed with older men. They played cards, chatted, laughed and curiously we looked inside. On the door it said: for those of an older age. While we're translating the words from Portuguese into our own languages the door swing open and we're greeted by a group of cheerful men. They tell us about their space, how they come here daily, looking for each other's company. We're amazed, especially since we have been exploring the intergenerational aspect and trying to find examples of this in Holland.





Our first meeting in Poland, at the 3rd age University was also a very new to us, since our organisation mostly works with under 30's. As we entered the first morning for the meeting in Poland, we were greeted by vibrant older citizens, that welcomed us with smiles, coffee and cookies. We got to know the Polish elderly best when we organized a workshop on the second day, a workshop where everyone had to move, dance, recite poetry and sing. The older team members had a least as much fire and power in them as the younger ones. The intergenerational contact was immediately surprising and defying prejudices we didn't even realise we had. And this was only the start.

About us.

The Poetry Circle Nowhere (based in Amsterdam, the Netherlands) creates plays and performances for theatre, clubs, festivals, exhibitions and open spaces. We provide workshops for young writers and performers and collaborate with artists from various disciplines, like theatre, writing, visual art, photography and music, both national as international in order to educate, develop their talents and create performances. The Poetry Circle Nowhere exists of several groups (circles) in different cities in the Netherlands. The performers are between the

ages of 18 and 35 and come from diverse backgrounds. Culture, background and language play important roles in the making of performances and play.



One of the main tools the Poetry Circle uses is writing as a tool for self-expression. It allows all members to express themselves in their own language, and it allows them to address issues that are important in their current cultural climate. Through writing inner city stories come alive, recognizable stories to a large and diverse group of urban young people. Reflecting on the small and big things in life, rhyming critically about current events or simply writing a beautiful poem about last night or an ode to love, it's all possible. Within the Poetry Circle we aim to reference the world, to honor poetry, to tackle the bigger political and social issues of life and to bring to the surface the treasure of personal and recognizable experiences. One could say we tackle the urban myths in our work.

The Poetry Circle is embedded within the Nowhere Foundation and is led artistically by Babs Gons, with head of production Jorien Waanders and Wonder Allen Smith as freelance workshop master and performance director. The Poetry Circle works with established and upcoming poets who also give/teach workshops.

Our workshop methods.

The methods we use in our workshops revolve around writing and performing, focussed on the expressing of the authentic self. Most workshops are created specifically for the group and the level of the group. Some of the techniques we use are free-writing (a technique to override the left, controlling hemisphere) and to feel the liberty to express all thoughts, conscious and unconscious on paper within a fixed timeframe. Most writing exercises are created to explore themes, use metaphors, find images to support emotional language. As most young people don't have much performance experiences, we work together with experienced performers and directors to help with stage presence, breathing, reading and performing. The Poetry Circle Nowhere doesn't adhere to classical theatre or writing techniques, but develops exercises specific to each group, according to its experience and level.

Partner meetings.

During the 'Tell Me Project' we brought three professionals who are directly linked to our organisation, filmmaker, storyteller and writer Neske Beks, painter, poet and musician Wonder Allen-Smith and historian and story teller Dineke Stam. As we work with a large group of young people, we also brought a diverse team of young poets and performers to participate in the exchange of workshops and provide workshops, to share the style of Poetry Circle workshops. Different groups of Poetry Circle members attended the workshops in Krakow (Poland), Gondomar (Portugal) and Amsterdam (the Netherlands).

Returning to myths in a city.

Young people and their youth culture often form an enclosed world that focusses on itself and doesn't often relate to older generations or the elderly. There is a huge societal importance for young people in learning how to express themselves creatively and to give them a voice, one of the key pillars of Poetry Circle Nowhere's work. The interesting part of the Tell Me Project, was the intergenerational exchange. As stereotypes exist about a lot of groups, stereotypes also existed within our group about older people. In Holland we have a culture of 'homes for the elderly' and elderly are not a huge part of the daily social life of the innercity career focussed young person, nor are they represented in the semi-professional or professional arts in Holland. So in all the pre-research and preparations for the exchange, we came up with: 'things you can't do when you are old', 'being lonely when you are old', 'loosing the ability to participate socially' – modern myths and preconceptions that during the course of the project, vanished. The older participants from the other countries surprised us with so

much energy and interest. We shared stories and conversations, and this in turn became a very fertile ground for developing creative ideas and concepts. One of the ideas we developed was to write theatrical monologues from the perspective of an older person and to film this being spoken, but spoken and acted out by a younger person. We were looking for a dichotomy in storytelling, an artistic tension of what you would actually be listening to. The Poetry Circle Group in Rotterdam eventually started working on this idea, creating poems from the perspective of older people they engaged with, be it family members, neighbours or strangers. We found that during every exchange there was enough time for the workshops and the theory, but too little time to work artistically. Something we understand, as every partner in this project has to create and manage the time schedule according to their personal insights and is of course not obliged to allocate time for creative development from one of the country partners ideas. The discussions we've had on homeground have been very interesting to say the least and it is our aim to create works in progress from these discussions.

