Theater game for oral communication of persons with Parkinson’s disease: Proposal for speech-language intervention

Jogos teatrais para comunicação oral de pessoas com doença de Parkinson: Proposta de intervenção fonoaudiológica

Juegos teatrales para comunicación oral en personas con enfermedad de parkinson: Propuesta de intervención en fonoaudiología

Abstract

For the treatment of people with Parkinson’s disease, the possibility to incorporate the therapeutic procedures of other areas has been demonstrated in the literature with use of theatrical activities. This paper aims to suggest a proposal for speech therapy with the use of Theatrical Games to work with voice, speech and expression of people with Parkinson’s disease. The activity script suggests performing vocal techniques and theater games, which aim to stimulate oral communication, interpersonal relations among members of group therapy and the use of voice in their family and social environments. In addition to considering the theatrical practice as a mobilizer and of integration of human skills, in group activities communication promotes the exchange of information, experiences and emotions that can generate motivation to health care and finding of coping strategies to deal with the neurological disease.

Keywords: Voice; Speech; Communication; Parkinson Disease.

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**Resumo**

Para o tratamento de pessoas com Doença de Parkinson, a possibilidade de o espaço terapêutico incorporar procedimentos de outras áreas tem sido evidenciada na literatura, inclusive com uso de atividades teatrais. O presente trabalho tem por objetivo apresentar uma proposta de intervenção fonoaudiológica com utilização de Jogos Teatrais para o trabalho com voz, fala e expressividade de pessoas com Doença de Parkinson. O roteiro de atividades sugere realização de técnicas vocais e de jogos teatrais, que pretendem promover a comunicação oral, as relações interpessoais entre os integrantes do grupo terapêutico e o uso da voz em seus ambientes familiar e social. Além de considerar a prática teatral como mobilizadora e de integração entre aptidões humanas, nas atividades de grupo a comunicação favorece a troca de informações, experiências e emoções que podem gerar motivação para cuidados com a saúde e descoberta de estratégias de enfrentamento para lidar com a doença neurológica.

**Palavras-chave:** Voz; Fala; Comunicação; Doença de Parkinson.

**Resumen**

Para el tratamiento de las personas con la enfermedad de Parkinson, la posibilidad de incorporar los procedimientos terapéuticos de otras áreas se ha demostrado en la literatura, incluso con el uso de las actividades teatrales. Este trabajo tiene como objetivo proponer una propuesta de terapia del habla con el uso de juegos teatrales para trabajar con la voz, el habla y la expresión de las personas con la enfermedad de Parkinson. El guión actividad sugiere la realización de técnicas vocales y juegos teatrales que tienen como objetivo estimular no sólo los parámetros de la voz y del habla que facilitan la comunicación oral, sino también las relaciones interpersonales entre los miembros de la terapia de grupo y el uso de la voz en su familia y entorno social. Además de considerar la práctica teatral como una movilización y la integración de las capacidades humanas, la actividad terapéutica de comunicación en grupo promueve el intercambio de información, experiencias y emociones que pueden generar motivación para el cuidado de la salud y la búsqueda de estrategias para hacer frente a afrontar enfermedad neurológica.

**Palabras claves:** Voz; Habla; Comunicación; Enfermedad de Parkinson.

**Introduction**

Theater practice allows individuals to put themselves in other people’s shoes, expanding their mindset through the incorporation of new perspectives, allowing them to rebuild interpersonal relations, in addition to favoring the personal development of the individual. As a collective art and means of expression of gesture and voice, the Theater can also provide opportunities so that the subject may be able to experience new feelings.

In the last decade in Brazil, there are reports on the literature with respect to the benefits of the use of theatrical workshops reflecting on the communication skills of individuals with neurological changes; The use of workshops involving improvisation exercises and Theater Games for people with aphasia, conducted by a researcher with academic background in the Art field, allowed the conclusion that these activities have provided an improvement in oral communicative ability for the individuals who participated in the research, in addition to the motivation and personal interaction aspects.

In subjects with Parkinson’s disease (PD), an international pilot-study reported the effectiveness of Theater in the treatment of motor and non-motor symptoms. The benefits of theatrical activities in the motor aspects, as well as in the functional independence in daily life and also improvements in the level of depression, cognition, sociability and communication were reported following the application of a therapeutic methodology that used Theater associated with motor activities.

Although Theater Games have not been thoughtfully designed for therapeutic use, since they originate from the education field, they proved to be facilitators in the therapeutic process of voice, speech and expressiveness of people with Parkinson’s disease, thus allowing the socialization, the use of the voice as a resource for the expression of ideas and emotions, and the identification of the
required adjustments for dental prostheses with the aim of facilitating the articulation and overcoming challenges\(^6\)\(^7\).

Theater games are situations to improvise in which a situation is required, from the definition of the rules and also from the need for a concentration point, which is equivalent to a Focus. This concentration point is related to the involvement with the problem to be solved\(^8\). There are three other basic elements that also compose the Theater Games system: Where, Who and What. These terms replace the following theatrical terms: “scenario”, “character” and “action scene”. It is noteworthy that, even using the word in these activities, it cannot replace the physical action, since the players must demonstrate the Where by manipulating objects\(^8\).

The oral communication of people with PD, known mostly as Hypokinetic Dysarthria\(^9\), presents characteristics such as: articulatory imprecision, breathiness, restricted pitch and loudness, roughness, variable speech speed and inappropriate breaks during the speech\(^10\)\(^-\)\(^12\).

The symptoms of the disease progress are variable, as patients may remain many years with the same symptoms and slightly disabled, while others present a faster progression. With the therapeutic resources available, in most cases, it is possible to maintain the patient in clinical conditions allowing an almost ideal quality of life for long periods, although a cure has yet been found\(^13\).

The inclusion of Theater Games can facilitate a speech language therapy approach in which the physiological training can be associated to the relational and dialogism context of the patient with PD. Therefore, it is believed that patients can experience situations similar to the daily life and they can understand the use of the voice and speech, since a therapeutic method in this direction favors the communicative skills due to its wide range of possibilities of verbal and non-verbal expression\(^7\).

The voice therapy procedures established in the literature\(^14\)\(^-\)\(^16\) guide academics in the final phase of the course and Speech Language Pathologists in the construction of therapeutic strategies. The aim in the development of these strategies is to provide the best vocal responses immediately, where positive results can be revealed in the session and can be easily incorporated into the daily life of patients.

Different artistic activities can even be introduced as therapeutic intervention strategies, allowing the communication between therapist and patient, in addition to improving the quality of life of the subject assisted\(^17\)\(^,\)\(^18\).

The needs of health service users are presented from the interpretation that these subjects have with respect to what health and disease mean, in addition to being influenced by biological, social, psychological and economic factors\(^19\). Thus, concerning patients with PD, an approach that does not contextualizes procedures to the complaints referred to by patients can make it more difficult the path taken in overcoming their difficulties. In view of this, there is a need to broaden the therapeutic possibilities\(^2\).

Based on these observations, this paper aims to suggest a proposal for speech therapy with the use of Theatrical Games to work with voice, speech and expression of people with Parkinson’s disease.

**Methods**

This theoretical nature study was developed considering the possibility of conducting activities in subjects in 1 to 3 stages of Parkinson’s disease according to the definition established in the Hoehn and Yahr Scale\(^20\), since in these stages the tremor evolves from mild to moderate and impairment of gait and balance is still at its initial stage. Several exercises of this proposal would not apply in stages with a more pronounced motor impairment, as stages 4 and 5, for example. It would be necessary to select more targeted activities by considering the specificities of patients in these stages of PD.

The development of steps also considered the implementation of this speech language therapy intervention proposal in groups, with only speech language pathologist monitoring a maximum of five participants; in a large, clean and airy room; with basic support resources, such as mirrors, chairs and audiovisual material.

With regard to working time, the proposal suggests a total of ten meetings, which includes two meetings every week lasting 01h30min each, totaling 13 hours. This way, it is believed that the activity may last long enough for all participants of the group, in addition to offer a break to rest interval between activities. It should also be highlighted the time that the therapist must devote to welcome the participants at the beginning of each meeting, likewise it is necessary a time to talk at the end, so that each participant can share with the
group their impressions after the participation in the suggested activities.

For observation purposes, before starting the meetings with the group of subjects with PD, initially, it is necessary to register information about the participant of the group in a case history data sheet that can gather mainly data concerning identification, contact, age in which the disease was diagnosed, for how long they have the disease, medication used, treatments and impacts that the speech changes had in the life of that person.

The communication of the participants must be recorded by means of connect speech recordings at the beginning and at the end of the 10 meetings to investigate if any change has occurred. The speech language pathologists must write their impressions on the parameters found in the speech of a person with hypokinetic dysarthria.

As a strategy to use an instrument already known in the Speech-Language Pathology and also an instrument that is the trigger for the oral speech, it is suggested, respectively, the phrases of CAPE-V²¹ and images that represent topics known by the individual, such as family, well-known places of their cities, day-to-day activities, etc. Among the options of images, the subject should choose only one and make a comment on what the image reminds him/her.

The possibility of the subject to choose the images is a facilitator resource so that the subject can demonstrate the communicative intention during the speech, which is an action closer to what can be experienced in their day to day.

Influences to construction of the script for the Therapy Proposal

The literature presents five bases that guide the speech language pathologist for the evaluation of people with oral communication impairment due to neurological changes. These bases that work in harmony through the integrity of the peripheral musculoskeletal system of speech are: respiration, phonation, articulation, resonance and prosody²².

According to this, the activities can be grouped together in order to promote, in the individual with Parkinson’s Disease, the exercise on points that are compromised in their communication, while exploiting the potential of the ability that the subject still has.

These ideas corroborate with the statement that the important thing is not to work with the disease, but with the health that still remains in each individual, no matter how affected the individual is, and that this healthy part must be strengthened, so that it can have a greater importance in the life of this subject²³. This concept was presented by the stage director and theatrical researcher after an experience using theater games in the mental health field²³.

Primary objectives of the Intervention Proposal

The intervention proposal consists in conducting vocal techniques and Theater Games that intend to stimulate: greater respiratory support; pneumophonoarticulatory coordination (CPFA); expand vocal modulation; increase vocal intensity; vocal projection; body expressiveness; integration between gestures and voice; interpersonal relations between the members of the group and the therapeutic use of voice in their family and social environments.

The techniques and Theater Games were organized in the light of vocal techniques recommended for the Speech Language Pathology¹⁴,¹⁵ and also from concepts and activities used in Theater Games²⁴,²⁵. The objectives are based on the original proposals cited by these references, combined with new suggestions indicated by the authors of this paper. The more impacted motor bases in each activity are also indicated in Table 1.
Table 1. Theater Game, original purpose, description of original activity, speech language therapy objectives intended, main motor bases involved and activity adaptation possibilities of the activity to work with voice, speech and expressiveness of people with Parkinson’s Disease.

<table>
<thead>
<tr>
<th>THEATER GAME</th>
<th>ORIGINAL PURPOSE</th>
<th>ACTIVITY DESCRIPTION</th>
<th>SPEECH LANGUAGE THERAPY OBJECTIVES</th>
<th>MOTOR BASE(S)</th>
<th>ACTIVITY ADAPTATION POSSIBILITY</th>
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<tbody>
<tr>
<td>Slow motion / Catch and freeze</td>
<td>Explore movement and physical expression</td>
<td>The first catcher is indicated. Everyone must run around, look, crouch down, etc., in slow motion. When the catcher catches another player, the first catcher must freeze. Then the new catcher must catch another player. The activity follows until all participants are frozen.</td>
<td>Promote body awareness</td>
<td>Breathing</td>
<td>The exercise provides a more fluid movement and with body awareness. The inclusion of facilitator sounds, such as vowels, fricative sounds and yawning allows emissions to last longer, which are influenced by the training of the respiratory capacity during the integration between voice and movement.</td>
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<tr>
<td>Relay race with objects</td>
<td>Mobilize the physical system</td>
<td>Two groups lined up side by side. The first person of each group has an object in his/her hand and he/she must run until the point established, touch the point and then pass the object to the next player.</td>
<td>Explore movement and body expression</td>
<td>Breathing</td>
<td>According to the physical limitations, the activity may be done by walking fast. The inclusion of facilitator sounds, such as vowels and fricative sounds during the fast walking allows emissions resulting from the training of the respiratory capacity through the integration between voice and movement.</td>
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<tr>
<td>Fast numbers</td>
<td>Help participants to focus on a problem</td>
<td>The participants should form a semicircle and assign a number to each one. Player number 1 must say the number of another player. The player number that was called must immediately respond by saying another number. The participant who fails, by calling a number before been called, must go to the end of the semicircle.</td>
<td>Explore movement and body expression</td>
<td>Breathing</td>
<td>After assigning a number to each player, the activity can be performed during a walk through the space and varying the speed. To the extent that the speech shows to be fast or slow, the participant experiences CPFA in different situations of movement.</td>
</tr>
<tr>
<td>Knot</td>
<td>Mobilize the physical system</td>
<td>The group should form a circle by holding hands. Then a player goes under the hands of two members on the opposite side of the circle. Those who stayed on the edge must go through another point of the circle to form a knot. The group plays out from this position, while holding their hands, to return to the initial position.</td>
<td>Promote body awareness</td>
<td>Breathing</td>
<td>To the extent that it may be associated with the inspiration and expiration, during the search for a movement to change the position, the exercise provides movement fluidity and also body awareness.</td>
</tr>
<tr>
<td>The orchestra and the conductor</td>
<td>Listen to everything you hear</td>
<td>Everyone at the group must make a rhythmic and melodic sound. The participant who plays the conductor must listen to them. Other participants must make the sound repeatedly, when the conductor makes a gesture or says a word. Otherwise, the participant must remain in silence. The conductor can create sounds with different rhythms and melodies.</td>
<td>Improve CPFA</td>
<td>Breathing</td>
<td>Players can make different sounds associated with a representative gesture (e.g., treble sound and hands up, high intensity sound and shakes their own hands, etc.).</td>
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<tr>
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<th>Original Purpose</th>
<th>Activity Description</th>
<th>Speech Language Therapy Objectives</th>
<th>Motor Base(s)</th>
<th>Activity Adaptation Possibility</th>
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<tr>
<td>Ritual sounds</td>
<td>Listen to everything you hear</td>
<td>A group must make sounds related to a specific ritual (e.g., waking in the morning, a classroom, a work in a factory, etc.), while the other group must make the movements related as if they were the image.</td>
<td>Explore movement and body expression</td>
<td>Breathing, Phonation</td>
<td>There is also the possibility of the participants themselves to make the sound and the movements of this particular ritual.</td>
</tr>
<tr>
<td>Spacewalks no. 3: skeleton</td>
<td>To physically feel the body</td>
<td>The participants of the game must walk through the space, paying attention to the movement of the skeleton (bones and joints)</td>
<td>Promote body awareness</td>
<td>Breathing</td>
<td>The movements can be associated with deep inspiration and expiration controlling the air outlet. Movements of shoulders, arms and hands may be performed during this walk as the players realize what bones and joints are moving.</td>
</tr>
<tr>
<td>Rhythmic movement</td>
<td>Find a natural body movement</td>
<td>The instructor must say the name of an object (e.g. train). Each player immediately makes a move that is related to the object in their opinion. When the movements are rithmical and fluent, everyone can move around through the game area</td>
<td>Promote body awareness</td>
<td>Breathing, Phonation, Modulation</td>
<td>After realizing that the group is able to perform the movements in a rhythmic and fluent way, the instructor may request to all perform the movements including some fricative sound: first a thud and then a fricative sound.</td>
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<tr>
<td>Showing Where without objects</td>
<td>Find different ways to indicate the scenario</td>
<td>Working in pairs or trios, the players must agree on WHERE, WHO and WHAT. The players must show WHERE without handling objects (e.g. tourists on the corner of a city)</td>
<td>Promote body awareness</td>
<td>Breathing, Phonation, Articulation</td>
<td>Each movement can be associated to the emission of a fricative sound selected by the player.</td>
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<tr>
<td>A, E, I, O, U</td>
<td>Control breathing</td>
<td>A participant is placed in front of another one and emits the sounds of the vowels A, E, I, O, U. It must have a change in the voice volume according to the distance between them. The further they are the higher must be the voice volume.</td>
<td>Stimulate phonatory stability</td>
<td>Breathing, Phonation, Articulation, Resonance</td>
<td>Participants can get closer and move away slower or faster to foster the mastery over the vocal adjustments required for vocal projection in different spaces.</td>
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<tr>
<td>Vocal sound effects</td>
<td>Create an environment using sounds</td>
<td>The group of players must decide on WHERE and then they must go together to a microphone to produce the sounds. There is no physical action on stage.</td>
<td>Improve vocal projection</td>
<td>Breathing, Phonation, Articulation, Resonance</td>
<td>The activity should be performed without microphone and the players who perform the sounds should be away from the other group.</td>
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<tr>
<td>Rhythm and movement circle</td>
<td>Listen to everything you hear</td>
<td>All must form a circle, and then one person goes to the center of the circle and performs a movement associated to a sound. Others must repeat exactly what was performed. Then another player must go to the center of the circle and successively the activity shall go on until all have the experience of indicating a movement and a sound to others.</td>
<td>Promote body awareness</td>
<td>Breathing</td>
<td>After realizing that the group can handle the activity, ask them to change the conversation by including fast communicative moments, quick in the invented language, directed to players who are further away from them (e.g. small calls, quick questions, etc.)</td>
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<tr>
<td>Grammelot – Introduction</td>
<td>Introduce the possibilities of non-verbal communication</td>
<td>The members of the group should hold a conversation with the partner who is next to them, as if they were talking in an unknown language and they should follow the conversation as if it made perfect sense.</td>
<td>Increase voice loudness, projection, strength and articulatory precision</td>
<td>Breathing</td>
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<td>Extended sound</td>
<td>Intensify and extend the theatrical experience, showing that dialogue occupies a space.</td>
<td>Two or more players seated at a distance, one sends the sound to the other.</td>
<td>Increase voice loudness, projection, strength and articulatory precision</td>
<td>Breathing</td>
<td>Ask for different speeds and intensities in the voice when sending the sound.</td>
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<tr>
<td>Mirrored speech</td>
<td>Follow each other verbally, creating a dialogue.</td>
<td>Working in pairs, with one facing each other, one player should initiate the conversation talking out loud. Then, the other player should reflect out loud what the first player said exactly as it was said.</td>
<td>Stimulate phonatory stability</td>
<td>Breathing</td>
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<tr>
<td>Spacewalks: Blind</td>
<td>Develop sensory awareness</td>
<td>Players must agree on WHERE, WHO, and WHAT and prepare the game area with real objects. They must be blindfolded and they must act as if they could see.</td>
<td>Develop sensory awareness</td>
<td>Breathing</td>
<td>Instructor should place chairs in the game area, ask players to walk blindfolded and when they find the chairs they should perform movements of everyday tasks (e.g. breakfast, write a letter, use the computer, etc.)</td>
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<tr>
<td>It's heavier when it's full⁴²</td>
<td>Find possibilities of theatrical props using objects in the game area</td>
<td>In a group, all should decide on which containers can be emptied, filled and emptied again. Two or three players can get the objects together. Examples such as picking apples, filling a treasure chest, carrying water</td>
<td>Develop sensory awareness</td>
<td>Breathing</td>
<td>Ask players to associate the action to carry the imaginary object in the container to a corresponding sound, i.e., carrying a &quot;heavy box&quot; (imaginary) emitting sounds of effort, for example.</td>
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<tr>
<td>Peruvian ball game⁴²</td>
<td>Listen to everything you hear</td>
<td>Each participant should imagine to have a ball, then the participant start the game by throwing that ball and making with the voice the sound produced by the ball during the activity. Instructor should indicate that each player must pick a partner and the activity is conducted between those players. When they hear the sentence &quot;change the balls!&quot;, they must seek for new players and continue the game.</td>
<td>Explore movement and body expression</td>
<td>Phonation</td>
<td>In a group, all should decide on which containers can be emptied, filled and emptied again. Two or three players can get the objects together. Examples such as picking apples, filling a treasure chest, carrying water</td>
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<tr>
<td>To touch and be touched / To see and be seen⁴⁴</td>
<td>Create sensory awareness</td>
<td>Players are asked to walk freely through the space and to touch the objects. When they realize the object, they object can touch them.</td>
<td>Develop sensory awareness</td>
<td>Breathing</td>
<td>The objects of the game area can be the players themselves. The instructor can reduce the game area and have everyone walking without shifting away from each other. As they touch each other bodies, players may be asked to create different sounds</td>
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<tr>
<td>Grammelot – Portuguese⁴⁴</td>
<td>Create a moment of imbalance</td>
<td>Groups of two or three players and the instructor. Participants should pick a topic and start talking. The instructor then indicates &quot;Grammelot!&quot;, and the group continues the conversation in an unknown language, fluently, until the instructor indicates again &quot;Portuguese!&quot;, and then they should resume the conversation using their original language.</td>
<td>Improve CPFA</td>
<td>Articulation</td>
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<tr>
<td>Mirror with sounds ²⁴</td>
<td>Communicate orally, but not verbally</td>
<td>Working in pairs, with one facing each other, one player should initiate by making sounds. The other player should reflect that sound. When the instructor says “changel!”, players must change their roles.</td>
<td>Improve glottal adduction</td>
<td>Breathing</td>
<td>Ask players to create vocal melodies as if they were inventing excerpts of romantic music, jazz, rock, etc.</td>
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<td>Stimulate vocal expressiveness when creating sounds of different lengths, tones, intensities and timbres associated with body movements</td>
<td>Articulation</td>
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<td>Explore vocal modulation</td>
<td>Resonance</td>
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<td>Modulation</td>
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<td>Syllables sung ²⁴</td>
<td>Give players a new sense to the spoken word</td>
<td>Players sit in a circle, but one of them should leave the room. The others should choose a word and the syllables of this word are distributed so that each player gets only one syllable. Then the group should select a familiar melody (e.g.: happy birthday to you) Then all must sing the melody at the same time, while articulating only the syllable assigned to each one. The player who left the room then returns to the room and should find out the word chosen by the group by listening to the melody</td>
<td>Improve CPFA</td>
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<tr>
<td>Mask rotation ²⁵</td>
<td>Develop the ability of observation by visual dialogue between two or more people</td>
<td>A small group should talk, move around and observe each other for a few minutes. Then the instructor should say the name of one participant and the others begin to imitate the mask of the participant selected. Then, the instructor should say the name of another player and everyone changes to mimic the mask of the new player selected.</td>
<td>Stimulate communicative intention through facial movements</td>
<td>Breathing</td>
<td>Ask the group to hold a conversation using the mask being imitated. Each participant may initially emit the sound of one vowel during the facial movement being performed, and with this specific sound the participant should establish a conversation with another participant. Players can also say words maintaining the same mask</td>
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<td>Encourage oral communication between participants</td>
<td>Articulation</td>
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<td></td>
<td>Modulation</td>
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<tr>
<td>Radio ²⁴</td>
<td>Learning to select what will help the audience to experience the story through hearing</td>
<td>Three or more players decide on the WHO. Each participant makes a list of characteristics that he/she needs to communicate through sound: age, weight, attitude, etc., and the scene is improvised with only the voice and sound effects. The audience should note the characteristics that they notice on it. When the game ends the lists are compared.</td>
<td>Improve CPFA</td>
<td>Breathing</td>
<td>While one or two players demonstrate the WHO, ask for the rest of the group to emphasize the WHERE also through sound creations.</td>
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<td>Stimulate vocal expressiveness when creating sounds of different lengths, tones, intensities and timbres</td>
<td>Articulation</td>
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<td>Resonance</td>
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<td></td>
<td>Modulation</td>
<td></td>
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<tr>
<td>Building a story ²⁴</td>
<td>Listen to and understand the words of a story with full perception</td>
<td>With the group sitting in a circle, the instructor should choose a player who will begin the story, whether it’s a known or invented story. At any time, the instructor should point to a new player so the new player can continue from where the last player stopped</td>
<td>Raising awareness of voice use in different spaces between interlocutors</td>
<td>Breathing</td>
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<td></td>
<td>improve CPFA</td>
<td>Phonation</td>
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<td></td>
<td>Increase voice loudness, projection, strength and articulatory precision</td>
<td>Articulation</td>
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<td>Resonance</td>
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<td>Modulation</td>
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</tbody>
</table>
Table 2. Script meetings for the proposed speech language therapy intervention for people with Parkinson’s disease.

<table>
<thead>
<tr>
<th>1st Meeting</th>
<th>2nd Meeting</th>
<th>3rd Meeting</th>
<th>4th Meeting</th>
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</thead>
<tbody>
<tr>
<td>Objectives:</td>
<td>Objectives:</td>
<td>Objectives:</td>
<td>Objectives:</td>
</tr>
<tr>
<td>• Get information about voice, speech and expressiveness of the workshop participants.</td>
<td>• Raise awareness about the health care that promote communication</td>
<td>• Promote body awareness</td>
<td>• Promote body awareness</td>
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<tr>
<td>Strategies:</td>
<td>Strategies:</td>
<td>Strategies:</td>
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<tr>
<td>• Connected speech recording to observe the main characteristics that are affected in the hypokinetic dysarthrophonia. Use the sentences of CAPE-V and images that represent topics that are well known by the individual.</td>
<td>• Converse about health care and strategies that foster verbal communication</td>
<td>• Explain on anatomy and physiology of the vocal production</td>
<td>• Increase voice loudness, projection, strength and articulatory precision</td>
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<td>5th Meeting</td>
<td>6th Meeting</td>
<td>7th Meeting</td>
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<td>Objectives:</td>
<td>Objectives:</td>
<td>Objectives:</td>
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<tr>
<td>• Promote body awareness</td>
<td>• Promote body awareness</td>
<td>• Develop sensory awareness</td>
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<tr>
<td>Strategies:</td>
<td>Strategies:</td>
<td>Strategies:</td>
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<tr>
<td>• Spacewalks no. 3: skeleton</td>
<td>• Rhythm and movement circle</td>
<td>• Explore movement and body expression</td>
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<tr>
<td>• Effort technique (thrust)</td>
<td>• Over articulation technique</td>
<td>• Stimulate communicative intention through facial movements</td>
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<td>6th Meeting</td>
<td>7th Meeting</td>
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<tr>
<td>Objectives:</td>
<td>Objectives:</td>
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<tr>
<td>• Improve glottal closure</td>
<td>• Improve glottal adduction</td>
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<tr>
<td>Strategies:</td>
<td>Strategies:</td>
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</tr>
<tr>
<td>• Fricative sound technique</td>
<td>• Promote vocal expressiveness when creating sounds of different lengths, tones, intensities and timbres associated with body movements</td>
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<tr>
<td>Rationale: The progress of the findings about which sounds the patient is able to perform raises the need of phonocutic training for the effective use of this loudness in speech. In addition, it is necessary to work with the adductor muscles of the larynx, since it is important to consider that deficiencies of the glottal source impact on impaired swallowing in people with Parkinson’s disease.</td>
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<tr>
<td>Strategies:</td>
<td>Strategies:</td>
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<tr>
<td>• Spacewalks no. 3: skeleton</td>
<td>• Rhythm and movement circle</td>
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<tr>
<td>• A, E, I, O, U</td>
<td>• Over articulation technique</td>
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<tr>
<td>• Effort technique (thrust)</td>
<td>• Fricative sound technique</td>
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<td>7th Meeting</td>
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<td>Objectives:</td>
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<tr>
<td>Strategies:</td>
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<tr>
<td>• The orchestra and the conductor</td>
<td>• The orchestra and the conductor</td>
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<td>• Ritual sounds</td>
<td>• Ritual sounds</td>
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<tr>
<td>Rationale: The effective use of breathing to create sounds allows people to know and to expand their vocal potential and also to understand that the use of voice associated to the movement brings better possibilities to express their communicative intentions.</td>
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<tr>
<td>Strategies:</td>
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<tr>
<td>• Knott</td>
<td>• Slow motion / Catch and freeze</td>
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<tr>
<td>• Fricative sound technique</td>
<td>• Head direction change technique with sound</td>
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<tr>
<td>Rationale: By integrating verbal and body expression it is possible that the patient make a better use of communication. The mastery in the use of sounds enables the practice of vocal modulations to show different communicative intentions in the speech (e.g.: questioning, denial, affirmation, surprise, order).</td>
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<td>Strategies:</td>
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<tr>
<td>• Rhythm and movement circle</td>
<td>• Over articulation technique</td>
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<tr>
<td>• Vibrant sounds technique</td>
<td>• Fricative sound technique</td>
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<tr>
<td>• Grammmelot – Introduction</td>
<td>• Grammmelot – Portuguese</td>
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<tr>
<td>• Extended sound</td>
<td>• Peruvian ball game</td>
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<tr>
<td>• Mirrored speech</td>
<td>• Mirror with sounds</td>
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<tr>
<td>• Vocal sound effects</td>
<td>• Phrasal pronounced exercises</td>
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</tbody>
</table>


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COMUNICATIONS

9th Meeting

The exercise of
different spaces between
improving vocal tract
allowing self-perception of
promote vocal expressiveness
promote body awareness
improve glottal closure
raising awareness of voice use
improve CFP
changing sounds of
histories and temperaments
intensify oral communication
stabilization, contextualized

10th Meeting

Objectives:
• Promote movement and body expression
• Promote body awareness
• Develop sensory awareness
• Expand vocal tract
• Improve glottal closure
• Raising awareness of voice use
• Improve CFP
• Promote vocal expressiveness
• When creating sounds of
• Intensify oral communication

Rationale: Activities that include
the use of the spoken word are
triggers for oral speech not only
in a therapeutic context, but also
in the family and social spheres.
The ongoing practice of techniques
for phonatory stability involves the
activity of adductor muscles of the
larynx, thus reducing the damage
risks swallowing.

Strategies:
• Body movements associated
• To touch and be touched
• Glottal firmness technique
• Extended sound
• Vibrant sounds technique
• Vocal sound effects
• Radio

Conclusion

The possibility of performing group therapy
was referred by speech language pathologists as a
positive strategy in the treatment for dysphonias. The
dynamics of the group activity makes it possible to
professionals to reflect on the treatment model, as well
as providing assistance to the large demand of patients,
and also on how to leverage this intervention model.

The group therapy was started in the speech
language pathology to supply a large demand
of patients on waiting lists in public health, and it was
heavily criticized. However, it was discovered later
that this strategy of speech therapy approach has as
its greatest foundation to make sure that the com-
munication occurs in social, in the intersubjective
relationship, and therefore the group becomes the
perfect place for the communication.

The development of a space for diversities
allows an interactive dynamics between the socio-
historical characteristics of each subject, and
thereby, each subject is transformed in the group,
while the subject is also transformed by it. The
group also promotes the diversity of experiences
and shared knowledge in the sessions, thus decreasing
the isolation, burden and anxiety created by the
pathology around the subjects and their families.

In a group of people with Parkinson’s disease
who participated in a complementary approach in
Art therapy with clay, it was observed that given
the opportunity to create, followed by a verbal
discussion about their material, subjects have the
conditions that allow them to become physically
involved with the group and that also help them
to create personal reactions to use more the visual
contact mode and to strengthen their means of
communication.

The verbal discussion about the activity is also
present in the methodology of Theater Games. It is
the moment of individual and collective reflection,
in which participants are invited to speak about
their own performance and about the role of their
partners.

The tables presented in this paper provide the
relationship between forms of vocal practices of
theatrical and speech area. Although they are dif-
ferent development fields, i.e. artistic and health
developments, the integration between them oc-
curs as they involve the communication with the

Objectives:
• Get information about voice, speech and expressiveness
• Distinguish between the main characteristics that
remain, which skills have been
enhanced and which skills still
need to be worked with.

Strategies:
• Connected speech recording to
record if there was a change of
the main characteristics that
are affected in the hypokinetic
dysarthrophonia. Use the same
phrases and images of the first
meeting.

Radio
Vibrant sounds technique
Glottal firmness technique
Rhythm and movement circle
Body movements technique
Vocal sounds technique
Over articulation technique
Building a story


Elthon Gomes Fernandes da Silva, Maria Lúcia Gurgel da Costa, Léslie Piccolotto Ferreira
possibility to promote greater respiratory support, greater presence of intonation in speech, articulatory precision, increase of vocal intensity, greater vocal projection, body expressiveness, fluidity in oral speech and integration between gestures and voice.

The practice of communicative skills, vocal and gestural expression, and it can help people with DP in different contexts of their life: family, professional and social.

In this way, we can infer that when creating an activity involving loudness and movement, in a work integrated to contexts concerning the use of speech, patients are aware of the self-knowledge conditions about the potential of their body, and of how to make use of them in the communicative situations in their daily lives.

Considering the theater practice as a mobilizing and integrative force between human skills, such as motor skills, cognition, emotions, and sensory perception, the proposal of new forms of speech language intervention using Theater Games allows to use organic structures involved in the speech articulation and in the body expressiveness, in activities that encourage subjects to recognize themselves in the communicative attitude. In the Theater an actor uses his moves and carries out physical actions, establishing a shared action space with the Audience, in daily life the performance of actions provides the same shared action space condition when two people interact.

In addition, through a collective activity, the dialogue fosters the exchange of information, experiences and emotions that may generate motivation for healthcare and to the discovery of strategies to deal with neurological diseases and their implications in the speech and language.

References


