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*Teaching/training/learning activities  
joint staff training event*

5 – 9 February, 2018

8<sup>th</sup> Floor  
Hannibal House  
Elephant and Castle Shopping Centre  
London SE1 6TE  
UK

*Organizations involved*

Sirius Training; Arte Movimento; Ost-Passage Theater; Euro-net; Eesti People to People; Academia Postal 3

*Creative director*

Arte Movimento; Ost-Passage Theater

*Total number of participants: 18*

## INTRODUCTION

The joint staff training event wants to offer a contribution to adult educators primarily engaged in the field of learning disorders (DSA), allowing them to experiment body techniques, techniques of creation, improvisation and partnering, management and expression of emotions, relationships, presence, space and sound.

Core activities will deliver a special training to a performative act as an experience composed in real time, starting from an introductory work on the body through techniques ranging, from yoga to expressive movement: a training on space, time, rhythm and partnering (bodily actions that take place together with a partner using contact).

Participants can learn how to take advantage of these elements as a language to create a story able to express emotions (anger, fear, uncertainty, disorientation, fear of not being accepted by others, difficulty in accepting oneself), supporting daily work with youngsters affected by DSA and fighting to reduce social exclusion of youngsters with fewer opportunities.

The focus consist in a *creation*, tailored together and based on a sudden performance that will have a basic structure built by those who lead, but that can be acted through actions of improvisation and composition developed in real time by all participants.

In other words, every participant will be guided to the final result thanks to an instant performance focused on a specific theme previously chosen, bringing everyone to be a director of himself/herself in synergy with the group and then try to create little stories through tools provided by tutors to stimulate a process of autonomy and greatly strengthen self-esteem.

All previous sections of training must be functional to the final creation, to develop the sensitivity on the use of body through appropriate exercises, enhancing rhythm, relationships and trustworthy with the others.

Usually, this kind of experience can include music, video, comic theater, painting, dexterity and everything that is not strictly connected to a mnemonic work, accordingly to methods experimented by TanzTheater, the "Theater of experience" launched by the German choreographer Pina Bausch.

## FORMAT

**General topics:** presence, confidence, trust, self-esteem, dialogue, difference (the added value of difference), balance.

Workshop will be divided in two different parts.

### **First part - 2<sup>nd</sup> and 3<sup>rd</sup> day**

**Step 1** – Participants will be invited to establish a circle to strengthen first contacts, meet and greet between learners. Everybody will tell his/her name and it will be linked to a daily and recognizable gesture. Other participants will repeat the same action to introduce themselves, telling their names with the help of a conceptual gesture.

Starting from this introductory stage, it will be established the fundamental to recognize and use specific gestures, creating first strongly relationships through group members.

**Step 2** – Training on visualization, breath, chakra alignment: how to getting self-awareness through a connection training to breath, balance, corporeal root, focus on neighbouring environment.

**Step 3** – Moving body to expand your energy: different warm-up exercises.

**Step 4** – Learning about expressive, theatrical and bodily tools: use of body, gesture, action and movement in the world of free dance. Left and right: rythm training aims to the integration of brain hemispheres.

**Step 5** – Use of space: bodily learning of directions and levels up and down. Feeling with comfort space: inside and outside.

**Step 6** – Use of rythm in the free dance. Working on presence (the awareness to exist as a unique creature). Practicing on rythm dynamics: speed, slowness, stand-by. A special attention will be aims to aspects related to slowness and stand-by, to find a quality able to take presence and awareness: the ability to manage chaos through rythm.

**Step 7** – How to manage emotions thanks to the free dance: express through body our perceptions thanks to skills previously learnt.

**Step 8** – Implementation of a small choreography with the participation of every learner. Final feedback and discussion.

## **Second part - 3<sup>rd</sup> and 4<sup>th</sup> day**

**Step 1** – The composition. Working in pairs: constructive dialogue through body language. Different exercises in pairs.

**Step 2** – Partnering. Creation of an implicit story with partner through contact and movement.

**Step 3** – Composition and creation. Establish links with partner, group and all elements previously acquired. It will be follow the creative method of Kandinskij to explain how to create a dynamic theme starting from a basic scheme, colours and related emotions.

**Step 4** – Performance drama. Development of a site-specific performance with the contribution of all participants.

**Step 5** – Implementation of the final instant performance. Main objectives: permit to participants to reach freedom, independence, self-confidence, proactivity and creativity, experiment comfort space, going out from comfort space, emotional intelligence. Final feedback and discussion.

Accordingly to this proposal every place, every space, every movement, every object, every breath can be a "performative action" guided. It is important to pass on the knowledge of strategies to the service of non-technical creation or technicians who would need much more time.

Participants could be divided in groups linked to specific skills and tools available during teaching/training/learning activities.

As example:

Day 2

**Group I:** video, **Group II:** comic theater, **Group III:** dance.

Day 3

**Group I:** comic theater, **Group II:** dance, **Group III:** video.

Day 4

**Group I:** dance, **Group II:** video, **Group III:** comic theater.

**Total duration:** 18 hours (6 hours / day)

## SCHEDULE

### **Day 1 - 5<sup>th</sup> of February, 2018**

Morning

Arrival of participants

15:30 – 18:30

Conference on non-formal education and training applied to the DSA disorders:  
interactions with art languages and performing arts

*General organizer:* Sirius Training

*Speakers:* Euro-net, Arte Movimento

### **Day 2 - 6<sup>th</sup> of February, 2018**

9:00 – 12:00

Training on body (use of space and rhythm, expressive and theatrical tools)

*Creative director:* Arte Movimento

12:00 – 13:00 / 14:30 – 15:30

Video training

Technical coordinator and assistance: Academia Postal 3

15:30 – 18:30

Training on voice

*Creative director:* Ost-Passage Theater

*General organizers:* Sirius Training , Euro-net

### **Day 3 - 7<sup>th</sup> of February, 2018**

9:00 – 12:00

Training on body (practical experiments, design of basic choreographies)

*Creative director:* Arte Movimento

12:00 – 13:00 / 14:30 – 15:30

Video training  
*Technical coordinator: Academia Postal 3*

15:30 – 18:30  
Voice and text laboratory  
*Creative director: Ost-Passage Theater*

*General organizers: Sirius Training, Euro-net*

#### **Day 4 - 8<sup>th</sup> of February, 2018**

9:00 – 12:00  
Partnering: composition and creation  
*Creative director: Arte Movimento*

12:00 – 13:00  
Folk dance as instrument to facilitate social inclusion  
*Creative director: Eesti People to People*

14:30 – 15:30  
Video training  
*Technical coordinator: Academia Postal 3*

15:30 – 18-30  
Psychodrama  
*Creative director: Ost-Passage Theater*

*General organizers: Sirius Training, Euro-net*

#### **Day 5 - 9<sup>th</sup> of February, 2018**

9:00 – 12:00  
Final instant performance with all participants  
*Creative directors: Arte Movimento, Ost-Passage Theater*

12:00 – 13:00  
Delivering of certificates of attendance to every participant  
*General organizer: Sirius Training*

Afternoon / evening  
Departure of participants

