

Youth Exchange

BODY & BODIES

TOOLKIT



Erasmus+



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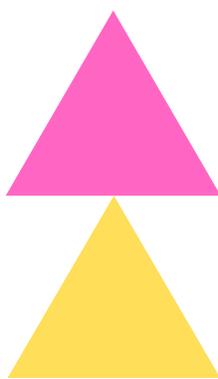
ABOUT THIS TOOLKIT

This toolkit contains some of the methodologies implemented during the Erasmus+ Youth Exchange "Body and Bodies".

In particular, we decided to collect here only the methodologies that were created or modified and that were tested with success during the Youth Exchange.

It is thought as a tool for organisations, trainers, educators and teachers who want to make international and local activities with young people on the following topics: exploring the body, physical and mental health and well-being.

For a wider understanding of the project and of the general flow of the activities you can find more information in the following pages (5-8).



THE PROJECT

The aim of the "Body and Bodies" project was to improve the relationship between young people and their bodies, guiding them through a process of exploration, awareness and research with the help of various physical disciplines (theater, dance, circus arts, yoga, play education).

The project idea was born from the need for young people of activities that would differ from their vision of traditional physical activity - at least from what they are proposed at school level - that is physical activities that do not normally entail and do not pursue a connection with the mind.

This need was followed by a research, which has shown how the pandemic has affected everyone's social and personal life, and that a tool to get out of it is to consult the inner connection between body and mind, intended as being aware of ourselves, in order to know how to take care of ourselves and our own well-being.

OBJECTIVES

The specific goals were:

- Exploring the body as a tool for understanding oneself and the world around oneself;
- Gaining confidence in bodies as tools for sociality and communication, particularly after the negative impact given by the Covid-19 pandemic;
- Promoting physical and mental well-being, a healthier body image and healthier relationships;
- Promote knowledge and practice of new physical disciplines among young people;
- Promote a more conscious, respectful and open approach to one's own and others' bodies;
- Sharing knowledge and experience on the topic with organizations from different European contexts;
- Receiving tools and strategies, useful for organizations and youth workers, to promote physical disciplines and healthy lifestyles among young people;
- Promote intercultural dialogue and self-management skills among young people;
- Promote the Erasmus program.

TIMETABLE

ARRIVAL DAY 05.07	DAY 1 06.07	DAY 2 07.07	DAY 3 08.07	DAY 4 09.07	DAY 5 10.07	DAY 6 11.07	DAY 7 12.07	DAY 8 13.07	DAY 9 14.07	DEPARTURE DAY 15.07
	Name Game - Icebreakers Presentation of the project and of the accommodation	Team building Intercultural Learning	The body as a social tool Practical workshop of Ludopedagogy	Body as a sexual tool Body and sexuality	Body as a discovery tool Practical workshop of yoga	The body as a tool of expression Practical workshop of dance	The body as a creative tool Dance Theatre	DISSEMINATION EVENT in Genoa	Collection of the material for the toolbox (group work) Youthpass Ceremony	
CHECK IN	Fears, expectations, contributions + Social contract Team building	Youthpass Introduction The impact of Covid on my habits	Consent Mindfulness - Sensorial Path	The body as an emotional tool Practical workshop of theatre	Guided tour Free Time	The body beyond its limits Practical workshop of circus	Preparation of the dissemination event Preparation of the dissemination event	Free time in Genoa	Final Evaluation + Closing rituals Cleaning party	Participant Departures
	Daily Evaluation (Reflection Groups + Leaders' Meeting)	Daily Evaluation (Reflection Groups + Leaders' Meeting)	Daily Evaluation (Reflection Groups + Leaders' Meeting)	Daily Evaluation (Reflection Groups + Leaders' Meeting)		Daily Evaluation (Reflection Groups + Leaders' Meeting)	Daily Evaluation (Reflection Groups + Leaders' Meeting)		Daily Evaluation (Reflection Groups + Leaders' Meeting)	
			Intercultural evening			Intercultural evening				

PARTNERS

- **AL Teatro** is a nonprofit cultural organization in Portugal. As a professional theater company, its main activity is the creation and distribution of theatrical performances to contribute in the rooting of cultural habits.
- **Roes Cooperativa** in Greece aims to create an alliance that hosts innovative, experiential and non-formal educational approaches.
- **FUNDACJA ARTYSTYCZNA PERFORM** was founded with the purpose of integrating dance in Warsaw and promote dance and movement in environments of people with more disadvantageous backgrounds.
- **GrenzKultur gGmbH** is a youth circus from Berlin that offers circus pedagogical activities, mostly free of charge, for children between 4 and 21 years old, and organises shows, holiday camps, trainings etc.
- **SAPLINQ, O.Z.** is based in the east of Slovakia, as the only organisation working with and for LGBT+ young people in this part of the country; organizes international trainings and events for youth and youth workers.



ACTIVITIES

THE IMPACT OF COVID-19 ON MY HABITS

OBJECTIVE

This workshop will help participants to reflect on the way in which Covid-19 has affected their habits and, in particular, the relationship with their own body and other people's body. They will develop a better understanding of the common impact of the pandemics. It will allow them to cooperate in a creative way with the other participants.

SHORT DESCRIPTION

This workshop is divided into 4 parts: moving debate, discussion in small groups and preparation of the performances, the performances, and the debriefing.

REQUIRED MATERIALS

- List of 5 statements for the moving debate
- Flipchart
- Markers
- Simple props for the performance

DURATION 90'

MOVING DEBATE [10']

Participants stand in a line. The facilitator will indicate 2 opposite sides of the room. One means “I completely agree”, the other means “I completely disagree”. They will have the possibility to place themselves freely, along this imaginary line, according to the degree they agree or disagree with the statements the facilitator makes. The facilitator will read up to 5 statements. After the participants will decide their position, the facilitator asks participants to look around the room, to see where the others are. No discussion is planned in this phase.

DISCUSSION IN SMALL GROUPS

The participants are divided into 6 small groups. They are asked to discuss the impact of the Covid on their habits, starting from the statements of the previous phase. Their task will be to find, as a group, an impact that they share. They have to create a 3-minutes performance (theatre, music, dance...) to describe this impact.

PERFORMANCE [20' - 30']

Once everyone is ready, each group will perform. According to the performance, the facilitator can invite the other participants to try to guess what was the described impact.

DEBRIEFING [15' - 25']

- the experience of working in group (in the different phases of the game;
- how much the described impacts have been experienced also by the other participants
- strategies to cope with this kind of situation, especially under the point of view of the body





MIME

OBJECTIVE

This workshop aims at exploring participants' relationship with their body and the body language, making them to use their body as a communicational tool. This workshop can have different applying ways. (I use it in language teaching)

SHORT DESCRIPTION

2 teams trying to express what they see with movements and trying to draw what they hear without see.

REQUIRED MATERIALS

- Cards (I take with me cards from dixit, board game)
- 2 board or paper
- Markers

DURATION 90'

INTRODUCTION [15']

Participants are divided into 2 groups. They are explained the general rules of the game. The role of the facilitator will be to keep the time.

THE STATIONS [30'- 45']

The first 3 players from each team take their positions the first take a card from a basket and trying to describe it without speaking only with body movements. The second player trying to describe these movements with words and the third without see nothing of these trying to draw what hear from the second player.

- The players go back when they finish and came other 3 players to try the same. Every person should take all the roles
- The same thing with the second team.
- The winning team that have already done the more cards in 30'

DEBRIEFING [30']

- sort conversation about express and describe feelings with the body
- focus on the experiences lived during the workshop and on the sense they were surprised the most by/things they did not expect
- the way they use/do not use their senses during their everyday life
- a short introduction to the use/evolution/importance of our senses.



TOUCH

OBJECTIVE

This workshop aims at exploring participants' relationship with their body and their senses, making them to use their touch and not their vision as a main sense. This workshop can have different applying ways. (I use it in language teaching)

SHORT DESCRIPTION

2 teams trying to express what they touch without see and trying to imagine what object it is.

REQUIRED MATERIALS

- Objects like sunglasses
- Blind masks
- 2 board or paper
- Markers

DURATION 90'

INTRODUCTION [15']

Participants are divided into 2 groups. They are explained the general rules of the game. The role of the facilitator will be to keep the time.

THE STATIONS [30'- 45']

- We create 2 teams.
- The first 1st player from each team takes the position of guidance
- The players go back and create a line wearing a mask on their eyes
- The same thing with the second team.
- The winning team is that have already found more objects in 30'

DEBRIEFING [30']

- Sort conversation about express and describe feelings with the body
- focus on the experiences lived during the workshop and on the sense they were surprised the most by/things they did not expect
- the way they use/do not use their senses during their everyday life
- a short introduction to the use/evolution/importance of our senses.



THE SENSORIAL PATH

OBJECTIVE

This workshop aims at exploring participants' relationship with their own senses, making them go through several stations in a path that will stress different senses time per time.

SHORT DESCRIPTION

The game is thought as a path of 6 stations. Each station will be led by a group leader, who will explain the rules and lead the activity. Each station will focus on a particular sense. A debriefing will follow.

REQUIRED MATERIALS

- blind-folding masks
- paper
- pencils
- cardboard box
- unusual objects
- coloured bottles
- essential oils
- flipchart
- a flipchart about senses
- markers

INTRODUCTION [15']

Participants are divided into 6 groups of 5 people. They are explained the general rules of the game and will be assigned to 1 station. In each station they find a group leader who will explain the rules. The role of the facilitator will be to keep the time. Each 15 minutes, they will ring a bell. The groups of participants have to move to the following station (those in station n° 6 will move to station n°1). This will happen 6 times.

THE STATIONS [80']

- Sight and movement: observing an element. The participants will be free to walk in the space and choose an element they feel connected with. If they feel like it, they can imitate the movement of it and meet the other participants to create a final “moving picture” all together with the different movement of nature
- Sight and hearing: blinded walk. A trust game in which a couple is composed by a teenager who guide and one who get guided because blindfolded. -material needed: blindfolding masks-

- Sight: sketching using memory. The task is to have some minutes to observe a landscape and then try to do a sketch of it while not looking directly anymore, so to concentrate on stimulating the memory
- Hearing: walk and talk. Participants will be divided in couples and have some topics to discuss about. In this way we'll learn to share their own experiences and to listen to those of others. – material needed: box with unusual objects-
- Touch: mystery box. In a box we'll place some objects and participants we'll have to guess what it is only by using their hands without looking
- Hearing: spend some time in the nature and pay attention to which noises they can hear. Then compare with others what they noticed.
- Smell: coloured bottles. We'll prepare some essences and place them in glass bottles. Participants will have to guess what it is and associate every smell to a feeling. Then they can compare what they experienced. -material needed: glass bottles and essences-

DEBRIEFING [20-25']

- focus on the experiences lived during the workshop and on the sense they were surprised the most by/things they did not expect
- the way they use/do not use their senses during their everyday life
- a short introduction to the use/evolution/importance of our senses.



THE BODY AS A SEXUAL TOOL

OBJECTIVE

- participants will understand the difference between sex, gender, gender expression, sexual orientation
- participants will know that sex and gender are not binary
- participants will be aware that there are many identities with LGBTQ+ people, not just gay men and lesbian women
- participants will have basic understanding of following queer identities: lesbian, gay, bisexual person, transgender person (this list might change)

REQUIRED MATERIALS

- flipchart papers
- a lot of markers or pens or pencils (something to write with)
- A4 sheet of paper for each participant

DURATION 90'

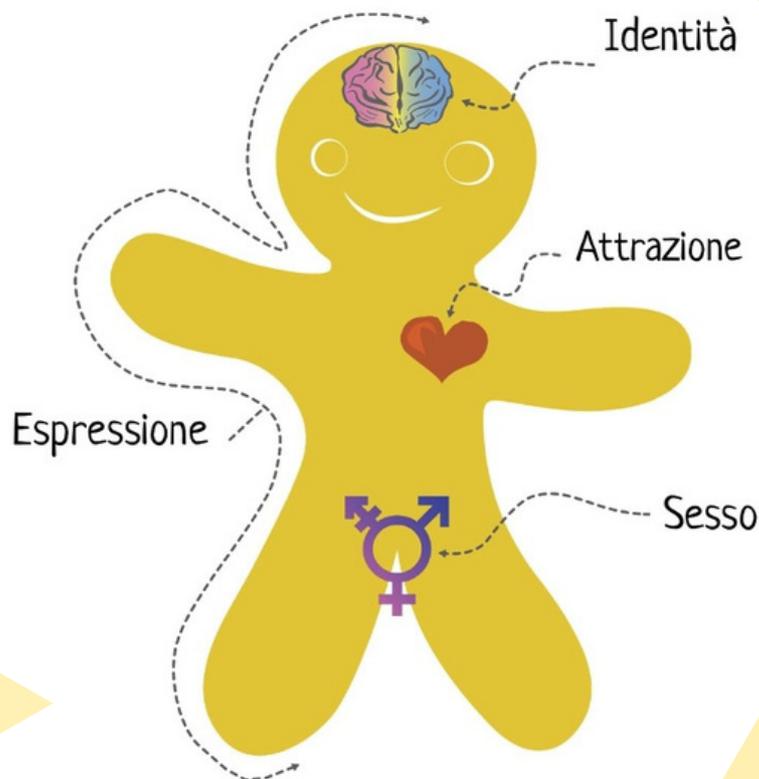
WHAT DO THE LABELS MEAN? [45']

Discussions using flipcharts on groups on different labels in the LGBTQ+ acronym.

I need to think more about how to adapt this for 35 people

GENDERBREAD PERSON [15']

I will present the Gender Bread Person. It's a tool to explain the difference between gender, sex, gender expression and sexual/romantic orientation. It looks like this



THE BODY AS EMOTIONAL TOOL

The Sculpture of emotions

OBJECTIVE

The goal of the workshop is for participants to understand that they can communicate their emotions with their bodies. It is an exercise in the discovery of non-verbal communication and body language. Understand that language is not a barrier to communication and that there are other means of communication. Open up space to everyone's opinion, be more attentive and listen to everyone.

SHORT DESCRIPTION

The exercise will consist of creating human sculptures that will reflect an emotion. The emotions will be proposed to each group by an image that evokes our senses through visual sense. The group will have to reflect together about the emotions that each image, color or form pass to them and so construct the sculpture. Two (2) sculptors will be designated in each group.

The exercise will have two main parts:

1. Sculpture exercise in small groups
2. Presentation of the sculptures + Reflection, sharing, feedback.

REQUIRED MATERIALS

- Printed Images
- List with emotions
- List with key questions for group discussion

DURATION 130'

Energizer and explain the exercise: 15 minutes

Practical activity: 1h15min

- Group discussion on images and emotions + sculpture montage: 45 minutes
- Presentation of sculptures and final group discussion: 30 minutes

Divide participants into 4 groups. (7 or 8 pax per group). Ask for 2 volunteers from each group who will then be the sculptors. Sculptors must choose two images that they like and that speaks to them.

Then, the sculptors return to his group and all reflect together on the emotions that the images transmit to everyone.

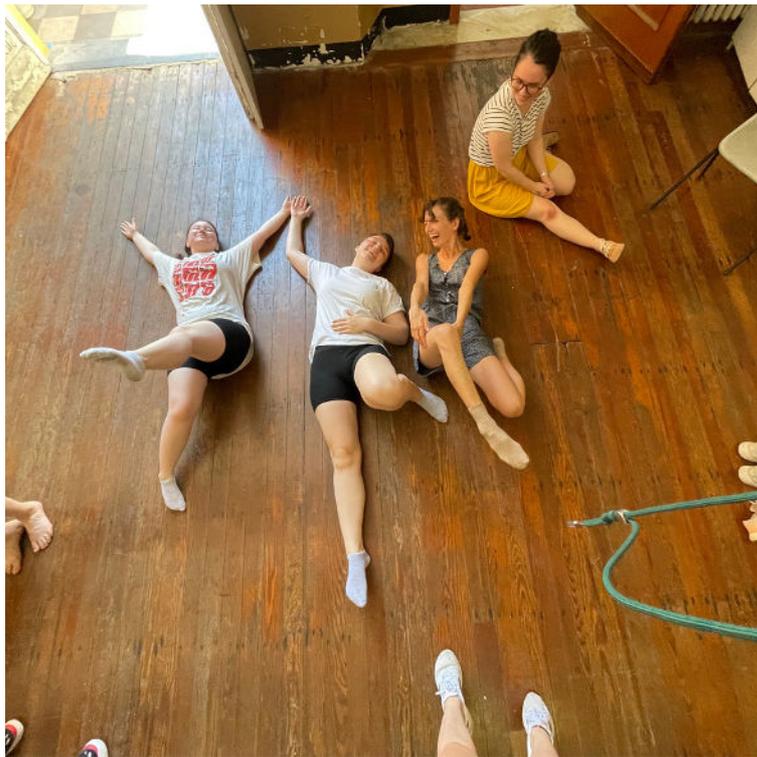
The two sculptors must start creating their sculptor with his group.

Rules of the game: when the sculpture begins to be built, no one must speak.

Participants must be available enough to be placed where the sculptors want and the sculptors must be respected and not cause sudden movements.

The sculpture must be mounted by physical contact and not controlled by voice.

The exercise will end by presenting the sculpture of each group and sharing their feelings. What emotions the group chose to demonstrate, why and what difficulties/feelings they experienced.



YOGA

OBJECTIVE

This workshop will help participants to get to know the discipline and practice of yoga, and let them discover a bit about its philosophy and tradition. They will have the opportunity to have a practice related to the different parts of their body and to their awareness of it.

SHORT DESCRIPTION

This workshop is divided in three parts: an energizer, an introductory activity, and a practical activity.

REQUIRED MATERIALS

- Yoga matress
- Projector / Flipchart
- Speaker

DURATION 180'

ENERGIZER [15']

Superconscious Exercises

INTRODUCTION

There will be a short introduction to yoga philosophy and historical background. The different schools and yoga traditions and the goal and intent of this discipline.

The early findings of Yoga date back to 3500 B.C. in a region of Pakistan, but we don't know much about this period. The most ancient written texts, called Veda, date back to 1000/1500 B.c.

The word Yoga is derived from the Sanskrit root yuj, that means to unite, bind together (horses or chariots) and can be interpreted as the act of uniting the senses, like horses, to the mind. More specifically, is the idea of connection, union, association of the individual spirit (that we experiment everyday) to the universal one that does not manifest itself

It's difficult to give a definition to this discipline, but we can try saying that

- Yoga is a philosophy, is part of the Indian philosophical systems
- Yoga is an art

- Yoga is the ability to calm the mind.
- Yoga is equanimity
- Yoga is the ability of the action
- Yoga is a path of awareness

Different schools:

- **Hatha yoga:** starting from the well-being of the body it can reach the calmness of the mind. It is also called yoga of Sun and Moon, because HA symbolizes the sun, SURYA and THA the moon, CHANDRA. So it is the union of two opposite energies and forces.
- **Raja yoga:** investigating the mind it is possible to reach a complete well being, the highest spiritual peak. These two types of yoga are interconnected, since body and mind are not two separates being but we are a whole. The fundung of raja yoga are found in the ancient texts Yoga-Sutra probably written by Pantajali between the II century B.C. or between the IV-VI century A.D.
- **Ananda yoga** → the energizer came from here even though it looked like a fun gymnastics. Is a system of Hatha Yoga established by Kriyananda. each asana as a natural expression of a higher state of consciousness, which is enhanced by the use of affirmations.

The participants will listen some quotes about the preception of their body, the different levels of perception, energy and the relation between these concepts. The goal is to convey the idea that self awareness and the mind are central to practice, and that the shape that we give to our body during the practice is deeply connected to the intention that we put on it and our will. A position (Asana) is more powerful when we are aware and concentrate, and we give the right preparation to it.

Focus on breathing, that is the basis of yoga. Breathing and the spine, that is the physical center of the body but also the energetic center.

When something happens to us, good or bad, the first thing that chenges is how we breath. It can accelerate or decrease, it can go faster or slower, it can also stop sometimes. We don't often realize it, but this is where everything comes from, in our body and our energy. Breathing is also something we can control, and use as a form of healing. If we learn to be aware of our breathing, to observe it, we can become more conscious and understand how powerful this instrument is. The way we breath influences all our life, our body and our wellness. Problems in the breathing mechanics can cause serious problems in health and in the body.

True health is impossible without proper breathing.

When we breath in, we are not just attracting air into our lungs, but also life, strenght, and courage.

When we breath out, we remove carbon dioxide from the body, but also mental and emotionals impurities: descourage, weakness, desperation.

When we put out effort to breath in new energy, breathing can benefit us psychologically and spiritually.

PRACTICAL EXERCISE OF BREATHING

Place your hand under your belly botton. Not on the stomach, but between the belly botton and te pubis. Place your free hand in front of you, with your thumb up. We will pretend it's a candle, and we want to blow on it. Are you ready? Let's blow this candle!

Try to notice what your belly was doing. Was there any movement? Could you feel it under your hand? What is this movement like?

Let's do it again and put your attention to this.

- Continue with this exercise two or three times.
- No movement → Respiratory mechanics are blocked.
- Belly out → Respiratory mechanics are reversed
- Belly in → Respiratory mechanics is working

We are like balloons. When we breathe in, we fill ourselves with air, and we inflate. When we breathe out, the air goes out, we empty ourselves.

Let's do it one last time voluntarily. Let's make our belly go in when we breathe out

PRACTICE WITH SOME ASANA

Lay down on your mat. Let's place our hands on our belly again and try to feel the movement in this other position. Try to observe what changes, if the movement is the same or it is more spontaneous.

Now let's place our hands to the sides of the rib cage. Observe if there is any movement.

Fast check of all the parts of the body (back)

PREPARATION TO MATSYASANA - THE FISH

We squeeze our elbows close to the body. Let's try to push them against the mat. Only with this small movement, do you start feeling more open?

Now let's open our arms out in a dynamic way, then we stay there. Feel the openness of your chest, of your heart, of your cage.

LAYING TO ONE SIDE WITH LEGS ON 90*, ONE ARM ON THE OTHER

Slide one arm over the other, to open the upper part of your back.

Make your arm rotate over your head going close to the floor but without touching it. Then, remain with your arm open for 4 breaths. Feel this position and how your breathing changes. Repeat on the other side.

COBRA

From the side, turn over in a prone position (belly on the floor). Here, place your hands close to your chest side, and raise your head going from forehead-nose-chin.

CAT-COW

Take the position of quadrupedy (four leg position). Breath in, head up, make an arch with your back. Breath out, head down, make your back round.

HEART POSITION

From 4 leg position, slide your arms on the mattress and place your forehead down, keeping your basin up.

From here, seat on your heels, open your arms, put your hands in the pray position, and close the sequence. Close your eyes, breath, feel the positions that your body took.

YOGA PRACTICE - IN COUPLES 90'

PREPARATION FOR THE ACTIVITY 10'

Mirroring / Giving the oxygen with the hand, in couples, walking in the room. Every time I clap my hands they have to change couple.

YOGA IN COUPLES 30'

THE SWING

1. Seating with my back against the back of someone else. Arms crossed together with the other person. We move back and forth following the rhythm of our breathing
2. Start moving left and right, in the same position, legs open.
3. Start rotating your bodies in a circular way

THE WIND

Lay on your back and place your feet on the feet of your pair. Move your legs, right first and left later, one after the other, like in a bicycle

GANAPATIASANA

One in front of the other. Place your hands on the shoulders of your pair. Now start to bend forward, until your back is in a horizontal position

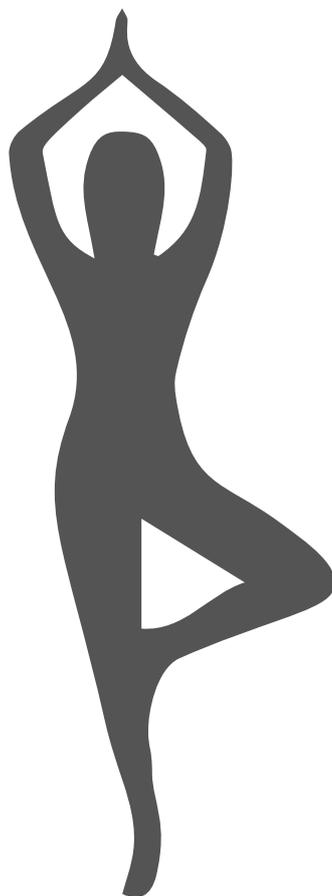
SIVA NATARAJA

One in front of the other. Bend your right leg back and take it with your right hand. Raise your opposite arm and place your hand on the hand of your pair. Push your right leg away and lean forward. Repeat on the other side.

THE TREE

One next to the other. Place your feet on your knee, or more up if you can. Contact with the arm up + contact with the other arm in front of your chest.

Relaxing - yoga nidra [27'36]



THE BODY AS A TOOL OF EXPRESSION

OBJECTIVE

To experience the body as a tool for personal expression, to explore benefits of dancing and playfulness.

SHORT DESCRIPTION

This workshop is divided to two parts: the workshop part and a preparing performance mixed with discussion.

REQUIRED MATERIALS

Speaker for music

DURATION 180'

1. Warm-up 30' 15' physical, 15' brain

2. Practical Time 60'

Key topics:

- Mirroring
- Role of music/ rhythm/ breathing
- Individual vs group
- storytelling
- inner child

1. Discussing what is movement without adding theory to it. 10'

2. What do you enjoyed to do when you were a kid? 10'

3. Moving to music -> moving in opposite to music 20'

4. Building group structure -> follow group movement in tight composition -> follow group movement from a distance 20'

PRACTICAL WORKSHOP OF DANCE: 90min

1. Mirror exercise 10'

2. Preparation time

In a group you prepare 3min story from your childhood using movements, dance, you pick your own music 30'

1. Performance 30'

2. Stretching 10'

3. Reflections 10'



DANCE THEATRE

OBJECTIVE

To connect our body with our emotions

SHORT DESCRIPTION

Through different dynamics, we will explore how our body can be the channel to communicate a message and emotions.

warm-up jumps- sculpture-theory-5 emotions

REQUIRED MATERIALS

- music
- maybe a projector to show a video
- balls

DURATION 180'

WARM UP

To get a group concentration and to be active/present.

Walk around the space, balancing it. Avoiding circles, without bumping with other people and walking in different directions. First, y look at the place and then I go.

After we transform that walk into jumps around the space, always looking at each other and being aware of everyone.

SCULPTURES AND THEIR STORY

Goals:

- To use the body to tell a story.
- To be creative and think in an open-minded artistic way giving a lateral thought to the creation.

1. There will be 10 images of sculptures which we will observe and see which emotions, words or characteristics they mean to them. 10'
2. They will have to recreate the 10 statues with their body, paying attention to the details. How are the hands, the ears, the eyes etc. 10'

1. After, they will have to do a sequence of all the statues in order. This means, that all the poses, in order, will have to link them so that from statue to statue they will transition in a smooth way. At first, it will be more mechanical but after it will be a sequenced choreography. All of this, with music in the background. (20min)
2. After repeating the sequence they will have to put it in a more danced way so the movement can vary but in essence, it has to have at least one characteristic of the statue. (20min)
3. In groups, they will create a new sequence with the movements from everyone, and they will have to think of a short text that represents what they are doing. (15min)
4. Finally, they will perform it. (15min)
5. I want you to take some minutes to write down what and how you felt while doing this activity, creatively and artistically wise, but also on an emotional level.

I want you all to get in groups of 3 or 4, and I want you to:

1. Share with other participants what you wrote if you had anything in common or not.
2. What do you think dance theatre is. 10'

WHAT IS DANCE THEATRE? 15'

The most widespread definition of the term dance-theater (tanztheater) refers us to the union of "genuine" dance and the methods of theatre creating a new, unique form of dance that in contrast to classical ballet is distinguished by a strong reference to reality.

The term had already been used by members of the German expressionist movement of the 1920s who wished to distance themselves from the traditions of classical ballet. Rudolf van Laban the most important theorist of expressionist dance used the term for the first time proposing an interdisciplinary art to access a new eurythmia. The tanztheater comes from the formal to the word, singing, live music, theater, the movement in its widest sense played by trained dancers, chaining time, space, scenery, lights, costumes, physical and vocal actions, objects around an existential reflection that translates into a concrete theme. There is usually no narrative diagram, presenting scenic situations related to human conflicts and stimulating the viewer to identify and reflect on certain lines of thought. Dance theater is basically the human, social, historical and philosophical content gathered in the personal dramaturgy of the choreographer, his worldview.

Faced with the slogan motion/not emotion, Pina Bausch maintains that she is not interested in knowing how people move but what moves them.

Emotions and movement

Goals:

- To explore our emotions in our bodies.
 - To connect our body to a text in an organic way.
1. Search for some quotes which transmit different emotions.
 2. Afterwards, each person chooses one quote and will have to say/think 3 emotions that come to mind when they read it.
 3. They will choose one word and they will look for the movement in the body, *what does it make me feel? Which part of my body is more affected? From where does the movement start?* With music in the background, they will have to express it with the body and make a sequence of movements.
 4. When they have the sequence clear, they will have to say the quote that they had chosen while doing the movements (everyone at the same time).
 5. Finally, the people who had the same quote will get together and option

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4. When they have the sequence clear, they will have to say the quote that they had chosen while doing the movements (everyone at the same time).

5. Finally, the people who had the same quote will get together and option 1: they will have to blend their movements and do only one sequence and say the quote. Important: when saying the quote it will have to be in a fluent way, like if the words were also part of the movement, not to stop the movement and say it suddenly. Option 2: The people with the same quote will gather together and they will have to do their own sequence, all at the same time to see all the different varieties of movement and each person's creativity.



CONTACTS

IF YOU USED THIS TOOLKIT AND YOU WANT TO SHARE MORE ABOUT YOUR EXPERIENCE WITH OUR METHODOLOGIES, PROVIDING US WITH FEEDBACK AND SUGGESTIONS TO IMPROVE THE ACTIVITIES, PLEASE SEND AN EMAIL TO:

EXCHANGES@PECO.GENOVA.IT

THANK YOU