

Manual to explore Body Language

Adressed to youth/social worker, facilitators and everyone who would like to lead workshop about body language.

From the training course "Your Body Is a Voice II"
May 2017 In - Ganties - France.



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Your Body Is a Voice II

Solafrika, the organiser, works on social projects in France throughout workcamps with local teenagers facing social difficulties. We also organised international youth-camps, training courses and awareness workshops about ecological practices. In N-W Africa, Solaf has exchanged ecological practices with fruits drying and wood cooker devices and sustains the development of mangos drying cooperatives in Mali.



6 international partners and countries

Continuous action - Estonia
<http://www.continuousaction.ee/>

Center for Intercultural Dialogue -
Macedonia
<http://cid.mk/new/>

European Youth center Breclav - Czech
Republic
www.eycb.eu

Theatre ect. - Cyprus
www.theatretc.com

Regionalne Centrum Młodzieży (Regional
youth center) - Poland

Group of the European Youth for Change -
Romania
<http://www.geyc.ro/>



In Ganties, France where we shared this experience, we spent 10 days experiencing body language. We practiced dance, singing and theatre. We performed the result of our creation in the Ti'Stival Festival in Castillon and in the city center of Toulouse. We practiced the workshop we had prepared with the pupils from Gantie's school.

The objectives of this training course were:

- * Promoting the access to culture for everyone,
- * Developing the creativity, communication and expression of european young people by training youth workers.
- * Practicing interculturality and living together.

This technical booklet has been done by participants, facilitators and trainers of the European project "Your Body is a Voice II". It represents a gathering of the activities experimented during the training and that could be re-used by anyone in other workshops.

Please help us to share this booklet as much as possible to use and spread the activities around.

The game box

Groupe dynamic games

Human Bingo

It has the purpose for the participants to get to know each other and their names. It is a fun icebreaker.



BUDDY BINGO

Find someone in the room for each box. You can only use a person once

Find someone who...

... can speak a third different language	... can run the semi-marathon	... practices yoga	... has been on TV
... plays guitar	... has a brother and a sister	... has been playing in a team sport	... can juggle
... is vegetarian	... has volunteered in Africa	... can touch their nose with their tongue	... can imitate mosquito pumping
... has stood on the equator	... knows someone famous	... can sing a rihanna song	... smokes
... knows how to touch his feet with the head	... can sing Edith Piaf	... knows how to sew	... knows the rules of the tarot
... can walk on their hands	... can invent a game in less than 10 minutes	... is fireman	... travels by hitch hiking

Lucky luke

To learn the names of the others. It also develops your concentration and it makes everyone focused.

Everyone is in a big circle. Everyone says their names one after the other. Then the game leader is in the middle, turning around and pointing to different persons. When someone is pointed at, he has to go down and

his/her neighbour has to say quickly his/her name. The one who doesn't remember the name goes out of the circle. The last two persons have to

be some steps away from each other. The game leader says a story and when he/she says a specific word (that has been chosen before),

the two have to say quickly the other one's name. Who says it the first, is the winner.



Secret friend

To act friendly and to make little unexpected surprises.

The game lasts during all the training. To prepare it, the game leader has to write down the names of participants on little papers, fold them and gather them in one place.



Way to end the secret friend: Make a circle with every one. One person is coming in the middle, is closing her/his eyes and wait for her/his secret friend to come. When the SF is here the person can touch the face to guess who is her/his SF. Three try, if not then she/he can open her/his eyes and recognise the person.

Then every participant takes one and no one can reveal their secret friends to anyone. Every day during the project you should do small surprises to make your secret friend happier in the way he/she would not have any clue who it is. In the end of the project everyone will discover who was their secret friend.

1 minute question

to warm-up and also to get to know other people better.

The game leader gives 1 minute to participants, they should move around, should talk to different people and should get to know as many things as possible about people AND memorize it. Then after some time (it can be 10 minutes or longer time) all participants will stand in the circle and one by one they can say what and how much they remember from asking questions.



Theater

Exercises

1 minute death

This activity is teaching, how to trust yourself, your partner and how to play certain scenes without any words. So, with this you can learn to trust and listen to your body to give your message with your body.

It last 45 minutes, it is suitable with any ages.

The game leader explains the activity and divides participants into pairs. The task for partners is to create a 1-minute-long scene that ends with death (at least one partner has to die in the end). Pairs have 15 minutes to prepare the story. The scene must be without words. After the preparation time all pairs will perform to the rest of the group one by one.

Then the game leader asks the participants to repeat, but this time (s)he secretly tells to pairs, which one goes next to perform and some pairs have to repeat their story now with words. Also, some pairs may have to perform at the same time and it might create some new situations.





Mirror game

Everyone into pairs for an exercise that trains sharing focus, taking focus and physical listening.

One of the players in the pair begins to gradually move. The other player mirrors his/her movements . Initially one player is leading the other and then the lead switches. Eventually there is no way to tell which player is leading the exercise the focus is being shared rather than taken by one player or the other. The object is not to screw up the other player, but to make the reality of the mirror the priority.



View point by Anne Bogart

To learn move and behave in space like a professional actor/dancer. It is an improvisational system that trains actors to use their body in time and space to create meaning.

Kinaesthetic Response

A spontaneous physical reaction to something which occurs outside you; the impulsive movement which occurs from stimulation of the senses.

Consider: this viewpoint holds the viewpoints improvisation together



Transfer

(a movement or gesture is applied to another person or context)

Transform (a movement is transformed into something different but from the same source idea e.g. the action of bouncing a ball becomes the action of fingers running through mud)

Principles of the viewpoints

Spatial Relationships

The distance between things on stage, between one body and another or between a body and an object or piece of architecture.
Consider: groupings extremes of proximity



Tempo

The rate or speed at which a movement occurs; how fast or slow something happens on stage.

Duration

How long a movement or sequence of movements continues.

Repetition

Repeating something on stage. It can be an exact copy or it could be a variation.
Variations on repetition: Exact



Recycling (repeating a moment, movement or gesture later in the Viewpoints session -serves as a unique vocabulary for the session)

Theater of the object

find a way to create a dialogue between your body and the object without using words



the participants were asked to bring an object (either personal or not) and with it to create 5 different movements. Then we chose together one movement which they had to repeat.

Through this physical movement they had to connect with the space and their action by using external transformation as a tool.



Dance

Beyond words, movement is another powerful tool of expression and communication. With the workshop we have learnt how to give voice to our body through movement.

Warming up games

massage in pairs/warming up the body

- * Rub people's back, shoulders, neck and arms (warm up the body)
- * Cover the other's eyes and then ears, put pressure and then release fast
- * 2 fingers across the spine - good when someone has a fever
- * Pressing the nails one by one - good when someone is sleepy/ fainting or needs the circulation restored
- * Gentle circle rub the lower part of the back - good for the kidneys



'This is IT' game

Name someone or two (depend of how many people you are) who will be the hunter. He will have to touch someone who has to freeze, his aim is to freeze a maximum of persons. All the other participants can free them only by crossing between their legs. It's a good game to force people to use all the space.

Eye contact game

Make the participants walk through the room. Tell them to do firstly obvious eye contact with someone. Let them live it for a while, keeping on walking but never losing the other person with your eyes. Then ask them to keep on walking, stoping gazing at the person but always knowing where is this person watching from far. Make people change directions fast without touching eachother. 'Detective' game - Ask the participant to follow somebody from a distance without the person knowing. Then ask them to follow the person just behind her. End the exercize when everyone is stuck .

Group focusing games

'Follow the leader' game

Ask the participants to make squares of 4 and one person in the middle. The 4 have to be orbiting around the leader, following every move. The leader can choose the rythm (to walk, run, crawl) the height and the direction. He always has to take care of the others around because, they are following whatever is happening. If the one in the middle is going left all the group is following, even changing sense in order to face the middle one.

The goal is to constitute a solid group which is evoluating together in one shape. The aim to make the participant being kind to eachother and listen what's happening between them.

'Catch the leader' game

In the same shape, of 5 people, the leader this time is trying to escape the square. The objective of the others is to stop him, by catching him with their arms, using the balance of their body to receive him and giving the power to jump back in the middle.

This is an exercice to develop the porté and make the group being very kind, listening and learning how to use your body weigh to jump higher.



'Choreography building'

Ask each participant to walk in the space using all of it. Then ask them to dance using one part of their body. The movement has to be really precise, we must be able to obviously see that the person is using one specific part of her body. They also have to take into account few dance's rules: the rythm (fast, slow...) the height (jumping, to the floor, sit down), the breathing (on which movment do I breath?) and the look. Ask them to name the bodypart when they use it and say out loud. Make them change the body part. Finally ask them to choose 5 body parts and 5 movements linked to it. Ask them to create a movement chain that they can repeat until they feel comfortable with it.

After a while ask them to form group of three and tell them to combine all their movment chains, in order to create the choreography. Each of them has to explain which part of the body is used and what is the speed, the level etc.

Pina Bausch
4 season marche



The 4 seasons walk

Each season is represented by a movement really simple and really precise. Practicing it you have to combine the movements with rythm of your steps because it is a walk. All the dancers have to be in the same rythm of steps and movements. Repeating the 4 movment until the end of the song.

You can see filmed explanation of it with this [link](#)

Pina Baush

She is a famous german dancer and choreographer. Born in July 27th 1940 and dead in June 30th 2009, she is considered as one of the principal name of contemporary dance and dance theater.



Singing

Exercices

Warming up:

In our body it's the diaphragm which makes all our breathing possible. By speaking or singing we usually are not aware of it but, this muscle is working all the time.



First of all before singing you have to focus on your breathing. Feel the air coming inside and outside, which way is it taking?

To warm up your voice you have to make it step by step. Slowly making a big smile and slowly closing it again. (Do it several time to stretch you mouth). Slowly opening a mouth like yawning, and slowly close it. Breathing... listening the breathing while making noises with different S sounds. With you hand you write you name in the air while saying it loud with an S sound (like bees).



Warrior game:

To make your body being more flexible and you voice ready:

Every body is standing in a circle. There is 3 postures : 1 sender, 1 receiver and 2 cutters

The goal : send a sound very short and very strong between people

The sender chooses the receiver by eye contact and makes a sound together with a body movement

Silence

The receiver makes a sound together with a body movement

Silence

The 2 cutters are on the 2 sides of the receiver and they're synchronised and they cut at the same time with a sound and a body movement

Silence

Then the receiver become the sender and you do it until every one has done receiver and sendes.

The two polyphonique songs from the training

« La novia »

La novia a nau brillhants suu cap (x2)
Nau brillhants suu cap, L'anèth au dit. (x2)

Uèit, Sèt, Shéis, Cinc, Tres, Dus, Un
(Eight) (Seven) (Six) (Five) (Three) (Two) (One)

You repeat those lyrics replacing the "Nau" (which mean nine) by the other numbers one by one.



"Nau Goiatas a castethnau"

Nau goiatas a Castèthnau (x4)
Eras que volerén dançar
Mes los goiats que cèrçan l'ombra
Eras que volerén dançar
Mes los goiats n'ac volon pas

Uèit, Sèt, Shéis, Cinc, Tres, Dus, Un
(Eight) (Seven) (Six) (Five) (Three) (Two) (One)

You repeat those lyrics replacing the "Nau"(which means nine) by the other numbers one by one.



You can hear them on the video on this [link](#).

To evaluate your workshop



DIXIT game or other artistic cards :
 Ask to participants to choose one or several cards and explain their feelings about an activity or a situation by describing the cards

To prepare/evaluate your workshop



	Positive	To improve	Great ideas to keep
<i>For any type of workshop</i>			
Material			
Space you need			
Amount of Participants			
Security rules			
Energizer/ introduction to the participants			
Explanation of the rules of the workshop (understanding of the participants)			
Inclusion of all the participants			
Distribution of the leader roles			
Adaptation to the public and its specificities			
<i>For a dance/body language workshop</i>			
The participants have been enrôled in the movement/activity			
The participants occupy properly the space			
The relation to the other is satisfying (including perception of the other's eye in case of an activity alone)			

DAY EVALUATION

Find two characters which represent you the best in this moment, thinking about this day.
And explain to the others why you did choose this one!

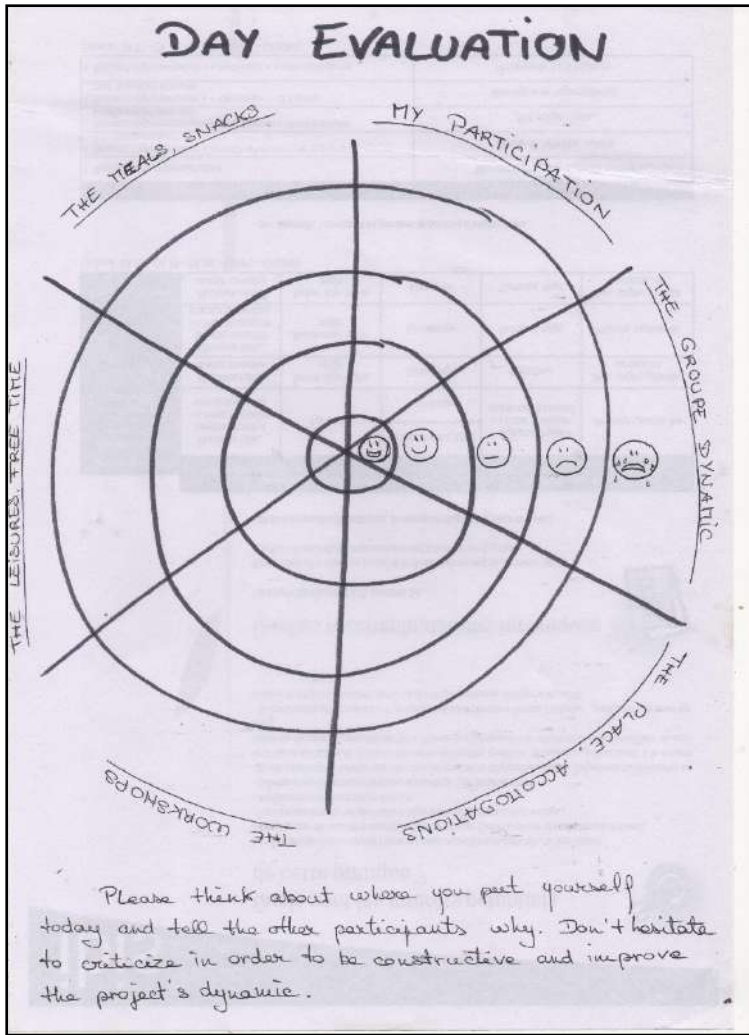


DAY EVALUATION

HOW ARE YOU FEELING NOW?

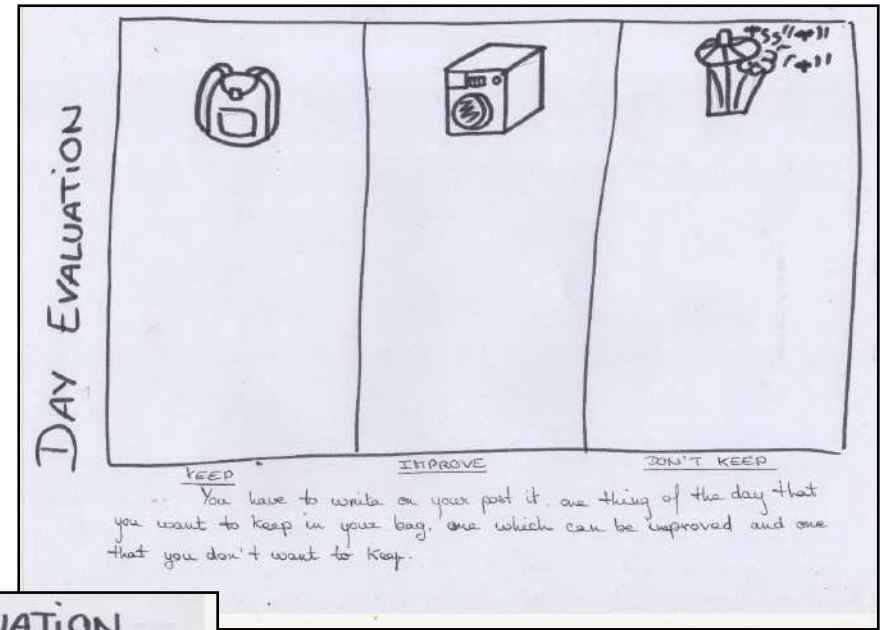
Choose 2 or 3 faces and describe us!



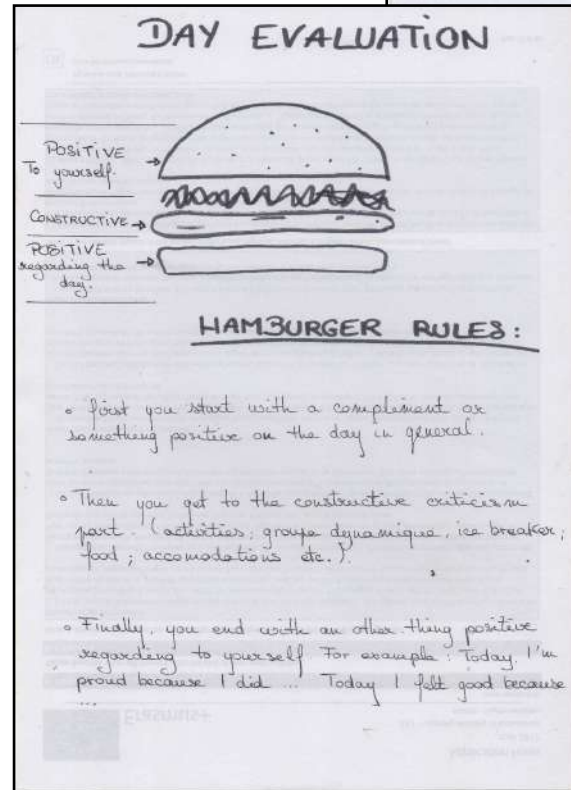


The target

The Sandwich



Bag, washing machine and trash



Your Body is a Voice
May 2017



Solafrika thanks



Erasmus+

Partner organisations :

GEYC - Romania
Continuous Action - Estonia
RCM - Poland
Theatre ect. - Cyprus
EYCB - Czech Republic
CID - Macedonia

Trainers and facilitators :

Julie Klapczynski and Maëva Giubilei
from Solafrika

Hélène Lafont
from Pollen Association
and
Angélique Danguy
from the dance school Les 3A

Maria Varnakkidou
from Théâtre Ect. (Cyprus)

The team from the Ti'Stival in
Castillon

Participants

Romania ->

Jack
Cristina
Anto
Adina

Czech
Republic ->

Monika
Ondrej
Daniel

Estonia ->

Marjaa
Jane



Cyprus ->

Annie
Athena

France ->

Lisa
Rocio
Simon

<- Poland

Karol
Dorota
Klaudia

<- Macedonia

Stefan
Nalalija
Davor

... and you ! Please, if you use one of these workshops, send us an email at solafrika@yahoo.fr with the object "Your body is a voice II ! afterparty" to share your experience with us and around.