



GUIDE BOOK

„DANCE TOOLS FOR INCLUSION“

This guide book contains information about all workshops that was made during the project and comments of participants about each of them.



“Dance tools for inclusion” is Erasmus + KA 1 project funded by European Union. Project coordinator is NGO Urbana mladež (Urban youth) from Zagreb, Croatia, while partners are Gor (Slovenia), Asociació Pirineus Creatius (Spain), Dom Kultury "Zacisze" w Dzielnicy Targówek m.st. Warszawy (Poland), Fondazione Teatro della Città di Livorno Carlo Goldoni (Italy), Obshtinski Mladejki dom (Bulgaria), Asociacija Apkabink Europa (Lithuania), HELLASFORUS (Greece), Asociatia Umanitara FAM (Romania), Tmelník z.s. (Czech Republic), SYTEV (Slovakia).

Dates of project activities are 28.10 - 04.11.2016, Zagreb, Croatia.



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Day 1

Team work

In the first part of dance workshop participants should have a short lecture about what the workshop is about. In this lecture methodology and dance tools should be presented such as several methods of teaching young dancers, dance games in groups and pairs, tools for dance improvisation, assignments for creative work and organization of a dance class.

Participants should introduce themselves, share their experience and ask questions. For the beginning, participants should sit in a circle, talk about what they expect from this workshop and what goals they have. This is important, because in the end of the workshop, they should reflect on the first day and expectations. After introduction, trainer and participants will start with dance movement game that involves teamwork. Beginning of the „name-movement game“ is saying the name out loud (standing in the circle) while creating a short, following movement with voice. Everyone repeats individual movements in circle until participants make a long dance sequence, followed by the order of people in the circle.



Next assignment is to create choreography with the same movements, but in different order. That means that participants should use already known movements from the circle and compose it together in groups of 5-8 people. Task is to create short work in group, which means that

everyone has to participate and share ideas. In the end, all groups should present their dance choreography to other participants and trainer. Trainer and the participants watch each other while group shows choreography. Main goal of this task is to share ideas within a group and learn how to cooperate with each other.

Patrycja Kuczyńska, dance trainer, Poland: „Working in groups was the best for me. We had to make compromises and listen to each other, respect someone’s ideas and be careful of not dominate in the group. I learned a lot from that part of the workshop“.

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Padelis Rapanakis, dancer, Greece: „That movement game was great to get to know each other. I guess work with the movements was a smart way to connect the beginners with the pros and the countries between them. I believe this team work was successfully because it addressed to all participants regardless their dance history“.

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Anneta Stachtari, dance trainer, Greece: „This activity was familiar to me, introduction and composition. I also use introduction game at my teaching, because it's interesting and funny for children and important for me, because it's a good way to get to know them as personalities and as "dancers"“.

Teaching method in pairs

In the second part of the daily workshops participants should get an assignment to teach a dance sequence in pairs. Trainer should make two easy but different dance sequences for each group. First group of participants should have a task to learn one dance phrase, while the other group has to warm up in the other studio, because they are not allowed to see the phrase. First group of participants should explain (teach) their phrase only verbally without showing dance movements. In this task participants practice how to explain a dance phrase with the right words, images and associations. After learning the second group all together should show dance phrase to trainer and other participants what they have learned. Trainer and participants evaluate and have an open discussion about that method.

Shortly after, participants should switch roles and do another task. That task is to learn with participants (of the second group) the second dance phrase which they show to their partners (of the first group). First group of participants should be in another room, doing some exercises to stay warm. Participants from the second group should keep silence and show the dance phrase only with dance movement. Participants have to be very clear and precise while showing movements. Participants show what they've learned and all together evaluate and have an open discussion about this method of teaching. Participants should evaluate their own work and reflect on their way of teaching



other partner. These two methods are divided with purpose of becoming more aware of teaching some dance material and what are important qualities of a good dance teacher-being verbally clear and well articulated in the body.

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Caterina Barsotti, dance trainer, Italy: „The afternoon lessons is very interesting for me as a teacher (for dance and for primary school), because I can focus on my vocabulary and on my communication skills. It's not so easy but I had an awesome experience because i didn't think I'm so good to teach only with the speech (especially in English!). After this exercise I had to reflect about how people have to learn in different time and with different methods“.

“

Anneta Stachtari, dance trainer, Greece: „This activity was interesting because I heard once the opinion that the good teacher is the one who can only explain without showing, even if I don't completely agree with this, because some people are learning by watching or by doing. I did the first, explained without showing and my student was really smart, but the only thing is that I had to explain to people that don't know dance terms and when I'm teaching beginners I always explain and show“.

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Simona Covrig, dance trainer, Romania: „It was hard for me (because I did not dance this style before) but I like it. It was interesting to realize that booth ways to communicate is very important for dace teacher.“

Day 2

Improvisation in pairs (leading and following)

In this workshop participants should be introduced with tools for dance improvisation in pairs. They have an assignment to work on a basic improvisation in pairs. Task is to create dance vocabulary from different body parts. One partner gives inputs from which body part other partner has to move. These inputs are provided with facilitating touch. At first, partner, that follows to given inputs, can keep his/hers eyes closed or not while moving slowly on the spot. Following inputs means that they move from different body parts where the touch is given by



their partner. Inputs and following should slowly graduate into dancing all over the space. After that, they improvise on their own, which means they will move like they still have the inputs from their partner. So, they should move from different body parts, but the order and length of the movement should be made by their own decision.

After first session, partners should switch. Participants practice their body parts awareness while creating all possible dance movements through improvisation. After completion of tasks, participants share their opinion and reflection of their improvisation with the group. Focus is on widening awareness on their own body and finding new dance movements.

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Myrto Damianou, dancer, Greece: „This was a great exercise because it pushed us to the limits and thus we were able to learn more about our body and expand our dancing vocabulary“.

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Brigita Bieksaite, dance trainer, Lithuania: „It was a good exercise that can be used in my future work with children and even adults. It is a very good way to get to know what your body is capable of doing and where it can improve“.

“

Alessandro Contini, dancer, Italy: „I enjoy so much this exercise, and also if sometimes I get bored, I keep try to discover something new“.

Dance class for beginner level

In the second part of the daily workshops, trainer should give a dance class to participants. Participants learn several dance exercises and phrases in contemporary dance style for beginner's level. Trainer shows exercises for warming up the body, several phrases for moving across the floor and dance sequences in center of the space. Class consists lot of floor work exercises that participants can include in their own dancing lessons. Participants practice

dancing, stamina and new dance elements. They improve their memory and have a lot of information that they can later use for their work.

This workshop provides new knowledge on how to teach people that never danced before. That includes different dance methods with knowledge of improvisation tasks to help the participants to understand exercises better. Phrases and exercises should be easy, fun and followed by music.



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Mariana Gherghel, dancer, Romania: „I'm a beginner concerning contemporary dance that's why is easier to me to learn something new than improvise. I like very much the part when trainer explained and showed us new exercises“.

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Myrto Damianou, dancer, Greece: „Floor work was really fun since I have never done anything like this before and it allowed us to do so much more than I could ever imagine. I was able to stretch and also learn a small dancing routine which rewarded me for all my effort“.

“

Dan Sampaio, dance trainer, Spain: „Basic and it was useful to recollect some things i didn't remember from contemporary dance“.

Day 3

Acknowledgment of dance competences

This workshop is about reflection on dance experience as our life learning competences.

Trainer should explain terms and dance terminology and how to reflect and transfer them to CV, how to work with youth and explain them importance of recognizing their own achievement in dance and to present their achieved competences in any sphere and situation

of life (like career achievement, job searching, personal development, etc.). It is good to share examples of good and bad CV's, what to include and not to include in CV, etc. For more information you can check our examples on next link:

<https://drive.google.com/drive/folders/0B7TRrMpJuYIwYTJxUEJsdUFETlE?usp=sharing>

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Daria Lavrinenko, dancer, Spain: „Interesting to learn from others, missing a bit non-formality (we could have done round tables with people interacting) but I learned how I should do presentation for my organization“.



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Anežka Matyášová, dance trainer, Czech Republic: „Really practical and useful part of our project! Thank you for it! I mean everyone had chance to learn more about conditions/offers/possibilities for their dance career“.

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Caterina Barsotti, dance trainer, Italy: „The workshop is really interesting because I don't have a dance CV but some of the tips is useful also for a normal CV. I found interesting the part about the use of social network, I sing in a vocal group and we have a Facebook page and an Instagram channel so I think that I can use some advice for our page“.

Teaching and reflection/Choreographic tools



In the first part participants should be divided into groups of 5-6 people. Every participant should think up one small choreograph dance phrase (in their own style) for beginners level and teach it to his students in the group. Teacher should have to be aware of how he teaches, how he

helps his students to improve, how to use specific words and images, how to cue and how to use phrasing in the voice. After all „lessons“ students should give feedback on teaching of each other and say their opinion about teaching method.

In the second part participants are introduced with several tools for making dance choreography with props. Participants should be divided into groups of 5-8 where they have to create dance phrase with props. They arrange their props anywhere in the space. It can be in the studio or somewhere else. Participants have



freedom to be as much creative as possible in designing relation with props, space and other bodies. They have to make up around 2 minutes of choreography, arrange where the spectators watch their performance. In this assignment participants learn how to choreograph with props, how to share ideas within a group and cooperate with each other. They also practice performing in front of spectators and sharing their process with each other. Participants give feedback to each other and share their opinion. This choreography with props can be used in dance class as a part of creative process for students (kids and adults) because it gives freedom and uses imagination on how to be creative in group or on their own.

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Lyudmila Lyubenova, professional dancer, Bulgaria: „This session was really interesting, because we had the chance to learn from each other style“.

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Caterina Barsotti, dance trainer, Italy: „Today I learn so much about my teaching attitude. It is not so difficult for me to teach a short phrase to a group but it was interesting to get a feedback and to look how your students change the movements and the quality of their movements due to my advice and corrections. As a student I find this workshop useful because I had the opportunity to look at different teaching methods and tools.

The second activity is so funny because we had the chance to explore different kind of choreography. The best part for me is when all groups shows their work and I had the chance to look how different group had different idea about choreography, no one similar“.

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Padelis Rapanakis, dancer, Greece: „That was really fun. No words to describe this I had fun all the way down looking at a Break-dancers trying to dance traditional or trying to jazz or break. Amazing idea. Really!!!“

Day 4

Exercises for all ages

Participants should be introduced with many dance exercises that can be included in a regular dance class. These tools consist of dance games. Dance games should contain peer to peer and



team work, assignments which are helpful in space organization. Improvisation part should contain lot of work with body, musicality, dynamics and creativity. Exercises should be based on contemporary style but also in other fields of dance and theatre. All of these tools are created for working with different group of people on a different age level. They can be used and modify in many styles and they have a basic level of exercises and assignments which can be used in many dance classes. Participants learn all of those exercises and write it down as a new knowledge that they can share with their participants. This part of workshop is very useful for repeating and enrichment of old knowledge

that can help in dance class organization. After, all participants have open discussion about how to organize a dance class and share experiences on how we do it.

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Daniela Bîrsan, dance trainer, Romania: For me that was very useful and I want to include these games in my class”.

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Anežka Matyášová, dance trainer, Czech Republic: “Thank you for this! For me as starting dance teacher is really useful know about lot of methods which I can try and find best for me and my work. We had fun and it was relaxing after all exercises”.

“

Alessandro Contini, dancer, Italy: „I enjoy so much this lesson because, in theater we do a lot of this game, and I think they are important for the self-confidence and for the team work”.

Performing in public

Trainer takes participants in the neighborhood of the dance centre. They should get assignment to search special place in exterior space to create dance choreography. The goal is to make site specific performance in public. Participants should choose the space outside in which they want to use their imagination. They should be divided into groups and create short dance performance. Participants should not have tasks or assignments, so they have all the freedom to make short choreography as they imagine it. Duration of the choreography is up to 5 minutes, so participants should have lot of time to create and prepare it. Trainer should guide them and observe them while they make dance material in public space.



Later on, they present their work and reflect on performing in exterior space to other participants. After the showing of site specific performances, trainer and participants give each other feedback. Aim is on developing visual, objective awareness in using different surfaces and making them adoptable for dance. With presenting their work in public, participants practice sense of spectators and adopting particular dance vocabulary in specific environment. Additional sources; http://www.huffingtonpost.com/2012/07/28/site-specific-dance_n_1707315.html

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Petya Nikolova, professional dancer, Bulgaria: „Great challenge for me! I really enjoy it, it makes me think in new directions“.

“

Anežka Matyášová, dance trainer, Czech Republic: „For first moment I felt as idiot, but then I realized how magical work we did together. This experience is for me

unforgettable. I realized many things - for example how strong can be power of words (sometimes you don't have to use only music for dance)“.

“

Myrto Damianou, dancer, Greece: „I believe that this task was really great cause it was the first time I ever did something like that and it took me as a surprise how good it ended up being. Being outside was really helpful since it gave us new staff to experience and work with. All in all I believe that it was the perfect chance for us to use all that we have been taught till now and let off some steam in our own way“.

Day 5

Contact improvisation tools



In this workshop participants should be introduced with basic elements of contact improvisation. Contact improvisation consists of dance elements in pairs that are including small lifts and weight shifts with one or more bodies. Firstly, participants work on several elements in pairs. Later they should practice how to react on another body, they should explore various movements with one or more person, there are lots of exercises that are related to gravity, exercises in which participants learn how to shift their weight, etc. Trainer should lead and help participants to perform these exercises correctly without injuries. Offered dance elements in this style improve trust with partner and strength in the body. Participants practice support with one or more people. Contact is very useful for better understanding of human body, gravity, levity and body architecture. They also practice awareness in space with other people and their kinesthetic learning.

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Mariana Gherghel, dancer, Romania: „I teach sportive dance and for each style exist a tension between partners and because we dance in pairs, contact improvisation are

useful to feel better the intention of our partner concerning futures steps which we will must to do“.

“

Daria Lavrinienko, dancer, Spain: „One of the best sessions ever, I enjoyed a lot, can use it in theatre when I come back, will actually subscribe for contemporary dance too :) thank you! “.

“

Patrycja Kuczyńska, dance trainer, Poland: „I liked that workshop the most. I appreciate Ida's idea of showing as the exercises step by step. I enjoyed the lifting and rolling on each other at the end. good that the contact improvisation was on last days of the project, we weren't ashamed of each other“.

Dance class for intermediate/advanced level

Trainer should give another dance class with different exercises through space. Dance class should contain dance improvisation and dance phrases for intermediate/advanced level. Dance class should be organized in the spot, through the space, cross the floor, etc. Focus is on sharing several exercises and dance combinations that participants can use and modify in their own style and technique.



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Brigita Bieksaite, dance trainer, Lithuania: „It was very fun to put together all the moves we learned throughout the project into one beautiful phrase“.

“

Alessandro Contini, dancer, Italy: „This class was very great, i never think that I was able to do this phrases, but we repeat and repeat and then I get it“.

“

Veronika Milanova, professional dancer, Bulgaria: „I was really excited with all movements which we made and especially the choreography in the end“.

Day 6

Dance improvisation

Participants are introduced with improvisation dance tools. One type of tools is made out of visual associations and images. With trainer guidance participants practice on how they can embody particular image. This should be a guided discovery for participants, which means that participants are guided by trainer and they improvise and explore different tasks. Class starts with a warm up that leads into improvisation which leads into assignments. Participants have enough time to be creative. They have the freedom to dance as they want within that assignment.



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Anneta Stachtari, dance trainer, Greece: „About warm up, I was thinking about a floor combination, but during our team warming up, I had to change and adapt it and that was a challenge for me, because a lot of times we ask to change and adapt our class. About improvisation stuff, I enjoyed working with my partners and my group later. I really felt that I got lost and try to feel the rhythm and be creative. I really enjoyed”.

“

Petya Nikolova, professional dancer, Bulgaria: „In the beginning was interesting, in the middle boring, but the when I saw the end I realized how useful is this method”.

“

Daria Lavrinienko, dancer, Spain: „Very interesting session, I loved to experiment and continue leaning more about contact improvisation without actual contact.”

Dance jam

In this workshop participants should learn how to organize a dance event that includes different age groups of people, cultures and education/background. This kind of event provides time where young people can share their ideas and creativity with the rest of the group through dance. This kind of event has a free character in terms of experimenting and



exploring new ways of dancing, moving and performing. It has freedom to gather all kinds of people and explore dance techniques such as improvisation, contemporary dance, contact improvisation, commercial dance, etc. This event has possibility to create fusion of dance techniques and environment for peer learning. In this

last workshop, participants should all dance together whatever they want and can try out all the new techniques they have learned over this period or they can show their own dance style. They can dance alone, in a duet, trio and so on. Participants only dance in this class, but there are no boundaries, it has a free character. Dance jams are very popular because it brings all kinds of people together.

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Daria Lavrinenko, dancer, Spain: „I learned break dance and I never thought I would be able to do it - I am inspired now to dance more!! “.

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Veronika Milanova, professional dancer, Bulgaria: „I am happy because I learned movements in other dance style! “.

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Alessandro Contini, dancer, Italy: „It was nice to see people dance different style with the same music and improve something from all of each. Good idea to put juice and cookies“.

For additional sources please check out our Google Drive folder:

<https://drive.google.com/drive/folders/0B7TRrMpJuYIwbjdDZm1SaFZxNUE?usp=sharing>

We hope this guide book with dance tools and methods for inclusion will help you in your youth work. If you have any questions, feel free to contact us:

Urbana mladež, Zagreb, Croatia

www.urbanamladez.hr,

www.facebook.com/urbanamladez

urbanamladez@gmail.com

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