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DANcing for **S**ocial **I**nclusion

D A N S I
W O R K S H O P S

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SMALL SCALE PARTNERSHIPS IN THE FIELD OF SPORT
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DANSI WORKSHOPS

The project

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Partners

- [La Mia Misura - Italy](#)
- [Para Sports Association of the city of Rijeka – Croatia](#)
- [Associação Recreativa Cultural e Social de Silveirinhos - Portugal A.S.D.](#)
- [Università Popolare dello Sport - UPS - Italy](#)

Project's Website

[Dansi project](#)

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CHAPTER I.

Introduction

Welcome to the Toolkit on Experimented Methodologies from the Dancing for Social Inclusion DanSi Project. This resource has been created with the aim of providing a wide range of tools and approaches useful for those working in the field of inclusive dance and art for disabled people.

DanSi was an important initiative that brought together experts, industry professionals, and individuals with direct experience in the fields of disability and art. Through a collaborative and experimental process, a series of innovative methodologies were developed and tested to make dance accessible to all, regardless of physical or cognitive abilities.

This Toolkit is the result of two years of research, experimentation, and field practice. It has been designed to be a practical and comprehensive resource, rich in tools, tips, and useful resources for those wishing to venture into the world of inclusive dance and art for disabled people.

Within this Toolkit, you will find a variety of methodological approaches, from designing inclusive programs to managing dance classes for people with specific needs. Additionally, we offer a range of practical resources, such as worksheets, examples of inclusive dance sessions, and guidelines for adapting activities to different abilities and needs.

We firmly believe that dance can be a powerful means of expression, social inclusion, and well-being for disabled people. With this Toolkit, we hope to inspire and support those who wish to promote a more inclusive and accessible environment through the art of dance.

We invite you to explore this Toolkit and to use the resources contained within it to create meaningful and transformative experiences for disabled people through dance.

Good work and happy dancing!

How the work evolved along the project

At the inaugural meeting in Croatia, each association showcased its methodology for working with dance and individuals with disabilities through interactive workshops. From this exchange, three distinct approaches emerged:

1. The Croatian association emphasized the utilization of choreographic structures, guiding participants through movements designed by the choreographer.
2. The Italian approach focused on improvisation and movement suggestions to foster connections with oneself, the surrounding space, and other individuals.
3. Portugal highlighted improvisation to facilitate the exploration of emotional content and the verbal sharing of personal experiences.

Between the initial and subsequent meetings, each association delved into the other two approaches, experimenting with them within their respective groups. This preliminary exploration served to elucidate unique characteristics and differences, forming the groundwork for integrating diverse methodologies.

Subsequently, each association crafted a new workshop demonstrating the integration of these varied approaches. These integrated workshops were then tested during the second meeting held in Portugal.

During the third meeting in Rome, a collaborative workshop was conducted, showcasing the integrated approaches in a structured sequence:

- A comprehensive warm-up session aimed at acquainting participants with their bodies' movements, exploring spatial relationships, and engaging in partner-based dance.
- An improvisational segment centered around the theme of travel.
- A choreographed piece collectively developed by the three partnering associations, narrating the experiential journey undertaken throughout the project.

This collaborative endeavor revealed the fascinating potential for seemingly disparate approaches to harmoniously integrate and mutually enrich one another. Indeed, diversity emerged as a valuable resource, fostering innovation and deeper understanding within the realm of inclusive dance.

How to Apply the Workshops in Your Social and Professional Context

The workshops outlined below can be adapted to various group settings. Each workshop is described in detail, allowing for customization to specific situations. Here are some general guidelines:

a) Before starting the session, it's essential for the group to establish common ground rules. The trainer can initiate this process by suggesting guidelines and inviting participant contributions:

- Ensure a safe space where everyone feels welcomed, included, and free to express themselves without judgment.
- Emphasize working generously with oneself and others, staying focused on tasks, and being open to trying new things.
- Encourage a non-competitive environment where individuals strive to do their best without comparison.
- Obtain consent for capturing and publishing pictures.

b) The dance leader should adjust to the abilities of the dancers and possess experience in leading dance workshops, along with familiarity with the biomechanics of people with physical disabilities.

c) The facilitator should possess skills in movement and dance and be adept at managing group dynamics during verbalization.

CHAPTER II.

Workshop list

N.	WORKSHOP	BY
1	MOVEMENTS WITH EMOTIONS.	RIJEKA SPORTS ASSOCIATION FOR PERSONS WITH DISABILITIES (IN COLLABORATION WITH COACH JASMINA LUKŠIĆ)
2	EXPANDING-CONDENSING.	LA MIA MISURA
3	GOOD VIBES	RIJEKA SPORTS ASSOCIATION FOR PERSONS WITH DISABILITIES IN COLLABORATION WITH COACH JASMINA
4	DANCING TOGETHER, CREATING MAGIC	RIJEKA SPORTS ASSOCIATION FOR PERSONS WITH DISABILITIES IN COLLABORATION WITH MAGIC DANCE GROUP
5	I AM ALSO A WE	LA MIA MISURA

6	MEMORIES OF A LOCKDOWN	Associação Social de Silveirinhos (ARCSS)
7	THE JOURNEY	La Mia Misura ASD-APS; Associação Social de Silveirinhos (ARCSS); Rijeka sports association for persons with disabilities



Dansi Workshops

Organization	Rijeka sports association for persons with disabilities in collaboration with coach Jasmina Lukšić
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title **Movements with emotions**

SUMMARY



The purpose of this workshop is to connect young people with intellectual disabilities with other people with and without disabilities on the dance floor. The purpose of this workshop is to introduce young people with intellectual disabilities with dance, regardless of whether they have the ability to catch the rhythm changes. Over time, they will match their rhythm with the external stimulus and achieve better coordination for dancing.

THEME



Encourage young people with difficulties to relax in the rhythm of dance
Enhance psychophysical well-being, due to dance proper movement; emotion, sense of freedom, well-being connected to physical movement

PARTICIPANTS



Dance director and dancers with intellectual disabilities, and a musician.

OBJECTIVE



The objectives of the workshop are:

- Encourage young people with difficulties to relax in the rhythm of dance
- Enhance psychophysical well-being, due to dance proper movement; emotion, sense of freedom, well-being connected to physical movement
- Self-consciousness and acceptance
- Reinforce self-esteem
- Develop relational skills
- Develop transversal skills
- Develop communication skills.

MATERIALS



Chairs will be needed and it is preferable for the participants to have clothes for contemporary dance or something simple such as white T-shirts.

PREPARATION



Facilitators should prepare the space for the activity by choosing a room large enough for the participants to move around, that should not be too acoustic. It is preferable for the hall to have good isolation from background noise. Moreover, facilitators should remind the participants of choosing comfortable clothes for the workshop.

STEP BY STEP INSTRUCTIONS



1. **Introduction.**
2. **Warm up**
3. **What's a choreography?**

Dancers follow the dance steps of the coach. The dance leader gives clear and calm instructions to the dancers accompanied by music. The musician plays, and the dance leader sings softly in order to free young dancers with intellectual disabilities through dance. The facilitators propose several actions for the group to perform together, such as:

- joining palms together at head height;
- pushing the palms towards each other;
- pushing back a few steps and turn;
- jump in a squat;
- motor skill movements that improve balance;
- inclusive and creative movements;
- aesthetic performance
- free movement;
- incorporating symmetry and asymmetry;
- coordinating movements;
- surrendering to the rhythm of the music and involving everyone present at the workshop.

4. **Stretching the body, Body relaxation**
5. **Feedback from the group**

See annex below.

EVALUATION



Evaluating effectiveness, efficiency, impact through participant feedback
How do we feel now? Do we feel more connected with the group?

TIPS - SAFETY

It is preferable that the dancers rehearse the performance with 2 leaders. The dance leader must have completed a professional aerobics training program, trained in body technique analysis and methodology, trained in the Glam-Dance method or something similar.

GROUP SIZE

5 to 12 participants.

COMPLEXITY

3/3. The activity is rather complex since it presupposes specific skills on the part of the facilitators involved, and because it involves dealing with specific needs of the participants.

It is possible that some are not able to coordinate the movements with the music. It is important that everyone feels comfortable through the movements of the dance, regardless of their abilities and regardless of the synchronization of the body with the music the dancers have.

TIME

Approximately 1 hour.

**AUTHOR(S)
SOURCES**

RDSA in cooperation with coach Jasmina Lukšić.

Movements with emotions

Step by step description

1. Phase 1: Introduction and warm up

Welcoming, introduction and common ground rules

Timing	Exercise / Path	Objectives
20 min	Introduction and presentation Introducing participants, presenting the project, addressing the question of what movement and creativity mean to them	Creating a safe space for participants to move around as freely as they wish.
30 min	Warm-up Walking, running, moving from side to side and enjoying the movement	Awakening the body through movement.

Tot. time 50 min.

2. Phase 2: Choreography

Warm-up and connection between body and space

Timing	Exercise / Path	Objectives
40 min	What's a choreography? The facilitators explain the concept of choreography as repeated movements within a pattern. The dancers follow the dance steps of the coach which gives clear and calm instructions to the dancers accompanied by music. The musician plays, and the dance leader sings softly in order to free young dancers with intellectual disabilities through dance. In this phase, the facilitators propose several actions for the group to perform together, such as: <ul style="list-style-type: none"> - joining palms together at head height; - pushing the palms towards each other; - pushing back a few steps and turn; - jump in a squat; - motor skill movements that improve balance; - inclusive and creative movements; - aesthetic performance - free movement; - incorporating symmetry and asymmetry; - coordinating movements; - surrendering to the rhythm of the music and involving everyone present at the workshop. 	Enhance participants' ability to engage in half synchronized choreography and dance together

Tot. time 40 min

3. Phase 3: Reflection and evaluation

Timing	Exercise / Path	Objectives
15 min	<p>Stretching the body, Body relaxation</p> <p>The facilitator leads the group in a stretching session to allow everyone to relax their muscles after the dance activity.</p>	<p>Allow participants to enjoy the silence and the stretching, reflecting on the movements and motions performed.</p>
20 min	<p>Feedback from the group</p> <p>The facilitators asks the participants how the activity was, how they feel and what they would suggest to improve it.</p> <p>The facilitators guides the participants in a dialogue about strengths and weaknesses of the workshop, about what did participants learn, and what will they take as a good practice from this workshop.</p>	<p>Allow participants to discuss about their feelings and to share their thoughts about the activity.</p>

Tot. time 35 min.



Dansi Workshops

Organization	La Mia Misura ASD-APS
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title **Expanding-Condensing**

SUMMARY



Experimentation of the core distal pattern in many ways.
Starting from oneself to create a choreography and a relationship with the whole group.

THEME



The core distal pattern is the basis of the possibility of having one's own place in the world.

PARTICIPANTS



Anyone who wants to experiment and put their different skills into play.

OBJECTIVE



Increasing the ability to be in touch with oneself, with the awareness of one's own body and with new possible resources to experience in one's own life, increasing self-confidence and the possibility of expressing oneself in relationships with others.

MATERIALS



It will be necessary to use a system to diffuse music, which may also be a speaker connected to the mobile phone.

PREPARATION



Facilitators should prepare a room free from objects and large enough, depending on the number of participants, to be able to move around.

STEP BY STEP INSTRUCTIONS



Phase 1 - Patterns of Body Organization:

From experimenting with all the Patterns of Body Organization to deepening in Radial Symmetry.

- Dance and psychophysical well-being (+ balance).
- Dance and body (self-awareness and acceptance).
- Dance and self-esteem (self-reinforcement).
- Dance and relationships (skill development).

Phase 2 - Expanding-Condensing Choreography:

Teach the group the steps of the sequence to dance together.

- Dance and relationships (skill development).
- Dance and communication (skill development).

Phase - Be part of the group and final verbalization.

- With dance, we learn (transversal skills).
- Dance and self-esteem (self-reinforcement).

EVALUATION



At the end of the workshop, it is useful to dedicate some time to discuss about what has been experienced by the participants.

Initial questions can be:

- *How was the experience?*
- *How did you feel during the activity?*
- *How was it to meet the other and dance with him/her?*
- *What was it like to be part of a group that participates and supports your movement?*
- *What did you like the most?*
- *What didn't you like?*

TIPS/ SAFETY



The laboratory involves work in pairs so it is important to have at least one assistant who, if the number of participants is not an even number, can work with one of the participants.

GROUP SIZE



From 8 to 20 people (it also depends on the size of the room).

COMPLEXITY

This workshop is of complexity 2/3. All you need is a large room to move around in and a music system. The facilitator must have skills in the field of movement and dance and must know how to manage a group in the final verbalization.

TIME

The time for the workshop is about 2/2.30 hours.

ACHIEVEMENTS)
SCENARIOS

Much of this work refers to Laban-Bartenieff Movement Analysis and Body Mind Centering, as elaborated by Vittoria La Costa and Roberta Bassani, dance movement therapists and experts in expressive work with disabled people and adults with difficulties in different areas of life.

Reference bibliography:

- Bartenieff, Irmgard, "Body movement: coping with the environment", Gordon and Breach Science Publishers, New York, 1980.
 - Bainbridge Cohen, Bonnie, "Sensing, Feeling, and Action", Contact Editions, Toronto, 1993.
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Expanding-Condensing

Step by step description

Title of phase 1- Patterns of Body Organization

From experimenting with all the Patterns of Body Organization to deepening in Radial Symmetry.

- Dance and psychophysical well-being (+ balance).
- Dance and body (self-awareness and acceptance).
- Dance and self-esteem (self-reinforcement).
- Dance and relationships (skill development).

Timing	Exercise / Path	Objectives
15-20 min	Introduction and presentation: The facilitator explains introduces him/herself, the project and the activity. Each member of the group is invited to tell his/her name and make a movement. The group repeats this movement together.	Create a safe environment for the participants and introduce the project.
30 min	Warm-up in space: The Patterns of Body Organization - Cross lateral: i.e., walking, running, just as we as mammals can. - Right-Left Halves: i.e., moving only the right side or the left side of the body like a lizard.	Experiment the possibility to be in contact with our body and explore different ways to move it.

	<ul style="list-style-type: none"> - Upper-Lower Halves: i.e., moving only the upper part of the body (arms, torso from the waist up) or the lower ones (legs, jumping on two feet like a frog). - Spinal: i.e., moving the backbone spine in different ways, starting from the head or from the tail, like a snake or a fish. - Radial Symmetry/Core-Distal Pattern: i.e., amplify the expansion and condensation movement of the breath to feel that the movement of the whole body starts from the center to radiate towards the extremities and from here can return to the center, giving a sense of presence and totality. 	
5-10 min	<p>Individual experimentation of the Core-Distal Pattern in many ways:</p> <p><i>How is for me this movement?</i></p> <p><i>How can I feel, and how can I do it in my own way?</i></p>	Explore the possibility to be in contact with our body, to feel the movement as my personal movement and not only doing something.
5-10 min	In a circle: Experiment with the Core-Distal Pattern with different parts of the body and follow a leader who leads giving the rhythm with body and voice.	Explore the possibility to feel the group through the unifying factor of rhythm.
15-20 min	<p>Experimentation of the Core-Distal Pattern in pairs, exploring the relationship with another person, and the pleasure of playing.</p> <p>Facilitators can also divide the big group into two groups, to give the opportunity to observe what the movement looks like.</p>	Explore the possibility of experiencing bodily sensation and the observation of movement as two different ways of knowing.

Tot. time 1,10-1,30. h. (The duration of this phase also depends on the number of participants)

Title of phase 2 - Expanding-Condensing Choreography:

Teach the group the steps of the sequence to dance together.

- Dance and relationships (skill development).
- Dance and communication (skill development).

Timing	Exercise / Path	Objectives
30-40 min	The facilitator invites the group to create a very simple choreography that gives everyone the opportunity to express themselves with their own abilities within a clear structure.	Realize something together as a group.

	<p>Here you can see an example of the choreography, which has already been realised in the past: https://www.youtube.com/watch?v=Miy-xTifl7c&t=1679s (min. 3.33-8.47)</p> <p>Choreography explanation:</p> <ul style="list-style-type: none"> - All standing motionless until touched by one defined person. - 1st verse: At the beginning of the movement, I open and close my body in many ways on my own. - 2nd verse: Open-close movements can also meet with the others (dance moments in pairs). - Music rhythm change: One person goes ahead, and everyone approaches staying behind him/her and taking his/her opening and closing rhythm until the final stop. 	
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Tot. time 30/40 min.

Title of phase 3- Be part of the group and final verbalization.

- With dance, we learn (transversal skills)
- Dance and self-esteem (self-reinforcement)

Timing	Exercise / Path	Objectives
20 min	<p>Sitting in a circle, the facilitators invite the group to have a dialogue about the activity asking some feedback:</p> <p style="text-align: center;"><i>How was the experience?</i></p> <ul style="list-style-type: none"> - <i>How did you feel during the activity?</i> - <i>How was it to meet the other and dance with him/her?</i> - <i>What was it like to be part of a group that participates and supports your movement?</i> - <i>What did you like the most?</i> - <i>What didn't you like?</i> 	<p>Guide the participants from the physical to the emotional and the cognitive level.</p>
10 min	<p>Closing ritual with final greeting sequence.</p>	<p>Give a sense of rituality, sacredness, and importance, in greeting each other as a group.</p>

Tot. time 30 min. (The duration of this phase also depends on the number of participants)



Dansi Workshops

Organization	Rijeka sports association for persons with disabilities in collaboration with coach Jasmina
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title **Good Vibes**

SUMMARY



This workshop is a great tool for relaxing and connecting with people. The workshop is focused on group dancing to enhance good vibes and great atmosphere for socializing and conducting a relationship. Dancing together creates a sense of security and trust and it is a great way for persons with disabilities to open and express their emotions through dance, which will bring them closer to other participants and can be a start of a great friendship. It moves barriers and connects people on good vibes.

THEME













Movement through dance.

PARTICIPANTS



The workshop is addressed to people in wheelchairs with a coach.

<p>OBJECTIVE</p> 	<p>The aim of this workshop is to encourage people in wheelchairs who are actively involved in para sports to release themselves through dance.</p>
<p>MATERIALS</p> 	<p>The necessary materials are:</p> <ul style="list-style-type: none"> - A room large enough for the participants to move around; - Customized sound system and music; - it is ideal for participants to have a sport wheelchair that can be rotated easily.
<p>PREPARATION</p> 	<ul style="list-style-type: none"> - Adapted access to the dance floor, adhesive tapes for marking the dance steps of wheelchairs for disabled people
<p>STEP BY STEP INSTRUCTIONS</p> 	<p>Phase 1: Introduction and Warm up</p> <p>Phase 2: Choreography</p> <p>Dancers follow the dance steps of the coach:</p> <ul style="list-style-type: none"> - leg leg, arm arm circling the head; - movements on the right side; - movements on the left side; - aesthetic performance; - lifting a leg or arm on the right side; - lifting a leg or arm on the left side; - incorporating symmetry and asymmetry; - a combination of creative movements; - surrendering to the rhythm of the music and involving everyone present at the workshop. <p>Phase 3: Reflection and evaluation</p>
<p>EVALUATION</p> 	<p>Facilitators evaluate effectiveness, efficiency and impact of the activity through participant feedback.</p>
<p>TIPS - SAFETY</p> 	<p>The dance leader should adapt to the capabilities and pace of the dancers.</p>
<p>GROUP SIZE</p> 	<p>3 to 16 participants for optimal group work.</p>

<p>COMPLEXITY</p> 	<p>3/3. Dancers are introduced to the technical foundations of contemporary dance, exploring movement through improvisation and focusing on physical awareness. The dance leader must be experienced in leading dance workshops and familiar with the biomechanics of people with physical disabilities.</p>
<p>TIME</p> 	<p>Approximately 1 hour.</p>
<p>AUTHOR(S) SOURCES</p> 	<p>RDSA in cooperation with coach Jasmina Lukšić (MAGIC DANCE GROUP).</p>

Good Vibes

Step by step description

1. Phase 1: Introduction and Warm up

Welcoming, introduction and common ground rules.

Timing	Exercise / Path	Objectives
20 min.	<p>Introduction and presentation The facilitators introduce the project and the activity and invite the participants to introduce themselves.</p>	Create a safe space for participants to move around as freely as they wish.
30 min.	<p>Warm-up: The facilitators guide the group through walking, running, moving from side to side and enjoying the movement.</p>	Awake the body through movement, discover new motions while listening to music.

Tot. time 50 min.

2. Phase 2: Choreography

Warm-up and connection between body and space.

Timing	Exercise / Path	Objectives
40 min.	The facilitators explain the concept of choreography as repeated movements within a pattern.	Enhance participants' ability to engage in half

	<p>The dancers follow the dance steps of the coach:</p> <ul style="list-style-type: none"> - leg leg, arm arm circling the head; - movements on the right side; - movements on the left side; - aesthetic performance; - lifting a leg or arm on the right side; - lifting a leg or arm on the left side; - incorporating symmetry and asymmetry; - a combination of creative movements; - surrendering to the rhythm of the music and involving everyone present at the workshop. 	<p>synchronized choreography and dance together.</p>
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Tot. time 40 min

3. Phase 3: Reflection and evaluation

Timing	Exercise / Path	Objectives
15 min.	<p>Stretching the body, Body relaxation</p> <p>The facilitator leads the group in a stretching session to allow everyone to relax their muscles after the dance activity.</p>	<p>Allow participants to enjoy the silence and stretching, reflecting on the movements and motions performed.</p>
20 min.	<p>Feedback from the group</p> <p>The facilitators asks the participants how the activity was, how they feel and what they would suggest to improve it.</p> <p>The facilitators guides the participants in a dialogue about strengths and weaknesses of the workshop, about what did participants learn, and what will they take as a good practice from this workshop.</p>	<p>Allow participants to discuss about their feelings and to share their thoughts about the activity.</p>

Tot. time 35 min.



Dansi Workshops

Organization	Rijeka sports association for persons with disabilities in collaboration with MAGIC DANCE GROUP
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title **Dancing together, creating magic**

SUMMARY



The focus of the workshop is to get to know some dance tools that can help in the creative work of dancers and the creation of dance material, from the domain of dynamics and movement quality.

THEME



The relationship between two dancers in creating a duet with the use of tools.

PARTICIPANTS



A group with physical disabilities, and a smaller number of people with multiple impairments.

OBJECTIVE











The aim of the workshop is to support the intellectual, emotional and motor functions of the body through dance and release in a dance duel.

MATERIALS



- A room large enough for the participants to move around;
- customized sound system and music, heated floor if possible;
- comfortable clothes made of natural materials in harmony with nature;
- non-slip socks.





<p>PREPARATION</p> 	<p>Facilitators should be sure to guarantee an adapted access to the dance floor and should remind the participants to wear comfortable clothes, non-slip socks and anticipate that it might be better for them to dance barefoot.</p>
<p>STEP BY STEP INSTRUCTIONS</p> 	<ol style="list-style-type: none"> 1. Create couples for dance. 2. Give clear instructions. 3. Make dancers aware of the dynamics and quality of movement. 4. Encourage couples to contrast fast and slow. 5. Encourage pauses in movement and the flow of movement. 6. Make dancers aware of movement through space and in place. 7. Create tools that we have created in relation between the dancers. 8. Release the true artistic potential of the dancers.
<p>EVALUATION</p> 	<p>Evaluating effectiveness, efficiency, impact through participant feedback.</p>
<p>TIPS - SAFETY</p> 	<p>Adapt tempo of the dance to the participants, do not force the participants to too fast rhythm.</p>
<p>GROUP SIZE</p> 	<p>10 to 15 participants for optimal group work.</p>
<p>COMPLEXITY</p> 	<p>2/3. This dance practice is comprehensive, not based on an integrated dancer, as this would suggest that individuals must adapt to the existing structure. Instead, we try to be as accessible as possible so that people can participate as they are! Such work refreshes, complements and releases true artistic potential. We do not see our dancers as victims of their impairments or conditions. People with disabilities use the term impairment to talk about their health condition or diagnosis or to describe their functioning, while disability describes the social effects of impairment. We therefore consider disability as social constructivism that creates something magical.</p>
<p>TIME</p> 	<p>Approximately 1 hour.</p>
<p>AUTHOR(S) SOURCES</p> 	<p>RDSA in cooperation with Sanja Josipović (MAGIC DANCE GROUP).</p>










Dansi Workshops

Organization	La Mia Misura ASD-APS
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title	I am also a we
<p>SUMMARY</p> 	<p>The workshop is a journey: starting from oneself to arrive at a relationship with another person and then with the whole group.</p>
<p>THEME</p> 	<p>Be part of a group, perceived as a safe place to share dances and play together.</p>
<p>PARTICIPANTS</p> 	<p>Anyone who wants to experiment and put their different skills into play.</p>
<p>OBJECTIVE</p> 	<p>To increase the ability to be in contact with myself, with awareness of my body, and with new possible resources to experience in my life, increasing my self-confidence and the possibility of expressing myself in the relationship with the others.</p>

<p>MATERIALS</p> 	<p>It will be necessary to use a system to diffuse music, which may also be a speaker connected to the mobile phone.</p>
<p>PREPARATION</p> 	<p>Prepare a room free from objects and large enough, depending on the number of participants, to be able to move around.</p>
<p>STEP BY STEP INSTRUCTIONS</p> 	<p>Phase 1: Warm up to present themselves and to start to know each other.</p> <ul style="list-style-type: none"> - dance and psychophysical well-being (+ balance) - dance and body (self-awareness and acceptance) - dance and self-esteem (self-reinforcement) <p>Phase 2: - Start a relationship in couples, knowing better another person.</p> <ul style="list-style-type: none"> - dance and relationships (skill development) - dance and communication (skill development) <p>Phase 3: Be part of the group and final verbalization.</p> <ul style="list-style-type: none"> - with dance we learn (transversal skills) - dance and self-esteem (self-reinforcement)
<p>EVALUATION</p> 	<p>At the end of the workshop, it is useful to dedicate some time to a discussion about what has been experienced by the participants.</p> <p>Initial questions can be:</p> <p><i>How was the experience?</i></p> <p><i>How was it to meet the other and dance with him/her?</i></p> <p><i>What was it like to be part of a group that participates and supports your movement?</i></p> <p><i>What did you like the most?</i></p>
<p>TIPS - SAFETY</p> 	<p>The laboratory involves work in pairs so it is important to have at least one assistant who, if the number of participants is not an even number, can work with one of the participants.</p> <p>To ensure the safety of each workshop participant, when working in pairs with the elastic bands, it is important to remember not to put them around the neck.</p>
<p>GROUP SIZE</p> 	<p>From 8 to 20 people (it also depends on the size of the room).</p>
<p>COMPLEXITY</p> 	<p>This workshop is of complexity 2/3.</p> <p>All you need is a large room to move around in, a music system and elastic bands. The facilitator must have skills in the field of movement and dance and must know how to manage a group in the final verbalization.</p>

TIME

The time for the workshop is about 2/2.30 hours.

**AUTHOR(S)
SOURCES**

Much of this work refers to dance movement therapy, as elaborated by Vittoria La Costa and Roberta Bassani, dance movement therapists and experts in expressive work with disabled people and adults with difficulties in different areas of life.

Reference bibliography:

- Chaiklin H. (a cura di) (1975). Marian Chace: her papers. Columbia, Maryland: American Dance Therapy Association.

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Step by step description

Phase 1 - Warm up to present themselves and to start to know each other.

- dance and psychophysical well-being (+ balance)
- dance and body (self-awareness and acceptance)
- dance and self-esteem (self-reinforcement)

Timing	Exercise / Path	Objectives
10 min.	<p>Warm-up:</p> <p>Loosen the joints of the body, naming them and starting from the more peripheral areas to get to the more central ones (e.g., from the fingers, wrists, elbows, and shoulders up to the neck, trunk, pelvis, and then from the toes, ankles, knees, even up to the possibility of moving the whole body together). Stop to feel one's own verticality (the connection between the support of the feet on the ground and the head, without stiffening the superficial muscles) and the breath flowing through the body. Amplify the expansion and condensation movement of the breath to feel that the movement of the whole body starts from the center to radiate towards the extremities and from here can return to the center, giving a sense of presence and totality.</p>	Enhance the possibility to be in contact with our body, with a warm-up for the mussels, breath, and articulations.
15-20 min.	Each member of the group says his/her name and makes a movement. The group repeats this movement together.	Enhance the possibility to be an individual in a group and be accepted by the group.

15-20 min.	Each member of the group goes dancing in the middle of the circle. Then he/she chooses another person to invite to dance in the circle to take his/her place.	Meet another person, to start a relationship.
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Tot. time 40/ 50 min. (the duration of this phase depends on the number of participants)

Phase 2 - Start a relationship in couples, knowing better another person.

- dance and relationships (skill development)
- dance and communication (skill development)

Timing	Exercise / Path	Objectives
10 min.	Choose another member of the group and dance together with an elastic band.	Start a relationship in an easier way, mediating it by an object.
15 min.	Choose another member of the group and dance together with different types of contact (no physical contact, light contact, strong contact).	Feel a sense of safety in a relationship and to know what it means mediating by the distance.
10 min.	Dancing dialogue: in couples, only one person can move him/herself while the other one stays still. They can change their roles every time they want.	Give the possibility to the participants to talk and express themselves but also listen to what the other person has to say.

Tot. time 35 min.

Title of the phase 3 - Be part of the group and final verbalization.

- with dance, we learn (transversal skills)
- dance and self-esteem (self-reinforcement)

Timing	Exercise / Path	Objectives
15 min.	Walk around a circle. One person enters the circle and creates a pose. The other members of the group, one after the other, approach him/her, assuming a further posture in relation to his/her; so creating a collective sculpture, which then melts, and everyone starts walking in a circle again.	Find one's own space within the group.
15-20 min.	Verbalization. Each member of the group can say something about the experiences.	Guide the participants from the physical to the emotional and the cognitive level.

10-15 min.	What I bring with me: to express it with a movement that the group repeats. All movements performed one after the other will form the final dance of that group at that time.	Focus on the workshop that has just ended.
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Tot. time 40/ 50 min. (*the duration of this phase depends on the number of participants*)





Dansi Workshops


Organization	Associação Social de Silveirinhos (ARCSS)
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title **Memories of a lockdown - biographical creation through movement**

SUMMARY
 Creating a collaborative physical narrative through biographical memories and emotions.

THEME
 COVID, biographical narrative, cooperative composition, biographical movement.

PARTICIPANTS
 People with disabilities, trainers and staff related to the project.

<p>OBJECTIVE</p> 	<p>The objectives of the workshop are:</p> <ul style="list-style-type: none"> - To support participants on their journey through personal and collective memories, with the goal of building of a choreographic structure based on their experiences. - To improve participants' creativity, mobility and coordination by movement exploration. - To boost participants' self-confidence and self-esteem by creating a supportive and encouraging environment where they can express themselves through dance. - To encourage social interaction among participants, fostering a sense of community and integration.
<p>MATERIALS</p> 	<ul style="list-style-type: none"> - Large pieces of fabric (we have used donated blue polystyrene, material of the classic surgical m-asks used during covid crisis.) - Music.
<p>PREPARATION</p> 	<p>Preparing the narrative that will conduct the exercise.</p>
<p>STEP BY STEP INSTRUCTIONS</p> 	<ol style="list-style-type: none"> 1. Introduction 2. Self-awareness of body and space 3. The common memories through movements 4. The lockdown as a warm place 5. The lockdown as a cage 6. New normality 7. Re-meaning of the material 8. Evaluation
<p>EVALUATION</p> 	<p>Evaluation will be set as an open group conversation related to what the group has felt during the session.</p> <p>If the participants need a more solid structure, and to help them cognitively, we can start sentences like:</p> <p><i>“Today I’ve felt...”</i> <i>“Today I’ve discovered...”</i> <i>“Today I’ve seen...”</i> <i>“Today I’m taking with me...”</i></p>
<p>TIPS - SAFETY</p> 	<p>Before starting the session, and as an introductory step, the group should meet up for setting some common ground rules. The trainer can start with something as following, and then open up the guidelines for participant’s contributions.</p> <p>We suggest:</p> <ul style="list-style-type: none"> - This is a safe space where everybody should feel welcomed, integrated and free to express, feel, think and share whatever they need. Judgment must be left out of the room.

- We work with generosity with ourselves and the others, being focused on the tasks and being open to try out at least once.
- This activity is not, at any moment, a form of competition. Every individual needs to do their best without comparing themselves to anybody else.
- Their consent for capturing and publishing pictures.

GROUP SIZE



We recommend a group from 6 to 20 participants.

COMPLEXITY



2/3 You need more time and material to prepare the activity and you also need more experience in delivering it; e.g. you might need various sport materials, you cannot play it anywhere and the activity is more complex to explain to participants.

TIME



Approximately 2 hours.

**AUTHOR(S)
SOURCES**



Gabriella Modesto and Matilde Monteiro.

Memories of a lockdown - biographical creation through movement
Step by step instructions

Timing	Exercise / Path	Objectives
10 min.	<p>Introduction</p> <p>Presentation of the trainers and participants through a quick dynamic (My name is ... and my favorite icecream flavor is...)</p> <p>At this moment it is recommended to create the common ground agreement we have mentioned before.</p>	<ul style="list-style-type: none"> - Ice-breaking - Recognition of names and faces if its needed - Establishing boundaries, helping the participants to feel they're in a safe space.

15 min.	<p>Self-awareness of body and space</p> <p>Warm-up: Rotation of articulations, stretching in a comfortable way, aiming for mobilization and not for any kind of limit achievement.</p> <p>Space recognition: Walking through the room, testing different directions, levels and speeds. This exercise is really useful for starting to set the right energy for the group.</p>	<ul style="list-style-type: none"> - Warming up the bodies, helping also to stimulate cognitive processes for the session
15 min.	<p>The common memory through movement</p> <p>Participants will find a place and a position in the room where they can feel comfortable.</p> <p>The instructor will guide them through a meditation titled “The Time machine”, where we calmly go back to the weekend of the 14th of March, 2020, where lockdown was declared.</p> <p>Participants are invited to explore the meditation in an active way, not being layed down, but transiting it with movement. Working individually, they will try to identify movements related to their personal experiences during that time. What kind of activities were you doing? (cooking, painting, watching the news, having zoom calls, cleaning the groceries, clapping at night, talking to neighbors through the window...)</p>	<ul style="list-style-type: none"> - Helping participants to focus through the meditation - Making the connection with individual and collective memories easier - Working movement in an individual way.
15 min.	<p>Participants will find a place and a position in the room where they can feel comfortable. It’s recommended to have soft lightning and calm music</p> <p>The instructor will guide them through a meditation titled “The Time machine”, where we calmly go back to the weekend of the 14th of March, 2020, where lockdown was declared.</p> <p>Participants are invited to explore the meditation in an active way, not being layed down, but transiting it with movement. Working individually, they will try to identify movements related to their personal experiences during that time. What kind of activities were you doing? (cooking, painting, watching the news, having zoom calls, cleaning the groceries, clapping at night, talking to neighbors through the window...).</p> <p>Participants should finish this step being very focused, with a common energy being set and a personal movement pattern created.</p>	<ul style="list-style-type: none"> - Helping participants to focus through the meditation - Making the connection with individual and collective memories easier - Working movement in an individual way.

15 min.	<p><i>The lockdown as a warm place</i></p> <p>Following the dynamic that was established with the last exercise, we propose to find this feeling of warmth that some people could find during the lockdown. This happened mostly during the first two weeks, when everything seemed not too serious and we thought that the lockdown would last for a couple of weeks. Some people were even celebrating being home. It's important to help participants to locate this warm feeling in the middle of the chaos, the pain, the worry. Can be drinking some tea in the morning, baking cookies with the family, clapping at the window, the gestures of kindness... What are the movements we associate to that feeling?</p>	<ul style="list-style-type: none"> - Keep building the choreographic partiture based on the memories - Trying to find positive memories in the painful experience
15 min.	<p><i>The lockdown as a cage</i></p> <p>Keeping up with the dynamic, and forwarding the time, what happened after the first moments of the lockdown? How were we feeling when we understood that the situation was a catastrophe? When we understood that it was not a matter of two weeks, but whole months. What happened when our homes were now a cage, where we were safe but isolated. How was the sensation? What kind of movements do we associate?</p>	
15 min.	<p><i>New normality</i></p> <p>After some long weeks, we started to get out of home. How was the feeling of discovering this new world, that is not the one we knew? What are the new rules (don't touch, use a mask, wash everything, alcohol, social distance...)? What are the new movements?</p>	
20 min.	<p><i>Re-meaning of the material</i></p> <p>We presented the blue polystyrene, material of the classic surgical masks used during covid crisis. The proposal is to have individual parts of the material, so people can explore their choreographic construction adding the interaction with material for creating.</p> <p>The idea is to give this fabric a new meaning. Instead of using it for covering our faces and limiting our and using it for protection, we use it for expression.</p> <p>Now, as a group, participants will interact with each other with their movements, creating a collective choreography.</p> <p>After a few minutes, the trainer will introduce a new</p>	<ul style="list-style-type: none"> - Explore the choreographic compositions. - Encourage the collective interaction through dance. - Conclude the process of re-meaning through Art.

	instruction: everybody must be touching one of the fabrics. After this, we will start taking out piece by piece, making the group to be united, interacting by small groups and, by the end, being all together playing with only one piece.	
10 min.	<p>Evaluation</p> <p>Evaluation will be set as an open group conversation related to what the group has felt during the session. If the participants need a more solid structure, and to help them cognitively, we can start sentences like “Today I’ve felt...” “Today I’ve discovered...” “Today I’ve seen...” “Today I’m taking with me...”</p>	<p>Finish the session with the sharing of personal experiences that happened during the activity.</p> <p>Collect feedback.</p>




Tot. time 2h. 10 min.











Dansi Workshops

Organization	La Mia Misura ASD-APS; Associação Social de Silveirinhos (ARCSS); Rijeka sports association for persons with disabilities
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Type of activity		Modality	
Exercise		In presence	x
Workshop	x	Remote Activity	
Project		Blended learning	

Title		The journey
SUMMARY		Experimentation of a shared workshop, divided into the three phases of warm-up, improvisation and choreography.
THEME		Travel as a personal and group experience.
PARTICIPANTS		Anyone who wants to experiment and put their different skills into play.

<p>OBJECTIVE</p> 	<p>Be part of a group, perceived as a safe place to share dances and play together.</p>
<p>MATERIALS</p> 	<p>System to diffuse music (also speaker to connect the mobile phone), coloured fabrics and chairs.</p>
<p>PREPARATION</p> 	<p>Prepare a room free from objects and large enough, depending on the number of participants, to be able to move around.</p>
<p>STEP BY STEP INSTRUCTIONS</p> 	<ol style="list-style-type: none"> 1. Warming up 2. Free improvisation to music and with props 3. Choreographic sequence
<p>EVALUATION</p> 	<p>At the end of the workshop, it is useful to dedicate some time to a discussion about what has been experienced by the participants. Initial questions can be:</p> <p><i>How was the experience?</i> <i>How was it to meet the other and dance with him/her?</i> <i>What was it like to be part of a group that participates and supports your movement?</i> <i>What did you like the most?</i></p>
<p>TIPS - SAFETY</p> 	<p>Adapt tempo of the dance to the participants, do not force the participants to too fast rhythm.</p>
<p>GROUP SIZE</p> 	<p>From 8 to 20 people (it also depends on the size of the room).</p>
<p>COMPLEXITY</p> 	<p>The complexity criterion shows how demanding an exercise can be for facilitators in terms of preparation, time and delivery. In general it gives you an idea of how much preparation, logistics and training experience is needed to deliver this exercise successfully. The rating goes from 1 to 3.</p> <p>Level 3/3. A lot of preparation and/or material is needed, you need at least two facilitators to deliver it and the complexity of the activity is rather high; e.g. you need diverse sport material plus other material you might not have at hand in a sport environment, you need to have at least one facilitator who is familiar with the activity</p>

and you cannot play it with all kinds of target groups, because the conditions expect some specific skills (e.g. abstract thinking) from the participants as well.

TIME



The time for the workshop is about 3 hours.

**AUTHOR(S)
SOURCES**



by Vittoria La Costa and Roberta Bassani, Gabriella Modesto, Matilde Monteiro, Ilona Koval Grubišić and Marko Dolibašić

The journey

Step by step description

Title of the phase 1 Warm up

Timing	Exercise / Path	Objectives
15 min.	<p>Introduction</p> <p>Presentation of the trainers and participants through a quick dynamic (My name is ... and my favorite icecream flavor is...)</p> <p>At this moment it is recommended to create the common ground agreement we have mentioned before.</p>	<p>Ice-breaking</p> <p>Help the participants to feel they're in a safe space.</p>
15 min.	<p>Loosen the joints of the body, naming them and starting from the more peripheral areas to get to the more central ones (e.g., from the fingers, wrists, elbows, and shoulders up to the neck, trunk, pelvis, and then from the toes, ankles, knees, even up to the possibility of moving the whole body together).</p> <p>Stop to feel one's own verticality (the connection between the support of the feet on the ground and the head, without stiffening the superficial muscles) and the breath flowing through the body.</p> <p>Amplify the expansion and condensation movement of the breath to feel that the movement of the whole body starts from the center to radiate towards the extremities and from here can return to the center, giving a sense of presence and totality.</p>	<p>Get in contact with our body, with a warm-up for the mussels, breath, and articulations.</p>
20 min.	<p>Each member of the group goes dancing in the middle of the circle. Then he/she chooses another person to invite to dance in the circle to take his/her place.</p>	<p>Meet another person, to start a relationship.</p>

Tot. time 50 min.

Title of the phase 2 Dance improvisations

Timing	Exercise / Path	Objectives
1 hour	Improvisations on the theme of travel. For example, we chose three specific moments: the anticipation (of departure and arrival); the meetings and greetings; and the journey on the different means of transportation (such as train, plane, or ship) by inviting participants to recall their experiences for each of them, choosing music that could support their dances and objects that could facilitate their expression (such as fabrics, chairs, maps, suitcases, etc.).	Increase individual and group creative research.

Tot. time 1 h.

Title of the phase 3 Choreography

Structuring some of the movements that emerged in the improvisations into a choreographic sequence.

Timing	Exercise / Path	Objectives
40 min.	Facilitators explain the concept of choreography as repeated movements within a pattern. Choreography explained: <ol style="list-style-type: none"> 1.create couples or little groups for dance, 2.give clear instructions, 3.make dancers aware of the dynamics and quality of movement, 4. encourage couples to contrast fast and slow, 5.encourage pauses in movement and the flow of movement, 6.make dancers aware of movement through space and in place, 7.create tools that we have created in relation between the dancers, 8.release the true artistic potential of the dancers. 	Enhance participants' ability to engage in half synchronized choreography and dance together
20 min.	Verbalization. Each member of the group can say something about the experiences.	The possibility to go from the physical to the emotional and the cognitive level.
10-min.	What I bring with me: to express it with a movement that the group repeats. All movements performed one after the other will form the final dance of that group at that time.	The possibility to focus on what was important for me.

Tot. time 1h 10 min.



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