

Technical booklet from the training course

"Dance Your Ability"

To dance your life and your disability

from the 12th to the 22st of November 2019
GABRE - France

Addressed to Youth workers, facilitators, trainers, and everyone who would like to change their lives.



CONTENTS PAGES

Statement of intent	p.4
Philosophy of the project	p.6
Game Box	p.7
The ritual	p.8
Body awareness	p.9
Archetypes	p. 10
Dual relationship	p.11
Group rythm	p. 12
Emotions	p.14
Rythm	p.10
Kinesthetic sphere	p. 16
Laban's workshop	p. 18
Blind games	p. 22
Group Choreography	p. 24
Testimony of experience	p. 27
Thanks	p.29

Statement of intent

Dance your ability

The main goal of this training course was to give youth workers a practical tool such as dance movement therapy. The two objectives were:

- 1- Train youth workers among dance movement therapy as a practical tool to include disable people in the society.
- 2- Make a mixed group to meet and live together

During the training course, well-being, mindfulness and kindness were brought into the daily dance activities, but also by the atmosphere that has been put in place.

We also promoted a simple, healthy and organic daily life. For this we consumed only local and organic products. Also most of the meals were vegetarian.

We allowed the participants to create our daily life together (common rules etc.) and to propose workshops by themselves in order for them to have an active role in their training. It also allowed to rise their critical thinking with several debates and discussions.

Activities

The 10 days were conducted as following:

- 1st day to introduce the people, the place, the collective daily life organization.
- Discovery of Dance movement therapy.
- Working on the rythm.
- Working on the archetypes of dance in every culture.
- Working on the kinesthetic sphere.
- Discovering Laban's dance.
- Working on the collective movement.
- Participants workshops with:
 - Blind duo, and blind Batchata.
 - Body awareness with your body rythm.
 - Seasons evolution through dance.

Sharing the know how

At the end of the training course, all the participants, in small groups, proposed workshops to the others. For us, it was a way to directly put in practice the things they had just learnt during the training course. It allowed them to really assimilate the knowledge, making the techniques their own.

Also, all participants are in charge to reuse the techniques they saw during the training course in their jobs, schools, etc. This a good way to make sure the knowledge is spread around.

The booklet

The booklet that you hold in your hands is written by the participants of the training course with some help of Solafrika's team.

Every workshop we did is described in this booklet.

One or two supervisor(s) were chosen for each activity, and were responsible for the writing and the pictures of the technical booklet.

This booklet was sent to each participant, for them to use as a tool to reproduce and improve the knowledges acquired, in the development of their projects in the youth field.

The partners

Dance Your Ability, has been implemented by nine European organizations through the Erasmus+ program:

STRITS - Macedonia

KRIK - Macedonia

RCM - Poland

Break the Borders - Greece

Continuous Action - Estonia

EYCB - Czech Republic

GEYC - Romania

DIK - Slovenia

Solafrika - France



Erasmus+

A mixed group

Some words about welcoming a mixed group.

This project hosted 30 people. Among those 30 people, 6 people were with disabilities, or shall we say with their own abilities. In any case it is important to take it into account to make sure we create real cohesion in the group.

All the group members were informed that members of the group will be of mixed abilities. The organisers gathered the informations about special needs of members with disabilities - diet, activity limitations, and participation restrictions (mobility, level of comprehension, capability of following the program, fatigue resistance, need for rest during the day, need for assistance with self care ...).

The environment was prepared for blind participants: 3D charts for daily assignments, room for assistance dog

All of those things are very important to prepare. The environment, so that people with disabilities can be involved in all the activities as much as possible and in the most independent way. The daily schedule of activities was prepared, in a way that people with intellectual disabilities had time to rest if needed. There was always a staff member available for taking care of the ones that could not join the group activities. The translation was also provided from members of groups from the same country, so that all (including people that dont understand English) could fully participate.



Game box

To start a good day, a good energizer is needed.

Ice breakers, energizers, are good ways to create a group dynamic, get to know each other and break the barriers on the first meetings. The aim of the activity is to wake us up and get us ready to start the activities in a good mood.

A game of name and sound

Duration: About 20 minutes

Objective: know the name of everyone.

The groupe is in a circle position. Make sure everybody can see everyone. Let's introduce ourselves ! First of all make a first round of names. On the second round, everyone makes a sound associated to their names. On the third round, make everyone repeat the name and sound of each participant (repeating also the funny faces).

After these three rounds, propose to the participants to put their name on a rythm. Clap the hands twice on the thighs, then once in the air, and get into the rythm (like the rythm of "We will rock you" from the band "Queen"). When everyone is in the rhythm, go all around the circle with the rhythm twice, but you replace the last clap by someone's name. And the claping goes again, until everyone tells their name.

Variation: People can call anyone and pass the clap to that person. So on the first hand clap, the person will tell his name (with the special intonation or sound). On the second hand clap, the same person shout someone else's name (with the right intonation).



Samourai

Duration: 10 minutes

Objective: Waking up, focus, attentiveness of the participants to each other.

The group should be in a circle.

One person starts, pointing another one with their hands together, making the sound : **Zaaamh**.

The person who has been pointed at has to lift up her arms, as if creating a protection, making the sound : **Zummh**. The two participants on the side of the person protecting her/himself have to join their hands and aim at the belly of the person in the middle, pretending to cut him, while making the sound : **Ziiimh**... before the person protects him/herself.

The person who has been cutted, pass the Zaaaamh to someone else.

All the Zaaaamh, Zuumh, Ziiimh should be shouted out loud. The gestures should be faster and faster.

The ritual

When working with people with disabilities, or young people, it is important to have a ritual that create a point of reference. It creates a feeling of safety that is essential for the youth (with or without disabilities).

Weather forecast

Duration: 15 minutes (depending on the group size)

Objective: Get people to enter the activity. Make them express themselves. The trainer will have to adapt the workshop depending on the general mood.

Each morning, before starting the activities, the group was meeting in a big circle, sitting. Here, the trainer would ask people how they were doing, in their mind, in their bodies, if they had a good night etc.

Each person was able to express herself and share her mood.

Warming up

Duration: 20 minutes

Objective: make the body and the mind wake up slowly, on their own rhythm.

The group should be in a circle. Put some slow music, that is lively beat. Ask the participants to start slowly moving their heads. Then the neck, they can also massage it. Then the shoulders. The arms, the elbows, the wrists, the fingers. The chest, the belly, (massaging the organs that are inside), the hips, the butt. The knees, the ankles, the toes. And once all those steps are done, ask them to dance freely on the music, on their rhythm. Remind them to use all their body parts, being conscious of their movement and the consequences on their bodies.

Variation: If people are blocked by the judgement of others, you can ask everyone to close their eyes. But then you have to insist on the awareness they must pay to each other.

The sound of silence

This game is great before doing an activity that needs to focus.

-Do a circle with all the participants

-Everybody closes their eyes during one minute. Nobody speaks during this time.

-At the end of this time, everybody has to say all the noises that they heard and share with the group. The goal of this game is to have as many different noises as possible.

Body awareness

Body awareness is the basic step to work with Dance movement therapy. The person has to know his/her body, and be aware of its real shape (and not as he/she sees it).

Paint your body

Duration: 3 hours

Objective: Make people be aware of their body shape and possibilities.

Material: Big paper or plastic tarp, pencils, felt pen, paint, paintbrushes.

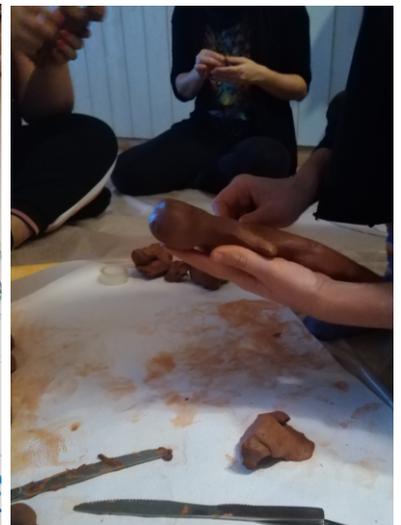
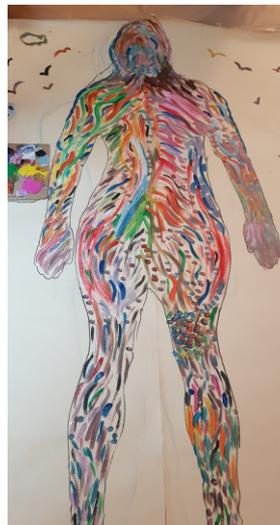
After warming up, put some music where the participants dance freely. Step by step, give some instructions, like: "Now dance with your elbow", "Now dance with your heels" etc. You as a trainer, are dancing and showing at the same time. Be careful not to be the center of attention. If so, back off a bit, to let the participants express themselves.

After 20 minutes dancing, install some large paper sheets all over the floor. Now ask the people to draw themselves in real size. When it's done, ask them to go by pair. One of them is laying on the floor, on his drawing and the other one is drawing his body shape, following with the pencil the real body shape, not the one of the drawing.

Make a break. (during the break put the drawings aside, you will reuse them after the dance).

Go back to the dance, and now ask the participants to dance their body, for themselves. And to keep in mind the body difference they could observe between the first drawing and the second one.

After 20 minutes dancing, put the drawings back on the floor and ask the participants to put color on their drawings.



Archetypes

The masks

Duration: 3h

Objective: work on the archetypes that are in every culture. Prove the universality of dancing.

Material: multi-color paper, glue, pencil, painbruh, paint, felt pen, cisors, carton.

After warming up, put in different places of the room some drawings of the following archetypes: a witch, a child, a grandfather, a warrior or a lover. Ask the participants to walk around, choose one of the archetypes that talk to them the most, and stay close to it. When everyone chose, arrange the space to be able to make some art, put all the material in place. Ask the participants to create a mask that represent the archetype they chose.



When the mask is done, ask people to gather by groups of archetypes. They have to imagine some movements their character would use (ways of walking, daily gestures...). Then they have to turn these movements into a dance. First, individually, then by character groups. After that, each character group have to make a dance combining the individuals movements of each member. Then they present the dance to the rest of the characters groups that are in a circle.

Next, ask them to dance in a circle, individually or by pairs or by groups. Some can walk in the middle of the circle, make some movements and then return in the circle. You can also ask two different archetypes group to come and interact. For exemple the children and the witches.



Dual relationship

The mirror

Duration: 20 minutes

Objectives: Make the participant focus, be empathic, make people connect to each other.

Ask people to go by pair, with someone they feel confident with.

Tell them that one person will be a mirror and the other one a human. The human is moving and the mirror is doing exactly the same thing. It is about to be together at the same time. The human should not go too fast, and the mirror should really follow the human.

At first tell them to move only the top of the body, then the whole body, then to use all the space (floor, up, sides).



Variation: if you have a group with blind people, make their partners being blind as well. They can interact through a scarf or by touch. And insist on the fact that they have to be connected and attentive to the other.

The sticks

Duration: 15 minutes

Objective: Make the participant focus and connect by being attentive to their partner.

Material: wooden stick.

Make the participant being in pairs, with someone they feel confident with.

Give them two sticks by pair. They should hold the stick with their index and move in the space (down, sides, up). The aim is to try to pick it up with one finger from the extremities and try to be aware of what happens.



Groupal rhythm

Duration: 2 hours

Objective: Make the group find their collective rhythm.

Material: Djembé

1. Weather forecast

In circle, everyone is passing a ball one to each other, and share how they feel this morning.

2. Everyone is sitting in a circle. One is starting a movement with the hands, for example clapping, tapping or knocking on the floor with the hands, and everyone is following the movement. After that, the next person proposes a movement, and everyone will copy it. This activity ends when everyone has proposed a movement.



3. After the previous activity, everyone stands, and one person suggests one movement or sound, the next one should repeat the action, and suggest his own move or sound. This activity continues with the same rhythm, each person is repeating the actions that were suggested before, and proposes his own. The last person is repeating all moves and sounds.

4. In this activity, one person is making sounds on the drum, and the others should follow the sounds doing moves with their bodies.

5. The group is standing one behind each other and the one who leads, is proposing a movement, and the others should repeat it. Then he goes at the end of the line, and the next one is doing the same, proposing a move. This activity ends when everyone has proposed a move.

6. The group is making two lines, facing each other. One person is making music with the drum. Each group has a leader, and when it's the turn of their group, the leader is proposing a move and the members from the same group will copy that move. The activity continues with the same rhythm. One group is dancing, and then the other, and again the first group... The leader can change, without talking, in an instinctive way.

7. One person is playing on the drum, and everyone is standing in the circle and dancing. One person comes in the middle and start dancing in his/her way, and the others copy that person. This activity continues with another person coming in the circle, then another...

The archetypes workshop can start after this exercise.



Emotions

Through theater

Duration: 1h

Objective: Make the participant be aware of different emotions they can represent through dance.

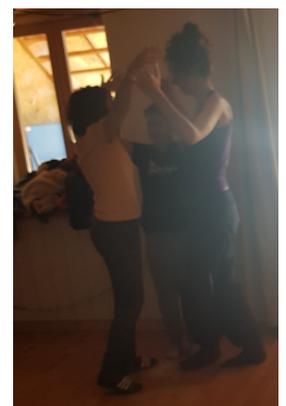
Material: drawing of several emotions.

The activity begins by walking around and listening to the trainer suggesting different feelings (happiness, sadness etc)... After a moment, the trainer puts in different places some drawing of different emotions: sadness, joy, indifference, fear, stress, disappointment. The drawings have to be placed in a circle shape.

Each participant has to choose one of the emotions and stand nearby the drawing. In small groups of emotions they will have to choose how they will collectively change the emotion into its contrary. For example change sadness into joy.

When each group is ready, they will have to show to the others their transformation from an emotion to another.

At the end, organize a moment when people can tell about the experience.



Kinesthetic sphere

This concept is highlighted in "Dance movement therapy". It is about having empathy and being aware of other's bodies in the space. It asks participants focus and attention to the others. It also implies to respect our physical limits and each others ones.

Kinesthetic in the space

Duration: 30 minutes

Objective: to be aware about our body limits, how we want to share them or not.

Put some soft music. Each person imagines him/herself in a bubble and moves in the room in this bubble. Explore how big/small the bubble is, and if you open your bubble to the others or not.

Kinesthetic by the touch

Duration: 30 minutes

Objective: to be aware about our body limits, how we want to share them or not.

Material: tennis ball, other small balls or ballons.

At first, each participant take the ball they want and start massaging all their body, especially where they feel it's needed.

In a second time, people get into pairs and start massaging each other. Before massaging, they have to ask to the other person if there are some parts of their body that they don't want to be touched.

Kinesthetic with impulse

Duration: 30 minutes

Objective: to work on spontaneousness, and body sphere.

By pairs, with music, one person gives an impulse on one of his/her partner's body part (heaps,arm, toes...). The impulse must be really soft, like a delicate caress. The partner then starts a movement from the body part that was touched. They can even amplify it, or just observe how their body responds. Each participant has to be the dancer at some point.

Variation: the rhythm of the impulse can change during the dance.

Kinesthetic with trust

Duration: 30 minutes

Objective: to work on group trust and cohesion.

Spread the participants in small groups of minimum 6.

One person, eyes closed, is in the middle of a circle of people. He acts like a stick of wood and lets his body freely fall on the others. Warn the group that in the beginning, they have to go slowly and then after a while let go with their total weight on the others.

The others supports that person and gently move her around. The people composing the circle have to be focused, and full of kindness for the person in the middle. Also they should be prepared, with their feet well rooted in the ground. If someone has a difficult time supporting the weight of a person, then the others should help them.

This exercise starts slowly with a small circle around the person, then if they feel confident, the circle can become slowly bigger.



Kinesthetic with dance

Duration: 30 minutes

Objective: to work on group trust and expression.

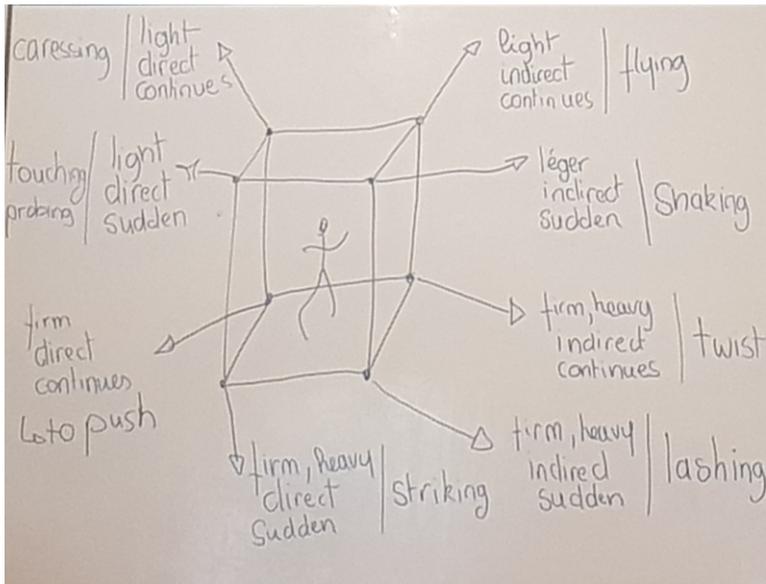
By pair, with music, each pair finds a space that suits them. One of the two persons is gonna be blindfolded, and will dance one whole song with the scarf on their eyes. The other one is gonna watch their partner and accompany with their thoughts, their smiles, their energy. After the dance, the two share how they felt during the dance. Then they exchange roles.

Take a time for a collective debrief of the experience.



LABAN

Laban's theory



Rudolf von Laban was an Austro-Hungarian dance artist and theoretician. He is considered as one of the pioneers of modern dance in Europe as the "Founding Father of the Expressionist Dance" in Germany.

He worked on a theory of movement considering four approaches:

- * Body
- * Space
- * Effort
- * Shape

The body

What is moving, and how? What kind of movement is being produced?

The study of movements carried out by different parts of our body taken one by one, and the joints that are put in place to give fluidity and direction, assume that we know the structure of the human body and its organization. We need to understand where the movement starts, what part of the body initiated it and what are the facts, actions that result from it.

The space

Where is the movement going? What space is it in?

Man must live in harmony with his environment, learn to evolve in it without any trouble. In order to do so, he structures the space by giving it the form of an icosahedron in the middle of which he locates himself (the kinesphere). This harmonious shape allows him to learn to use space and to visualize it in three dimensions to give full measure to movement. In Laban's theory, the concept of space is linked to those of energy and shape.

The effort

How is the movement executed? With what qualities of energy?

Laban managed to analyze the term dynamics of movement, which he preferred to call energy. The uniqueness of a movement results from the diversity of possible body combinations and its execution, relative to the following factors: weight, time, space and flow. This energy analysis made it possible to define the quality of non-verbal expression, which differs according to the experience of individuals and the context of achievement.

The shape

What are the different paths taken by the movement?

The plastic shape of the human body and its relation to its environment changes with each movement. We observe its appearance, or the process of execution, and what changes occur in the body. This is directly linked to breathing: a fundamental concept in contemporary dance, because it is through breathing that movement exists. The form is very important because that's what is perceived by others: it is a real way to communicate meaningfully.

Laban's exercises

Warming up :

Explore several movements while moving into spaces by yourself, and play with the others if you feel so:

- Vertical movements (during one song)
- Lateral movements – right and left as a crab (during one song)
- Forward and backward

Assessment : was it difficult / easy ? (which movements were easier or more challenging ?)

Explore several ways of moving in the space and explore our moving patterns to modify, amplify, or recognize them.

Focus on the WEIGHT :

Move by being light. Explore how it change the intensity of the movement – slow or fast.

Move heavily and firmly, being close to the ground or standing up, pushing the ground or the others.

Explore how some parts of the body can be light and other ones heavy, how you move that way.

Focus on the TIME LINE and RYTHM :

- Move on a continuous line, having a constant flow
- Move changing the rythm suddenly / bring a new rythm in the initial rythm

Focus on the DIRECTION:

- Choose a specific place and move by dancing, going to that place
- Dance staying where you are, or dance moving randomly to one place to a another

Focus on the FLOW:

- Dance by restraining your movements (for example one arm can't completely open, or staying in a little space)
- Dancing with free flow
- Alternate both ways (free flow or not), then a part of the body moving freely, while another is limiteded.

Closing the exercice : make people go back close to the ground and let our movement end on the ground. Following the internal movement still moving in our body, noticing how we feel. Take a moment to think about what was challenging, easy, which type of movement was the most connected to your movement patterns.

Intention dance game

Form two groups :

One group are the observers / One group are the dancers
Observers are forming a circle around the dancers.

The trainer gives instructions about 2 types of movement, and propose the dancers to apply one and then change to another. For example : dance with light movements and with a direction, then change, dancing heavy with sudden changes of rythm.

The trainer puts on the music and indicates when the dancers change their dance styles.

Once the dance is over, the observers guess what were the dance instructions.

Then exchange the groups: dancers become observers and vice versa.

The lines

Two groups in lines facing each other.
One group secretly chooses one type of movement (regarding Laban's definitions), and dances it while the other group is mimicking them.
Then a spontaneous leader of the other group proposes a new way of dancing, and the other group mimicks it.
And so on for a few rounds.

Danced journey

The group is blindfolded, and will listen to the trainer. The trainer will take them to a visionary journey, proposing them to move and dance while listening to him/her :

Here are the main key words, free to you to add more infos to get your group into this trip and to choose the music that seems to be the most adapted. Go very slowly, wait a minute or two between each sentence.

« Imagine you are in a place that you like, a beach, a field, ... the sun reaches your skin and you feel free, well, comfortable...

You enter a forest and you move into it...

Lot of leaves are on the ground, you play with them...

Then you enter into bushes, through which you find your way, step by step...

Once you escape from this bushes, you find a meadow ... There you start to dig a hole on the ground, a huge hole...

In this hole you put something you want to protect... Then you stop up this hole with soil and close it...

You continue your journey and find an animal...

Dance with this animal for a while....

The animal goes away and it's the moment for you to come back, put back your body on the ground and come back to our reality opening your eyes. »

Each person then takes some time to draw her journey, focusing on a/some specific moment/s or drawing the whole journey.

Then come back in a circle and each person shows and describes the drawing and this whole experience.

Blind games

The blind mirror

Duration: 30 minutes

Objective: to be aware how it feels to dance blindfolded. Use our other senses.

Material: blindfold

Put the participants by pairs. Ask them to put their blindfolds on.

One person in each pair is gonna propose a position, then tell the other one when the position is done. The seconde person has to imitate the exact same position.



The blind collective dance

Duration: 30 minutes

Objective: to connect to the others. To listen to what's surrounding you. To use our other senses.

Material: blindfold

While blindfolded, ask the people to walk all around the space, and if they feel confident, to dance. Warn them that they always have to be careful of what is surrounding them, so they should avoid dancing like crazy without paying attention to one another.

At some point ask them to all come to the center of the room, to find all the others and dance all together.

The blind Batchata

Duration: 20 minutes

Objective: to connect to another person, to be careful and listen to this person.

Material: blindfold

The participants have their blindfolds on, and they are by pairs.

Then teach them the batchata dance (or another couple dance you know). Lead them in their movements, being precise in the directions (left, right etc).

When everyone gets the steps and rythm, put some music and make the people dance.



Group choreography

Duration: two half days of 3h each.

Objective: Create a collective choreography coming from each person's moves.

Material: costumes

(15 minutes) At first propose an exercise to wake up : inhale and exhale.

When you inhale, you raise your head and upper body, when you exhale, you go down with your head and shoulders.

(45 minutes) Experience to roll on the floor :

The participants roll on the floor changing from foetus position to star position (all stretched out), keeping the heads, hands and feet on the ground; they should never leave the ground. So the movement is slow and conscious.

(30 minutes) Step experience :

Make the participants walk through the space, first stepping on the floor with the whole foot, then first step on the toes, then on the other end of the foot, then rolling, jumping around, even running. Make everyone express themselves with their whole body, using every part of the body consciously.

(15 minutes) free spinning around :

Make the participants discover every possibility the body has to spin (on the ground, while getting up, while getting down, with the hands, with the feet, with the head...)

(10 minutes) Free dancing around on music with trainer guiding.

(1 hour) Choose the movements:

The participants lie quietly on the floor, eyes closed. The trainer tells them to choose 3 moves they discovered during the previous experience.

Then, make them split in groups of 4 people. They should share their moves to the others and start creating a choreography together.

In the afternoon, give them space and time to create their choreography together, and choose the costumes. Give some time to each group to have the dance floor for them alone, to practice their full choreography with the music.

At the end of the day you can create a kind of cabaret, decorating the room and putting some atmosphere for all the groups to show their choreographies.



How to prepare a workshop?

Define your aim

First of all, when you're planning a workshop, you should have a goal. This objective will lead your actions and you will shape everything around it.

You should know what is your target group and its specificities.

Know what are the learning outcomes that you would like the youth to get.

Have a common language.

Logistic

* Planning: have a timetable, prepare your activity, have a B plan.

* Money: you should plan how much money you need and where you will find it (from the participants, a grant, donation etc.)

* Resources: transport, people, material, place of the venue.

Safety rules

* know the emergency numbers.

* First aid kit

* European insurance card.

* Know where the nearest hospital, clinic and pharmacy are.

* Have an emergency contact number from each participant.

* Inform participants on the dangers of the place.

* Set common rules with the group.

Entertainment

Create an atmosphere:

Choose music that fits with the topic, attract the target group, create some dynamics.

Energizers:

They are used as ice breakers, easy to understand, showing a local habit.

Motivation:

Present the workshop topic in

a proper way, with interaction, easy going, openness, listen to people, take time to have discussions with them, flexibility, sense of improvisation, little gifts.

Food & drinks:

Can be nice to offer to the participants while having a break, it should be in harmony with the topic.

Advertisement

Logo of the project, media plan (internet, TV, radio, newspapers, social networks), social advertisement, merchandizing (clothes, lighters, T-shirts), photos, posters, videos, informations about your activities. Write informations about the project.

Human part

How to work as a team leader?

1. Meeting to: set the common rules, think about the tasks and list them from the most important to the less important. Divide the tasks between different people (if there are volunteers, they must have someone to accompany them).
2. Everyone works on their own tasks
3. Meeting
4. Workshop
5. Evaluation (can be done with the youth as well) and find ways of improvement.

Testimony of experiences

This workshop was created by Dewi, Martin and Zuzanna, three participants of the training course.

We chose our groups and our topics : the main goal of the activity was to present what we already learnt during the previous activity. We chose body awareness

We used the first 10 minutes to warm up. It is about giving a rhythm level, from 1 to 10 (level 1 is the slowest and level 10 is the fastest). The exercise is in 3 parts:

- * First we started dancing, at speed level 1 and continued to each level, up to 10.
- * Then we gave random level numbers, and participants had to adjust their dance to the chosen speed.
- * Finally, any of the participants could shout a number, and everyone would adjust to it.

Animals game:

We whispered to each participant the name of an animal, that could be chicken, horse and elephant. The participants then had to dance like their animal. The aim was to find the same kind of animal they were, and to gather, dancing, with their animals group.

On the third round, we asked participants to go by pairs and to keep on dancing with their animals. Then one of them had to touch the other, and the touched person had to melt his whole body until lying on the floor and acting like a dead body. They had to take their time to melt slowly until being totally still.



This workshop was created by the Basass Team: Tamara, Marylou, Léo and Clarisse.

We started with a warm up exercise : 4 musics, 4 moods, with instructions: starting to move slowly, then going faster and faster, then coming back to the ground and resting.

We formed 4 groups randomly : each group was supposed to be a season.

- brainstorming in group : write every word you come up with in relation with the season
- little dance on « Amelie's theme » : express the words and concepts your wrote regarding the season, through dance
- go back in groups : paint your season on one sheet, using only your fingers, trying not to speak and creating a picture really together
- write a haiku poem about the season in groups, using the words of the brainstorming and the paint
- then dance your season in groups, with music, inspired by the painting and the poem
- share your work with the others
- relax with eyes closed and think about your journey



Solafrika thanks

All the participants

Our partners

The Erasmus+ program and the French National Agency

STRITS - Macedonia

KRIK - Macedonia

RCM - Poland

Break the Borders - Greece

Continuous Action - Estonia

EYCB - Czech Republic

GEYC - Romania

DIK - Slovenia

Solafrika - France



Cheers to Marylou,
Laurent, Lucie,
Léonore and Maëva.
Organisators,
trainers and
facilitators from
Solafrika.