



IMPROdigious in Youth Work

*THIS BOOKLET CONTAINS A COLLECTION
OF ACTIVITIES DESIGNED AND
IMPLEMENTED BY PARTICIPANTS DURING
THE TRAINING COURSE "IMPROdigious in
Youth Work" FOCUSING ON
IMPROVISATION IN YOUTH WORK.*

*20-29 May 2021
Aigio, Greece*

For more information about this project please visit:
<https://improjecttraining.wixsite.com/improject>

CREATIVE  YOUTHLAND

 Erasmus+

-Aim-

Explore your body through a new kind of identity, senses.

-Preparation and materials-

Comfortable clothes, Safe space, Speaker
Long duration of nature sounds – choose it
in link with the environment you want to
create.

-Optimal number of participants-

12-20



1. Prepare the participant through guided meditation to get in the role. Breathe in, breathe out.

a. Eyes closed

b. Goal -> Get them into the activity

2. Exploring their role through senses and movement. Suggested questions:

a. How do I eat, move, hear, drink, smell?

b. Eyes closed

c. Goal -> let them connect with the animal inside them/what they want to project.

3. Give them instructions to open their eyes and explore communication with other animals and get in touch. Suggested questions:

a. How do I see, touch the others?

b. How do I communicate with others?

c. Who am I scared of?

d. Who do I feel most comfortable with?

e. Goal -> connecting with others

Let them interpretate the character freely, with movement and sound.

4. Letting them create groups with their own perspective on who they feel comfortable with/belonging and gather together with this groups. Ideally 3-6 people, but also let them observe if they are alone.

5. Get in touch with your own group.

a. How do I take care of my group?

b. How do I protect?

c. Goal -> experience being part of a group or not

6. The facilitator creates different scenarios by asking groups to step out of the space: everybody together, one group missing, two groups missing, one comes back...

a. Goal -> letting the groups experience different feelings depending on who surrounds them, and acknowledge what impact they have on the rest.

7. Optional step: invite them to change their roles if they feel like, or the facilitator can guide what roles to change (by touching their head, etc.). They can choose into what animal to change to.

8. Creating a story by an external stimuli: rain, fire, alien attack, whatever.

Goal -> bringing them together. Getting into their animal by having a trip in the story.

-Reflection-

How did you feel?

Was it comfortable?

How did you feel with your animal family? Protected or not?

If you were alone, why?

How was it getting in touch with your role?

How was it communicating with the others?

Can you transfer this exercise to your daily life?

The full experience of a spaghetti

George, Maria, Matilde

An experience with an internal presence, which gives you the space to explore, experiment, imagine and connect to sound, movement and fun.

-Preparation and materials-

Facilitators: A timer, to hold an eye on each participants time as a DJ, and the exercise in total, bell and speaker. Start with finding the right tools to implement the storyline for example finding the suitable music for the first part of the exercise and gather all the tools needed. It also includes finding the proper setting for it and preparing the right mindset to be able to facilitate in an understandable way.

Participants: Let the participants know what is the purpose of the exercise and ask them to prepare the needed and comfortable clothes and shoes, wherever the exercise is happening and ask them to bring the tools they want (optional) for musicians for example, to bring the instruments.

-Optimal number of participants- 8-25

-Aim-

To explore different modalities of improvisation and expression and see how it works within the group dynamic. The aim is to provide people a safe space to move and feel how it is to use the human body in a conscious manner and use the storyline as a train through which the exercise happens.



In the beginning the facilitators gather the people in a circle and start with telling the storyline about what is going to happen. It starts with making them understand that they are a spaghetti that is being cooked in boiling water from 0 to 100 degrees. It continues with guiding the participants into the feeling of the texture and the sensation of how it feels when the water starts getting warmer by time, until the water is 100 degrees and boiling fully. The exercise itself should take about 10 minutes in which the facilitators are letting the participants know at what degree the water is so they could use the information to become more expressive of themselves. After the 'spaghetti' has been boiled the facilitator will invite the participants to come back from the exercise and ground themselves into the next part of the session.

The exercise continues with making the participants stand in a circle and explaining the second part of the exercise. It starts with explaining of how the exercise is structured for example (The facilitators choose the first person who stands in the middle of the circle eyes open and letting him/her know about the framework of how it is put together. It continues with the person in the middle going around the circle and touching the people in the outer circle either on the head for the participants to express a sounds or percussions or on the shoulder for the movement/dance). The participants can either have their eyes open or closed throughout the session. The person in the middle can 'open or close' the people involved in making the movements or sounds through touching them on the head or shoulder again to have the dynamic opportunity to play around with the people involved in the exercise. The timeframe in which the person in the middle works with is decided by the facilitators themselves and we suggest that everyone could have an opportunity to be the 'DJ' of the exercise.

-Questions for reflection-

Share your experience and memories from the exercise.

What impact gave the sound to the movement?

How did you feel about being the DJ, and having the power?

What was the differences from having closed eyes to open eyes?

Did you have sense of the qualities of the different people?

Reflect about one thing that you could take from the experience?

Improvised poetic spaces

Through playing with empty places spaces, embodying emotions, elements and intentions we invite the participants on an evolutionary journey starting from the infant stage discovering the body through movement and mindfulness. The invitation goes with the proposition of fulfilling the empty spaces using their bodies to create poems together playing with stillness and movement.

-Aim-

- Create awareness of small movements and senses of a beginner's mind and body.*
- Explore poetry through the body language.*
- Experiment and play with empty spaces stimulating creativity, expression*



-Preparation and materials-

Selection of atmospheric music.

Participants 8-12

Play with atmosphere and improvised spaces, happiness and movement awakening the body.

1. Walk around the room and gradually lay on the ground with the back towards the ground.
2. Connect with the bodies and imagine that you are newborn babies moving for the very first time.
3. Feel the ground, the weight of the body, focus your attention to the space and explore the surroundings with small movements, crawling and slowly get to know the gravity by rising on your feet and transition slowly to learn how to walk again
4. Divide the participants into groups and invite them to observe the empty space in front of them.
5. Play with the empty space - one by one, participants enter in the empty space creating a body posture in accordance with their impulse. The other participants join one by one, creating a common poem through their bodies. As soon as the poem is complete, the participants exit the poem in the same order that they entered - observing what was created.
6. Now add more movement to the posture, react to the creation, follow the same order as the entrance. Adding another verse to the poem. Furthermore, develop the poems, by having the facilitators propose elements and feelings to involve in the embodiment.
7. A touch of playfulness - have fun with it! The groups develop their own poems, focusing on their feeling, intention, or sensation inside of them. Play with the entrance, tempo, levels, and the movement. React and relate to each other, go with it or go against it.
8. The groups now combine and they move around the room together, creating negative space for the poems to blossom. First sprouting from one concept (emotions, elements, etc.). Keeping the structure: Entrance - reaction/movement - exit.
9. Open up the poem, expand the freedom. All the participants create a poem together, without any verbal communication. Awareness and presence are key components.



-Reflection-

Find a spot in the room. Breathe. Sense yourself, what are you feeling? Find a single word, maybe you have multiple words, that is good - choose one (for now).

Now gather in a circle. The facilitator whispers a feeling in the ear of a participant, the person gets up and enters the negative space in the center embodying the word. The person now approaches another person in the circle, whispers their word and takes their place. The one receiving the word, will then get in the middle express their co-participants feeling. This continues until the whole group has had their feeling embodied.

You can go multiple rounds if you feel like it.

Meet the elements

Mirjana, Minodora, Doukas

Explore the nature of the four elements through movement and voice.

-Preparation and materials-

Prepare the room for the activity by emptying the space and finding suitable music. Breath and let it be.

-Participants-

8-12

-Aim-

The aim of this exercise is to improvise using voice and movement. To let the imagination travel and see how people perceive the same idea in different ways. How they find the connection between themselves, what happens when they come together, what happens when they fall apart and how they deal with it in different contexts.



Start by laying down on the floor with your feet touching, in a circle. Close your eyes and breathe heavily relaxing and letting everything go.

Breath in. Breath out.

Send your attention to your forehead where we will connect the 'i' sound and start producing it all together. Next focus on your throat and start producing the 'e' sound again all together. The chest, heart that connects to the 'a' sound. Now the 'o' sound from the belly and lastly the 'u' sound from the genitals. After playing a little with the duration and volume of each sound separately start combining them and making continuous sounds (exp. From 'i' to 'e', from 'o' to 'a'). End this exercise by taking a big breath and making all the sounds with a flow and rewind. You can do it multiple times if you feel like it and even try to take it from 'i' to 'u' and back to 'i' with just one breath.

Now sitting in a comfortable position of your choice with closed or open eyes (you decide). Start to listen and notice the sounds around. Nature, birds, voices, whispering. You are then invited to think about the elements (water, wind, earth and fire), think of how they sound, what they reflect and what feelings arise when thinking of them. After a few minutes you are asked to choose and become the element, start producing the sound of it and little by little embody it. After a while of experimenting and discovering yourselves, start noticing the others around you, be aware of them and when you feel like a connection is being made, start interacting, building and creating together.

For the last part of this exercise, you can improvise by adding situations and conditions in which they will have the chance to come together becoming one or getting away from each other.

-Questions for reflection-

How did you feel when making each sound?

Were you able to find the connection between the sound and the body part?

*What element you felt more like?
Why?*

*Was it hard to start embodying and making the sound of the elements?
How did you feel?*

One hour session exploring variety of colors through movement, sounds, dynamics and emotion...

-Participants-
8-20

-Preparation and Materials-

Facilitators:

papers in colors of the rainbow, 5 examples of famous paintings printed.

colors used: red, orange, yellow, purple, blue, green, black and white.

Participants: comfortable clothes for movement, water, openness.

Splash of colors

Sal, Nicolás, Lu

Exploration of colors

The participants are invited to embody a color, object, emotion in movement and sound (e.g., ocean, passion, death, nature etc.). They move around in the space and finally they organically find their partner for the following activity.

Rhythm of your heart

The participants introspect their own heartbeat while having the eyes closed and focusing on their body and then starting walking on it, eyes open. Then they try to adjust their walk/heartbeat to find the collective one in the group to work in unity.

Next, they explore the colors and light in the room, taking them in, using their vision and other senses.



Rainbow path

The pairs spend time together to talk about their own relation and perception of colors. Meanwhile, other facilitators prepare the space for the rainbow activity, putting the six colorful papers on the floor, building up the path that represents the rainbow (purple, blue, green, yellow, orange, red). Then, the participants in pairs are invited to connect their vision and feeling of colors while moving together. Facilitator calls out a color and the pairs express themselves in the space, connecting to each other. Finally, the rainbow path is introduced. The pairs cross the rainbow, moving together gradually from color to color (from purple to the red) in the rainbow path, one pair after another, taking their time to feel and embody the transitions.

Paintings alive

The participants create groups of four people. They are presented with five famous and very diverse paintings (printed in A4 format) that are placed in the middle of the room. The groups decide which one they want to embody and present to the other groups. They are invited to embody colors, emotions, dynamics, qualities that they see and feel in the painting and their own interpretation of it. They can use movements, stillness, and sounds. After about 10 minutes, one group enters the stage and shows what they have created. The audience watches the performance of their painting that can be moving or frozen, with sounds or silent. In the end, the facilitator asks questions to support the audience's impression of it (e.g., What colors and shapes have you seen, what is the feeling or emotion you got from the painting etc.) Finally, the audience tries to guess which painting the group presented. Then the roles swap and the audience take their turn to present their painting. This time, the painting, still alive, is led by the facilitator (in their movement, stillness, adding sounds etc.) to see whether the impression of the audience changes during the performance. The audience is also asked to give the painting a name.



-Questions for reflection-

- How did you feel during the activities?
- What have you experienced?
- What influenced your expression of different colors?
- How was it for you to work individually? In your pair? In your group?
- How do you perceive colors now? What place do they have in our lives?



Meditation in motion

Exploring the energy...

Connecting with each other through mindful movements using music, dance, laughter.

Sensing the energy in the body, environment and each other connecting mind, body and breath.



-Preparation and Materials-

Yoga mats or some pillows, selecting music you find appropriate for your purpose, taking care not to overstimulate with lyrics, good surroundings without disturbance.

Structuring the activity concerning on how to start, getting people grounded.

How to burst the energy to be more active and energetic and how to transition back into grounded energy, mindful and with the flow.

8-20 participants

-Aim-

For people to feel more grounded, connected to themselves and each other. Exploring the flow of energy through movement, different music and meditation. Experiencing joy tapping into the energy of laughter.

Energy
Unity
Joy

- ★ *Begin by instructing mindful exploration of the senses, outside and inside the body, feeling the energy and then allowing it to move your body.*
- ★ *Start with small movements with the head, neck, shoulders, hips and so on trying to sense the release of tension and the flow of energy. Breathwork can also be applied here e.g., The breath of joy.*
- ★ *Now moving into more active energy with music and movements or dance.*
- ★ *Standing in a circle, invite one or more people to enter the center to dance, connecting and feeling the energy of the music and from each other. Explore different kinds of music and different number of dancers. After each song (it can be a short part of a song), stop and invite them to sense the difference in the energy.*
- ★ *Moving away from the circle, working in different sized groups, doing partner yoga poses, creating given forms with each other, doing the Lion breath, exploring different expressions and sounds. By the end of this session each should have found a partner to work with the next session.*
- ★ *Transitioning back into more grounded energy but now with a partner, each pair should connect and sense each other's energy by sitting close, having closed eyes but with body connection and then looking into each other's eyes. From there try to find the joy, start by smiling with the eyes, the cheeks, the ears etc. and transition into laughing. It may be a forced laughter, but it may evolve into a heartfelt laughter. Laughter yoga, sensing the energy of laughing. End by turning backs together and sensing each other's energy.*

-Questions for reflection-

How do you feel? Can you express that with your face?

Dive a bit deeper, asking what changed the energy.

Explore how we are affected by surroundings, music and the presence of the others.

Ery, Lucy, Suk

Mirror, mirror, what do you see?

-Aim-

Cultivate body-awareness and self-awareness by:

- *Recognizing patterns of movement we usually do*
- *Exploring moving from familiar to unfamiliar ways*
- *Experiencing being seen by others while moving*
- *Practice observing yourselves and others using non-judgmental language*

Expand our movement vocabularies using imagery inspired by the elements of the surrounding

*Exploration of the details of ordinary movements in
EXTRAordinary way.*

-Preparation and materials-

*space where people can lay on
the floor, music*

-Optimal number of participants-

even number, maximum 10 per facilitator



PART 1: Wake up your other side

*Instruct the participants to lay on the ground, suggest reflecting about their position, on their joints, on the position of their bones.
Suggest observing the symmetry and asymmetry of their bodies.*

Now it is time to stand up, paying attention to the details of how the body wants to do it. Then rewind, sit back on the ground and repeat standing up with the other side. Paying attention to all the details.

Repeat the same with different simple movements, like standing up, mimicking everyday activities like brushing your teeth, combing hair. Start with the action in a natural way, just observing it, then rewind and repeat in the opposite way (ex. if someone is usually combing the hair with the right hand, first do the movement as would do and then try doing the same with the left hand).

Wrap up by exploring walking, focusing on the differences between the two sides, how the shoulders tilts etc.

PART 2: Twin's soul

The group is divided into couples facing each other and asked to observe the details of each other's body posture, hand gestures and expression. They decide who is partner A and B. First, partner A becomes the mover and partner B the mirror, copying A with as much detail as possible. The instruction for the mover is to move miming a daily activity, given by the facilitator (such as morning journaling), and explore how this familiar movement changes by an added element (the strong wind, for instance). So, the movers have a familiar starting point, a comfortable action of their everyday life, on which they can gradually start being playful and allow the element added to transform their everyday movement pattern. The role of the mirror in this part is to move, as precisely as they can, like the mover. They switch roles and new combination of daily activity and element are given.

Partners switch roles again, they are given a new combination (daily activity – imagery) for movement exploration, but this time the person who is the mirror gives another kind of mirroring: they say out loud to the mover, in non-judgmental language, what they see the mover doing. For example, "I see you are raising your right hand above your head, you are touching your hair with your fingers and moving your hand down towards the back of your neck". So, the mirror is invited to practice observing objectively and naming details of the movement of the other person, instead of interpreting what they see (for example, in this case "I see you are combing your hair" would be an interpretation and not an objective observation of the movement happening). The mover is invited to keep on with their movement exploration and practice noticing how is the experience of having someone observing them, in a focused, detailed and non-judgmental way, while they are moving (in familiar and/or unfamiliar ways).

Partners switch roles and are given another combination, for the last time.

The couples take about 4 minutes to share how was for them the experience of being the mover and the experience of being the mirror. A few questions are given to facilitate this reflection.

Aim of these two parts is also to stimulate the group to reflect deeper on the ordinary movements throughout the day and may become more playful and extraordinary when needed, with daily tasks and activities!



Part 3: Everybody is my mirror.

All participants are invited to thank in a simple way and let go their partners and start moving in space, mingled again. They are invited to check in with themselves, how they are feeling now, and if they can assist themselves and move, pause, observe, do any movement they feel they need to. So, the focus turns for a while to myself and what I need, after the experience I just had. Music (preferably soft orchestral in the beginning and possibly of different genres throughout the exercise) can be used in this part.

After giving a minute or two to self focus, the participants are encouraged to send their attention again and this time to mirror (with their movement) anyone of the group that their movement feels inviting to copy now. Participants can switch now at their pace, from mirroring someone, to mirror someone else, focus only on their own movement, observe what is happening in the group, notice that their movement is affecting, inspiring others, notice what body parts they are choosing to move more, etc.

After allowing this for a couple of minutes, the last instruction is given: anyone can say out loud “mirrored” and the whole group is mirroring this person’s movement, until the person say “thank you” and release the group. Anyone is welcomed and not obliged to ask to be mirrored by the whole group. The person who is the mover each time, is encouraged to observe the others when they are mirroring him/her and notice if any thoughts, feelings, sensations arise.

When everybody who wanted has got the chance to be mirrored, the participants are invited (and music can accompany this transition) to find a place and lay on the floor again, as they had started this session.

With the intention to settle, after the experience, a few minutes of silence and to rest are given, and the session comes to an end.

-Reflection-

Part 1

*How does it feel to do a daily movement in the opposite way, mirroring your own two sides?
Which are the symmetries and asymmetries in your body and in your movements?*

Part 2

How is the experience of seeing someone moving as you?

How is the experience of moving as someone else?

Are you aware of your habitual movements?

How was it for you when you were observing in a non-judgmental way? Could you notice when you were interpreting what you see and not objectively observing what your partner was doing?

How was it when you were being observed? Did this give you any new information about yourself?

Part 3

How does it feel when you see yourself mirrored by the whole group?

What can you take with you from this session to support you in your daily life?

Alba Andrej Antonio Doima Doukas Ery George Georgia Gemma Giannis Jean Jeremy



In Lucie Maria S. Maria J. Maria Matilde Marc Minodora Mirjana Nana Nico Rachel Sal Sigrid Sub Taja

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