



Method Sheet

Title of the activity

Visualize the *Movement* and the *Rhythm*

Duration

You can do the exercise in parts or choose it as the theme for the whole workshop.

The number of participants also affects the duration of the exercise.

Participants

At least 3 participants.

If necessary, the instructor can also act as one of the participants.

Recommended maximum of 18 participants.

Activity proposed by

Vimmart - Inclusive Art School

Aims

The aim of the exercise is to produce group-based material to support the performance process and to learn multi-artistic working.

Material

- The percussion instruments used to create the soundscapes can be chosen according to your own interests, but alternatively you can also use just the body, space or various non-instruments to perform the exercise.
- The visual part can also be realised in many ways: pencil, markers, wax fibres, ink, or even watercolours or acrylic paints. You will also need paper suitable for the technique.
- The space should be as accessible as possible so that all groups can easily work and move around the space.
- Everyone should have suitable clothing for the activity.

Preparation

Instruments and other equipment for sound production and visual work should be laid out in advance, making sure that they are easily accessible to everyone. Space should also be left for movement.

Tables and chairs can also be reserved for participants if necessary.

Steps/Instructions

The exercise can be the theme of the whole workshop

Part 1: Warm-up

The warm-up phase of the exercise can be implemented in a variety of ways.

1. Body rhythms

Form a circle so that everyone can see each other. Start by walking in place. Everyone tries to keep the same pace and rhythm. Once a common rhythm is established, taps are added to the feet while continuing the same rhythm with the feet. Once a common rhythm is found again, another clapping of the hands is added, keeping the previous movements intact. Continue this for a moment.

Thinking and experimenting about what different sounds you can make with your body, e.g. snapping your mouth, rustling your fingers, snapping your fingers. Try to make a common rhythm in the same way as with the feet.

Once a rhythm is found, the group is divided in two, one group doing what they started with (feet - thighs - hands) and the other group doing a new rhythm e.g. with mouth and fingers.

2. Getting to know percussion instruments

The group tries out the sounds coming from the instruments and chooses the one they like. Try to find a common rhythm so that everyone plays at least one note from the instrument that stays in the same rhythm. Further development: the teacher can also "give" each player a rhythm to play in unison with the others.

3. The body paints the space

Listening to the music and using different parts of the body to paint the feelings conveyed by the music into the air.

4. Draw a sound

Listening to music or a soundscape and drawing the feeling it conveys on paper using different colours, shapes and lines.

Part 2: Visualize movement and rhythm

- Participants will be divided into three groups: the auditory group, the visual group and the movement/dance group.
- The auditory group is responsible for building the soundscape/music in the exercise.
- The movement/dance group is responsible for the movement and dance expression in the exercise.
- The visual group is responsible for creating visual artworks.
- Groups may be randomly allocated or mutually agreed, depending on the dynamics of the group.

1. Start the exercise simultaneously. Together, it can be decided which of the groups will start working together.
2. All groups start the activity by reacting to each other. Each group creates both its own work and a joint work in which all groups and their members can interact with each other.
3. Participants should be reminded that while doing the exercise they can be silenced by everything around them, space, sounds, other bodies, their own feelings, etc.
4. If necessary, instructors can also be involved in order to vary the dynamics of the exercise.
5. The facilitator should be sensitive to the group and follow the work of the visual group in particular, so that they have time to work on the pieces.
6. The instructor is responsible for completing the exercise. The clearest way is to communicate with the auditory group, which, once silenced, makes it easier to complete the exercise.
7. At the end of the exercise, the participants gather together to look at the visual works produced during the exercise and discuss the ideas that emerge from them. Questions based on the Visual Thinking Strategies® (VTS) can be used to aid the discussion.

"What do you see? What is going on in the picture? What made you think that way? What kind of adjectives, verbs or nouns are in the picture? Is there a story in the picture?"

Group members should also write down their answers for possible further work.

Evaluation method

Observing the group is important. Finally, it is worth sitting down and discussing the feelings and thoughts that the exercise evoked.

Hints/tips for facilitators

Before the exercise, you may want to do some warm-up exercises to explore together your own voice and body, the sounds of the space and the different possibilities of percussive and other instruments. The number of warm-up exercises depends on the length of the workshop.

Variations

The visual works created during the exercise can serve as a starting point for the construction of the performance. By examining them, it is possible to draw from them kinetic material, but it is also possible to construct the whole choreography and its different parts.

The visual work can also be used as a score for the development of the soundscape of the final piece.

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