

# VOICE AND BODY TRAINING LIVE, IN VIDEO AND ONLINE



## WHAT IS IT?

The "Voice and Body Training live, in video and online" consists in a 12 hours long concise training created for adult educators in physical and digital presence. It is shaped to develop awareness and new skills of voice and body behaviour in the field of educational work.



## FOR WHOM?

The training is addressed to trainers and educators involved in different adult education who seeks to improve their body and voice skills.



## WHERE?

Please contact the VOICE partners for concrete dates and locations

Dance



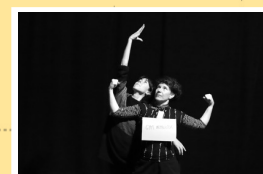
Singing



Theatre



Clown



## KEY FEATURES

- We work with both voice and body learning in a single training.
- The multimodal teachings blending physical, on line and video presence responds to a need of flexibility by teachers and educators who are busy in their work and might not be available to attend a fully presential training.
- It is mainly based on artistic methods. This encourages the aspect of learning through enjoyment and personal transformation based on the understanding that Art is a tool for the learner to achieve a transformative path, both at personal level and in a group dimension.
- It has a compact structure and short in time. These aspects allow those participants who are very strongly committed to develop their vocal / embodied presence. We are aware that without a strong personal commitment a long training has less chances to reach a wider audience.

Also, a more compact session is easier to propose for educators who wish to receive quick support and guidance.

- The training will blend different artistic methods (dance, authentic movement, clowning, theatre, working with voice, singing etc.)
- The fixed methodological pillars are: non formal pedagogy, interactivity, art mediation, embodiment, group work.
- The approach of the training guarantees to be accessible especially to trainers who are not professional dancers or singers and can relevantly improve their skills in voice and body presence.

The program is designed taking into consideration 6 main aspects of our vocal / embodied presence that we name Dimensions. We could observe them separately but we know they are strongly interconnected during a learning process based on body and voice awareness and even more for learners engaged in educational works.

## THE SIX + ONE DIMENSIONS TO FOCUS OUR ATTENTION



**VOICE:** Humans are able to access an enormous range of different uses of the voice, despite sharing the same exact anatomy of the vocal cords. In everyday use of the voice, we make constant instinctive choices from a great variety of tones, and modulate the melody of speech to easily change a statement to a question and/or add an emotional quality to what we want to say.



**MOVEMENT:** When we look at how our body moves, we can describe how body parts relate or connect to each other. By observing the way we move, we could understand for examples how all parts move simultaneously or which body parts move a lot and which ones are held.



**SPACE:** Space refers to the overall use of the environment, someone's personal space and interpersonal use of space. Space is everything that surrounds us in three-dimensions: the physical space (the classroom with all the furniture and objects), the air, the light, the sounds, the space between the people in the space, and our immediate personal space.



**GROUNDING:** If we become aware of the action of gravity on the mass of the body we can consciously connect to this support of the ground, and discover a solid base to rely on and to move across and away from. This we can call grounding.



**RELATING:** Most of us crave the attention and recognition of others. However, it is all a question of a subtle balance: too much attention, too much recognition equally may be perceived as intrusive or threatening. Sometimes we find a happy reciprocal balance. When this happens, we feel 'connected' to each other.



**BREATHING:** Breath is our inseparable companion, the first and basic physiological need. Our breath changes according to our emotional, psychological and physiological state. Becoming more familiar with one's breathing - to understand its nature and its organisation - is a great tool to understanding ourselves.



To these six aspects we added a more transversal seventh aspect, that refers to our profession and roles of educator.

# METHODS AND OUTLINE

## APPROACH

### 1. Awareness

Instead of judging your different behavior patterns we invite you to become aware of them. Awareness is not the same as analysis, and even less as evaluation. The type of awareness we are proposing is an embodied self-awareness, that is "the ability to pay attention to ourselves, to feel our sensations, emotions and movements online, in the present moment, without the mediating influence of judgmental thoughts" (Fogel).

### 2. Patterns

Once you learnt to become aware of the act of breathing, speaking, moving, etc. you can orient your attention to identify your specific patterns within each dimension. Identifying your vocal profile, relational strategies, movement repertoire and so on you can recognise aspects that are completely in line with your self-image and your pedagogical priorities and styles, and that you are ready to assume and also identify aspects which you'd wish to change

### 3. Multimodal perspective: connection between verbal, vocal, non verbal communication

Our capacity to convey a message is the result of the interplay between the different aspects of our communicational behaviour (the 6 dimensions of our model). They should not be considered in a disconnected way.

### 4. Stress

We often imagine "stress" as something objective and external on which we don't have any control. However stress is actually the result of a particular relationship between us and our environment, where we feel that our resources are not enough to respond to the requirements of the situation (Lazarus 1984). Under stress we can feel irritated, anxious and be overwhelmed by bodily sensations that may make our breathing more shallow and fast, our voice thinner. Stress can make us loose our rhythm, influence our decision-making and teaching effectiveness. Being attentive to these reactions may help us to avoid reacting on the emotion in an involuntary way and to address what may have caused the emotion.

### 5. Pleasure

Thinking about pleasure may at first glance seem superfluous - the trainer is not expected to feel good, but rather to transmit a message or trigger a change. In some dimensions it may seem even bizarre - how could we take pleasure in the way we use space? Yet we feel this is very much relevant. On the long term it helps to avoid burn-out. And in the short term of our immediate presence it helps to check whether there is a good alignment between who we are, what we think of our mission and what we actually do.

## PROGRAMME

### MODULE 1. MOVEMENT



- Intro get to know each other (including an intro to the 6+1 dimensions) (30 min)

- Body awareness to space (60 min)



- Exploring Dynamics (45 min)

- Performing daily actions through body and voice (45 min)

### MODULE 2. VOICE



- Relaxation and awareness exercises on the floor (45 min)

- Resonators (45 min)



- Quick relaxation exercise (10 min)

- Singing on a chair exercise (15 min)

- The sound that moves (45 min)

Debrief of the day, reflection on experiences, observations, learning.

### MODULE 5. ONLINE PRESENCE

- Intro, welcoming, presentation of the module – 3 min
- Introduction of everyone through the game of "enter the space" - 10 min
- Moving warm-up 1: waking up parts of the body - 5 min
- Moving warm-up 2: one stops all stop; one moves all move - 2 min
- What we hate and love in online meetings – small group sharing in groups of 3; jamboard - 20
- Composing and cleaning our space (plenary and duo exercise) – 10 min
- Grounding and breathing – 5 min
- Mini break of 5 minutes
- Grounding and breathing recap - 2 min
- Seeing the other and/or oneself: mirror game with self-view on and off – 10 min
- My favourite shapes- playing with different postures and gestures (trios and plenary) – 15 min
- All our sounds- playing with different sounds and voices – 20 min
- Closing circle: how do we feel about online trainings, what do we take from this session – 13 min

### MODULE 3. THE ROLE OF EDUCATOR



- Circle of massage (10 min)

- Chorus of emotions (10 min)

- Individual work and discussion on « good presence » and the « obstacles of presence » in education (60 min)



- All our roles (60 min)

- Discussion and debrief (30 min)

### MODULE 4. RELATING



- The chair (30 min)

- Silence on stage + Applause (60 min)

- Sum up about Internal criticism (30 min)



- Wrap-up and assessment (60 min)

