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ERASMUS+MEUS-Migration on European Stages



This workshop is a display of some of the techniques we use with our teen actors when we prepare them to be on stage. We decided to call it “**From Hades to Demeter**”, this is: any actor must in a way or many ways die to reborn in a character that somehow is mirroring him or herself. Only when someone allows himself or herself to go deep inside thoroughly, can that person in a way die to give life to a new person: the character that has got to be embodied. While doing so, the actor or actress goes through a process of broadning horizons, of walking with somebody else’s shoes, of being a completely different person and, as such,

he/she gives the public a first hand emotion, a realism that is felt because it comes from real living experiences (erlebnis/vivência). To get to these state of affairs we used the following ones, lived with different and appropriate dynamics:

- Breathing
- Vocal warm up
- Body warm up/awareness
- Emotions and feelings awareness
- Feedback
- Creativity/happyness/vitality/affection/transcendence
- From chaos to order
- Body awareness and relaxation

N°	Exercise Title	Exercise Description	Consignment/Inductive Process	Music
01	Harmoniously Breathing	Standing with straight back and closed eyes the participants focus their attention on their whole body and their breathing. Like a dance and triggered by the music the participants breath in and out completely and gently from lungs to belly and vice versa. While doing so the participants close their eyes and just flow getting into themselves. The arms may go along just like	Any actor or actress must be aware of the respiratory act based on the profound respect for the natural organic functions. Therefore, this breathing exercise acts indirectly on the respiratory mechanism: with the reduction of anxiety and craving, it dissolves respiratory tensions and brings the person to the here and now completely. Some involuntary mechanisms intervene in respiration, although the individual may intervene voluntarily on it. From a physiological point of view, respiration is in perfect coordination with every movement of the body. The respiratory center, which is located in the bulb brain, is programmed to send precise stimuli to the rib cage to provide the exact quantity of oxygen in relation to the respective energy consumption of the organism.	ANGEL OF INNOCENCE ERIK BERGLUND 4.38m

		in a smooth and gentle dance.		
02	Vocal warm-up SI – FU – SHI - PAH	<p>Standing in a circle, the members of the group pronounce meaningless short monosyllables that make lungs open, vocal cords, face muscles and lips to warm up.</p> <p>Sometimes it can help to be in front of a mirror so that the smallest motion can be seen and understood.</p>	<p>Communication is an essential part of the life of living beings. It occurs at all evolutionary levels, from bacteria and plants to mammals. However, humans are the only animals that have the ability to verbalize their thoughts with words, and vocal exercises can be great allies in maturing in this regard.</p> <p>This practice is a great way to develop the art of public speaking and considerably improve your results in the personal and professional spheres. Therefore, such exercises are not only recommended for actors and singers, but for everyone looking for better opportunities.</p> <p>Why should we take care of the voice? Like the body and mind, the voice also needs specific care. After all, most of us use it as a work tool, even if indirectly.</p> <p>It has several characteristics. The main ones are:</p> <ul style="list-style-type: none"> ● quality - perception of the positive points of a voice; ● emission - is the way the voice is being emitted to the world; ● expression - is the way the speaker uses his words and gives meaning to them through intonation. <p>Controlling all these points can guarantee great advantages in our personal and professional lives. The reason for this is that how we get our voices can change others' perception of us and help us sell ideas and products. Good vocal articulation and the proper use of intonation convey security, authority, confidence and comfort to those we listen to. So, if you deal with people on a daily</p>	No Music

			basis in your work, your voice is an indispensable tool. And of course, if you are an actor or actress voice is one of your main instruments.	
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WALKING – PREAMBLE

The rehabilitation of the "normal" man should start with the learning of the gait.

The march is the most evident and clearest expression of the attitude of a human being towards life.

Man does not walk (goes through in life) only with his legs, but with all his body. Hundreds of muscles go through states of tension and relaxation to allow this simple but complex march action to happen. The movements of the legs take place in a perfect synergy with the movements of the arms. Furthermore, the position of the head, the expression of the face, the general harmony, the vivacity of the movements, the extension of the step, the force of propulsion of the back part of the leg, the fluidity, driving elasticity, etc., are expressions of the global structure of someone's personality. To employ a phenomenological language, the march represents a way of "walking (advancing) in life". Pedro Lain Entralgo describes the traveling condition of men with the term "homo ambulatorius". March is, in synthesis, an existential expression. A way to go to the world and to the people.

An inherent quality of the human being is that he is at the same time the walking person and the walk itself. The analysis of someone's walking reveals deep inner states; all these steps on the suspended wire above the abyss of destiny can again bring the infinite drawing of an existential project that has already been completed, or the triumphant quality of an existence that moves forward unceasingly. There is a way to walk of the depressive, it is slow and heavy; or the accelerated walk of the maniac, hyperactive and anxious; the march of the hysteric, of the anguished, psychotic or drug addict. Of all those who walk (go through) in the labyrinths of their own pathology own pathology.

An actor or actress must be fully aware of the difference it makes for the public to watch the diverse kinds of walking and how feelings can be conveyed by the simple motion of putting one leg in front of the other. Expressing and feeling different kinds of

walking is to rehabilitate the walking of the person who is fully integrated within him/herself, walking with enthusiasm and sensitivity the path of fullness.

02	Synergistic March	It is a natural walk with music, because by itself the integrated gait is synergistic. Right arm moves in synchronism with the left leg and the left arm with the right leg. This synergy minimizes the imbalance of the body in one direction or the other, thus the body uses less energy to move.	This exercise aims at increasing motor integration, reinforcing the involuntary synergism between arms and legs during march. When the actor conquers his natural, relaxed and at ease walk he can transmit that state of being to the public. Every movement is real, because it is felt, it comes from the inside. Walk in the room and feel the pleasure of being yourself.	MULTIMILIONÁRIO António Zambujo 3.28m
03	March with enthusiasm	Keeping the synergism walked before the actors walk now with their chests and arms opened to the world to the numerous possibilities life has and they accept them as blessings and presents from the Universe.	Since acting is for a public and is inside out, the actors must have true living experiences that lead to reality when emotions and feelings have to be expressed. With this exercise the participants just feel, experience what is to be driven by the power of music that takes people further than they had ever thought. Open to life, trust, get wings, fly and be open to all the possibilities life has.	OSE YANNICK STEFAN 3.16m
04	Slow March Astronaut March	Walk slowly like and astronaut with almost no gravity.	The perception of our environment is nourished by the sensitive perception of our displacement in the world. Be sensitive in a sensitive world. This "march" has no purpose, it	OXYGENE JEAN MICHEL JARRE

		Participants start with their eyes closed (being able to open them later), with their shoulders, face and neck relaxed. They walk slowly, placing the heel on the ground (not the tip of the foot) with gentle firmness, and with perfect synergy in the arms. The movement is smooth, slippery, integrating the whole body movements.	allows us a simple wandering free of any worry about "getting somewhere", but rather letting yourself carry by the current transportation current. A flow in the world. With this exercise we want to strengthen the ability to move smoothly and the ability to slow down and move more slowly with mastery of balance and with flexibility. Stimulate and sensitize the actor to slow movement and stimulate balance, which is more complex in slow gear than in fast gear The actor must be aware that changes in movements and feelings and emotions must happen suddenly and the more are adapted to change, the more they can make the public feel their message.	7.41m
05	Statue Game	The participants dance to the sound of a very playful music; whenever it stops they stop too and they have to stand the position without moving. They can express emotions and feelings.	Playful situations are very favorable for the integration of people in a group. For their lightness, by their invitation to put spontaneity first, it liberates movement and relationships. People find again the childish pleasure of enjoying, trying, discovering without worrying about performance. Spontaneity has got to be one of the fundamental tools for an actor	FILÁ CHICO CÉSAR 2.59m
06	Creativity Game	The participants are standing up in a circle. The leader picks an object and mimicking gives it a completely different use. Then	The actor may forget his cues, may get embarrassed because something went wrong, because, something is missing, so the best option is to be creative. With this exercise the participants are surprised by an object that must be given a different use and it must be a very quick move because no one can stand waiting. Fu is also one of	TAKE FIVE UINCY JONES 3.28m

		<p>passé it on to the next person who is going to give it another use and so on until the music finishes.</p>	<p>the ingredients of creativity, so let's make the game a very funny one.</p>	
07	<p>From Hades to Demeter From Chaos to Order</p>	<p>The participants having the facilitator as a role model have a living experience that leads them to hell and back to heaven, they are reborn. The music is inductive and mirror neurons do the rest. From the beginning till the middle of the music the participants die and lie on the ground and then when the music rises they rise with it and come to a new life.</p>	<p>Being an actor or an actress means one has got to die for the self, for the ego and give birth to a character who is absolutely different from the individual acting. Only when this is felt and lived can the public feel the emotions and the feelings the author had in mind when writing the play. Sometimes the characters are historical figures and more than ever the actor must get out of him/herself and embody the person mentioned.</p>	<p>THE POWER OF ONE MOTHER AFRICA 8.03m</p>
08	<p>Realxing on the floor</p>	<p>The participants lay down on the floor and allow the music to get into them and act. After a long and demanding performance, it is safe to rest. Breathing and just relax.</p>	<p>The participants allow themselves to rest, backs on the floor. They just breath quietly and gently and let the body feel that it is safe to rest and feel the music getting in their bodies and their minds.</p>	<p>LA PETITE FILLE DE LA MER VANGELIS 5.54m</p>
09	<p>Getting up</p>	<p>Quietly the participants roll over</p>	<p>By this time the participants are feeling very well inside their bodies and that they are able to embody anyone in the</p>	<p>SUMMERTIME KENNY G</p>

		themselves and gently get up, they stretch their legs and arms and yawn keeping their eyes closed.	play... relaxation gives the body the necessary homeostasis and gets ready for any challenging situation.	6.44m
10	Final dancing circle	Hand in hand the group makes a circle and with the circle as a symbol of union and togetherness and group cohesion all the members have fun and enjoy being together.	Everything is well when it ends well. This workshop was a trip inside each one of us and now it's time to show that with the cohesion, support and help of the members of the group the participants are one. Acting is a group dynamic and a way of making other people happy and delighted. Acting has got to do with heart not ego.	MANIA DE VOCÊ LANÇA PERFUME RITA LEE 5.10m