



EYE CONTACT: LEADING AND BEING LED

PURPOSE:

- building trust relationship between strangers
- learning to lead and be led;
- partner listening;
- concentration and openness;
- paying attention to others and space;
- becoming aware of the importance of the rules of the game.

RULES:

- always maintain eye contact with your partner;
- accept your partner's guidance.

MATERIAL:

Music

KEY WORDS:

space, rithm, energy, relation

PRELIMINARY REMARK:

before starting the exercise, it is good to ask your partner about his or her availability. (Let's again take the example of children when they ask an unknown peer "shall we play together?").

DESCRIPTION:

First of all, the workshop leader shows the exercise, calling a volunteer to do it together, in order to get a better understanding (thinking also to participants who do not know the current language well) The director starts putting hands on volunteer's shoulder, arms outstretched. Then he make him/her moving around the space, in different directions, pushing and pulling him/her. At the end, switching the roles, leader will be guided by the partner. Now director and volunteer do the proper exercise, which consists in performing the previous action, without physical contact, just maintaining eye contact and the same distance between them (as with outstretched arms). Then they switch the roles. Once the two players get in confidence, the leader proposes to play without establishing a priori the roles, which will alternate repeatedly without the need to communicate with words or gestures, but only by perceiving the partner's decision to take the lead and going along with it.

This allows the couple to "risk" more, going faster in the whole space and also "pulling" (i.e. walking backwards) without fear of obstacles, as the partner will immediately take the lead in view of a "danger".

All the participants are now invited by the leader to do the exercise, forming pairs that will occupy the whole space. The couples decide who starts with leading the game until the leader invites them to change roles.

During the exercise, do not talk and concentrate on the gaze of your partner. When the leader feels that there is a good agreement between the pairs, he or she invites the participants to move on to the second phase, i.e. to play without deciding on roles beforehand. Players should be very concentrated and "listening" to their partner; they should also pay special attention not to bump into others.

During the second phase, the conductor will propose different music, so as to stimulate the players to vary the rhythm and directions, and to look for a "character" in the movements, creating an original "couple dance".

DEVELOPMENT:

When the leader feels that the game is going well, he/she proposes a further step. The couples, while they are playing, meet and exchange partners: from the two previous couples two new couples will be formed. The exchange must take place without using gestures or words, but only through the search of the gaze.

The conductor will invite the participants to form pairs with everyone.

OBSERVATIONS:

At the beginning the game is based primarily on respect of space and balance. As the game develops, participants are asked to create a relationship with the partners: the one who leads will have the task of surprising the partner, the one who lets himself be guided will have the task of reacting. Why do we approach? Why do we move away?

Feel the difference between approaching by running or walking.

Feel the uniqueness of the relationship with the partner. Feel the importance of pauses.

Already energy, rhythm and space enter into one of the first exercises proposed during the workshop.

From the exercise we pass to the game and from the game to a creative moment.

The participants at the end of the game, which can take a long time, will have developed a form of contact between them, breaking many barriers, including the language barrier.

SOURCE:

The exercise is a free reworking of an important game by Jacques Lecoq.