



## EYE CONTACT AND SPACE BALANCE

### PURPOSE:

- become aware of the space;
- building trust between persons;
- learning to lead and be led;
- concentration and openness;
- becoming aware of the importance of the rules of the game.

### RULES:

- maintain the balance of space with your partner
- seek and maintain eye contact
- switch roles.

### MATERIAL:

Music

### KEY WORDS:

space, rhythm, energy, relation

## DESCRIPTION:

Consider the space as a rectangle. The participants are seated all around. Imagine the space as a table in precarious equilibrium supported by a central pivot.

A participant is invited to look for the balance point. A second participant enters and breaks the balance and the first player has to restore it.

The game consists in the provocation by the second participant (B) and the reaction of the first one (A) When B crosses the half space, A leads the game.

Once the game is clear, the leader is replaced by a second participant.

Different music is played to stimulate different rhythms and relationships between the partners.

While the first couple is playing, another one enters and then another up to a maximum of five couples at the same time. Then the first couple leaves and a sixth enters and so on until all participants are involved.

As the new pairs enter, the people who are leading are asked to consider now the presence of others in their "half of the field" and to fill the space. The whole space is in balance, not just the individual pairs. This implies a greater awareness of spatiality, thus concentration and greater openness together.

## DEVELOPMENT:

Once all participants are familiar with the rules, ten people are asked to walk in the space while keeping their balance. When the music starts, the participants immediately look for their partner, who will be the person who is currently balancing with them. Contact is only made through a glance. This is how the game starts again, until the music stops and the participants return to being single. They return to walking individually and with the start of the music the game is resumed, with a different partner.

## VARIATION:

The people who lead can decide not to play alone, but to join in pairs or in more, until they form a group.

On the opposite side it will be the same.

In this way you begin to feel the choral group. This can also be followed by moments when

one person decides to break away from the group to play alone again.

## 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.