

WP3 -Joint Training programme for Social, Cultural and Health Sectors -Active learning activity 1-

DOCUMENT PRODUCED BY:

APS LE COMPAGNIE MALVISTE ETS, ITALY

Active learning activity – description

Module	Practical theatre activities that can be implemented by social and mental health professionals and cultural operators working with older people
Chapter	Theatre activities for cognitive stimulation of older people
Name of activity	Physical and cognitive awakening through music and movement.
OBJECTIVE(S)	• To warm up the group for the following activities • To awaken the body – physical/mental/emotional activation • To adjust one's pace to that of others • To work on body awareness, both on oneself and of other people • To work on balance and concentration • Mutual support, connection, dialogue and contact between people • To allow the facilitator to begin to understand the type of group and the people who are part of it • To stimulate imagination
METHODS	Following music, feeling the energy of the others and adapting to the rhythm of the group, nonverbal communication through movement and gestures is useful to enhance cognitive functions and promote social interaction. Guided discussion and instructions are fundamental to explain the movements to reproduce and to underline the importance of doing what we feel, without exaggerating and getting hurt. It is important to pay attention and grasp the stimuli and proposals for new gestures and movements from the group. It's possible to adapt the activity to the online mode. By starting a group video call with all members of the group,

	the conductor will guide gestures and movements remotely; the camera will be useful to show how to perform them. Therefore, sitting on a chair or armchair in front of the computer, the person proceeds to carry out the exercise independently or possibly in the company of the caregiver. The aspect of touch and contact with the other will be a bit sacrificed – unless you are in the company of a caregiver or a family member –, but you can still work on yourself, expressing affection and care for your body by listening to music.
TIME ALLOCATED	40 minutes
RESOURCES NEEDED	• Chairs • Music tracks • Speakers for amplifying
INSTRUCTIONS*	All the participants are seated in a circle; Focus on non-verbal language and gestures; Following the rhythm of music; The conductor leads the group by proposing the gestures; Some participants, in turn, can take the place of the facilitator in leading the group; With the first gentle movements, we begin to work on the individual parts of the body: head, shoulders, hips, elbows, wrists, knees, ankles and feet; We listen to others around us and try to harmonize with each other; The facilitator has to invite the participants to do what they can, without exerting themselves too much and risking getting hurt; Movements become more and more intense; Each participant can choose a gesture to introduce themselves;

	Feel free to explore any movement and gesture; Stimulate the imagination reproducing gestures reminiscent of actions of everyday life.
REFERENCES	
HANDOUTS	

* Full instructions:

Welcome, personal presentations and introduction (10 minutes)

It is important to welcome everyone, one by one. Ideally, you have to work in a circle, standing or sitting doesn't matter; the circle is the perfect shape where you can see everyone and no one is excluded.

First of all, everyone is asked to introduce himself. You can ask the person how he feels, his feelings about the initiative etc. This allow people to feel comfortable, to start to open up, each one with its own time, and create a comfortable climate and environment.

Finally, explain how the activity will be implemented and its purpose.

Activity (40 minutes)

Those present are seated in a circle. The meeting opens by reminding us how important it is to do what we feel, each with their own time and rhythm, feeling free. It is essential to focus on non-verbal language and the importance of gestures. How many things can be said with gestures and without using words? It is said that a gesture is worth a thousand words; this is possible precisely because the body is universal and reaches everyone.

To the rhythm of music and following the conductor, with the first movements, we begin to work on the individual parts of the body: head, shoulders, hips, elbows, wrists, knees, ankles and feet. We make gentle movements, controlling our breathing. We listen to others around us and try to harmonise



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with each other. We can also take each other by the hand and move our wrists together, leading and being led in turn.

Always following the musical base, we begin to move our shoulders and stretch our arms to the right and left, following the movement also with our heads; then proceed by stretching them upwards as well. In case of difficulty in mobility, the conductor may suggest helping yourself with the other arm, always inviting you to do what you can, without exerting yourself too much and risking getting hurt. We then move on to make movements that resemble brushstrokes in the air, both left and right and up and down. Everything is done together with deep breaths. By passing and sliding our hand over our arm, we push away and chase away all the negativity from our body. Keeping the hand closed, we give ourselves small punches along the upper part of the leg, from the hip to the knee, both the external and the internal part, to reactivate circulation. We move our feet to the rhythm of the music, also joining the clapping of the hands. We draw circles on the floor with our feet and then alternate the more or less fast toe–heel movement. With our elbows bent, we slowly turn to look back, almost as if opening a door.

To introduce yourself to others, the conductor can propose to say your name while choosing to make a gesture as you like. All the others mirror what each one said and did. There may be those who move their arms in the air, those who bow, those who clap their hands and feet, those who send kisses, etc. The tour can be repeated several times and someone can also decide to stand up to make his gesture.

As you continue with the activity, the movement can become more and more intense. Always to the rhythm of the music, we start by tapping our feet, rubbing our hands and placing them on our heart. Then we continue by giving ourselves small taps on the legs, torso and chest. We also clap our hands, giving each other a high five. We rub our hands from flat to fast, until we open our arms. Still sitting, we rock back and forth, to the side and make circular movements while keeping the centre of gravity still. We stretch by bowing, opening our arms and smiling at others. To "open" the whole body, we move our wrists, elbows, shoulders and knees and tickle our hips and ribs. We move our arms as if to climb stairs and then freely to untie them.

It's important to combine movement with the imaginary aspect. To stimulate the imagination, the conductor proposes to reproduce gestures reminiscent of actions of everyday life. An example is imitating the movement of opening a window; in the meantime, the conductor asks everyone: "*What do you see from your window?*".

It's possible to adapt the activity to the online mode. By starting a group video call with all members of the group, the host will guide gestures and movements remotely; the camera will be useful to show how to perform them. Therefore, sitting on a chair or armchair in front of the computer, the person proceeds to carry out the exercise independently or possibly in the company of the caregiver. The aspect of touch and contact with the other will be a bit sacrificed – unless you are in the company of a caregiver or a family member –, but you can still work on yourself, expressing affection and care for your body by listening to music.

Playlist of music tracks that you can use:

Suonata per pianoforte n°11 di Mozart – 1783/84

La vie parisienne di J. Offenbach

Libiamo nei lieti calici di Giuseppe Verdi – 1853

Lo schiaccianoci di Pëtr Il'ič Čajkovskij – 1891/92

Non ti scordar di me di E. De Curtis, D. Furnò – 1935

Over the rainbow di Harold Arlen e E. Y. Harburg – 1939

Arcobaleno di Arlen, Harburg, Devilli – 1940

Un bacio a mezzanotte di C. Gorni, P. Garinei, A. Giovannini – 1952

Amarcord di Nino Rota – 1973

Canzone dell'appartenenza di A. Luporini e G. Gabersick – 1994

I giorni di L. Einaudi – 2001

Il favoloso mondo di Amélie di Y. Tiersen – 2005

Beethoven's Silence – Ernesto Cortazar

Essence – Aron van Selm, Ardie Son

Open Spaces – Stanton Lanier

Kothbiro – Ayub Ogada

Good to Go – LÒNIS X Daphne Willis

Collateral Damage – Burna Boy



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Kodo – Strobe's Nanafushi

Moon (Alvaro Suarez Remix)

Eden – Hania Rani

River Flows In You – Yiruma

Pata Pata – Miriam Makeba

Minor swing – Django Reinhardt · Stéphane Grappelli · Quintette du Hot Club de France

I'm Walkin' – Fats Domino

The Earth Prelude – Ludovico Einaudi

Roll Down – Victor Y. See Yuen/William Catanzaro

Stones Start Spinning – David Darling

Transatlantic – Quantic

La Cumparsita – Gerardo Matos Rodríguez.

Nel blu, dipinto di blu (Volare) – Domenico Modugno

Discussion and closing moment (10 minutes)

The operator asks everyone for a final feedback and if someone wants to share his feelings about what he did, even just a simple concluding word.



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“ON STAGE IN THE GOLDEN AGE: THEATRE FOR HEALTHY AGEING”

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WEBSITE: <https://age-thea.eu/>

FACEBOOK: [On Stage on the Golden Age: Theatre for Healthy Ageing](#)

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