

## **Dance methodology training—Debrecen—Csokonai forum 2023.**

### **Methodology material**

The language of dance is the universal language of movement, which by its very nature helps to build a network of links between different areas of dance and cultures. Its emergence and deepening as a means of communication plays a decisive role in the intercultural processes of cooperation and dance. It is an artistic discipline that expresses the specificities and cultures of nations, and its teaching methods and competitive systems have an impact on education and the development of emotional intelligence. The professional, social and cultural events that bring together artists and professionals from the region are of particular importance, as they play a complementary role in strengthening professional identity, cooperation and development.

The presence of dance in the Csokonai theatre has become a tradition, which contributes greatly to building local communities through professional development and the relationship and perception of different social groups. Our programme aims to promote professional development that provides dance groups, dancers, choreographers and dance teachers in the region with training that enriches our participants with new solutions and methodological practices. The aim of the Dance Methodology training in the region is to provide participants with new methods and tools to effectively teach and promote the different areas of dance in a modern and complex way, creating a platform in the region that will redefine the role of dance in the region, both within and beyond the borders. The programme has played a significant role in the training of dance teachers, choreographers and dancers from amateur and professional companies, strengthening community strength, cohesion and common roots.

The aim of the training is to present methodological and movement training that will inspire dance teachers and professionals in the region. Alongside the dance methodology training, it was important that they experience the development of self-confidence and emotional intelligence through movement training, the positive development of a relationship with the community, the ability to cope with stress and the use of knowledge for the benefit of

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themselves and their teammates. Learn how to develop empathy, adaptability, cooperation and the ability to learn from each other.

The Debrecen programme is a major initiative, particularly significant at regional level. The initiative has supported the promotion and presentation of the diversity and distinctiveness of Hungarian dance culture in Hungary and beyond its borders.

The Dance Methodology training was held 15 times (4 sessions / 4 hours), 2 times with Romanian and 13 times with Hungarian speakers. The programme was attended by Hungarian participants, from Romania, the health situation due to the restrictions, the busyness and the distance made it very difficult to participate. Dance is the main focus of the programme but the themes of the programme gave a wide methodological framework in the genres of performance. In addition to the different segments of dance, there were also personal development, drama, theatre, improvisation, self and peer learning, all of which are essential parts of development in any field of art. In most of the programmes, especially as the methodological programmes have progressed, a community has developed that knows each other well.

A wide variety of styles, techniques and genres were explored in the course of coordinating the programme. Invited national and international speakers were able to provide participants with information, methods and approaches that helped them to renew their professional knowledge, to systematise their work and to maintain professional contacts.

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## Dance Methodology Training Debrecen

Experts	Topic	Number of people	Date
István Pálosi	Movement art as a living Hungarian modern dance tradition -Orchesthetics - Movement art	13 persons	2021.09.18.
Kozma Gábor Viktor	The Suzuki actor training methodology - Tools for systematic training: the Suzuki method and the Viewpoints workshop	8 persons	2021.09.19.
Cristian Jurcut -Renata Csaszar Jurcut	The stylistic features of ballroom dancing, the figures, the role of leadership and physical contact between partners- Bachata -Salsa	11 persons	2021.10.16.
Katalin Lőrinc	The Graham Technique and modern dance methodology and its connections.	19 persons	2021.10.16.
Eszter Gál	The body as lived experience: where movement comes from, what moves you and what lies beyond movement	24 persons	2021.10.17.
Béla Földi	The ars poetica of the professional dance profession	17 persons	2021.11.27.

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Tamás Szalay	The process of creating a dance theatre performance	10 persons	2021.11.28.
Péter Lévai	Developing creativity in dance education - making dance playful	10 persons	2021.11.28.
Cosma Levente Lennon	Competition as a motivating factor in dance education	17 persons	2021.12.04.
Réka Szabó	Personality in presence, speech and movement	12 persons	2021.12.04.
Fedor Zita	The role and competences of a leader, team building and effective cooperation training	12 persons	2022.11.27.
Imre Gelányi	Drama in dance education	10 persons	2022.12.03.
Adrienn	Deconstructing the body-reconstructing the framework of movement, space and music. Viewer expectations, conventions and taboos. Practice and overview theory.	22 persons	2023.02.26.
Tamás Bakó	Contemporary dance trends-as we see it	13 persons	2021.04.28.
Iván Angelus	Dance trends - as you see it	19 persons	2023.04.29

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## **1. Movement art as a living Hungarian modern dance tradition- Orchesthetics - Movement art**

Speaker: István Pálosi

*2021. 09. 18.*

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Movement artist, choreographer, teacher, director of the Hungarian Movement Art Society, curator of the Orkestika Foundation. Student of the Hungarian Dance Academy - MTF (1982-1991), MAPA scholarship holder in Berlin (1995), Folkwang University in Essen (1997-1998) and MTF Modern Dance Pedagogy BA (2001-2005). From 2011 to 2013, she was a teacher of movement at the Berczik Sára Buda Dance Club and a ballet master and modern dance teacher at the Balázs Győző Reformed Lyceum, from 2015 to 2017 she was a ballet master and modern dance teacher at the BTS Technical High School. Since 2017 dance teacher at the Nemes Nagy Ágnes Vocational High School, since 2019 teacher at the Semmelweis University of Physical Therapy. She started her dancing career in the children's group of the Vasas Dance Ensemble (1979) and continued as a children's soloist at the Erkel Theatre. Between 1994-1995 she was a dancer at the Orkestika Movement Theatre. With the aim of preserving and developing the art of movement, he founded the Duncan-Dienes School of Orkestics (1997), the MOHA-Movement Artists' House (1997, formerly the Studio of Moving Arts) and the Hungarian Moving Arts Society (1995), together with Márk Fenyves. He is the director of the programmes of the Orkestics Foundation (1999) and the director of the Solo Duo International Dance Festival. In 2017 he will receive the Hungarian Silver Cross of Merit for his artistic and teaching work over the past 25 years.

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#### Topic:

MOZDULATMŰK ART, which is about body, soul and spirit, is about beauty, health and humanity. It is recommended for ALL who want to learn movement and not imitate it. Classes are based on the study of natural human movement potential, using the Dienes and Berczik system and method. Our aim is to master conscious movement through the exploration of space, time, force and expression

#### Its role in the programme:

A modern „TÁNCHUNGARIKUM” with a 100-year tradition. A dance and movement form that moves ancient energies, is classical and aesthetic, and requires the whole person. A life style-philosophy-way and practice at the same time. What makes it unique is that we use not only the movements but the philosophy behind them, we can look at ourselves and others differently, we can flow energies, experience and release emotions and emotions, experience the fullness of function. Immersed in it, we can experience beauty, goodness, health and naturalness, that original-ancestral state we can call wholeness. We can be present in the NOW, in the moment, thus becoming OURSELVES. Dr. Valeria Dienes is the developer of a theoretical-scientific movement system called ORCHESTRA. She has filled a centuries-old cultural gap in Europe by rediscovering the systems of the body and the soul. Her method of work is observation, unfolding, fulfillment and activation of the individual.

#### Thematics:

We work with a combination of harmonic and organic movements that have been handed down from generation to generation for hundreds of years, to a variety of music and sometimes without music. The movement material is reminiscent of elements known from oriental martial arts and other dance movements, and its function and practice also has elements of therapeutic methods and yoga. A regular practice is the use of different material objects (discs, veils, balls, sticks) to help the movements to be functional. The class can be intense, even meditative, inward looking, creative, when the creative power within us can be unleashed, or performative,

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when we can learn to take ownership of NOW.

Summary:

The methodological elements can be directly incorporated into the movement system or method currently taught or learned, such as ground technique, veil practice, centre exercises, inward and outward exercises, spiral movements, isolations and rotations, breathing techniques, rhythm exercises. The elements of movement learned can be incorporated into the teaching process and within that into warm-ups and training sessions, and into the leading rotation technique of the ballroom dance couple. Typical concepts used in the Movement Arts training: breathing, awareness, concentration, release, softness, dynamics. The exercises are directly transferable to the dance style and training being practiced. They help to use what they have learned in the training to improve talent management and the effectiveness of the training. The ethos, formulation and approach of what has been learnt, points in a new direction towards the importance of awareness, professionalism and dance history.

Who is it for?

This dance class is recommended and safe for everyone, at all ages. It can be started at any time and requires no previous training. It's the same for professional and amateur, but the professional will go further. Its three individual benefits are prevention, natural maintenance of status (fitness) and the ability to self-heal (rehabilitation).

Through it, everyone can become a healer and fulfiller of themselves, unconsciously, through the joy and energy of movement. It can be used to prepare and complement any dance style.

*„Professional, social and cultural events such as the one organised by the Csokonai Theatre as a niche training in dance methodology are always important. It is great that Hungarian modern dance, with its 111-year tradition, has been able to reach this region: the Art of Movement as a genre, philosophy, reform pedagogy and dance method. Many such occasions are needed*

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*in Hungary and beyond our borders to showcase and promote the diversity, uniqueness and distinctiveness of Hungarian culture.” István Pálosi*

## **2. The Suzuki actor training methodology-The systematic training tools: the Suzuki method and the Viewpoints workshop**

Speaker: Viktor Kozma Gábor

*2021. 09. 19.*

*Number of people: 8 people (10 applicants, 2 absent due to illness)*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Born in Budapest in 1990, she studied at the Hungarian Academy of Fine Arts in Pest between 2009 and 2012, and in 2012 she successfully passed the entrance exam to the University of Arts in Târgu Mures, where she graduated in 2017 with a Master’s degree in acting and acting education. In 2017 he continued his studies at the Doctoral School of the University. Her research topic was the study of the logic of actor training. He is a recipient of the Hungarian Academy of Arts Scholarship Programme 2018-2021 and was awarded the Alumni Programme Excellence Scholarship Programme 2021. Since 2019, he has been Assistant Professor at the Babeş-Bolyai University in Cluj-Napoca. In 2022, he received his PhD degree Summa Cum Laude from the Târgu Mures University of Art and Design in Târgu Mures. He is a freelance actor, actor trainer and PhD student. He graduated from the University of Arts in Târgu Mures. He is currently a student at the Doctoral School of the University of Mestoara, where his research is a comparative analysis of different psychophysical actor training methods. She is a member of the International Suzuki Company of Toga and a fellow of the MMA 2018-2021 Scholarship Programme. Co-artistic director of the company The Chance of the Hunter. Actor, trainer, PhD, teaching assistant at the BBTE, co-artistic director of the theatre company The

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Hunter's Chance. In 2021, in collaboration with the Létra Cultural Association, they created the first International Theatre Workshop Forum, where they also held master classes with artists from OTP Gardzienice and SITI Company. In 2022, he was awarded the Excellencia Prize of the BBTE for his teaching achievements.

Topic:

The aim of the Suzuki actor training method is to enable the trainee to put the fullness of his psychophysical potential at the service of the stage situation, to be able to overcome mental or physical blocks that may arise and to reach an ideal level of readiness where he can work most freely creatively. With Viewpoints, participants can get the support they need for liberated physical improvisation. Through the technique, we also seek to answer the question of what practical activities serve the performer's regular, daily training and coaching.

Its role in the programme:

In this workshop, we will look at what tools performers have at their disposal to train on a daily basis; how they can bring themselves to their most active state; what coping strategies are available to overcome blocks; how actively communicating with the elements of space and time can sharpen our senses and shape our decisions; how to train the „muscles of alertness” continuously and how this helps the performer.

Thematics:

With the Suzuki method, the trainer works on releasing the body's unused energies, increasing its expressivity and removing its inhibitions, creating an ideal state of readiness. The trainer works simultaneously with his or her element, the body centre, the breath and the bodily or „animal” energy. While performing active and often strenuous physical actions, the trainee must be in constant contact with his inner image, his inner vision, a dramatic situation he imagines. The inner content of the actions is determined by the active connection with the inner image. The exercises may include vocalisation, speech and singing. The Viewpoints tech-

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nique is based on a non-hierarchical approach, a liberated play-experiment with the elements of space and time. It distinguishes six elements: space, form, time, emotion, movement and story. Throughout the exercises, the trainee learns to guide his attention precisely, creating opportunities for innovative, creative choices in improvisational situations.

#### Summary:

The Suzuki actor training method provides the tools to train the whole psychophysical system. The viewpoint training opens up a wide range of perspectives in group dance. The movement elements learnt are most applicable to improvisation. The Suzuki method emphasizes the importance of attention, perseverance and precise execution and concentration.

#### Who is it for?

What tools are available for the actor to train on a daily basis? How to maintain continuous improvement and self-awareness? How can developing active communication with the elements of space and time sharpen our senses and shape our choices? How can the „muscles of alertness” be continuously trained and how does this help the performer? How does the act of looking and watching affect the performer’s stage presence? These and similar questions will be addressed during the course. The goal is to create a systematic practice that allows actors to go beyond the boundaries of Japanese psychological realism (shingeki), that creates a unified physicality in the company, and that helps to purge the body of the traces of modern everyday comfort, so that the body can function in its entirety in the situation of communication.

*„The Dance Methodology training programme in Debrecen is an excellent and ambitious initiative. It is particularly significant at regional level, but also at national and Central European level. Continuous training and the occasional expansion of methodological knowledge can lead professional or semi-professional practitioners to a deeper understanding of art and creation from a broader perspective. The programme is named with dance as the focus, and the organisers have broadened the methodological framework to include a wider range of performance genres. In the future, a workshop with more structure and duration could be*

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*envisaged, possibly offering a wider choice of options for those interested, which could also provide a framework for a more detailed presentation of methodologies.” Viktor Kozma Gábor*

### **3. The stylistic features and figures of Salsa and Bachata, the role of leadership and physical contact between partners**

Speaker: Cristian Jurcut and Emperor Jurcut

*2021. 10. 16.*

*Number of people: 19*

*Participants: dancers, dance educators, dance teachers*

Curriculum vitae:

They are founders and instructors of one of the biggest dance schools in Bihor County, the Feeling Dance dance club in Oradea. They are members of the Romanian Dance Sport and Salsa & Bachata Federation, of which Cristian Jurcut is currently the president. First, as active athletes, they were national champions, and later, with more than 15 years of experience, they have been working as instructors, gaining many awards nationwide. In the last 10 years they have been involved in many dance events, including organizing many competitions.

Topic:

In the first part of the lecture, the Los Angeles salsa will be introduced, with special emphasis on: the decimals of the Los Angeles salsa (its characteristics, its distinctive features compared to other salsa styles) and its figures (3-4 typical figures will be presented), the role of physical contact between partners. In the second part of the presentation, the bachata will be introduced, with particular emphasis on: the characteristics of the bachata style (its characteristics) and its figures (3-4 typical figures) and the role of physical contact between partners.

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Its role in the programme:

Africa is home to most of the real Latin American dances. They are characterised by an emphasis on the isolation of body parts in movement, unlike European dances, where movement starts from the centre of the body. The emergence of Latin American dances in Europe was noticeable in the 1920s and early 1930s. The breakthrough came only after the Second World War in the 1950s. The changes from the English style, which had been the norm until then, were that open dancing was contoured with no or limited body contact and a primary emphasis on hip and pelvic movements.

Thematics:

The role of remote (open) holding and its use. The role and use of a close (closed) hold - leading and following. The male's role as leader (giving signals and their timing). The female's role as follower (recognising signals and becoming a leader). Preparation of movements in the body. The influence of speed on the extent of movement. The influence of body isolation on the lead and the fluidity of movements.

„Where I lead and where she reacts”

Summary:

The class is very precisely structured and thorough, from beginner to professional level. Pre-rotation exercises can be incorporated for all dance genres. It offered a new methodological direction, complementing and reinforcing the already known methods. For deeper artistic technique and creation, it is necessary to occasionally expand one's methodological knowledge to see the development and potential of the art in a broader spectrum.

Who is it for?

The dance class will provide new information for all those who are interested in this

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genre and who are regularly involved in it and have the appropriate training. Latin dances are taught to a very wide range of people of different ages and therefore have a prominent role in further training. The genre appears in the palette of professional and amateur dance education, with a wide range of interests.

*„In my opinion, the event was very well organised. The right company, the right location and the many enthusiastic people present lifted the mood. My suggestion is that more events like this should be organised with participants from more countries, because every novelty can mean progress in the dance world and not least the development of acquaintances and friendships. Jurcut Cristian*

#### **4. Current didactic issues in the teaching of modern dance techniques;**

or: The teaching paradigms of Graham, (Limón, Horton, Cunningham and the different Jazz dance techniques) in the user space of contemporary dance creation

Speaker: Dr. Katalin Lőrinc

2021. 10. 16.

*Number of people:*

*Participants: dancers, dance educators, dance teachers*

Curriculum vitae:

Her parents were [György Lőrinc](#) (1917-1996), choreographer, and [Zsuzsa Merényi](#) (1925-1990), ballet master. Lőrinc György (born 1932-1925), born in 1934, was a student at the [State](#)

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[Ballet Institute](#) from 1968-1977. From 1977-1978 he studied at the Mudra Art Studio in [Brussels](#). From 1978 to 1981 she was a soloist with the Cullberg Ballet in [Stockholm](#). From 1979-1981 she was a student at the Contemporary Dance School in [London](#). From 1981-1984 she was a member of the [Pécs National Theatre](#). From 1984-1987 she was a soloist at the Tanztheater Wien (Vienna Dance Theatre) under Liz King. Since 1986 she has been teaching courses at the Hungarian Dance Academy. From 1988-1997 she worked as a freelancer. Between 1989-1991 he was a visiting professor at the Luxembourg Conservatory, and between 1992-1997 he was a guest artist at the [Petöfi Theatre in Veszprém](#). Between 1996-1997 he graduated from the [MÚOSZ](#) School of Journalism. Between 1997-2008 she was an adjunct professor at the [Hungarian Dance Academy](#), since 2015 she has been a university lecturer. From 2001-2006 she was the artistic director of the Győr School of Dance and Fine Arts. Between 2005-2009 she was a guest artist of Fortedanse Company. Since 2006 she has been a teacher at the [Budapest College of Contemporary Dance](#). 2010-2015 Head of the Movement Group of the Department of Skills Development at the [University of Theatre and Film Arts](#). In 2014, she will receive her PhD from the same university. She has been performing in independent dance theatre projects and since 2011 in independent improvisation projects.

Topic:

What did these techniques aim at at the time of their creation (in the 20th century) and what can they aim at in the educational space today - how do we apply them in the present? What does the body/mind that learns dance require, and how can modern dance education serve this? Anything that participants may have in mind in this area.

Its role in the programme:

Martha Graham, one of the first dance-amazons, in whose footsteps the use of the body, and especially the teaching of it, has been renewed. Following classical ballet, she introduces a system of movement techniques that can be taught widely. Gravity, breathing, sensual/emotional movement initiation, spirals and impulses: all dramatic power. The essence of the

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Graham Technique lies in the ground work. His system was born from an analysis of his own choreographic works. He wanted to show the real, the real in his dances. He danced barefoot and presented on stage what most people tend to forget when they go to the theatre.

Thematics:

During an informal introductory interview, the background, interests and activities of the participants present are assessed; questions are asked. Brief outline of dance history, dance education background, with a primary focus on Graham technique (L.K.). Didactic basics: what to teach first? (body-axis, observing own-body proportions and posture, centre of gravity and „finding” the body centre L.K.): here the participants’ observations and experimentation on their own bodies are initiated. Examples through elements of the Graham technique (exercise). interactive exercise-making/teaching/corrections (pair, small group activity). Oral processing: asking questions (interactive, discussion format)

Summary:

The exact timing will be decided by the needs of those present at the time and place. Teaching principle at all levels and for all audiences: to adapt the prepared material to the needs of the specific target audience. It is not about teaching a paradigm: it is about learning together, finding the way together, sharing solutions as well as questions and doubts. He was the first to apply the warm-up on the ground, i.e. the first thing to do is to warm up the trunk (spinal column, body centre) as the source of movement in sitting and lying positions. In this way, the limbs are also warmed up without load and he was the first to consciously start from the mechanism of breathing. With the exhalation, the energies are concentrated in the centre of the body (in the area immediately below the belly button). This is the contraction. Its prolongation and neutralisation is the release. It is important to play consciously with the weight, which is an innovative element of the technique. Gravity is invoked in the technique, even when the struggle against it is emphasised.

Who it is recommended for:

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Modern dance has become a widespread genre in the world of dance and is generally included in the training of most dance studios. Modern dance offers the opportunity to develop and expand different dance techniques, so that all areas of movement can find movement forms and systems that can be used to improve training.

*„It was possible to hold my session in excellent organisation and quality conditions, and I commend the organisers/leaders at the time (by the latter I mean Péter Gemza, who clearly cared about the cause). The work was carried out in a very good atmosphere, and although I was sorely missing the Romanian target audience, we „got along” in such a way that I already knew many of the participants well from a long time ago, and for whom the methods I introduced were not new (since they had learned them from me before, some of them decades earlier), but I adapted them on the way so that I could highlight new aspects for them as well. At the end of the session, the discussion gave positive feedback, and also conveyed the need for such occasions: the actors in the field are thirsty for knowledge, for learning new and new aspects, and they see the programme as a confirmation and enrichment of their own work and activities. „Dr Katalin Lőrincz*

## **5. The body as lived experience: where does movement come from, what moves you, and what is beyond movement? Body awareness, releasing, contact improvisation**

Speaker: Eszter Gál

2021. 10. 17.

Number of people: 11

Participants: dance educators, dance teachers, dancers

Curriculum vitae:

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dance artist, choreographer, dance teacher, lecturer at the University of Theatre and Film Arts. Certified Skinner Releasing Technique teacher. She has taught relaxation and body awareness techniques, experiential anatomy, improvisation, contact improvisation and composition for over 25 years. She has been creating her own choreography since 1993 and regularly performs group and solo improvisation at home and abroad. Since 1998 he has been a regular guest teacher at master classes, institutions and International Festivals abroad. Founder of the ArtMan Movement Therapy Art Public Benefit Association, member and co-director of the Tánceánia Ensemble. Artistic director of the Kontakt Budapest International Improv Festival from 2002 to 2015 and one of the regular teachers and organizers of the Kontakt Budapest Workshop since 2004. One of the leading organizers of the 15th and 30th ECITE (European Contact Improvisation Teachers Exchange). She has been involved in several international projects (PORCH, Ponderosa Tanzland, IDOCDE, LEAP, REFLEX Europe). She is one of the founders, researcher and project coordinator of IDOCDE (International Documentation of Contemporary Dance Education [www.idocde.net](http://www.idocde.net) ) from 2013-2018. Her artistic and pedagogical work has been influenced by Eva Karczag, Mary Overlie, Yoshiko Chuma, Mark Tompkins, Keith Hennessy, Stephanie Skura, Nita Little, Benoit Lachambre and Peter Pleyer, among others.

Topic:

Skinner's Relaxation Technique (SRT) is a somatic dance technique that combines movement development and creative process. Contact improvisation is a duet dance form, movement technique and creative tool. The dance is an experimental, exploratory process in which two partners in movement connect by touch and focus their attention on each other, their sense of gravity and the ground through the touching surface.

Its role in the programme:

During the learning process, body awareness work is given a prominent role in the experience and practice of movement. It is based on attention to the body and to bodily sensation

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and movement. These exercises enable the body to track and perceive changes in its physical state. Observation and experience begin with the perception of one's own body and movement. Simple exercises help to find focus, e.g. breathing, observing body weight, gait, transferring or taking weight, holding, leaning, and supporting. Direct body experience is shown: weight, balance, direction, participation of body parts, symmetry relationships, relationship to space, force, rhythm, speed, form, direction-speed, experiencing the body's external and internal space.

#### Thematics:

In the workshop we will discuss and experience together body awareness work as a method of approach to dance education. Among the body awareness work or somatic systems, the focus will be on the *Skinner* Releasing Technique and the somatic approach to the couples dance form of *contact improvisation*. Our discussion of the methods offered by these two movement techniques will be based on the workshop participants' own experience through movement, informed by an overview of the theoretical background. Answers to the questions given to the topic and those that will arise during the workshop will be sought through both movement and reflective verbal means.

#### Summary:

The aim of the performance is to develop body awareness and perception, to separate and mix active and passive movements. Some of the exercises can be turned into games, making them accessible to a wider age range.

While observing our body and the way we move, depending on the focus of attention, we can also gain new qualities of movement experience and discover new points of connection. It is important to break away from stereotypes and, by recognising them, find new qualities of movement. Through body awareness work, our movement vocabulary expands and helps us to get more in touch with our own bodies, our perception develops, expanding to include space, our peers, events and actions around us. Body awareness work prepares the body for

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experience, encounters, insights and grounding.

Who we recommend:

Movement is the perception of the body that underpins our everyday life. Our knowledge of each other and our experience of the world can be approached through bodily experiences. The possibility of freedom of movement creates points of connection with ourselves, our partners and the environment. An experience of self-discovery emerges, leading towards self-knowledge. The joint movement and coordination creates the possibility of listening to each other and moving in a structured way.

## **6.The ars poetica of the professional dance profession**

Speaker: Béla Földi

*2021. 11. 27.*

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

She began her classical ballet and jazz dance studies in Budapest and later continued her studies all over Europe. She has worked as a student and as a dancer with Raza Hammadi, Séan Curran, Glenn van der Hof, Neel Verdoorn, Marie-Laure Tarneaud, Amir Kolben, Josepf Tmim, Vassili Sulich, Krisztina De Chatel and many other renowned dancers and teachers. Using her studies, she blends elements of classical ballet, jazz and Limón technique with a unique flavour in

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her modern dance classes. In the course of her work, many of her students have become so successful that they have received state and other professional awards, such as Dóra Barta, Zoltán Fodor, Oktávia Szigeti - Artist of Merit, and Gyula Harangozó - Award winners. Béla Földi is currently an adjunct professor at the Hungarian University of Dance Arts. For several decades he has been a teacher of the Modern-Contemporary Dance Teacher Training Course, which is a professional teacher training course of the National Association of Dance Teachers and is accredited by the Ministry. Through her work as an art teacher, she contributes to the promotion of quality artistic work in the field of public education and for the benefit of those in basic cultural services. In addition to her work as an art teacher, she is the founding director and creator of the Budapest Dance Theatre, which was established more than 25 years ago, and has achieved great success in Hungary and internationally with her creations and the high-quality, high-quality work of her dancers. This has been recognised by professional awards such as the Dance Festival Audience Award, as well as personal awards such as the Silver Cross of the Order of Merit of the Hungarian Republic, the Gyula Harangozó Award, the Endre Jeszenszky Award, the Creator of the Year Award, the Bonis Bona Award, the Cross of the Order of Merit of Hungary and the Cross of the Order of Merit of the Republic of Hungary.

Topic:

The basic technique of Art jazz is jazz like Matt Mattox, which shows the infinity and softness of the body with long, elongated movements from the centre of the body. It is characterized by dynamic shifts, dynamic, passionate turns and jumps. Created by Raza Hammadi (Ballet Jazz Art de Paris). The style has been present in Hungary for 25 years, and Hammadi's pupil Béla Földi (Budapest Dance Theatre) is the main exponent, who is constantly developing the technique to meet the needs of contemporary dance.

Its role in the programme:

It keeps in mind, in its own physical training, the physical laws of energy effects and counter-effects between the human physical body and the energies that can be manipulated. It

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takes into account anatomical reasoning and maximizes the dancer's versatility and potential. This is why his method is very effective and produces outstanding results in the field of dance education.

#### Thematics:

Participants learn rotation techniques, jump combinations, conscious use of the body, isolation movements from the centre of the body, which are used to create choreographies. The technique excels in developing coordination and conditioning, flexibility and physical stamina. It combines polycentric isolation with the movement world of classical ballet and various modern dance techniques (Limón, Graham) and other contemporary dance movement motifs (floor work, contact). Compared to older jazz dance, the emphasis is on fluidity, fluidity and softness. Jazz dance gives the dancer freedom, improvisation and the possibility to express himself through his movements according to his own personality.

#### Summary:

To understand the soul of music and to communicate my thoughts to those who are curious about it - be they students or spectators. It is a cultural gift and a situational image that the formal language and values of classical ballet are still a dominant segment of my dance vocabulary. Over the years, it is mainly the work of Raza Hammadi that has shaped the basic training that can still be found at Budapest Dance Theatre. Linked to this is the interpretation and application of many other world-renowned masters and techniques that I have learned. To this day, I believe that the art of dance is an accurate imprint of verbal communication. With a rich vocabulary, an open mind, a versatile physique, spirit and soul, one can become a versatile dance artist. To this day, I still believe that there is a qualitative and quantitative component to the profession along anatomical and physical lines. I believe that human beings are capable of change and, within that, of constant positive development. I have been working with these principles in dance for over 45 years.

#### Who it is recommended for:

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Because of its complexity, the resulting training develops the dancers' coordination and strength in a complex way and is equally suitable for training individuals new to dance. The movements created by isolation techniques, which move each part of the body independently of the other, require a high level of concentration from the dancer, thus developing body awareness.

*„Training is important and essential for our profession as a whole and for the region in particular. I am very pleased and respectful of colleagues who care for this segment of the dance arts at a high level. These types of courses and exchanges of ideas move the culture forward, and I would encourage you to continue in any way you can and would be happy to participate in joint work with you the next time I am needed. Debrecen's strength in the region is unquestionable and its cultural impact in its catchment area is indispensable, representing values that transcend borders. „Béla Földi*

## **7. The process of creating a dance theatre performance**

Speaker: Tamás Szalay

2021. 11. 28.

Number of people: 11

Participants: dance educators, dance teachers, dancers

Curriculum vitae:

Miklós Bánffy, Endre Jeszenszky, Lyra, Lifetime Achievement and National Award winner, dance artist, dance teacher, choreographer, director, dramaturg, holder of the Hungarian Order of Merit Cross of Merit.<sup>40</sup> He started teaching 10 years ago, of which he was the founding head and teacher of the Dance Art Section of the Apáczai Educational Centre for the Arts School in Pécs for 10 years, and from 1991 he became the founding head and teacher of

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the 8-year Dance Art Section of the ANK Primary School No. 1 in Pécs. Based on his successful pedagogical work, he is one of the editors and curriculum writers of the Basic Dance Education programme introduced in 1998. For nearly 20 years, she has taught choreography and composition in the Modern-Contemporary Group Leader course. He has been involved in the founding and pedagogical curriculum development of several art schools. She is a regular guest on the jury of dance festivals and competitions. For 30 years she has been the organiser and artistic director of dance festivals and competitions organised by the National Association of Dance Teachers. Vice President of the Association. Executive Secretary of the Association of Hungarian Dance Artists, representing the professional dance profession for 13 years. Non-academic public member of the Hungarian Academy of Arts. He has worked not only as a dance teacher, but also as an active performer, dancer and choreographer in the past decades. He has directed and choreographed 51 dance theatre productions at home and abroad and has been involved in other productions as dramaturg and assistant director. Many of his students have become members of the most prestigious national and international dance companies (Pécs Ballet, Hungarian National Ballet, Szeged Contemporary Ballet, Frenák Pál Company, Royal Swedish Ballet, Lyon Opera Ballet, Dogtroep Amsterdam).

Topic:

How the birth of an idea becomes - through many stages - a real stage production. What are the important and indispensable steps to pay attention to, so that the resulting production can offer a real, quality theatrical experience for the audience and, of course, for the performers.

Its role in the programme:

The theoretical summary and the exercises were designed to enable the participants to learn about the different phases of the creative process, to try it out on their own bodies and to be able to use it in the most useful way.

Thematics:

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compositional features and formal characteristics in the creation of a choreography: -spatial forms of the composition, shapes, the paths of shape and shape change and their duration, number divisions, the number of voices in the dance's spatial plan, spatial positions and motifs of spatial movement, directions of travel, spatial planes and frontal directions, distances within forms, basic motif, variation(s), dynamic, plastic and rhythmic characteristics of the dance. Technical content: Level of difficulty, number of technical elements, quality of execution of movements and technical elements, technical purity, expression of the message, structure of the choreography/performance, compositional structure, structure of the choreography, use of stage space, planes, the age appropriateness of the dance technique, the age appropriateness of the chosen music, the unity of the music and the choreography, the identity of content and form, musicality, dramaturgical content, message, formulation, message, formulation, use, harmony and tastefulness of mask, painting, costume, colours, instruments, objects, use of the music and choreography, age-appropriate, creation of space, dressing - use of scenery, harmonisation, conscious use of space, use of scenery (lighting, Use of compositional stylistic features and technical elements appropriate to the nature of the music, appropriate relationship of motifs (connections), dramaturgical structure, composed opening and closing poses, dramaturgical closure.

#### Summary:

The training focused on the possibilities and forms of choreography and composition. The aim of the theoretical summary and the exercises was to familiarize the participants with the different phases of the creative process, to try them out on their own bodies and to be able to use them in practice in the most useful way. It was important for them to experience that there is no wrong solution if it is in harmony with the music, that movements and sequences of movements can be linked organically. They were able to try out what it means to break down a composition spatially according to different aspects and then how the dancers' movements, even performed in sequence, interact differently. The dancers and dance teachers who took part were able to step out of their comfort zone, where they could open up a new way of choreographing and will be more confident in creating more serious compositions and using music

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in the future.

Who we recommend:

The presentation focuses on the creation of performances presented by non-professional dance companies - although the process of creation is almost identical to the shorter or longer productions created and presented by non-professional students of dance in the public domain or in art schools.

*„I think it is very important that this programme has been realized, because the 15 invited national and foreign lecturers were able to bring new information, methods and approaches to the participating dancers and dance teachers, for which they did not have to travel, pay travel costs or pay for accommodation, but where the new knowledge went. This form of training is important because it is a way of maintaining professional contacts, renewing and systematising professional knowledge, which is essential for development and continuous inspiration.” Tamás Szalay*

## **8. Developing creativity in dance education - Making dance playful**

How to walk... A methodological approach to constructive folk dance pedagogy in dance education

Speaker: Péter Lévai

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2021. 11. 28.

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Hungarian University of Dance Arts, university master teacher, specialist teacher of folk dance methodology, movement pedagogy developer. In 1979 he started as a professional folk dancer in the Hungarian State Folk Ensemble, then worked as a professional dancer in the Kodály Chamber Dance Ensemble and the Budapest State Dance Ensemble. Since his youth, he has worked not only as a dancer but also as a dance teacher, and has worked and continues to work regularly as a performer and teacher on three continents outside Hungary. He graduated from the Hungarian Dance Academy in 1996 with a degree in folk dance teaching, and in 2011 he completed his MA degree. She has been working at the University of Dance since 1998. In 2003, she graduated from the University of Debrecen with a specialisation in pedagogy and in 2008 she completed her PhD in Education at ELTE. She regularly teaches all ages from primary to higher education in almost all areas of the country. For six years, she was the chair of the Professional Certification Board for Primary Art Schools. He has published and continues to publish widely on the developmental potential of folk dance and the integration of simple forms of teaching into pedagogical systems. She has been involved in the transformation of dance training and is currently working as a methodological teacher trainer, talent management and mentor training coordinator in teacher training.

Topic:

The main aim of the pedagogical programme is to introduce the world of Hungarian folk games and folk dance through experiential movement learning. The main aim of the programme is to make the world of Hungarian folk games and folk dance a value in the lives of children. The specificity of the method is the indirect, experiential transmission of these areas.

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The method can be successfully applied in all settings where the focus is not on encouraging children and young people (early pubescent age) to perform on stage as soon as possible, but on developing their movement culture, playing and getting to know each other.

Its role in the programme:

Through empirical experiences, the practitioners and students of the method learn the elements of traditional folk games and dances, their forms, places of activity and functions. The method is characterised by an analytical approach, which structures, breaks down and then integrates the motifs, rhythmic and structural laws of Hungarian folk dance, thus ensuring the deepest level of cognition and the possibility of real mastery. The „This is the way to walk...” method is based on the joyful experience of playing and dancing, preceded by conscious pedagogical preparation. Its main aim is to shape these aspects of Hungarian culture into values in the world of children, while providing a wide range of coefficients such as the development of skills and abilities, or even the expansion of knowledge.

Thematics:

Children start learning with the four simplest forms of support („foot sequence”) and its rhythmic forms of Hungarian folk dance, which are varied with a large number of different instruments that are not alien to the children but generate movement play. The colours and shapes (triangle, rectangle, circle, star, tulip) are easily understood by the children and they very soon realise the variability provided by the system of rules, but at the same time, not only is it possible to raise the realisation of individual ideas to a high level, but children also learn to interpret each other’s products, to ‚see’ into each other’s world of ideas,

which leads to a great and positive development of their aesthetic sense, their individual and peer evaluation and their sense of movement.

Summary:

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While teaching the method, not only the movement games and Hungarian folk dances form the basis of knowledge, but also the learning of movement-developing drama games (Mizerák 2013, 2014, 2016), technical development, movement writing (Balogh 2013), ethnography-folklore, folk children's games and the expansion of folk music knowledge are necessary for the teacher to be able to convey the above expectations to the children in a credible and sensitive way. This long-term, indirect process, which focuses on age-specific features, is reflected, for example, in rule games, which provide experience in cooperation, rule-following and task-following. Such learning opportunities are also provided by various movement games and dance tasks, which, in addition to the development of movement skills, also include the role of non-verbal communication and logical and strategic thinking.

To whom we recommend :

Because of the simplicity and ease of understanding of the method, the recipients quickly experience the experience of creating with movement, but these movements and movement combinations are also an integral part of Hungarian folk games and folk dances. For this reason, the method provides an almost imperceptible transition between the experience of the games and the basics of dance learning. It focuses simultaneously on the development of movement harmony, the understanding and application of basic musical concepts (tempo, pulsation, beat, rhythm) as well as group cohesion and the acceptance of individual realisations, but with the respect for and the need to respect the laws of community.

*„The performances in the programme faithfully reflected the intention of the organisers: to draw attention to the fact that human movements are important communicative factors, both in terms of content and aesthetics. The content of movements is a milestone in the awareness and control of actions, and hence the aesthetic - i.e. visual - communication of the human body. and cognitive - expectations and embeddings in everyday life.” Peter Lévai*

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## 9. Competition as a motivating factor in dance education

Speaker: Cosma Levi Lennon

2021. 12. 04.

Number of people: 11

Participants: dance educators, dance teachers, dancers

Curriculum vitae:

She graduated from UNATC with a degree in Choreography and Performing Arts. Director of UDO Romania, President of „The Wings Of” Association and International Elite Hip Hop International Games Director. Choreographer, collaborator of dance schools in Romania and other countries, guest, competitor and collaborator of several TV shows in Romania. Organizer and Master-Teacher of more than 100 workshops in Romania and other countries. Organizer of workshops with renowned guests, e.g. Workshops with renowned guest teachers from Romania, Italy, Hungary, USA, New Zealand, Jamaica, England, Netherlands. Organizer of tournaments with renowned choreographers from USA, Italy and Hungary. Organizer and collaborator of several Romanian festivals, competitions and prominent events that have contributed to the development of the Romanian dance community, such as National Dance Congress, dance webinar for parents, interviews with famous Romanian dance artists and not only, BA courses for dance teachers, official courses for referee licensing. International elite referee, the only Romanian who has been invited to referee seven times at the World Hip Hop Championships in Las Vegas, San Diego and Phoenix, five of which he actively participated in. He is among the top 5 Elite Hip Hop International referees worldwide. He has been invited to referee in Romania, Hungary, Portugal, Italy, Netherlands, Bulgaria, Greece, USA, Czech Republic, Austria and other countries. Referee at local and national festivals and competitions in Romania. Dancer, started her career in the field of sports dance, from 1991 to 2003 she was a ballroom and professional dancer. In the early 2000’s, using the term Modern Dance, he founded the M&Q Dance Crew, with members of which he danced until 2008, when the crew

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was dissolved.

Topic:

What does it mean to compete and prepare for competitions? The structure of choreography for competition. The ways and levels of teaching and choreographing street dance in a full lesson. The basic structure of the pedagogical structure and the different types of approaches according to the subsections: introduction, warm-up, instruction, closure.

Its role in the programme:

Issues of competition and contestation are always crucial in the field of dance education. Competitions are seen as a motivation, a communal experience, a morale booster, a way to cope with different winning and losing situations. Preparing for competitions raises many questions about how to prepare choreographies, which aspects will determine the quality of the performance.

Thematics:

The theoretical overview of the topic will be based on age, dance style, skill level, social background, motivation/goal, number of participants, workshop/training/choreography, collaboration. Further subsections of the dance lesson: motivation, correction, examples, meetings. Practical overview of the theme: stretching, cardio, presentation, demonstration, repetition, realisation, correction, detailing, completion. The end or conclusion of the training, class/workshop includes a relaxation, stretching exercise and/or motivational speech or a summary of the training.

Summary:

The precisely and smoothly structured lesson plan comprehensively outlines the system and methodology of the different technical materials. The system builds on elements that can

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be used in any other dance style. A review of choreography and competition systems will help you to prepare competition choreography and interpret competition rules.

Who we recommend:

Various competitions are present in the life of dance schools, so it is important for everyone to challenge themselves, to push their comfort zone, in addition to having fun. The training system and the structure of the choreographies provide support and information for successful competition preparation.

## **10. Personality, self-reflection and fragility in the performing presence, speech and movement**

Speaker: Szabó Réka

*2021. 12. 04.*

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers, actors*

Curriculum vitae:

Born on 18 January 1969 in Budapest. He graduated in mathematics and computer science at ELTE. He started dancing at the age of 16, after four years of cortège. For a long time dancing was just a hobby for him. The turning point came in 1994, when *Rui Horta* selected him to join the team - almost exclusively the cream of the contemporary dance scene in Hungary at the time - with whom he choreographed his Hungarian dance. Since 1995 he has also been active as a creator in the contemporary dance scene, and since 2002 he has been leading

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Tünet Ensemble, one of the most important companies in contemporary dance and theatre in Hungary today. In her work, Réka Szabó relies on the personalities, creativity and reflection of the participants. The team is constantly searching for new ways of expression. Their performances are at once thought-provoking, dramatic, childlike and liberating. They believe in the healing power of humour and personality, and that if they dig deep enough, they can reach the common human. In the past 20 years, the company has created countless performances, toured Europe and America, and won numerous festival and other awards. In 2019, they premiered the feature-length documentary *The Euphoria of Existence*, directed by Réka Szabó, which follows the rehearsal process of their performance *Sóvirág*. The film won the Documentary Competition Grand Prix at the Locarno Film Festival A category, then the Human Rights Award in Sarajevo, and has been screened at many other prestigious festivals around the world, winning numerous awards over the last two years.

Topic:

The performer's start in contemporary dance has led to performances and films of unclassifiable genres with his fellow artists. The direction of interest centred on subjective theatre determines how the performers' personalities, their destinies and their stories can be analysed from the private and transformed into a character, a stage presence that becomes universal and affects everyone. The thin line must be sought where the stage presence retains its vulnerability, sheds its protective armour, yet does not become vulnerable. The experience of revealing oneself on stage - when it takes place in a safe environment - is liberating and therapeutic for both performer and audience.

Its role in the programme:

The psychologist Péter Popper once said: if we all walked around the world with a piece of paper pinned to our foreheads, on which our most cherished secrets and greatest fears were written, we would be surprised how many other pieces of paper would contain what we hold on to, buried deep inside us. The experience is that our bodies and our movements tell a complex

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story about who we are.

Thematics:

After a short warm-up, you can engage in basic, inspiring exercises and games related to space, movement, speech, sound, the body as a projection surface, and parallel attention. The aim is to bring into dialogue the creative and performing experiences and thinking of the group. A course based on observation, experience, discussion and sharing.

Summary:

Body experience-based and problem-oriented/conversational interactions help to keep participants active. The use of the body and the experience of being (in) the body are processed within creative tasks. Alongside the bounded movement matrices, the autonomous mechanism of action is also present. The toolbox of performance is extended with movement, creative and production processes.

Who we recommend:

The experience is one of exploring one's own movement, finding individual ways of expression, experimenting with body, sound and space, giving everyone an exciting insight into a unique world of text, sound, movement, humour and irony.

*„Dance, the expression with the body, which is one of the most basic, important and healing things, is a very important initiative, so any education that reaches out, especially to rural regions, is very important. Very different people, mostly curious, open, hungry for information, from very different backgrounds, were able to think, participate and share together using movement as a means of expression. Getting out of one's own shell is increasingly difficult these days - this was one such occasion where everyone could push their own boundaries. Because the programme is aimed at educators - the knowledge and information they gain from it spills over and lives on in individual ways, and so the impact of the programme is far greater*

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*than the number of people who ended up there.” Réka Szabó*

## **11. The role and competences of a leader, team building and effective cooperation training**

Speaker: Fedor Zita

2022. 11. 27.

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Born 19.05.1979 in Nyíregyháza, Hungary Psychologist, psychology teacher, translator, Relaxation therapist, Adult clinical and mental health psychologist, Integrative hypnotherapist, Metamorphoses therapist. Her work experience includes, School Psychologist at the Eötvös József Eötvös Primary School and Secondary School of Nyíregyháza College, Family and Child Welfare Centre of Nyíregyháza, Psychological activities (psychological counselling, individual case management, training), Psychiatric Hospital of Szabolcs-Szatmár-Bereg County Municipality, Nagykálló, Psychologist, Clinical psychologist (psychodiagnostic activity, supportive therapies, group management), DE-OEC Faculty of Health Sciences, Nyíregyháza, Teacher trainer in social work, nursing, nursing, nursing (Developmental psychology, Helping relationships, Introduction to psychology, Communication development, Personality development, etc. DE-OEC Institute of Behavioural Sciences, Senior teacher in clinical psychology training. Currently, clinical psychologist at the Szabolcs-Szatmár-Bereg County Hospitals and University Teaching Hospital, Sántha Kálmán Hospital (psychodiagnostic and

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therapeutic activities).

Topic:

Team building is based on developing leadership skills, and team building starts with the commitment of leaders. The most important and necessary leadership competencies in leadership behaviour, which are essential for team building and cooperation, are: organisational skills, decision-making skills, communication skills, relationship building skills, time/energy management, reliability, loyalty, delegation skills, conflict management skills, assertiveness skills, problem solving skills, and self-reflection and development of these skills during the training elements.

Its role in the programme:

Different interventions are needed at different stages of a team's development: when a new team is being formed, the most important thing is for team members to get to know each other and focus on group tasks. Afterwards, power relations in the team are established, everyone is looking for his or her place and conflicts may arise. Then the team starts to come together, moving in the same direction. The performance of a team depends to a large extent on the leadership skills of its leaders and their ability to manage the work together effectively.

Thematics:

In our training, after reflecting on the above-mentioned topics, familiarising with the main concepts, self-reflection of existing skills, self-awareness is developed through experiential games using verbal and non-verbal means. The training is structured with elements of movement therapy, story therapy and art therapy, adapted to the composition and needs of the group. The approach is experiential and experientially focused, with a lot of first-hand experience through play. There is an opportunity to talk through leadership difficulties of group

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members, to develop alternatives for action. Methods: verbal, pictorial and kinesthetic, story therapy elements are added to the processing, which yields self-awareness, which is reflected in the exercises through body language in movement.

#### Summary:

The main result of team building is that team members work better together and efficiency increases. There are three basic factors that define a team: shared desires, specific goals and clear rules. These refer to how the team works together, how they make decisions, solve problems and share information. Teams also need competencies to function effectively, such as communication and decision-making skills. During team-building exercises, conflicts may arise between individuals. The process starts with the identification of the conflict, in which the parties involved clarify, name and identify the root of the conflict and the points of conflict in the cooperation. Then, exercises that reinforce cooperative conflict management strategies can be introduced.

#### Who we recommend:

The primary aim of the training was to provide development opportunities for dance group leaders in leadership roles and competences. During the exercises, they can talk about their problems with group leadership, intra-group conflicts, difficulties with decision-making situations, actively and reflectively address each other's difficulties, find common ground and offer each other understanding and emotional reflection.

*„The practical benefit of the programme was that the representatives and leaders of the different dance styles were able to get a little insight into each other's work and functioning, to experience the difficulties others face, and to get ideas on how to solve situations in their own way of leading groups. The shared difficulties provided a good basis for communication and made the members more open to learning about each other's work, in which sense this series of*

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*programmes has a valuable role to play. At the end of the group, the members expressed their wish to participate in similar initiatives and groups in the future.” Zita Fedor*

## **12. Drama in dance education**

Speaker: Imre Gelányi

2022. 12. 03.

Number of people: 11

Participants: dance teacher, dance teacher, dancer, choreographer, street theatre performer

Curriculum vitae:

He was born in Debrecen on 19.06.1967. He started his career as a child actor at the Alföld Children’s Theatre in Debrecen and later at the Csokonai Theatre in Debrecen (child actor). He graduated from the MASZK Chamber of Actors Association as an Actor II. and then from the University of Theatre and Film Arts, Faculty of Theatre Education. He regularly works with director Szabolcs Hajdu in films and stage performances. Her main roles include. Regularly present at national and international festivals Timisoara Euroregional Theatre Meeting- TEST FEST, Interferences International Theatre Festival- Cluj-Napoca, Desiré Central Station International Regional Contemporary Theatre Festival- Subotica, Mill Festival- Orom, dráMA - Contemporary Theatre Festival in Odorheiu Secuiesc, Pécs National Theatre Meeting, Ördögkatlan Festival, Deszka Festival, Bánkitó Festival. Major TV and film roles. Actor in A Midsummer Night’s Dream, Necropolis, Burlesque, The Little House of the Lamb, Maceras Affairs, Tamara, White Palm, Bibliothèque Pascal, Ernellá’s at the Wolfs’ House, Pool, Resurrection, The Star of Balcony, Worst Day of My Life, Sorry, Theodora, Our Little Village, Doctor Balaton, Kalman’s Day, One Percent Indian.

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Publications: Experiments- Moving World 2014/2-3 (short story)- Seven Spots- Moving World 2014/9 (short story)-Szemjon Grivics- Moving World 2016/5 (short story)

Topic:

The aim is to try to provide the participants with a relatively short period of time in which they can use and apply the knowledge of drama pedagogical methodology. The choice of the topic, trying to avoid generalisation and schematisation, was based on concrete, tangible experiences of the family, rather than on large abstract concepts.

Its role in the programme:

Dance and drama is an experiential art education activity that promotes understanding, communication and cooperation with peers, and is therefore an essential part of dance education. We are looking for a form of activity that uses the tools of dance and theatre in a specific way and that explores the attributes of a given theme.

Thematics:

During the session, through situational games, participants will experience the interdependence and interrelatedness of dance and drama and the resulting tension. The method makes the unfolding of the theme more experiential, more tangible and more „palpable”, and also takes into account the basic theatrical laws and the freedom of creation. The module poses problems in a targeted way, creating conflict situations and „artificial” conditions that facilitate understanding and identification.

Summary:

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The focus of the session is the family, with its beauty, flaws, dreams, desires and opportunities. We tried to talk about ourselves: our desires, doubts and anxieties, everyday life, family, siblings and parents. When we talked about ourselves, we also talked about many other things. The conclusion is: we are not special in any way, our problems are similar, things are all around us, we just need to grab hold of them and say them somehow. We have given a form to an activity that uses the tools of drama, dance and theatre in its own way, and that explores the attributes of the family.

Who we recommend:

Drama play is one of the tools of drama pedagogy that helps participants to develop self-awareness and develop a relationship with their peers and the world. In addition to its motivating and developmental role, it is an important educational tool. In the field of dance and movement education, it plays a particularly important role in the development of the performer's character and in the realisation of a confident and authentic stage presence.

*„The session showed that we have useful, practical knowledge to pass on to each other, and the situation games provided inspiring, creative solutions. It is definitely worth considering the need for similar sessions on a regular basis in the future, to „shake things up” and entice participants to explore new avenues, which could even lead to a larger joint production.” Imre Gelányi*

13. **Deconstructing the body - rebuilding the framework of movement, space and music. Audience expectations, conventions and taboos. Practice and overview theory**

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Speaker: Adrienn Hód

2023. 02. 26.

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Employed as a choreographer in theatre performances, feature films, commercials and other performance events. Besides her creative work, she regularly teaches improvisation at the Budapest Contemporary Dance College and gives workshops for Hodworks pieces. Her main profile is experimental movement and contemporary dance. In 1997 he graduated from the only Hungarian contemporary dance school (Budapest Dance School) and in 2014 he graduated from the Budapest College of Contemporary Dance as a teacher. In the same year, he was awarded a grant from the Workshop Foundation's Research into the Unknown programme, and co-produced Basse danse with Grand Theater Groningen in 2011. In 2014 he will produce The Conditions of Mortality. In 2014, she is a participant in the Philadelphia Dance Exchange Artists Exchange Program. Basse danse in 2012, Pirkad in 2014, and The Conditions of Mortality in 2015 were selected as one of the 20 most outstanding contemporary dance performances of the year by Aerowaves international network. In 2014, he choreographed the movement material for the film Son of Saul (directed by László Nemes Jeles Nemes), which won the Academy Award for Best Foreign Film in 2016. His work was awarded the Zoltán Imre Prize in 2016. His work has been nominated for the Lábán Prize nine times, with Basse danse in 2011, Pirkad in 2014, Grace in 2016 and Soloists in 2017.

Topic:

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A radical exploration of the body and a search for extreme forms of emotional and linguistic expression. The aim is to experience personal stories and performative representations, to push the boundaries of the body, to explore new territories, The stage is a playground, a series of experiments where signs are freed from their predetermined meanings. How to become capable of non-observation - of listening inwards, a kind of meditative state where we hear what is happening outside but do not react to it and try to remain in that state.

Its role in the programme:

The search for new dance forms and dramaturgical principles, boldly exploring the potential of contemporary dance. The emergence of creative works using improvisational tools by participants in relation to Hodworks performances. Presence is paramount in the experiments, where the spectator and performer are both present independently of their own and each other's presence.

Thematics:

The exercises are characterised by experimental movement, contemporary dance An improvisational, open, exploration-based way of working where we have left space and time for games that help to get to know each other, to explore each other's physical movement capacities. The aim is to dare participants to work with each other and for everyone to interact with everyone else. Finding tools with an inner focus that are not outwardly affecting and can be sensitively observed and connected to, thus making it visible that something is going on inside. By observing the roles of performers and spectators, an experiment towards understanding the roles is initiated. The dancer's consciousness is the focus, sensing the spectator and observing what is happening to him. The spectator observes the performer who has a clear impact on him. This face to face situation is extremely interesting in its simplicity. What I do as a performer has an outward effect, and the way I am present as a spectator makes me think.

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## Summary:

The aim is to get participants involved in a series of experiments. By mixing different movement techniques, it is possible to look at what is happening in space from the outside, how things start talking to us and how we respond to them. Through a simple task, we open a gateway, we enter a world we don't know what it is. From this discovery, we try to bring something back to the stage, which is revealed through the dancer. A spectacle that I understand or feel or enjoy, or both.

## Who we recommend:

It offers exciting insights for people who are also curious about the world that rises up from within them in the face of a simple task. Not work, but togetherness, a journey from which impressions can be made and a performance created. There are so many meanings and layers in dance, so it is a great surface for communication.

*„I always guide the work together to meet themselves, their own choices, their daily moods and feelings. Don't suppress them or show them something else, but turn them around and make what they have into something productive, transform it into energy, into form. I think that if they feel the power of this, that they are not suppressed by something, but are able to build from anything, then they feel the creative power within themselves. I have to take care to keep the right medium for this. The potential is there in people to understand and change their own actions, these resources can be unlocked, you just need to create the right stimulating psychological environment.” Adrienn Beaver*

## 14. Contemporary dance trends-as we see it

Speaker: Tamás Bakó

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2023. 04. 28.

*Number of people: 11*

*Participants: dance educators, dance teachers, dancers*

Curriculum vitae:

Dancer, choreographer, teacher BKTF Basic Training in Contemporary Dance (BA) Tamás builds the workshop on the foundations of contemporary dance training and composition, as well as contact dance, according to the needs and possibilities of the place, the situation and the participants.

Tamás Bakó was a student of the Budapest Dance School from 1992 to 1995, today he is a dancer, teacher and choreographer. He is the head of the BA in Contemporary Dance at the Budapest Contemporary Dance College. He has been a member of several foreign and Hungarian ensembles including Ivo Ismael, Marco Santi, Adrienn Hód, Gábor Goda and others, and has participated in numerous independent productions and projects as a dancer and choreographer. He is a leading contemporary dance master at the Budapest Dance School and guest master at other professional contemporary dance schools such as SEAD / Salzburg, P.A.R.T.S. / Brussels, Manufacture HES-SO / Lausanne.

Topic:

The Budapest College of Contemporary Dance has been working on the development of movement-based performing arts, especially contemporary dance culture, since 2004, together with its predecessor institutions since 1979. Professional creative arts, professional forums for dance, professional and amateur dance training, dance watching and dancing itself: different but equally important elements of dance culture. This concept is also reflected in training courses.

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Its role in the programme:

The Budapest College of Contemporary Dance has been working on the development of movement-based performing arts, especially contemporary dance culture, since 2004, together with its predecessor institutions since 1979. Within the programme we focus on the whole and not on the parts.

Contemporary dance is a complex practice and conceptual system. As such, it is approached from several directions.

Thematics:

We transform our own movement experiences into a toolbox for our dance. Through training exercises and tasks, we gain experience through in-depth observation of the body, through the incorporation of visual, anatomical and conscious experiences of our own body and the human body in general into dance. We bring together the results of traditional dance techniques and other movement systems for contemporary dance. We experiment with different games and methods.

Summary:

Building on simple foundations is common to all sectors and levels of dance. Dance is when a person, typically without words, organizes space, time, their own forces and the forces of nature in the service of making connections. In this dance, gravity and the dancer's anatomy/personality is where it all starts. Knitted movements, training or contact improvisation are as much in the service of expanding self and „material” knowledge as improvisation or composition learning and performance. The courses of Tamás and Iván are not directly related, but they are complementary. They explore the same theme from different angles and with different means. They are working on developing a toolkit for networking Curiosity, not prior training, is essential for effective collaboration.

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Who we recommend:

It is important information for talent management and career guidance to make people aware of the possibilities of further education. The presentation will give an insight into the training system and the educational approach of the Budapest Contemporary Dance College.

## 15. Dance trends - as you see it

Speaker: Iván Angelus

2023.04.29.

Number of people: 11

Participants: dance educators, dance teachers, dancers

Iván Angelus has been involved in dance and dance theatre since 1979: he dances, directs and teaches. Until June 2023, he is responsible for the following areas:

- pedagogical and artistic strategy
- teaching creativity to future professional dancers
- teacher training
- supporting the next leaders of the college.

TEACHING Workshops

- Creativity (9, Rozmár Bál, Impromptu, Forrás, Inter Arma...) - Creation of training programmes at lower, secondary and tertiary level - [Semmittevés- Író7](#)

CREATION-[List of works](#)

Favourite film:

- I've been in: [1945](#)

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- I've directed: [Kémhatás/Testfilm – 2014](#)

- about me: [Portrait film' 1988](#)

EDUCATION & LANGUAGES: PhD - Education, MA - Contemporary Dance Teacher

University Diploma - History and Spanish Teacher

Courses - Library Technology, Herbalism, Mushroom Specialist

Languages of instruction: english, hungarian

Advanced level: english, spanish

Communication: german, russian, french, italian

Topic:

There are many dance movements living together today, we should not compete with them, but understand what each is building on, what its strengths are, what it lacks, what threats it faces and what opportunities for development it has.

In pedagogical terms, integrated practice and theory is the new opportunity and challenge, and he is counting on the participants to develop it.

Its role in the programme:

It offers practical and theoretical insights for all those interested in the modern tools and training alternatives of contemporary dance. Its effective toolkit includes a specific system of thinking and approach, communication and motivation, teaching and learning methods.

Thematics:

The lesson starts with an individual warm-up, followed by one or two introductory etudes performed individually. A form of independent practice and creation is a valuable way to achieve results. The main leitmotif of the solo and group exercises is the overview of dance technique systems in terms of space-time dynamics. Improvised exercises to music and without

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music are possible. The theoretical overview also covers movement systems, methodology and training.

#### Summary:

The dancer's main tool is his body, to which complex feelings and experiences are linked. He has a great awareness and feeling of his body, which he becomes aware of through exercises, experiences and is able to relate to his physicality. The combination of unconscious experience, complex dance experience, anatomical knowledge, training and practice experience ensures that the dancer's attitude is smoothly expressed in the creation and performance practice.

#### Who we recommend:

It contains a wealth of information for anyone interested in a complex system of education and ways of thinking, teaching and learning. The approach to the artist's personal development is from the point of view of body and personality.

*„My own experience and the feedback I've gotten indicate that it's not the dance, but the experience of it that really interests everyone. It's important to have a pleasant journey, but it's even more important to get somewhere.” Iván Angelus*

The experience of the Dance Methodology training has shown that the actors in the region are very open to new knowledge and new aspects. They see the programme as an enrichment and validation of their own work and activities. A very diverse network of human

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and professional contacts has been established between the speakers and the participants, and the development of these contacts and friendships leads to very effective joint work and inspiration in the long term. Participants have learned a variety of dance methodologies, regardless of their genre, which, when integrated into their work, form the basis of a complex and multifaceted teaching method and creation. Practicing together and thinking together provided a wealth of information about themselves and others. Participants gained insight into each other's work and difficulties and helped each other to solve problems and develop professionally. The exchange opened up new pathways between them and led to new professional contacts and networks. It is very important to develop and support cooperation, as the power of community always mobilises great energy. Our aim is to bring new aspects of the methods already introduced to the participants' future work. Participants in the programme were also able to learn about and try out different phases of the creative process during the exercises. The experience was that the participants dared to step out of their comfort zone, which could lead to a broader horizon in the future, enabling them to use movement and methodology creatively. At the end of the presentations, a discussion provided a framework for participants to give feedback on what had been said and their experiences. They could ask questions, which helped them to understand, process and learn from each other. In addition to dance methodology, the primary objective of the training is to provide a part of the lectures with development in leadership roles and competences for dance group leaders and choreographers. The lectures of the dance methodology training are complexly interlinked. Leadership, drama in dance education, deconstructing the body, practice sessions and methodological elements of contemporary dance trends can all be used in a complex and interconnected way.

The programme was a mix of different age groups, men and women, so cooperation and communication within the group was important to work effectively.

Based on our feedback, it may be important to consider a more structured and longer workshop for the continuation of the programme, possibly offering a wider choice to those interested

It may be useful to organise the courses as a programme of exercises, tutorials and taster sessions where it is feasible to give the speakers a time frame that would allow for more detailed presentation of the methodologies during the programmes.

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*„My work aims to teach people to recognize, understand and change habits that primarily affect movement and posture. I teach performers to discover more productive movement, balance and expressiveness and to find their way back to their natural movements, in fact, I introduce them to counterproductive mental and physical reactions and gestures through body awareness exercises. I have been practicing movement improvisation for many years, where curiosity keeps me constantly alert to how my body moves. Dramatic play was an uncharted territory for me in the advanced training, so I practiced with a focus on the movement (communication) of the moment. Drama games that also draw on gestures from everyday life can, in its simplicity, provide a great way of working with themes in a teaching (school) setting. After all, we all express ourselves-unconsciously or not, with or without the desire to communicate-in gestures. Therefore, I ask my students to memorise sentences from the pronunciation and expressions of people walking down the street, talking in a café. The material collected by the students was processed in situational exercises with movement and text. I was able to explicitly illustrate to the students the impact of the movements on emotions and posture. So it was a particular pleasure for me to combine body awareness exercises in dramatic situations.”*

*”Földessy Nikoletta -Alexander technique”*

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