

compiled by nala walla

a manual for ecosomatic change

improv(e)

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the art of change

IMPROVISATION:

do you make the choices you make?
not add any other movements. Why
KEYS: Please keep to walking only. Do
and articulate what they saw.
afterwards, invite the group to talk
witnessing the improvisation.
• invite members to take turns
choose to add to, or break, the pattern.
sensing patterns emerging, members
or stand still. tuning into the group,
from four speeds: slow, medium, fast,
• next, group members can select
everyone quickens.
moving. facilitator calls out "fast," and
"slow," and everyone slows to barely
at a medium pace. facilitator calls out
entire group around the room
impulses with group in balance
Learning individual

ENSEMBLE: The Walking Score

to make a sandwich?
"muddy." What if seaweed were
example, brushing your hair
like' electricity or mud, try, for
KEYS: Instead of "look
switch roles.
to move, while the others witness.
• invite two or three participants
the qualities this element
each person attempt
seaweed, etc.
nature i.e. rock, electricity, mud,
falling leaves, powder,
• facilitator calls out the element or texture
an element of nature
• facilitator calls out the element or texture
"room, no spreading drogs"
• "room, no spreading drogs"
throughout with connection
Build movement in layers

BODY AND EARTH: The Elements

Reinquinishing control and
judgement, repatterns movement
with more ease and efficiency.
• partner A lies down face-up, feeling
contact with the floor, allowing
tension to drain through the "back
body" into Earth. partner As only job
is to be completely limp, and enjoy the
feeling of being a "rag doll."
• partner Bs job is to gently explore
the range of motion of partner Bs
limbs, beginning with the head,
moving to arms, hands, legs.
• If partner B feels A "helping", B gives
A a gentle shake as a reminder to
release, using breath to assist.
• when bell rings, switch roles.

RELEASE WORK: The Ragdoll (duet)

TRUST BUILDING: I'm Falling

Levels the playing field, allowing an
escape valve for giggles/tension &
prepares for deeper work.
• in a circle, raise arms to sky and
breathe deeply.
• straddle legs wide, allow chin to drop
towards chest, roll slowly down spine,
one vertebrae at a time, folding at
waist, allowing head to hang freely.
• peer through your legs, upside
down, and turn your whole body so
that you are facing the group.
• take a walk through the room in this
inverted position, greeting each
member of the group, upside down
• a bell rings, and partners roll back
up together, creating a duet for the
next score.

Develops group safety and
harmony, allowing support for
risk-taking.
• entire group mills around the
room, turning into eachother.
• one member calls out "I'm falling"
and the rest of the group quickly
moves towards that person,
breaking their fall, grading them
with arms and hands.
• the "fallen" member releases into
the support of the group and is
taken for a "ride" around the room
before being set back on their feet.
• one at a time, each member takes
turns "falling."
KEY: Many hands make light work.

NAME GAME

Name games offer the chance for
each person to enter into a contact
with the group for that session. We
each commit: *I agree to take good
care of myself, and to set my own
boundaries. I take full responsibility
for my actions.*

- form a circle
- each participant takes a turn
stepping into the circle, offering their
name, and a movement that
expresses their state of being.
- the rest of the circle reflects their
name and movement back to them,
and the participant observes herself
as reflected by the group.

KEYS: Authenticity. Remember, this
is NOT a performance, but the
creation of a container

