

THERE IS MORE
TO LIFE THAN
WE KNOW

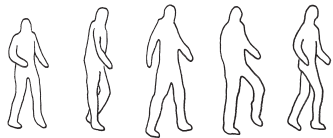
IF YOUR RESEARCH DOESN'T CHANGE YOU, THEN YOU HAVEN'T DONE IT RIGHT

WALKS / SPATIAL EXPLORATIONS

SLOW WALK

Choose a location with a set beginning and end point. Walk from this point A to point B at the slowest possible pace. Try to relax into this new pace. How much slower can you possibly go? What do you notice inside your body, in the landscape, the passer-by? If you are in a group, you can voice these discoveries aloud without interrupting your slow pace.

BACKWARDS WALK *An ancient Chinese exercise

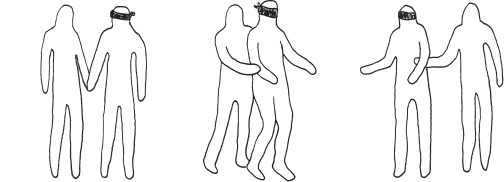


Choose an outdoor location that is safe and has peripheral references to guide you (a beach, footpath, or forest ridge are ideal). Choose a starting and end point, then begin walking backwards. Use all your senses to guide you, move cautiously through the initial fear and hesitation, and find a rhythm to relax into. Reflect on the notion of not seeing where you are going, but rather witness where you are coming from. (For increased stability, this walk can be done with a witness--individually or in a group)

SILENT WALK

In a group, choose an estimate route / duration to walk together in silence. The duration should be at least 20-30 min. Each person in the group has the option to decide on a personal meditation - for example focusing on observing sounds or exploring balance. Follow your own speed, but try to remain together in the walk. End the walk ceremonially and take time to exchange experiences and observations.

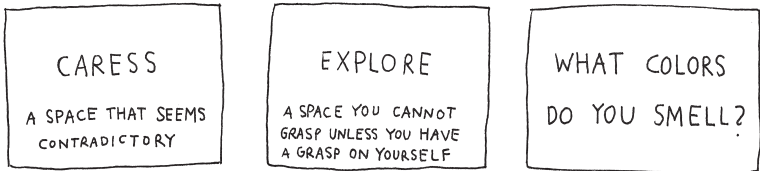
BLINDFOLDED WALK



Taking turns, one person leads while the other walks blindfolded. Their focus is to perceive the walk and environment through their other senses, beyond sight. Move through a range of places with differences in light and temperature, sounds and smells.

A specific 'unlearning' version of the blindfolded walk was developed by Swaraj University India: When the parents come to visit the students for the first time in the ashram, the parents are blindfolded and guided through the perimeters by their son or daughter, symbolically and experientially reversing the roles of trust and guidance. Try this version by taking a blindfolded walk with a person of intimate significance.

INSTRUCTION CARDS: OTHER POSSIBLE READINGS AND ENACTMENTS OF SPACE



Produce a set of instruction cards for exploring urban spaces. Invent paradoxes and nonsensical combinations of actions and perceptions in the instructions. Use the cards to explore specific places with a group. Hand out instruction cards to strangers on the street.

THE BODY / MOVEMENT RESEARCH

INTRODUCTION

In two's or in a group, introduce yourself with a movement. Watch each others' movements and give a response movement to each introduction.



FLOCKING



This is a group warm-up movement exercise inspired by the flocking pattern of birds in flight: Set a direction to move through the space. The groups begins by clustering themselves together all facing one directions. The person finding themselves at the front of the cluster begins as the leader. They lead the group with a simple repetitive movement--for example spinning one arm or swaying the upper body. The leader of the group naturally turns the direction of movement so that a new person is in the front, the group then fluidly begins to follow this new leader.

A LETTER FROM YOUR BODY:

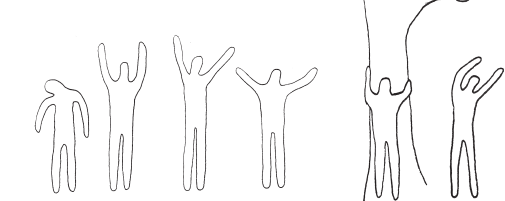
After you have experienced an intense physical encounter or gained a new awareness led by your body's intelligence, take a few minutes to write yourself a letter from your body. Let your body write and speak its knowledge.



A DUET WITH OBJECT

In an outdoor space find an object or physical element you feel strongly attracted to. In stillness spend time observing the object and the sensations that arise in your body. Let the object move you. As a duet, respond to it, move and play together. Consider how each 'body' is able to move the other.

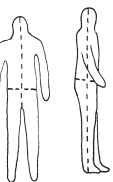
BECOMING TREES



Stand with your eyes closed, alone or in a group. Visualize roots growing from the soles of your feet deep into the ground below you. From this firm grounding let your arms sway above you like branches stretching to the sky. Let the wind move your branches so your body sways and moves slowly across the ground. Visualize with detail the type of tree you are; your bark, leaves, needles, surrounding landscape. If you are in a group work towards connecting your underground root system and begin to pass energy and communicate through this network.

LOCATE YOUR CENTER

Be still, standing. Become aware of the edges of your body. Locate the centerline between head and feet, a dissecting line between these two sides of you. Do the same but now divide the front and back body. Visualize a solid, cool small steel ball. Have this ball magnetically snap into the center point between these two centerlines. Focus on this cool solid point. This ball begins to vibrate slowly then vigorously until the vibration moves your whole body, shaking your core and limbs wildly. Slowly bring yourself to still afterwards and observe the sensations inside your body.



VISUALIZATIONS WITH MOVEMENT

BODY WEATHER



Laying down, visualize your body as a landscape. Be detailed; see the roads and streams running across your skin, mountains growing out of your knees, trees out of your hands... Become aware of the energy that surrounds this landscape and see it transform into weather patterns. Follow the weather as it migrates across your body. Let the weather influence your body parts. Let yourself move guided by the energy of your weather and landscape. (You can also transform your visualization into movement and interact with others.)

BECOMING BIG & SMALL *Inspired by Artway of Thinking

In a natural setting find a place to stand or sit. Choose something small to begin with; a blade of grass, a pebble, a leaf... Focus deeply on this item; fall in love with it until you become it. Feel the sensation of being grass - the rain on your surface, the bright sun above you, the plants growing near you... After several minutes, change your focus into another item, something very large this time; a river, the sky, a building... Repeat the exercise moving back and forth between becoming big and small.

TECHNIQUES FOR COLLECTIVITY

OBJECT COLLABORATION

In a group, sit around a table with random gathered materials and crafting supplies. Each person begins to build an object (a sculpture, a decoration, or an element or a performance or ceremony). After 5-10 minutes, the object gets passed on to the next person without any instructions on how to continue. This process continues for several turns, exploring the outcomes of disabling the individual design process.

TONING

The group forms in a circle or cluster. Joining in together, each person starts making sounds with their voice, while paying close attention to the sounds the rest of the group is making. The group can begin softly and explore various ranges, harmonies, and rhythms organically. Observe the collective sound as it moves through various explorations.

WITNESSING *Inspired by Authentic Movement, with Tannis Huggill

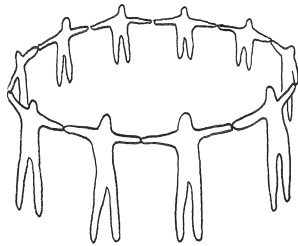
“I see you kneeling on the ground and placing your palms on the ground. Then I see you standing up and lifting your arms to the sky...”

Witnessing can be done in a number of exercises and movement exploration. The witness observes without judgment. The witness can take notes and relate what they observed back to the mover/performer after an exercise is completed.

One method of witnessing is about mirroring the movement in spoken language. The witness relates what they saw in present tense and without interpreting:

CEREMONIAL ACTS / RITUALS

GROWING CIRCLE

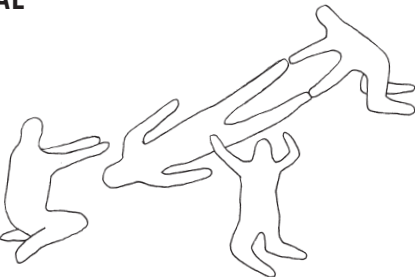


In a public square form a small circle facing each other. Then face the circle out and invite the public to join and expand the circle--holding hands. Grow the circle to encompass the whole square.

CIRCLE IN / CIRCLE OUT

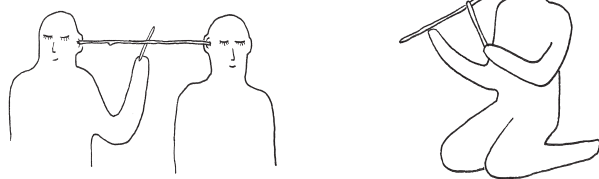
A the beginning or ending of a workshop gather everyone together into a circle. Ask them to answer aloud the question: What do you want to unlearn?

CONTACT RITUAL



Make small groups of 3-4 people. Within each group one person lies down on the ground and closes their eyes. The others slowly move around the lying person and begin to touch only the space, air and energy around them. Then delicately they begin to touch or move elements of that person's body. Maybe resting a hand on their knee or stomach, lightly lifting their foot, soft shaking of muscles, and giving energy to that person. The movement can progress to become more energetic. The lying person submits their body fully so that their body can move and receive freely. This is a ritual of generosity and giving through touch. The group rotates until every person has received the contact ritual.

LISTENING STICKS



Find a stick, roughly 1 cm in diameter; the length can vary. Make sure each end of the stick has smooth ends and if needed, sand down the points. Carefully place one end of the stick to your ear and use as a listening instrument.

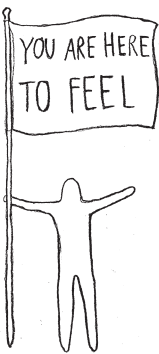
Solo: Holding one end of the stick to your ear, use your fingers or another object/stick to glide along, tap and explore the sounds that can be generated.

Duo: Holding one end of the stick to your ear and the other end to the ear of another person, take turns or simultaneously generate sounds on the stick.

Group: Using the same method of connecting two people via one stick to their ears, more people can join in, either by connecting to another ear--or by placing a stick across another stick to create a web and receiving the sounds in that way.

HAND WASHING RITUAL

This ritual can be used before a shared meal or as part of a ceremony: Set up a handwashing sink or basin with soap and water (add: lemon halves, flowers petals, or sea salt). Invite people to approach the sink in groups of two and taking turns, wash each other's hands.



CREDITS

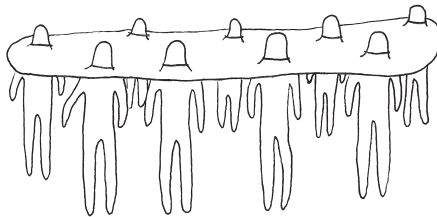
The Unlearning Weekenders is an ongoing open research by Catherine Grau and Zoe Kreye. It builds upon the inspiration of a huge body of movement, performance, education and social justice practices. The process and inspirational resources can be found on: <http://unlearning-weekenders.tumblr.com>

The Unlearning research presented in these scores was developed with the following collaborators and supporters:

Process Institute: Irene Izquierdo + Carlos León Ximenez // Dance Troupe Practice: Luciana D'Anunciação + Mirae Rosner // Mariane Bourcheix-Laporte // Christine Spinder // Vandocument // Helen Walkley // CEVA (Center for Education and Voluntary Action), Chandigarh // Purple Mangoes -- Creative Facilitation Collective, Delhi // Swaraj University, Udaipur // Shikshantar -- The Peoples' Institute for Rethinking Education and Development, Udaipur // Windsor House School // Anna Halprin -- Tamalpa Institute // Goethe Institute @ Vancouver.

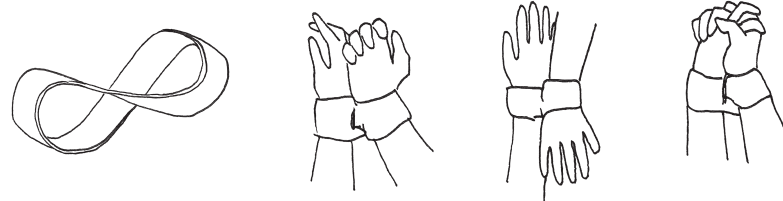
REENACTMENTS

REENACTMENT LYGIA PAPE'S *DIVISOR*



Cut several holes into a large piece of cloth for participants to stick their heads through. This cloth will be a unifying dress/body and used to walk through the streets or other places as a collective body. The group has to physically negotiate pace and movement.

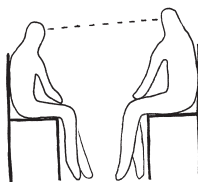
REENACTMENT HELIO OITICICA & LYGIA CLARKE'S *DIALOGUE OF HANDS*



Using a Möbius band (made of paper, leather or textile) two people use their hands to explore a movement dialogue. One hand reacts to the other's movements and vice versa--a dance emerges. The Möbius band can be made in any size, allowing for dialogue of hands, arms, legs or whole bodies.

REENACTMENT MARINA ABRAMOVIC'S *THE ARTIST IN PRESENT*

In twos, sit or stand across from each other and deeply gaze into each other's eyes. Allow for some time to pass without leaving the gaze. Let your emotions flow through your eyes and receive the emotions the other person is giving to you.



*Inspired also by Theatre of the Oppressed & Theatre For Living

UNLEARNING WORKSHOPS TO LEARN FROM

AN UNLEARNING WORKSHOP BY SHIKSHANTAR: COW DUNG SOAP

Used as fuel, fertilizer and building material, cow dung is collected and utilized by the lowest caste in India. In this unlearning workshop, Shikshantar invites middle class citizens to publicly collect cow dung from the streets and teaches them how to make soap out of it. As a final step to the workshop, participants are invited to give each other facials using the soap they make from the dung they collected earlier...

AN UNLEARNING WORKSHOP BY SWARAJ UNIVERSITY: CYCLE JATRA

Every year the students of Swaraj University go on a cycle jatra. "With open hearts and empty pockets" is the mantra they leave with. They go on a week-long bicycle journey through the rural villages around Udaipur, India, where they ask to exchange their labor for food and a place to sleep. They go without money, cell phones and any other technology and experience the most basic and simple form of living--off of the land and the generosity of people.