



Roseta Plasencia Fenollosa

Train&Play

A generalist and multidisciplinary teaching method that combines different techniques and ways of facing and understanding bodywork and movement.

Inspired by my professional career in different practices and performing disciplines, from theater, dance, circus, yoga and music.

A scenic and pedagogical philosophy that understands artistic disciplines as a medium at the service of expression and professional, physical and personal growth.

Inside the Train&Play umbrella I offer four training workshops that aboard movement from different approaches. Multiples skills and pathways that will offer you movement tools as a performer, movement lover, or amplify your offer as a training centre: Train & Play, Acrobatic Movement, Animal Movement & handstands, or Partnering.



TRAIN&PLAY WORKSHOP

Strong physical and technical training for dancers, movers, circus performers, martial artist, and anyone interested in movement. The workshop is focus on movement tools to develop our physical condition, to go beyond our limitations, and to relate with the floor, the space and our partners, in a playful way from different approaches. We will work on the relation with the floor, the entrances and the exits, the receptions, the softness and the integration of soft acrobatics in the movement sequences, avoiding preparation or anticipation, and using the unbalance as a motor of movement, the handstands as a suspension of the center, the fluidity in the change of plane, the combination of qualities, the rhythm and the musicality of the movement it self.

We will play and walk through the path between the technique and the impro, using different improvisation tasks on top of set material, to discover new paths in our body, our way of moving and the relation with the group in the space.

The workshop will be organized in different sections:



WARMING UP AND ENERGIZING

We will start connecting with our selves and the others, using some physical games in pairs and groups, preparing the body and mind for the rest of the session in a playful way.

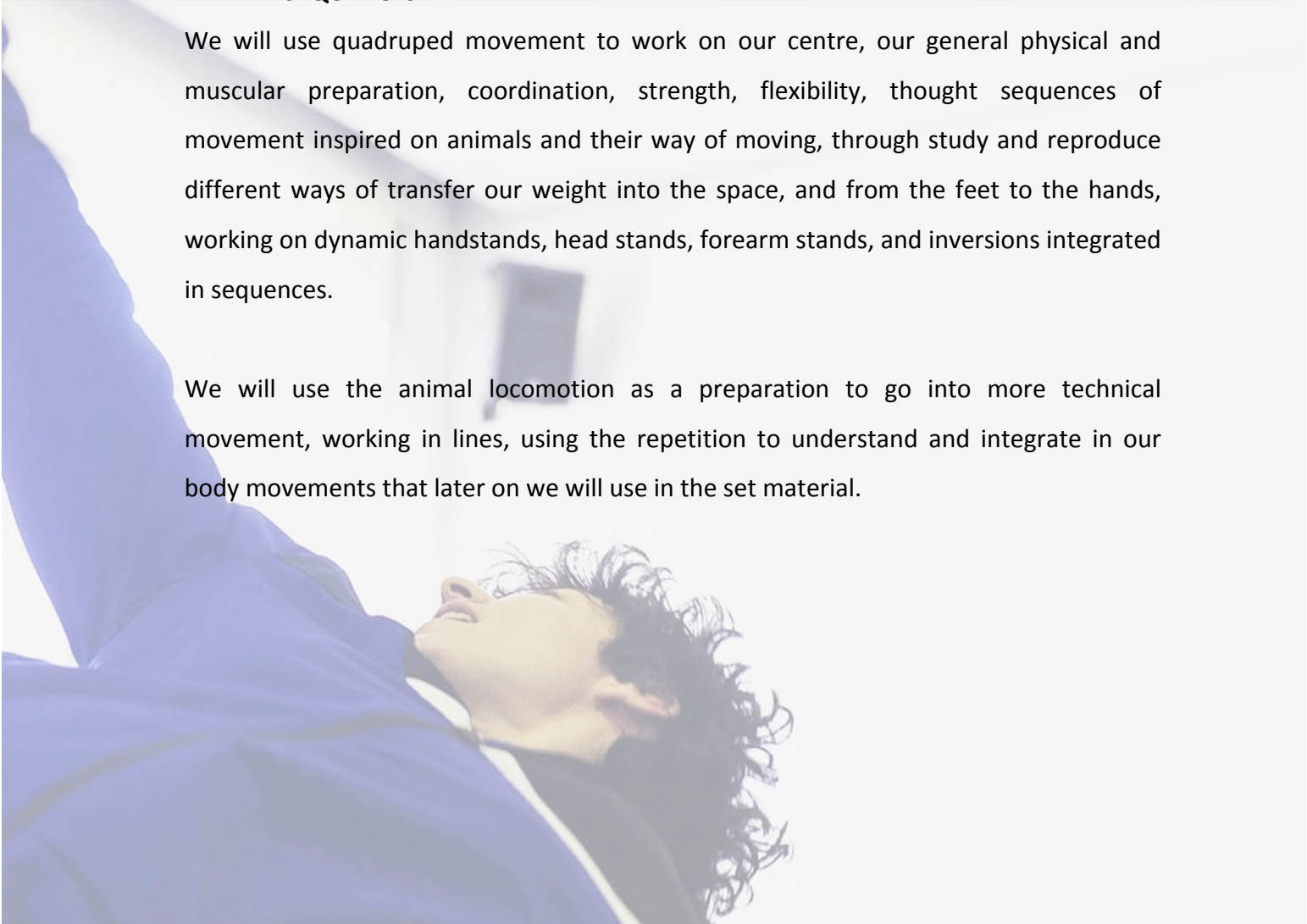
The aim of the games will be to connect with the group and to physically prepare our selves for the class. The work with our partners allows us to go further and develop our physical abilities, to activate muscles in a more specific way playing with the surprise effect, the physical alert state, the body adaptability and capability to react and answer to the unexpected

A photograph showing three individuals performing handstands on a light-colored wooden floor. The person on the left is wearing a pink tank top and patterned leggings. The person in the middle is wearing a blue tank top and dark pants with white stripes on the side. The person on the right is wearing a grey tank top and dark pants. They are all in a handstand position, with their legs raised high and arms supporting their weight. The background is a plain, light-colored wall.

ANIMAL SEQUENCES

We will use quadruped movement to work on our centre, our general physical and muscular preparation, coordination, strength, flexibility, thought sequences of movement inspired on animals and their way of moving, through study and reproduce different ways of transfer our weight into the space, and from the feet to the hands, working on dynamic handstands, head stands, forearm stands, and inversions integrated in sequences.

We will use the animal locomotion as a preparation to go into more technical movement, working in lines, using the repetition to understand and integrate in our body movements that later on we will use in the set material.

A photograph of a person with dark, curly hair wearing a blue long-sleeved shirt. They are looking upwards with their mouth slightly open, as if in a state of surprise or exertion. The background is a plain, light-colored wall.

A person is performing a handstand in a gym. They are wearing a grey t-shirt and black leggings with white stripes on the side. Their legs are spread wide, and they are looking down. In the background, other people are visible, including one person standing and another person sitting on a blue chair. The gym has a wooden floor and a white wall.

TECHNIQUE

We will work on various versions of hand stands, cartwheels, headstands, tricks, front and back rolls, jumps, kicks, spirals, floor landslides, ways to get in and out of the ground in a organic, fluid, effortless way.

All the individual movements we practice and learn, will be afterward organized and used in a choreographic way, from shorter to longer sequences, taking care of the expression, the transitions, the qualities, dynamics, and details.

The work will focus on the link with the floor, the entrances and the exits, the receptions, the integration of the smooth acrobatics in the movement sequence, avoiding preparation or anticipation. We will also emphasize the combination of qualities as strength and weakness, explosive but fluid, the musicality of the movement, the relationship with the music, and the use of the unbalance as the beginning of the movement.



UNBALANCE-TRAVELING

We will explore the movement from the unbalance, how to take advantage of the energy and dynamics of unbalance situations, to get out of our axes to generate movement, to explore the fluidity of the change of plane, to take power to enter into acrobatic movements, to reach an unbalanced vertical, large displacements and free falls. The unbalance is a powerful and fun tool, and we will explore its possibilities and variants, articulating the different types in movement and organizing them in phrases and choreographies



The background of the page is a faded, light-colored image of a dance studio. In the foreground, a person is lying on their back on the floor, with their legs raised and bent at the knees. In the background, another person is standing and performing a backbend, with their hands reaching towards their feet. The studio has a wooden floor and a white wall with a horizontal bar.

CHOREOGRAPHIC SECTION

We will put together all the movement materials we practiced during the class in choreographies.

We will first learn the choreographic material, and then transform it, using improvisation tools to work on set material, to play with qualities and personal movement and expression. We will also work on groupal relations and dynamics, to move as a group, in and out of set material. We will aim at giving tools to the participants to work on their own way of moving, to find their personality in a set material, transform it and own it, exploring different possibilities to approach expression and personalize it



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