**Workshop II: Thursday 24. August : 14.00 – 17.00**

**Thrown into the sea, swallowed by a fish…**

1. **Dance: spiral dance - Jean**

The emphasis in this dance will be to be thrown into the sea and to be swallowed up by the big fish.

Here too, a spiral dances to the middle, towards the whale's belly.

At the beginning and during the course of the dance, elements of the story and possible experiences are provided during the dance movement. Dancing inward imagined to be thrown into the sea and being swallowed by the fish.

The dance stops at reaching the centre: In the centre of the spiral is a fish with Jona visually depicted (a canvas with drawing, a picture in ‘papier maché’?)

It will be a short moment of reflection, meditation, experience...

A moment of individual perception. What happens to you in the depths of the sea, swallowed by the fish, no view of liberation. Try to get as close as possible to your experience via introspection. Take this experience into the next dance out.

This part of the dance can also simply be taken in silence.

**The passes of the meditative spiral dance with cross**

1: 4 steps forward R L R L

2: Make a cross with the feet: right side, left side right back and left forward:

Life is starting again every day and trying to move forward.

It is repeatedly at crossing points and should choose right or left, forwards or backwards. A moment of reflection and consultation. It is also the experience of the cross, the pain, the renunciation, the symbolism of the Christian cross, with the hope of breakthrough, resurrection, liberation, view.

**Bulgarian Music:** <https://www.youtube.com/watch?v=5bLZSwE1jQU&list=RDqA9deth4Xlg&index=21>

1. **Reading of Jonah 2 - Tineke**

We read the NIV – text. What is remarkable? Which associations, images, thoughts are evoked? Share these with your neighbor. Don’t hesitate to read it also in your mother tongue. What is the difference in association etc while comparing your own language with the English tekst? Which questions arise? Again: share these with your neighbor.

1. **Images of Jonah 2 - Tineke**

Look to a series of images along the walls. These should be inspiration to construct with each other a big fish. Each group of 3 persons discusses which elements of the story and images will be the basis of this construction. What do your construction elements show with regard to feeling, vision, aspects, ideas in relation to Jonah?

Use the materials in the room: cloths, sticks, wood, bamboo, ropes …

1. **Construction of a fish - Jean**

**4 A Construction of the skeleton**

Together we build the fish. There are several conditions. The fish should be ‘open’ to all participants, thus we will especially pay attention to the skeleton of the fish. This skeleton must provide enough room to move ‘inside’ the fish. Each group of 3 persons builds a part of the skeleton: the mouth, the eyes, the belly, the skin, the tail, the interior …. Use your imagination! If you have built your own group element, you explain your choice of this particular skeleton part and use of material as “We are the eyes of the fish, because …. And as the eyes we intend to ….”

If the skeleton is built, we walk around and into the fish, and ask ourselves if something should be changed or not.

**4 B Song : Jonah in the belly of a whale. Louis Armstrong**

While we construct the skeleton the song of Louis Armstrong is played.

<https://www.youtube.com/watch?v=Y6VvhFDpo3A>

<https://www.youtube.com/watch?v=sSwbNvJn7l4>

**Jonah and te whale**

Jonah was a man who got a word from the Lord

“Go and preach the Gospel to the sinful land"

But he got on a ship and he tried to get away

And he ran into a storm in the middle of the sea

Now the Lord, He made the waves just roll so high

The ship begin to sink and they all begin to cry

So they pulled ole Jonah out of the hole

And they jumped him in the water just to lighten up the load

Now the Lord made a whale, long and wide

Lord, Lord waddnat a fish

And he swallowed up Jonah, hair and hide

Lord, Lord waddnat a fish

Mmm, Lord, mmm, Lord

Now Jonah started to pray in the belly of the whale

Lord, Lord waddnat a fish

He repented of his sins like a man in jail

Lord, Lord waddnat a fish

Mmm, Lord, mmm, Lord

Now Jonah must o’ been a bad man, he must o’ been a sinner

Lord, Lord waddnat a fish

'Cos when the whale got him down, he didn’t like his dinner

Lord, Lord waddnat a fish

Mmm, Lord, mmm, Lord

Well, he swum around the ocean, sick as he could be

Lord, Lord waddnat a fish

And after three days, whoops, he had to set him free

Lord, Lord waddnat a fish, mmm

So the whale spit Jonah out onto dry land

Lord, Lord waddnat a fish

And he went on to preaching like a righteous man

Lord, Lord waddnat a fish

Then the people quit their sins when they heard him in the town

Lord, Lord waddnat a fish

So when you hear the call, don’t you turn the Gospel down

Lord, Lord waddnat a fish, mmm

1. **Positions in the fish, physically and mentally.**

**5 A Images as inspiration - Jean**

View the pictures of Jonah in the fish again. Observe the images in accordance with an attitude adopted by Jonah. Explore that attitude by engaging yourself in the situation of Jonah, and dwell on the experiences that are evoked in you. How did you get in the fish? How do you look back? How do you experience this history? Where are you in the fish, how much space do you have, can you move, is it a maze? What do you smell, what do you hear, what do you feel? What do you think, feel, experience, associate ...

Try to express this by trying out attitudes. Explore multiple attitudes. Explore also possible sounds, movements you make like Jonah. (Individual or in pairs?) Choose a posture for yourself as Jonah in the fish. Do you need additional elements to visualize your experience for yourself, for others.

**5 B Exchange in duos**

Choose an image that expresses your experience in relation to Jonah’s story. E.g., water, wind, inner struggle, depth, closure … .

Explain to each other your chosen image. Cloths, colors, posture could be helpful.

1. **Jona in the fish - Tineke**

**In three groups: 1 group plays, 2 groups watch**

***The group of players***:

Choose a place in the fish in your role of Jonah. Where is your position: mouth, eye, tail, a fin, at the gills, the stomach, a gut … …. Take a posture and experience what this place evokes in your imagination. Take time to explore while listening to the short guided meditation.

***Short guided meditation***

You are Jonah and you are swallowed by a fish. You're caught. Contact with the outside world is not possible. You can not get out and know someone you are. What now? Is it like the dead kingdom? What do you feel? Do you feel: leaving alone and leaving. Paralyzed, displaced, motionless ... feels safe, unsafe, familiar, like a ship's space?

Do you feel your heart, your breath, any other sound? Sounds from outside the fish, from the sea? Is this death or life? Is there hope, or just despair? What do you wish for? Do you think of God?

Express your thoughts in one sentence only.

***The two groups of those who watch***

The viewers take a place at some distance and opposite the players. If the players have assumed a posture, they may choose one of the fellow player's postures. They experience that posture and raise the perceptions and associations and express them in their own way.

***Viewers turn into players***

After that, a group of viewers takes the place of the players and takes their own place in the big fish. With the help of short guided meditation, they experience their own position and posture like Jonah in the big fish. Express the experience as Jonah in one sentence in his own language. Also one sentence in English.

After that, the viewers in turn take the place of one of the players. Experience that attitude and raise the perceptions and associations and express them in their own way.

1. **Unrole and exchange**

**7 A Step out of your role**

Step out of your role, change your posture and leave the fish. Do it slowly, take your time. Movements start gently and softly, small – enlarge your movements slowly. Feel if everything in your body still goes well: your toes, your legs, your hips, your back, your belly, your chest, your hands and arms, your head

**7 B Suitcase - moment**

Go to a chair and table, write down which experiences, ideas, associations, connections with one's own reality, with society come up. Use other materials, if necessary, to express your feelings and emotions with this story, such as cloths, colors, images, posture, sound. Take your writing and put it in your suitcase.

**7 C Exchange your suitcase - materials**

1. **Dance of vulnerable connection: dance of our inner darkness and light**

* Betekenisgeving

De dans wil een rituele uitdrukking zijn van het leren omgaan met kwetsbaarheid. De dans begint vanuit de alledaagse verbondenheid waarin we met elkaar door het leven gaan. Mensen dragen elkaar. Deze verbondenheid kan zich maar verdiepen als we daarin elkaar ook dichter tegemoet treden en elkaar aspecten van onze binnenkant, onze kwetsbaarheid, kleinheid en beperkingen laten zien. Als mens zijn we nu eenmaal beperkt in mogelijkheden en dragen we onze bestaansangsten met ons mee. De dans toont in gebaren deze angst, de angst ook om onze kwetsbare binnenkant te laten zien. Maar in de dans raken we in die kwetsbaarheid niet verlamd. We zijn niet alleen met onze kwetsbaarheid. We herkennen onze kwetsbaarheid in anderen en de anderen in de onze. Met en in onze kwetsbaarheid proberen we verder te groeien en verder te gaan in het leven. Schouder aan schouder. Die elementen die we bij onszelf en bij anderen als kwetsbaarheid aantreffen, koesteren we in de dans en nemen deze mee naar onze buitenwereld waarbij we worden uitgenodigd om dat met die buitenwereld te delen. Om dan weer de verbondenheid met de groep op te zoeken en dit weer stapje voor stapje te verdiepen. Verbonden zijn met elkaar in kwetsbaarheid en met kwetsbare mensen in verbondenheid leven is wezenlijk voor het christelijk geloof. De theoloog Schillebeeckx noemt God een ‘kwetsbare overmacht’ Hij drukt daarmee uit dat de mens en God in liefde zo kwetsbaar zijn, maar tegelijk alles overwinnend.

* Description of the dance

*In italic the meaning of the dance is explained.*

The dancers stand in a circle, face to face and give each other a hand.

De linkerhand wordt gelegd in de rechter­hand van de danser die volgt. Deze ontvangt en draagt de linkerhand van de voorganger en geeft de linkerhand door aan degene die na komt.

De handen hangen losjes naast het lichaam. De dans begint met de rechtervoet en verloopt ook in rechtse richting, in tegen wijzerzin. De dans start met acht stappen voorwaarts op de danscirkel. Daarna vier achterwaarts en weer vier voorwaarts*. In verbondenheid met elkaar gaan we door het leven vooruit meestal, maar soms moet men in het leven ook al eens een stap terugzetten. Maar ondanks dat proberen we weer vooruit te komen*. Dan draaien de dansers het gezicht en het lichaam naar binnen en zetten vier kleine stappen naar het midden van de cirkel naar elkaar toe terwijl de armen op schouderhoogte worden gehouden. Ondertussen schudden en bibberen de dansers zachtjes met de handen. *Ze laten symbolisch hun bestaansangst en kwetsbaarheid zien aan elkaar.* Na de vier passen voorwaarts staan de dansers dicht bij elkaar, schouder aan schouder. Ze zetten twee paar passen zijwaarts naar rechts: nl. rechts opzij, links erbij en nogmaals rechts opzij, links erbij. *In onze kwetsbaarheid proberen we toch vooruit te komen. Stapje voor stapje, schouder aan schouder weten we ons gesteund en gedragen door de anderen en dragen we de anderen mee.* Dan kruisen de dansers de armen en handen voor de borst in een kruis, als een koestering en stappen zo vier stappen achterwaarts. *We koesteren de opgedane ervaring van het mekaar in kwetsbaarheid ontmoeten en keren terug in onze eigen levenssituatie. Daar worden we uitgenodigd om de opgedane ervaring te delen.* In de dans gaat dat als volgt: in vier stappen draaien we over rechts in een boog naar buiten om weer terug te keren naar het beginpunt. Je loopt als danser een klein rondje buiten de danscirkel van het dansbegin. Ondertussen strekken we de armen en handen (wijd) uit naar de buitenwereld toe. *We geven uitdrukking aan onze bereidheid om onze ervaringen te delen. Een beetje of heel veel, naar eigen aanvoelen.*

Dan zoeken de dansers snel naar elkaars handen en dan begint de dans weer van voor af aan met de acht stappen voorwaarts de vier achterwaarts en weer vier vooruit en zo verder…

* **Share experiences and connect our feelings and thoughts**

What do we want to share with each other about emotions etc during or after the dance?

What was your body language? Which connections or relations do you feel?

What do you want to explore, to think about later? Where did the dance movement become connected to your own life and faith?

1. **Evaluation**

What do you want to bring to our attention as workshop leaders? What is obstructing you, which blockades are there in your heart or body? What needs our attention to proceed tomorrow?

Do you have a wish, a desire that should be taken care of? …