



SISTEMA ROLANDO TORO

INTERNATIONAL BIOCENTRIC FOUNDATION

**REGULATION GUIDE
FOR THE BIODANZA ROLANDO TORO SYSTEM
TEACHER TRAINING SCHOOLS**

Rolando Toro Araneda

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Introduction

The Biodanza Rolando Toro System Training Schools are a promulgation of the International Biocentric Foundation.

The Directors are nominated by Professor Rolando Toro Araneda, creator of the Biodanza System and President of the International Biocentric Foundation.

The Directors are required to follow the Regulations Guide of the International Biocentric Foundation, which has been elaborated by Professor Rolando Toro Araneda and is safe guarded by the Councillorship for the Methodology.

To not comply with the given Regulations Guide may result in the suspension and substitution of the Director, after a written reprimand demanding that the situation be rectified within two months time.

In order for the Schools to operate, the Director has to sign a contract with the International Biocentric Foundation, which will put into action the requirement, every year, the payment due for each annual retribution.

Every School has to give notice of the location of the school workshops and conference seminars, as well as reference of the postal address and telephone number.

The Director has to send the annual program of the School he\she directs, including the topics and dates of the workshops with the name of each respective Teacher to the Councillorship for the Methodology of the International Biocentric Foundation. Co-ordinated in Latin America by Claudete Sant'Anna (Avenida Suecia, 459 dep.to 101 – Providencia – Santiago – Chile) and in Europe by Eliane Matuk (Borgo di Bicogno,1 – 22020 Faggeto Lario (CO)- Italy).

Chapter I

BIODANZA ROLANDO TORO SYSTEM TEACHER TRAINING SCHOOLS AND COURSE STRUCTURE

1.1 SCHOOL STRUCTURE

Management: The Biodanza Schools will be Directed by one or two Directors nominated by Professor Rolando Toro Araneda.

Teaching Body: Each School will hold a minimum number of five Didactic Teachers who will conduct the Teacher Training program. This number includes the Director\’s of the School and the others will have been invited by the Director\’s.

The Director can not, within these prerogatives, assign to him\’herself the majority of the workshops for the Teacher Training program.

The Director will invite the Didactic Teachers in consideration of their knowledge of the theory and methodology of Biodanza, as well as their orthodoxy.

When a School Director is invited to other Schools as Didactic Teacher he\’she can not invite the students of these Schools to the School he\’she Directs.

The Directors, who, due to various reasons, have to cancel the invitation made to a Didactic Teacher, will have to inform him\’her a minimum of 45 days in advance, or pay him\’her, as remuneration, 50% of the fee previously agreed up on for the workshop.

The Directors will have to strictly follow the Unique Program of Training.

The Didactic Teacher will have to teach the topic chosen for the workshop with scruple and orthodoxy.

The Didactic Teachers who does not comply with this requirement may not be invited again.

The Director has to request that the Didactic Teacher who has been invited, sends a summary of the theoretical aspects inherent to the topic he\’she will present and the program of the *vivencia* he\’she will carry out during the workshop, a minimum of two months in advance, so that the Director may provide him\’her with any necessary suggestions.

The exercises proposed with the respective music have to have been chosen from the official repertory selected by Professor Rolando Toro Araneda.

The Didactic Teacher has to be in possession of the theoretical manual corresponding to the topic he\’she has been invited to conduct and the Official List of Biodanza Exercises, Presentations and Music provided by the IBF.

The payment due to the Didactic Teacher has to be proposed by the School Director with sufficient advance.

The payment due to Professor Rolando Toro Araneda will have to be decided up on directly with him and with sufficient advance.

Tutor Teaching Body

This exists only in the Schools that use the professional method of tutors developed in the Biodanza Rolando Toro System Model School-Scuolatoro , located in Milan, Italy.

The Tutor Teaching Body is made up of the tutors who have one or more students attending from their weekly sessions, attending the Training School.

The tutors are appointed Biodanza Teachers who have been prepared by the Methodology Councillorship, with an in depth Methodology Course, so as to sustain the training process of the students attending the Training School.

Several other School Directors in Europe have all ready adopted this work method.

Any Directors interested in applying the work method with tutors to the Schools they can obtain further intraining directly from Eliane Matuk (scuolatoro@biodanza.it) and or from Claudette Sant'Anna (biodanza@mi.cl).

1.2 TRAINING COURSE STRUCTURE

Requirements for admission to the Biodanza Rolando Toro System Training Schools

1. Attendance of regular Biodanza session conducted by an appointed Biodanza Teacher.
To have partaken of a minimum of 50 hours of vivencia in Biodanza.
2. Provide in written form personal motivations for applying to a Biodanza Teacher Training School.
3. Education: Junior High School diploma, with possible exceptions in specific cases.
4. Be in good general health. And not presenting apparent dissociations according to Biodanza criterion.
5. New students can enrol in a training cycle only through out the duration of its first year, with possible exceptions in specific cases.

Registration

To register at the School the person interested will receive from the Director a copy of the School regulations, which will have to be read, signed for as accepted, and returned to the Director (see chapter III)

Following which the Director will present the person interested with the registration form (see attachment #1) to be filled out, signed and return.

The person interested will have to authorize the Director, in written form, to communicate his\her personal data to the IBF.

Study plan

The full Training cycle in Biodanza has a minimum duration of 3 (three) years, an average duration of three (3) and 1\2 (a half) years and a maximum duration of 4 (four) years.

The full training cycle includes:

- 28 (twenty eight) workshops, distributed in a minimum of 8 (eight) and a maximum of 10 (ten) per

academic year;

- a minimum of 3 (three) and a maximum of 8 (eight) conferences on theoretical topics relevant to the Biodanza System (in observance with the given minimum and maximum number allowed the Director can choose the number of conferences to include in the program), every conference is followed by a *vivencia*;
- 1 (one) or 2 (two) Minotaur Projects (both are optional);
- the requirement to present a written report of the theoretical topic presented in each workshop;
- study groups (optional);
- a supervised practical training during the third year and after the Methodology V workshop (provided the student meets all the necessary prerequisites);
- the requirement to present a thesis to gain the title of Biodanza Teacher.

The topic for each workshop will be listed on a hand out edited by Professor Rolando Toro Araneda.

Professor Rolando Toro Araneda's book "Biodanza" will be the text used for the training cycle courses, in the countries where it has been published.

The students of the Biodanza Training Schools are required to attend the workshops of the School they are registered in. Any workshops that they miss for justifiable reasons have to be made up for during the following training cycle conducted at the same School. There is also the possibility to make up for a maximum of two workshops per academic year at a different School.

In spite of the fact that all Biodanza Rolando Toro System Schools follow an the Unique Program, the training course implies a process guided by a Director and within a constant group.

The School Director is required to hand out a certificate of attendance to each student present at all Biodanza Training School events (workshops, conferences and Minotaur Projects).

Study of the Theory

Knowledge of the theory of Biodanza and its foundations with relation to the sciences of life. The theoretical topics are taught in the order indicated in the Unique Program for the Training of Biodanza Teachers. The number of hours of duration for each workshop is of a minimum of 12 hours, of which 6 on Saturday and 6 on Sunday and a maximum of 15 hours of which 3 on Friday night (facilitated for the integration of the group or for the training of study groups), 6 on Saturday and 6 on Sunday. The workshops have to be conducted by Didactic Teachers.

Conferences on inherent theoretical themes (theoretical-vivencial seminars)

The conferences, in a minimum number of 3 (three) and a maximum number of 8 (eight) depending on the choice of each Director, are to be carried out in either of the following manners:

1) presented by Didactic Teachers or by specialists in the respective area.

Each conference is followed by a *vivencia*. If the lecturer is not a Didactic Biodanza Teacher, the *vivencia* will be conducted by the School Director or by another Didactic Teacher invited by the Director;

or

2) presented by a group of a maximum of four students of the School's current Training cycle.

The corresponding *vivencias* will have to be conducted by the Director of the School or by another Biodanza Didactic Teacher invited by the Director.

In both manners of presentation, the theme of the conference will be chosen by the Director from those listed in the Unique Program for the Training of Biodanza Teachers.

Every conference and respective *vivencia* will last three hours and the date of occurrence will be determined by the School Direction.

In depth vivencial experience

In depth experience of the *vivencia* on an individual and group level.

During the training workshops great importance will be given to the relation between the *vivencia* and the topic of the theoretical lecture given.

It is necessary that the students participate in a weekly Biodanza session through out the duration of the Biodanza Training cycle so as to increase their depth of experience of the *vivencia*.

Any missed weekly session will have to be justified. Some exceptions and justifications are never the less allowed by discretion of the School Director.

In the case in which a student lives in a city where there are no weekly sessions, he\she will have to attend one non teacher training workshop every two months. Never the less, some exceptions are allowed with the approval of the School Director.

The School recognizes as valid only the weekly sessions and workshops conducted by appointed Biodanza Teachers (those Schools that use the work method with recognized tutors as valid, also the weekly sessions and workshops conducted by appointed Biodanza Teachers who are also tutors).

Exceptions are made for particular cases based on the educational-formative criterion expressed by the School Director.

At the end of the second academic year, only those students considered to be in adequate conditions by the School Director will be admitted to the third academic year of training. And will thus be able to carry out the supervised practical training and to present a thesis in order to receive the title of Biodanza Teacher.

Those not considered to be in adequate conditions will not be able to attend the workshops given in the third year of training (the program of which includes the Methodology of Biodanza). And at the end of the second year the Director can give them a certificate of attendance, which does not however, authorize them to work as Biodanza Teachers.

The adequate required conditions, referred to, are the following:

- 70% attendance for the first and second academic years;
- good mental health conditions;
- lack of addiction to alcohol and drugs.

Auditors

Those who are not interested in conferring the title of Biodanza Teacher, but who are interested in furthering their theoretical knowledge of Biodanza, are given the possibility to attend the Training cycle as auditors until the end of the second academic year. After which the School can present them with a simple certificate of attendance which does not authorize them to work as Biodanza Teachers.

Auditing students can not attend the third academic year.

The choice to accept or not auditing students is left to the criterion of the Director of each School.

The auditor is not required to provide written reports of the topics presented nor to attend a weekly Biodanza session, and does not have the right to receive the hand outs (containing the theoretical text) when they are distributed.

When an auditing student decides to become a regular student, he\she will receive the hand outs for the workshops all ready attended and is then required to present the written reports on the topics given in the workshops (including those all ready attended) as well as attending a weekly Biodanza session.

Methodology

Approach to the methodology resources for the conduction of Biodanza groups.

The Unique Program for the Training of Biodanza Teachers includes 7 (seven) methodology workshops.

In each of which the specific topic contained in the respective hand out, edited by Professor Rolando Toro Araneda, has to be taught.

In each methodology workshop one section has to be dedicated to correctly learning the exercises of the Official List of Biodanza Exercises, Presentations and Music. Each exercise has to be taught with its appropriate name, its respective manner of presentation and the respective recommended music. For this reason the Official List of Biodanza Exercises, Presentations and Music, which is the hand out corresponding to the Methodology VII workshop, needs to be distributed during the Methodology II workshop.

The exercises and music specific to the Extensions and Applications of Biodanza are not to be introduced into the program for Biodanza Teacher Training cycles.

In the Methodology III, IV, V, VI workshops, besides the theoretical parts and the section dedicated to learning the exercises, one or two other sections will have to be dedicated to the creation and experimental conduction of a Biodanza session. This work has to be carried out by small groups subdivided from the group of the students present. The students will then receive a commentary, with the characteristics of supervision, from the Didactic Teacher and eventually from the Director. The Methodology VII workshop will be dedicated entirely to learning the exercises of the Official List of Biodanza Exercises, Presentations and Music.

Written Report of the workshop's theoretical topic

The student is required to make a written report of the topic relative to each workshop of the Training cycle, which will be handed to the Director on the following workshop (the students of the Schools that use the work method with tutors will hand their written reports to their tutors). The Director (or tutor) will read the report, will attach a page with his\her brief commentary to it and will return it to the student as soon as possible.

Attendance

The student is required to attend all workshops and theoretical-*vivencial* seminars of the School at which he\she is registered. Absences have to be justified.

In the case where a workshop or seminar of the Training cycle is missed by a student: he \she will have to make up the missed workshop or seminar with the student group of the following cycle conducted at the School he\she is registered at, or in case this is not possible with that of a different School.

A maximum of two workshops can be made up for at a different School per academic year.

In spite of the fact that all Rolando Toro System Biodanza Schools follow a Unique Program, the training course implies a process guided by a given Director within a given group.

The eventual participation in a workshop at a different School may not hinder the course underway at that School.

Every time a student makes up for a workshop or seminar at a different School, he\she will then have to present the respective certificate of attendance to the Director of the School where he\she is registered at.

In the case in which the date of a workshop or theoretical-*vivencial* seminar of the student's Training cycle coincides with the date of a workshop or seminar to be made up for at another School, the student will have to give priority to and attend the workshop or seminar at the School he\she is registered at. And then the student will look for another to make up date and location with the help of the Director of his\her School.

If a student misses a workshop or seminar for a justified reason he\she is none the less required to pay 50% of the full amount due. If the student will make up for the missed workshop or seminar in his\her School of registration, he\she will be required to pay only the remaining 50% due; if, instead, this will occur at a different School the student will be required to pay the full respective amount due at the given School.

The unjustified absence of three or more consecutive training forms (workshops and seminars) will be considered as having given up or abandoned the training course and therefore, the Director is entitled to suspend the student's registration.

Evaluation

The objective of the evaluations is to verify the knowledge acquired by the student and to offer support to those who present difficulties in the learning process. The process of evaluation is a project still in its phase of experimental trial at the Biodanza Model School of Santiago in Chile (The experimentation of new projects is one of the roles of the Biodanza Model Schools).

At the end of the experimental phase of this project and in reference to the results obtained, the International Biocentric Foundation will communicate to all other Biodanza Training School Directors the indications for the application of the evaluation.

Supervised Practical Training

As foreseen by the Unique Training program, to obtain the qualification of Teacher, it is necessary to carry out a period of practical training as a practicing student in training of a Biodanza group. After the Methodology V workshop and upon a positive opinion of the Director, the authorization to begin the practical training period may be given to the student who:

- has presented 80% of the written summaries relative to the topics presented in the first and second academic year;
- has a maximum number of three workshops or seminars to be made up for;

The Director will have to have provided the student with a written authorization form in order to begin the practical training period (see attachment #2).

The practical training will have to consist of a weekly sequence of Biodanza sessions conducted by the student, out of which eight sessions will have to be supervised by a Didactic Teacher who is recognized by the School as the supervisor responsible for the student's practical training itself.

The supervisor responsible is the Didactic Teacher who makes the eight supervisions or a minimum of six out of the eight.

The Director will provide the supervisor responsible with the supervising index form (see attachment #8).

It is suggested that the supervisions are carried out in the following manner:

- a supervision per week during the first month.
- a supervision every two or three weeks starting at the beginning of the second month and until all eight supervisions have taken place.

The supervisor responsible for the practical training has to be the Teacher of the weekly session attended by the student.

In the case that ones appointed Teacher does not have the qualification of Didactic Teacher, the student will chose with the School's direction, another Didactic Teacher with whom to perform the supervisions.

By request of the student in practical training, a maximum of two out of the eight supervisions may be performed by other Didactic Teachers.

With the written authorization to begin the period of practical training, the student, will also receive the form to be signed by the supervisor\s (see attachment #3).

The student, who desires to conduct his\her practical training with a group of children, will have to receive a minimum of fourteen supervisions: eight with the group of children and six with a group of grown ups.

The practical training Biodanza sessions may be conducted by one or two students in practical training. Supervisions made for sessions conducted by more than two students in practical training are not valid.

The sessions of supervised practical training carried out together by two students in training are to be conducted jointly by both students.

In the shared conduction the two students in practical training prepare together the eight sessions that are to be supervised, dividing between the two the conduction of each one of the sessions. And they will receive together the supervisor's feed back after each supervised session. In the case of shared conduction each one of the two students in practical training will pay the supervisor half of the cost of each one of the supervisions.

The shared conduction is an effective procedure and it is capable of heightening the results of the supervisions by the value of shared work. As well as facilitating economically the hardships of the students endeavour in the final phase of the formative process.

If the student desires to continue conducting his\her practical training Biodanza group after the eight supervisions, he\she will be able to do so provided that a supplementary monthly supervision will be made until he\she will receive the title of Biodanza Teacher.

In this case the student in practical training will receive from the Director the form that is to be signed for the supplementary supervisions, by the supervisor who will perform them (see attachment #4).

The supplementary supervisions will have to be performed by the supervisor responsible for the student's practical training, except in exceptional cases authorized by the School Director.

At the end of the practical training the supervisor responsible for the student's practical training will present the Director with the supervision form fully filled out and with his\her signature of approval for the passing of the student's practical training.

If after the eight supervisions the supervisor's evaluation reveals that there are still some gaps to be filled in, the Direction will request more supervisions to be performed by the same supervisor as before, until the practical training can be approved.

Each student is allowed to conduct only one practical training Biodanza group at a time.

The student in practical training may not conduct Biodanza workshops of any type or duration.

The publicity for the practical training sessions will have to be made in reference to the "model flyer" provided by the Schools Direction (see attachment #5).

The publicity for a the student's practical training session can not be made to groups of other Teachers or other students.

Social Action

The students in practical training can, optionally, practice social action by conducting their practical training sessions with groups of marginalised groups of individuals of various typologies.

This social action will be an important part of the curriculum in order to opt in the future for the introduction of Biodanza in institutions.

The Schools which might desire to, can organize a program of social action in reference to the local possibilities. And in such case, will have to check on the quality of the activities and of their continuity through time with the different groups.

Thesis

At the end of the practical training the student is required to write a thesis, the subject of which can be related to either a theoretical or a practical aspect of Biodanza.

The subject regarding the theoretical aspects of Biodanza will concern one chosen Biodanza topic and the subject regarding the practical aspects of Biodanza will concern the student practical training experience (see attachment #6 –the individual accompaniment form for the student in practical training and attachment #7 –the layout for a thesis regarding the practical aspects of Biodanza).

The subject of the theoretical thesis has to be previously approved of by the School Director

The thesis will be written with the support of the supervisor responsible of the student's practical training.

The thesis will have to be corrected first by the supervisor and then by the School Director, before it can be presented to obtain the title and diploma of Biodanza Teacher.

Each hour dedicated to the supervision of the thesis by the supervisor and or by the Director (indications, support and correction), will be paid for in the same amount as for an hour of supervision.

The criterion to be considered for the evaluation of the thesis include the following points:

- theoretical and methodological appropriateness and consistency;
- Coherence with the Biocentric Principle;
- aesthetic presentation and correct editing of the work.

Thesis Presentation Ceremony in order to obtain the title and diploma of Biodanza Teacher

Upon completion of the full training program and before the Thesis Presentation Ceremony and the eventual conferment of the title of Biodanza Teacher, the Director must communicate to the IBF, or to the person or institution appointed by the IBF, the complete training curriculum of the student.

The Curriculum has to include the following:

- the number of practical training sessions with their relative dates and location of the place where they have taken place;
- the name of the supervisor responsible for the practical training and his\her written comments with regards to the student's carrying out of the practical training;
- the thesis title and the written comments of the supervisor responsible, regarding the thesis;
- the Director's written comments regarding the thesis and the respective approval expressed by the Director.

The IBF, or the person or Institution appointed by the IBF, provided that the above intraining and any other intraining in its possession correspond to the requirements of this Regulations Guide, will give the **authorization** for the student to present their thesis.

The thesis will be presented by the student to a commission composed by the School Director of him\herself and two other Didactic Teachers invited by the Director, one of whom has to be the supervisor responsible for the Student's practical training.

If the Director desires, he\she has the option to invite more than two Didactic Teachers to be part of the commission along with him\her.

During the presentation the student will have to provide a clear exposition of his\her thesis.

The thesis presentation ceremony will be held on the premises of the student's School of enrolment, avoiding collective events with other Schools or conferences or other manifestations.

Once the thesis has been presented and it has been approved of by the Director, The Director him\herself will communicate the commission's judgement to the IBF.

The commission's judgement communicated by the Director will be confirmed by the IBF. Then the IBF will issue the diploma containing the relative title as well as the list of rights and duties of the qualified Biodanza Teacher.

Biodanza Teacher Diploma

Upon completion of the full training program including all its branches, the International Biocentric Foundation, having examined all the documentation demonstrating the student's training process, will issue the new teacher with the diploma of Biodanza Teacher.

In order for the IBF to be able to issue the diploma, the Director has to provide the IBF with the following data:

- first name and last name of the new teacher;

- complete postal address and e-mail address;
- date of the presentation and final approval of the thesis;
- title of the thesis.

After which the International Biocentric Foundation will provide for the preparation and mailing of the diploma, already signed by its President, to the School Director, who will also sign the diploma in the designated spot and will then present it to the new Biodanza Teacher.

In order to be valid the diploma has to be signed both by the president of IBF and the Director of the School where the new teacher carried out his\her training.

The diploma and its relative title of Biodanza Teacher allow for the right to:

1. use the name “Biodanza”-Rolando Toro System and its logo, both the property of the IBF, always considering the correct application of the Biodanza System.
This right will be granted as long as the Teacher correctly applies the Biodanza Rolando Toro System with orthodoxy.
2. apply the methodology of the Biodanza Rolando Toro System, and therefore diffuse the theory and the exercises created and ordered by Professor Rolando Toro Araneda in relation to his enunciation of the Biocentric Principle and the Theory Model elaborated by him;
3. exercise the profession of Biodanza Teacher any where in the world;
4. create private Biodanza Centres wherein to conduct Biodanza weekly sessions and or workshops;
5. conduct Biodanza groups in private or public institutions;
6. advertise sessions and workshops through the press or by other means of communication.

Revocation of the right to teach Biodanza

The right to teach Biodanza may be revoked by the International Biocentric Foundation in the following cases:

- incorrect application of the Biodanza Rolando Toro System theory and methodology
- non-observance of the systematic coherence in the application of the Biodanza Rolando Toro System theory and the methodology;
- severe lack of ethical behaviour towards ones students, colleagues, the IBF and or the community as a whole.

The following are of exclusive prerogative to Professor Rolando Toro Araneda and the International Biocentric Foundation (IBF):

- the functions of methodological orientation, supervision and control of the functioning of the Biodanza Training Schools, with all the attributions;
- the creation of Biodanza Training Schools;
- the naming of the Directors of Biodanza Training Schools;
- the elaboration and updating of the Unique Biodanza Training Program;
- the issuing of Diplomas of Biodanza Teacher, Tutor Teacher, Didactic Teacher, or specialist in the applications and extensions of Biodanza;
- the revocation of the title of Biodanza Teacher;
- the organization and authorization to organize specialization courses in the applications and extensions of Biodanza;
- training of the Biodanza tutor teachers;
- training of the Biodanza Didactic Teachers;
- control of the correct application of this Regulations Guide by the Biodanza Training Schools.

The Inspection Function of the IBF

The Directors of the Rolando Toro System Biodanza Schools will have to keep updated records of all workshops including the list of all students who have participated in each one.

At the end of each academic year the Directors will have to send these lists to the IBF or to the person or institution appointed by the IBF.

The IBF reserves the right to carry out inspections of the activities practiced in the Biodanza Training Schools and of the application of the given Regulations Guide and the rules established in the contract.

The inspections will also be extended to the application of the local laws regarding the School and to the ethical behaviour of the School Director and the Teaching Body towards their students, their colleagues, other Schools and the community as a whole.

Such inspections may be carried out both directly by the IBF or by Didactic Teachers, institutions or other professionals entrusted by the IBF.

Chapter II

UNIQUE PROGRAM FOR BODANZA ROLANDO TORO SYSTEM TRAINING

2.1- Theoretic-vivencial educational program

2.1. A- Theoretic-vivencial workshops on specific Biodanza themes

2.1. B- Conferences on theoretic themes inherent Biodanza

2.1. C- Minotaur Project

2.2- Possible modifications of the Unique Program of Training in Biodanza Rolando Toro System

2.3- Model Biodanza Rolando Toro System School – theoretic and methodological reference of the Biodanza System

2.1- Theoretic-vivencial educational program

2.1. A- Theoretic-*vivencial* workshops on specific Biodanza themes

Workshop #1: Definition of Biodanza and the Theoretic Biodanza Model.

Theory

- The Origins of Biodanza.
- The primordial meaning of dance.
- Biodanza in the anthropological and historical context of dance.
- Definition of Biodanza.
- Origins of the Theoretic Biodanza Model.
- Meaning of the notion of model in a scientific context.
- The Theoretic Biodanza Model: explanation of all the concepts pertaining to it.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Exercises of trance (of first and second level) and regression.
- At least one exercise for each line of *vivencia* (initiation level).

Workshop #2: Biocentric Principle and the Vital Unconscious

Theory

- Biocentric Principle: a new paradigm for the human sciences.
- Life as a cosmic imperative.
- Anti-life aspects of the four greater dominating Cultures.
- Vital Unconscious: concept.
- Vital Unconscious: antecedent.
- The Vital Unconscious and the endogenous mood.
- Extracts of the Unconscious: Personal unconscious, collective unconscious, vital unconscious.
- The respective modalities of access.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Generating position “Protecting Life”.
- One exercise from the line of sexuality.
- One Trance of suspension.

Workshop #3: The *Vivencia*

Theory

- Concept of *vivencia*.
- The *vivencia* as a method of access to identity.
- Characteristics of the *vivencia*.
- *Vivencia*, emotions and feelings.
- *Protovivencia*.
- The five lines of *vivencia*.
- Towards an epistemology of the *vivencia*.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One or two specific exercises from each line of *vivencia*.
- Structure each *vivencial* section of the workshops in reference to one or two Lines of *vivencia*.

Workshop #4: Biological Aspects of Biodanza

Theory

- Theories on the origin of the universe.
- Theories on the origin of life.
- Universal principles of all living beings: biological filiation, repetition, self organization, self regulation, reproductive invariability, teleonomy, selective evolution, differentiation, memory.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Structure the *vivencial* sections of the workshop in reference to the Lines of vitality and transcendence.
- Generative position of “Intimacy”.
- Generative position of “Connection with the infinite”.
- Generative position of “Expansion” (the human star).

Workshop #5: Physiological aspects of Biodanza

Theory

- Articulation of the neo-encephalon and the archeo-encephalon.
- Central nervous system.
- Concept of integrator-adaptive limbic-hypothalamic system.
- autonomous peripheral nervous system (sympathetic e parasympathetic).
- Effects of Biodanza on the neurovegetative system.
- Integration between the nervous, endocrine and immune systems.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Exercises of contact and caresses.

Workshop #6: Psychological aspects of Biodanza

Theory

- Psychological predecessors of Biodanza: S. Freud, C.G. Jung, W. Reich, J.Lacan, C.Rogers and J. Hillman.
- Theory of instincts.
- Biodanza: reclaiming instincts.
- Emotion.
- Definition, classification, physiognomy and pathologies of the emotions.
- Characteristics of feelings.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Reserve one of the four sections of *vivencia* to working in depth in the Line of affection.
- Reserve one of the four sections of *vivencia* to working in depth in the Line of sexuality.
- One or two specific exercises of each of the remaining three Lines of *vivencia*.

Workshop #7: Identity and Integration

Theory

- The concept of Identity according to Plato, M. Heidegger, J. Piaget, E.H. Erikson, S. Fischer, S.E. Cleveland, C.G. Jung, E. Pichon-Riviere, M. Buber, J. Lacan, R. Spitz, M. Merleau-Ponty.
- The concept of identity according to Rolando Toro Araneda.
- Rolando Toro Araneda's "Dynamic Diagram of Identity".
- Identity and music.
- Identity and bonds.
- Concepts of integration and dissociation.
- Physical dissociations and their psychological correlations.
- Integration through Biodanza.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One specific exercise from each Line of *vivencia*, with particular emphasis on the line of affectivity.

Workshop #8: Trance and Regression

Theory

- Concept of trance according to Rolando Toro Araneda.
- Integrating trance and dissociating trance.
- Altered states of conscience.
- Classification of the different types of trance.
- The concept of regression: return to the origin; organic revival, riparentalization.
- Integrating regression and dissociating regression.
- Biodanza exercises for the five levels of trance.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Exercises of the five levels of trance in Biodanza (one or two exercises from each level).
With regards to the fifth level it is indispensable to propose a trance of suspension.

Workshop #9: Mythical and philosophical predecessors of Biodanza

Theory

- C. G. Jung's theory of the collective Unconscious and archetypes.

- Myths and archetypes in Biodanza: Demeter and the Eleusinian mysteries, Dionysus and Orpheus.
- Philosophical predecessors of Biodanza: Heraclitus, Pythagorus and Christ.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Generative position “Primordial Connection” (Demeter).
- Dance of the seed (Demeter).
- Dance of the satyrs and the bacchantes (Dyonisus).
- Dance of rhythmic integration of the three centres, with inebriation (Dyonisus).
- Chorus of divine cane (Orpheus).
- Generative position “Connection with the infinite” (Pythagorus).
- Free dance of fluidity (Heraclitus).
- Baptism of light (Christ).

Workshop #10: Contact and caress

Theory

- Concepts of contact, connection and caress.
- Scientific foundations of contact therapies.
- The effects of a caress on the human being.
- The importance of contact in the development of sexuality and affectivity.
- The role of contact in education and therapy.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Exercises of contact and caress.

Workshop #11: The human movement

Theory

- Introductory considerations on Rolando Toro Araneda’s “Systematic Model of the Human Movement”.
- Rolando Toro Araneda’s “Systematic Model of the Human Movement”.
- Movement categories.
- Voluntary and involuntary movements.
- Movement in Biodanza.
- Natural models of movement: walking, hugging, and archetypical gestures .
- Posture, gesture, dance and existential expression.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Exercises for developing each one of the movement categories.

Workshop #12: Vitality

Theory

- The concept of vitality and joy of living.
- Signs of vitality.
- Self regulation.
- Integrated vision of vitality.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Four or five specific exercises from the line of vitality.
Following is a list of some examples of exercises to choose from:
- Rhythmic dances.
- Games of vitality.
- Freeing of the movement (with self regulation).
- Dance in pairs held by the contact of the palms.
- Dance of connection with ones force.
- Dance of harmonious opposition in pairs.
- Dance in pairs with fast tropical rhythms.
- Dancing breath.
- Abdominal breathing.

Workshop #13: Sexuality

Theory

- The concept of sexuality.
- The body, source of pleasure.
- The function of the orgasm.
- Conditional and unconditional eroticism.
- Repression of sexuality: Eros and Tanatos (S.Freud e W. Reich).
- *Vivencia* Line of sexuality: pathologies and prescriptions.
- Stages of sexual evolution in the adult.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Five or six exercises from the Line of sexuality.
Following is a list of some examples of exercises to choose from:
- Caressing exercises.
- Caressing of a partner in groups of three or five.
- Tunnel of caress.
- Dance of minimum contact.
- Dance of cynesthetic pleasure in pairs.
- Dance of fluidity in pairs.
- Hand pulsation with pulsating hug.
- Segmentary movement of the pelvis in pairs.
- Samba in groups of five.
- Compact group of unconditional caressing.
- Perception of the other with the five senses, in pairs.
- Love dance 1, 2 and 3.

Workshop #14: Creativity

Theory

- The concept of creativity.
- Existential creativity.
- Artistic creativity.
- Repression of creativity.
- Development stages of the functions of creativity.
- Creativity beginning with the *vivencia*.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Six or seven exercises from the Line of Creativity.
Following are some examples of exercises to choose from:
- Expressive rhythmic dance.
- Expressive melodic dance.
- Yang dance.
- Yin dance.
- Yin-yang dance.
- Fluidity dance with images.
- Seed Dance.
- Giving and receiving the flower.
- Chorus lamaista.
- Thematic choreography: work; nature.
- Dance outside of conventional schemes.
- Dance of the creation.
- Creating a poem, "you are the poem".

Workshop #15: Affection

Theory

- The concept of affection.
- Structural components of affection.
- Pathologies of affection.
- Signs of affection.
- Love, friendship and empathy.
- Ethics: a human absolute.
- Affection in therapy and education.
- Affective intelligence.

Exercises

- Exercises, and chest-arms.
- singing of a partners name.
- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- Five or six specific exercises of the Line of Affection.
- Following are some examples of exercises to choose from:
- Regression to the childhood state by caressing of the face.
- Giving and receiving containment (lap cradle).
- Combined segmentary movement, of neck and shoulders.
- Friendship dance.
- Concentric rounds of glances.
- Encounters.
- Anonymous caressing of hands in groups of five.
- Exercises of sensible caressing in pairs (hair, face, shoulders, feet) in which one person is active and giving and the other is passive and receiving.
- Round of solidarity.
- Compact cradle group.

Workshop #16: Transcendence

Theory

- Concept of transcendence according to Rolando Toro Araneda.
- *Protovivencia* of transcendence.
- Mechanism of action of the Line of transcendence.
- The search for transcendence.
- Modified states of conscience induced in Biodanza: states of trance and regression to the primordial; supreme states of conscience (ecstasy, intasi and illumination).
- Access to the marvellous.
- The supreme experience.

Exercises

- Exercises of movement integration and affection-movement integration.

- Exercises of affective communication and communion.
- Five or six specific exercises of the Line of transcendence.
Following are some examples of exercises to choose from:
- Chorus of divine cane.
- Generative positions of the codes I, II, and III (it is essential to propose the following generative positions: Intimacy, Protecting life, A temporality, Floating in the amniotic liquid, Illumination).
- Baptism of light.
- Harmonious singing on the body of a partner.
- Rhythmic choruses (Samba cananda camina bum ba; Ase sita hum).
- Dance of Shiva.
- Dance of Vishnu.
- Dance of Brahma.
- Rounds of transformation.

Workshop #17: Action Mechanisms of Biodanza

Theory

- The six transformation factors used in Biodanza: the power of music; integral movement; the induction of the *vivencia*; the encounter; the caress; the expansion of conscience.
- Integration of the six factors in one simultaneous action.
- Action of Biodanza by means of the 5 Lines of *vivencia*.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One or two specific exercises from each of the 5 Lines of *vivencia*.

Workshop #18: Applications and extensions of Biodanza

Theory

- Difference between applications and extensions of Biodanza.
- General preview of the major applications and extensions of Biodanza.
- Major applications: Clinical Biodanza; Biocentric education; Biocentric system for organizations; Biodanza for couples; Biodanza for the elderly.
- Major extensions: Minotaur Project; The tree of desires; Aquatic Biodanza; Biodanza and clay; Identity and the four elements of nature; Argonaut Mission; Biodanza and massage; Biodanza and contact education; Biodanza and new-sciamanism; The circle of archetypes; and presentiment of the angel.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One specific exercise from each one of the 5 Lines of *vivencia*.

Workshop #19: Biodanza Ars Magna

Theory

- Biodanza and psychosomatic diseases.
- Fundamentals on the theories of contact.
- Scheme of classification of therapies and sports ideated by Rolando Toro Araneda.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One or two specific exercises from one of the 5 Lines of *vivencia*.

Workshop #20: Biodanza and Social Action

Theory

- Biodanza and social action.
- Analysis of the pathology of our civilization.
- Dissociating culture and biocentric culture.
- Authors whose relationship with biocentric culture has been essential.

Exercises

- Exercises of movement integration and affection-movement integration.
- Exercises of affective communication and communion.
- One or two specific exercises from the Lines of *vivencia* of vitality, affection and transcendence.

Workshop #21: Music in Biodanza

Theory

- Predecessors.
- Fundamental parameters of music: rhythm, melody, harmony e tonality.
- Levels of musical experience: organic music and inorganic music.
- Bio music: effects of music and dance on the human organs.
- Brief history of different types of music.
- Contributions of Alfred Tomatis, Don Campbell e Jehudi Menuhin.

Exercises

- Listening and analysis of different types of music (classical, hot jazz, tropical, pop).
- Musical perception test (expressing with one or few words the sensation lived with the music heard).
- Exercises of affective communication and communion.

Workshop #22: Methodology I – Musical Semantics

Theory

- Towards a musical semantic. Michel Imberty's contribution.
- The semantic analysis of music in Biodanza.
- Criterion for the selection of the music in Biodanza.

Exercises

- Exercise of musical perception
- Exercises of affective communication and communion

Workshop #23: Methodology II – The Biodanza session (first part)

Premise

Beginning with the Methodology II workshop, the time destined to the *vivencial* part of each of the four sections of the workshop will be structured in function of two educational priorities indispensable for learning the methodology of Biodanza: the teaching of the exercises of the Official List and in the Methodology III, IV e V workshops, the first practical experience of the students to structure and conduct a Biodanza session.

Theory

- The Biodanza session: anthropological meaning; objective; levels; public demonstrations and open sessions (Biodanza presentations); length; structure (Theoretical part and *vivencia* part).
- The exercises of Biodanza: physiological effects; basic exercises and specific exercises; classification; the presentation; the music.
- Structure of the *vivencial* part: examples of exercises of integration, of affective communication and communion and their location in the structure of the *vivencia*; examples of specific exercises for the expression of the genetic potential; the passage from one exercise to the next; final activation.

Exercises

1st session

- Name, description, objective and demonstration of each of the following exercises: Synergetic walk, Physiological walk and walk with affective motivation; Rhythmic Coordination in pairs; Rhythmic Synchronization in pairs; Melodic Synchronization in pairs; Fluidity series I, II, III and free fluidity dance.

The Didactic Teacher will first have to explain the exercise (name description and objective); then he\she will have to demonstrate the exercise with its respective music; and then play the same music again so that the students can do the exercise so as to experience the *vivencia* induced by it.

2nd session

- An advanced *vivencia* conducted by the Formative Teacher. If necessary, instead of this *vivencia*, the Formative Teacher can continue the realization of the exercises begun in the first session.

3rd session

- Name, description, objective and demonstration of the following exercises: Segmentary movements (of the neck, the shoulders, the chest and arms, the pelvis); Movement integration of the three centers; cynesthetic integration of the three centres.
- The Formative Teacher will first have to explain the exercise (name, description and objective); then he\she will demonstrate the exercise with its respective music and then play the same

music again so that the students can do the exercise so as to experience the *vivencia* induced by it.

4th session

- A *vivencia* of group integration conducted by the Formative Teacher.

Workshop # 24: Methodology III – The Biodanza session (second part)

Theory

- Initiation session (for beginners).
- Examples of structures for initiation sessions.
- In depth and radical *vivencia* sessions.
- Intensity of the *vivencia*.
- Examples of structure for in depth and radical *vivencia* in the five lines of *vivencia*: Vitality, Sexuality, Creativity, Affection e Transcendence.
- Methodological difficulties and errors.
- Code for reaching the decisive lucidity which allows to distinguish the Biodanza System from other proposals for human development.

Exercises

1st session

- Name , description, objective and demonstration of the following exercises: Rhythmic dance; Rhythmic variations; Maximum extension; Harmonic extension; Integrative flexibility; Encounter (the different modalities; Generative positions of the code I.
The Formative Teacher will first have to explain the exercise (name , description and objective, then he\she will demonstrate the exercise with its respective music and then play the music again so that the students can do the exercise so as to experience the *vivencia* induced by it.

2nd session

- A complete session (theory and *vivencia*) prepared and conducted by a group of students, with the subsequent commentary of the Formative Teacher. The theoretic part will be presented by one of the students in the group and each one of the remaining students will present one of the exercises: will give the presentation and make the subsequent demonstration.
The comments made by the Formative Teacher will have to have the characteristics of a supervision and will have to be given with affection.

3rd session

- An advanced *vivencia* conducted by the Formative Teacher. If necessary, instead of this *vivencia*, the Formative Teacher can continue with the realization of the exercises begun in the first session.

4th session

- A *vivencia* of group integration conducted by the Formative Teacher.

Workshop #25: Methodology IV- The weekly Biodanza course and the Biodanza workshop

Theory

- The weekly Biodanza course: levels; initiation course; length.
- Program of a weekly Biodanza course: global objectives; stabilization of evolutionary changes; specific objectives; theoretic explanation; examples of theoretic arguments for the planning of a weekly course; sequence of the exercises and of the sessions.
- Plan for an initiation session: theoretic part, *vivencial* part, examples of integration exercises.
- Plan for an in depth and radical session of the *vivencia*: theoretic part; *vivencial* part, examples of specific exercises of the five Lines of *vivencia*.
- The Biodanza workshop: levels; length; structure.

Exercises

1st session

- Name, description, objectives and demonstration of the following exercises: the Rounds; Dance of movement with lightness; Expressive rhythmic dance; Expressive melodic dance; Yin dance; Yang dance; Integration of yin and yang dance.
The Formative Teacher will first have to explain the exercise (name, description, objective) then he/she will demonstrate the exercise with its respective music and then play the same music again so that the students can do the exercise so as to experience the *vivencia* induced by it.

2nd session

- A complete session (theory and *vivencia*) prepared and conducted by a group of students, with the subsequent commentary of the Formative Teacher. The theoretic part will be presented by one of the students and each remaining student will present one exercise: will give the presentation and make the subsequent demonstration.
The Formative Teacher's comment will have to have the characteristics of a supervision and will have to be given with affection.

3rd session

- An advanced *vivencia* conducted by the Formative Teacher. If necessary, instead of conducting this *vivencia*, the Formative Teacher can continue working with the exercises begun in the first section.

4th session

- A *vivencia* of group integration conducted by the Formative Teacher.

Workshop #26: Methodology V – The Biodanza Group

Theory

- The Biodanza group, rebirth matrix: the Biodanza group; functions.
- Integration of the Biodanza group: first moments; organic integration of affective basis; Biodanza group dynamics; a sociometric diagram; working on the healthy side; participation to

the weekly group and overcoming the defence mechanisms; function of the theoretic part for the integration of the group; “Verbal relation of the *vivencia*” (*Relato de vivencia*); individual interview.

- Participation of the Biodanza teacher in the sessions he\she conducts: Teacher’s attitude.
- Relation between the group’s microcosm and society’s macrocosm.
- Experimental and phenomenological aspects of Biodanza.

Exercises

1st session

- Name, description, objective and demonstration of the following exercises: Verbal condision of the experience of the *vivencia* (*Relato of vivencia*); Sensitive dance of hands and arms (sensitive arms); the Chinese fan; Eutonic dance; Eutony of the hands; Eutony of the feet; Eutony with the entire body; Eutony in groups of three; Anonymous caressing of the hands in groups of five; Compact cradle group.

2nd session

- A complete session (theory and *vivencia*) prepared and conducted by a group of students; with the subsequent commentary of the Formative Teacher. The theoretic part will be presented by one of the students and each one of the remaining students will demonstrate one exercise: will give the presentation and perform the demonstration. The Formative Teacher’s commentary will have to have the characteristics of a supervision and will have to be given with affection.

3rd session

- An advanced *vivencia* conducted by the Formative Teacher. If necessary, instead of conducting this *vivencia*, the Formative Teacher can continue working on the exercises begun in the morning.

4th session

- A *vivencia* of group integration conducted by the Formative Teacher.

Workshop # 27: Methodology VI – Evaluation criterion of the developmental process in Biodanza

Theory

- Movement categories: agility; voluntary intentional control; coordination; flexibility; balance; expressiveness; elasticity; fluidity; lightness; strength; endurance; rhythm; synergy.
- Other movement aspects related to specific Biodanza exercises: extension; eutony; vital impetus; oscillation, posture, movement sensitivity, sensuousness, muscle tone.
- Capability of affective communication and of contact in feed back (reciprocity): contact ability; feedback (reciprocity); tuning; reciprocal initiative.
- Capability of regression.
- Forms for the evaluation of the developmental process in Biodanza: how to apply and use the forms.

Exercises

In the *vivencial* part of each of the four sections which make up the workshop, propose one exercise that illustrates each of the following aspects:

- The categories of movement;
- Other movement aspects related to specific Biodanza exercises;
- The capability of affective communication and of contact in feed- back (reciprocity);
- The capability of regression.

Note: if there is not enough time the Formative Teacher can select the most basic aspects to be illustrated, as for example: rhythm, synergy, fluidity, elasticity, lightness, expressiveness, extension, eutony, muscle tone, capability of affective communication and contact; capability of regression.

Workshop #28: Methodology VII – Official list of the Biodanza Exercises

Theory

- The need to have an Official List of exercises, presentations and music.
- Orthodoxy and systematic coherence.
- Intellectual properties of Rolando Toro Araneda.

Exercises

The remaining time of the workshop will be dedicated to the study of the exercises not yet seen in the Methodology II, III, IV, V and VII workshops.

The *vivencial* part of one on the four sections of the workshop can eventually, if there is time available, be designated to be conducted by the Formative Teacher.

2.1. B- Conferences on theoretic themes inherent to Biodanza (theoretic-*vivencial* seminars)

The Only Biodanza Teacher Formation Program requires the realization of a minimum number of three and a maximum number of eight conferences on theoretic themes inherent to the Biodanza System.

In observance of this minimum and maximum number limitation, the Director can choose the number of conferences to be included in the program of the formation cycle of the School he\she directs.

Every conference will be followed by a respective *vivencia* for a total duration of three hours.

It is possible to group more than one conference and respective *vivencia* together thus structuring theoretic-*vivencial* seminars of the length of one day, one day and a half or also two days.

As in the following examples:

- one day: Saturday or Sunday (first conference and respective *vivencia* in the morning; second conference and respective *vivencia* in the afternoon);
- one day and a half: Saturday and Sunday (first conference and respective *vivencia* Saturday morning; second conference and respective *vivencia* Saturday afternoon; third conference and respective *vivencia* Sunday morning);
- two days: Saturday and Sunday (first conference and respective *vivencia* Saturday morning; second conference and respective *vivencia* Saturday afternoon; third conference and respective *vivencia* Sunday morning; fourth conference and respective *vivencia* Sunday afternoon).

List of the themes for the conferences

1 - Structure and evolution of the universe.

- Paul Davies, "Il cosmo intelligente", Mondadori, Milano, 1988.
R. Toro Araneda "Il principio biocentrico", IBF, Santiago de Chile, 1998.
K. Wilber, K.H.Pribam, F.Capra, M.Ferguson e outros, "O paradigma holográfico", Cultrix, São Paulo, 1982.

2 – Theories on the origins and characteristics of life.

- F. Capra, "La rete della vita", Rizzoli, Milano, 1997.
R.Sheldrake, "L'ipotesi della causalità formativa", red edizioni, Como, 1998.
J.Monod, "Il caso e la necessità. Saggio sulla filosofia naturale della biologia contemporanea", Mondadori, Milano, 1997.
R. Toro Araneda e C. Toro Acuña, "Morfogenesis biológica y creatividad", IBF, Santiago de Chile.

3 – Biodanza, a new epistemology.

- R. Toro Araneda, "Inversión de la estrategia epistemológica", IBF, Santiago de Chile.
E. Pintore, "Biodanza, una nuova epistemologia", Rivista Biodanza, 1996, 1.
F.Varela, "Scienza, tecnologia della cognizione", Hopeful Monster, Firenze, 1987.

4 – Evolution of the human species from prehistory to the present time.

- R. Toro Araneda, "La imagen del hombre en la medicina y la antropología del siglo XX", IBF, Santiago de Chile, 1998.
K.Lorenz, "Evoluzione e modificazione del comportamento", Boringhieri, Torino, 1992.
F.Capra, D.Stundl Rost, "Pertener al universo", Talleres Gráficos, Buenos Aires, 1993.
I. Eibl-Eibesfeldt, "El hombre preprogramado", Alianza, Madrid, 1983.
I. Eibl-Eibesfeldt, "Etologia umana. Le basi biologiche e culturali del comportamento.", Bollati Boringhieri, Torino, 1993.
A.R. Damasio, "L'errore di Cartesio", Adelphi, Milano, 1996.
R. Toro Araneda, "Determinismo y libertad humana según algunos pensadores contemporáneos: Teilhard de Chardin, Heidegger, Sartre, Cioran y Jaspers", IBF, Santiago de Chile, 1998.

5 – Themes of Theoretic Psychology to be Studied.

- W.Reich, "L'analisi del carattere", Sugar Co, Milano.
C.G. Jung, "Símbolos de transformação", Vozes, Petrópolis, 1986.
M. Maffesoli, "L'ombra di Dioniso. Una sociologia delle passioni", Garzanti, Milano, 1990.
J.Hillman, "Saggio su Pan", Adelphi, Milano, 1991.

6 -Ethics.

- J.Hillman, "100 anni di psicoterapia e il mondo va sempre peggio", Garzanti, Milano, 1993.
J.Hillman, "Paranóia", Vozes, Petrópolis, 1993.
M.Buber, "Il principio dialogico", Edizioni di Comunità, Milano, 1958.
F.Nietzsche, "Schopenhauer come educatore", Adelphi, Milano, 1985.

7 – The Role of Language in Biodanza.

C.Darwin, “L’espressione delle emozioni nell’uomo e nell’animale”, Bollati Boringhieri, Torino.
R.Toro Araneda, M. Mur, “Funzione del linguaggio verbale in Biodanza”, IBF, Santiago de Chile.
R.Toro Araneda, “Los diálogos corporales”, IBF, Santiago de Chile.

8 – Biodanza within the historical and anthropological context of dance.

S.Lifar, “La danse”, Editions de la Revue Chorégraphique, Paris, 1952.
R.Garudy, “Danzare la vita”, Cittadella, Assisi, 1973.
R.Toro Araneda, “Danza y mito”, IBF, Santiago de Chile, 1998.
F.Nietzsche, “La nascita della tragedia”, Laterza, Bari, 1925.

2.1. C- Minotaur Project

The Minotaur Project has a therapeutic approach and, for this reason, can not be considered mandatory.

Therefore, it is a part of the Only Biodanza Formation Program as an optional workshop.

The Director can choose to offer one or two Minotaur Project workshops during the course of the formation cycle.

2.2- Possible modifications of the Unique Program of Training in Biodanza Rolando Toro System

Any eventual experimental changes relative to the application of this program, can be carried out only in the Model Rolando Toro System School, under the coordination of the directors Claudete Sant’Anna and Eliane Matuk.

Therefore, any modification, of scientific, methodological or normative character that the directors wish to propose can, after previous evaluation, acceptance and experimentation at the Model School to be incorporated in the corresponding character.

The experimental changes that will produce positive results will be introduced in the Unique Rolando Toro System Biodanza Training Program as actualizations and will be communicated to the directors of all Rolando Toro System Biodanza Training Schools in order to be incorporated.

I am very interested in consolidating a reliable and professional structure to accomplish our biocentric objectives. For this it is very important that each director correctly applies the Unique Program of Training in Biodanza.

2.3- Model Biodanza Rolando Toro System School – Theoretic and Methodological Reference of the Biodanza System

The Model Biodanza School is my personal school, which I have created in the year 1991, under the direction of the Didactic Teacher Eliane Matuk. In the beginning we had named it the Rolando

Toro School. But before returning to live in Chile I changed the name to Model Rolando Toro System School, its logo being *Toroschool* (in Italian *Scuolatoro*). Afterwards, in Chile I created another branch of the same school under the direction of the Didactic Teacher Claudete Sant'Anna.

In this school is registered and deposited all my knowledge of Biodanza: all scientific investigations regarding Biodanza, the whole of my published books as well as those yet to be published when ready, the registration of all teachers (registered, tutors and didactic teachers), the registration of all the Biodanza Rolando Toro System Teachers Training Schools and that of each respective director, all of whom have been appointed by me.

The Model School ensures the permanence of the theory and methodology of Biodanza, thus rigorously preserving the coherence of the system created by me.

I have appointed the Didactic Teachers Eliane Matuk and Claudete Sant'Anna directors of the Model School because they represent, for me, a guarantee for the protection of the correct practice of the Biodanza System. Both of them will be carrying out this function for life.

The Model School represents the theoretic and methodological reference of the Biodanza System for all the Rolando Toro System Biodanza Rolando Toro System Teachers Training Schools that exist in the world.

Chapter III

Biodanza Rolando Toro System Teacher Training School Regulations

3.1- Basic regulation.

3.2- Specific regulation for the Schools that use the work system with tutors.

3.1- Basic regulation.

In order to register at a School the person interested in doing so will receive a copy of these rules from the School Director. He\she will then have to read it, sign it to testify having read it and accepted it, and return it to the Director of the School.

Following which the Director will provide the person interested with a registration form which is to be filled out, signed and returned.

The person interested will have to authorize the Director, in written form, to communicate his personal data to the IBF.



SISTEMA ROLANDO TORO

INTERNATIONAL BIOCENTRIC FOUNDATION

Biodanza Rolando Toro System Training School of -

REGULATION

1. Introduction

All Biodanza Schools are under the coordination of the International Biocentric Foundation (IBF), institution that directs the application of the Biodanza System in the world. The Schools follow a Regulations Guide which contains the rules here listed and the Unique Biodanza Training Program, which can not be changed in any way.

2. Admissions

The student who desires to undertake the Biodanza training course will have to present him\herself to the Director of the Training School he\she intends to register at.

In order to be admitted to the School the student has to have previously carried out a minimum of fifty hours of *vivencia* in Biodanza. In case that the student does not meet the total number of hours required, he\she will be able to make up for them during the first six months of the training course.

3. Registration

To register at the School, the person interested will receive a copy of the school rules which will have to be read, undersigned in acceptance and returned to the Director.

Following which the Director will give to the person interested a registration form to be filled out, signed and returned. The person interested will have to authorize, in written form, the Director to communicate his\her personal data to the IBF.

4. How to articulate a training course

4.1- The Program and the activities

The training course has an average duration of three years and a half during which one completes the Unique Biodanza Training Program. This program is made up of 28 theoretical-*vivencial* workshops regarding the specific topics of the theory and methodology of Biodanza and conferences (theoretical-*vivencial* seminars) on theoretical topics related to Biodanza (every conference is followed by its respective *vivencia* and the number of conferences has to be of a minimum of three and a maximum of eight according to the criterion of the Director); one or two Minotaur Project workshops, both of which are optional.

The student's participation in a weekly Biodanza session through out the whole duration of the formative process is very important.

Every workshop is structured into a theoretical part and a *vivencial* part for a total duration of twelve hours. Educational and formative handouts relative to the topic of each workshop will be handed out. In the countries where the book *Biodanza* by Rolando Toro is published, it will be the text for the training course.

During the methodology workshops a catalogue of music corresponding to the exercises of the Official list of exercises enunciation and music of Biodanza, will be handed out.

The topic of the last seven workshops of the Unique Training program is the methodology of Biodanza. In these workshops the students will gain the methodological tools necessary for teaching Biodanza.

Only the students considered, by the School Direction, to be in adequate conditions will be able to participate in the methodology workshops. In the absence of the following conditions a student will not be able to complete the formative course.

The conditions are the following:

- 70% attendance for the first and second academic year;
- good mental conditions;
- absence of addictions to alcohol and drugs.

4.2- Supervised Practical Training

The Unique Biodanza Training Program establishes that in order to obtain the qualification to teach it is necessary to become a student in practical training first, namely to have the experience of conducting a Biodanza group under supervision.

The student can begin the practical training only after having received an official authorization signed by the School Director.

The Practical training can begin after the methodology V workshop by the student who:

- has written 80% of the written reports regarding the theoretical theme of each workshop of the first and second academic year;
- has a maximum number of three missed workshops to be made up;

- has the approval of the School Director.

The practical training consists of a sequence of Biodanza sessions carried out by the student and supervised by a Didactic Teacher (who will be the responsible supervisor of the practical training). Eight of these sessions will have to be supervised. The supervisor responsible for the practical training is he\she who carries out all of the eight supervisions or a minimum of six out of the eight supervisions.

The sessions of the practical training can be conducted by one or two students in practical training. Supervisions made to sessions conducted by more than two students in practical training are not valid.

If after the eight supervisions the evaluation made by the supervisor responsible reveals that there are still some gaps to be filled, the Director will demand that more supervisions be carried out (denominated supplementary supervisions) by the same supervisor.

In the case in which the supervisor responsible is not available for carrying out the supplementary supervisions, he\she will appoint another Didactic Teacher whom he\she trusts to replace him\her.

The practical training group will be organized directly by the student.

Every student in practical training will be able to conduct only one group for practical training, with whom he\she will develop the Biodanza program for beginners.

The pay for the student in practical training will not be inferior to the average amount asked by the qualified teachers of the city where the practical training will be held.

The student in practical training can not conduct Biodanza workshops of any kind.

The student in practical training can not conduct Biodanza sessions within institutions without the presence of his\her supervisor.

The flyer used by the student in practical training will have to be elaborated based on the model indicated by the School.

The student in practical training can not make any kind of publicity as for example, by the press (daily newspapers, magazines, etc.), the television network, the radio, internet or any other means of communication.

The publicity of the student in practical training can not be made within the groups of other students in practical training or other Teachers.

After having received the Director's authorization to begin practical training, the student will have a maximum of two years to complete the formative course, including the realization of the practical training and the elaboration and presentation of the thesis

After this required deadline has lapsed the student will have to attend all seven methodology workshops again and re conduct a practical training session and pay for the relative costs required.

4.3- Thesis

At the end of the practical training the student will have to write a thesis on a subject approved by the School Director, regarding a theoretical and or practical aspect of Biodanza. The theoretical subject will have to regard one or more aspects of the theory of Biodanza and the practical subject will have to regard the practical training group. The thesis will be written with the support of the

Didactic Teacher responsible for the supervision of the candidate's practical training. The thesis will have to be corrected, first by the Didactic Teacher supervisor and then by the School Director, so that the student can present it to obtain his\her title and diploma of Biodanza Teacher.

The criterion for the evaluation of the thesis is the following:

- theoretical and methodological consistency and precision;
- coherence with the Biocentric Principle;
- correct editing and aesthetic presentation of the work.

Every hour of supervision for the thesis will be paid for to the Didactic Teacher and the School Director, in the same amount as for an hour of practical training supervision.

4.4-The thesis presentation ceremony for obtaining the diploma and title of Biodanza Teacher

At the end of the training course and before the presentation of the thesis, and of the eventual awarding of the title of Biodanza Teacher, the Director will have to communicate to the IBF, or to the institution or person appointed by them, the complete formative curriculum of the student.

The curriculum has to contain:

- the number of practical training sessions conducted with their relative date of occurrence and location where they took place;
- the name of the supervisor responsible for the practical training and his\her comments on the student's practical training;
- the title of the thesis and the comments regarding it made by the supervisor responsible for the practical training;
- the comments on the thesis made by the Director and the respective approval expressed by the Director him\herself.

The IBF, or the institution or person appointed by them, provided that the above mentioned intraining and any other intraining in their possession corresponds to the requirements of this Regulations Guide, will give the **authorization** for the presentation of the thesis.

The presentation of the thesis will have to be organized and presided over by the Director of the School where the student is registered at, and presented in front of a commission of a minimum of three Didactic Teachers: the School Director him\herself, the supervisor responsible for the student's practical training and a Didactic Teacher invited by the Director.

If the responsible supervisor is not able to participate, he\she, in agreement with the Director, will indicate another Didactic Teacher who will replace him\her.

The thesis presentation ceremony will have to take place on the premises of the School where the student is registered at, avoiding collective events with other Schools or congresses or other events by theme.

Once the thesis has been presented and has received the final approval of the Director, with the previous consensus of the other commission members, the Director him\herself will communicate the commission's judgement to the IBF.

The judgement of the commission communicated by the Director to the IBF will be confirmed by the IBF who will then issue the title of Biodanza Teacher with the respective diploma containing the international registration number.

The IBF will give the new teacher the list of rights and duties concerning Biodanza Teachers.

4.5- The theoretical written report

The student in training is required to produce a written report of the theoretical arguments covered in each workshop, and to hand it to the School Director on the following workshop. The Director will read and return these to the student with a brief written comment.

4.6- Attendance

The student has the obligation to attend the totality of the workshops and seminars of the school where he\she is registered

All absences will have to be justified.

In the case of an absence to a workshop and or a theoretical-*vivencial* seminar of the training course, these will have to be made up for preferably with the group of the following cycle of the school where the student is registered at, or, as a second option, in another school

It is possible to make up for a workshop in another school for a maximum of two workshops relative to each academic year.

Even though all the Rolando Toro System Biodanza Schools follow a Unique Program, the training course implies a process guided by a specified Director within a determined group.

The eventual participation in workshops of other schools for making up missed workshops may not hinder the course underway at that School.

Every time that a student makes up for a workshop at another School he\she, then, has to give the respective attendance certificate to the Director of the School he\she is registered at.

In the case that the date of a workshop or a theoretical-*vivencial* seminar of the training course coincides with the date of a workshop or seminar to be made up at another school, the student will have to attend the workshop or seminar at the School he\she is registered at.

The student will then find, together with his\her School Director, a new option for making up the missed work.

If the student misses a workshop or a theoretical-*vivencial* seminar for a justifiable reason, he\she will never the less have to pay 50% of the total cost of the given.

If the student will make up for the missed workshop or seminar at his\her School, he\she will be required to only pay for the remaining 50% of the respective cost. If on the other hand, the student will make up for the missed workshop or seminar at another School, he\she will have to pay for the total respective cost of the workshop or seminar.

The unjustified absence of a student to three or more training modules (workshop or seminar) will be considered as giving up or abandoning the training course and, by consequence, the Director can suspend the student's registration at the School.

5. Unique Program for Biodanza Rolando Toro System Training

A- Mandatory Modules

A.1- Theoretical-vivencial workshops on specific topics of Biodanza

1. Definition and Theoretical Model of Biodanza
2. Vital Unconscious and Biocentric Principle

3. The *Vivencia*
4. Biological Aspects of Biodanza
5. Physiological Aspects of Biodanza
6. Psychological Aspects of Biodanza
7. Mythological and Philosophical predecessors of Biodanza
8. Identity and Integration
9. Trance and Regression
10. Contact and Caresses
11. The Human Movement
12. Vitality
13. Sexuality
14. Creativity
15. Affection
16. Transcendence
17. Mechanisms of Action in Biodanza
18. Applications and Extensions of Biodanza
19. Biodanza, Ars Magna
20. Biodanza and Social Action
21. The Music in Biodanza
22. Methodology I (Musical semantics)
23. Methodology II (The Biodanza session)
24. Methodology III (The Biodanza session – continued)
25. Methodology IV (Biodanza weekly course and workshops)
26. Methodology V (The Biodanza group)
27. Methodology VI (Evaluation criterion of the development in Biodanza)
28. Methodology VII (In depth study of the Official List of exercises, presentations and music of Biodanza)

A.2- Theoretical-vivencial seminars on themes regarding the theory of Biodanza

Within a minimum of three and a maximum of eight, the number of theoretical-vivencial seminars is chosen with the criterion of the Director of each School. Every seminar is followed by a vivencia.

B- Optional Modules

B.1- Minotaur Project

One or two Minotaur Project workshops through out the training course, both optional.

6. The title of Biodanza Teacher

6.1- The title of Biodanza Teacher gives the right to:

- use the name Biodanza – Rolando Toro System and its logo, both the property of Professor Rolando Toro Araneda, always using the correct application of the Biodanza System;
- apply the Biodanza methodology, taught in the Schools created by Professor Rolando Toro Araneda, with the use of the exercises created and ordered by him in relation to his Theoretical Model and his enunciation of the Biocentric Principle;
- exercise the profession of Biodanza Teacher in any part of the world;
- create private Biodanza centres for conducting weekly Biodanza sessions and or workshops (but not a Training Course);
- conduct Biodanza groups within private or public institutions;

- publicize ones courses by means of the press, the radio, the TV, internet or other means of communication.

6.2- The title of Biodanza Teacher does not give rights to the methodological Biodanza heritage, which belongs to Professor Rolando Toro Araneda and the International Biocentric Foundation. The Biodanza methodological heritage consists in the function of methodological orientation, supervision and control of the functioning of the Biodanza Training Schools with all the corresponding attributes, as for example:

- creation of Biodanza Training Schools;
- naming the Directors of the Biodanza Training Schools;
- elaboration and putting into action the training program in Biodanza;
- awarding of Biodanza diplomas;
- revocation of the title of Biodanza Teacher;
- elaboration of the programs of the specialization courses in Biodanza, respective organization or Co-ordination of the specialization courses in Biodanza;
- training of Biodanza tutor teachers;
- training of Biodanza Didactic Teachers.

The methodological orientation of the Biodanza System is an exclusive function of its creator, Professor Rolando Toro Araneda.

6.3- The right to teach Biodanza can be revoked by the International Biocentric Foundation in the following cases:

- incorrect application of the theory and methodology of Biodanza Rolando Toro System;
- inobservance of the systematic coherence in the application of the theory and methodology of Biodanza Rolando Toro System;
- severe lack of ethical character towards ones students, colleagues, the IBF and or the community as a whole.

3.2- Specific Regulation for the Schools that are *already* using the work system with tutors.

These rules are meant for the Directors who are already using the work method with tutors. The Directors who, on the other hand, are not already using the work system with tutors but are interested in implementing it in the School they direct, can contact Claudete Sant'Anna or Eliane Matuk in order to receive further relative intraining.

In order to register at a School the person wishing to do so will receive a copy of these rules from the School Director. He\she will then have to read it, sign it to testify having read it and accepted it and return it to the Director of the School.

Following which the Director will provide the person interested with a registration form which is to be filled out, signed and returned.

The person interested will have to authorize the Director, in written form, to communicate his personal data to the IBF.



INTERNATIONAL BIOCENTRIC FOUNDATION
Biodanza Rolando Toro System School of-

REGULATION

1. Introduction

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2. Admissions

The student who desires to undertake the Biodanza training course will have to present him\herself to the Director of the Training School he\she intends to register at.

After having partaken in a minimum of fifty hours of *vivencia*, with the exception of particular cases based on the educational-formative criterion expressed by the Teaching Body, the student interested will have to be presented by a Tutor Teacher, who will certify for the student's previous participation to the minimum of 50 hours of *vivencia* required, or present a certificate released by a qualified Teacher which confirms the previous participation to a minimum 50 hours of *vivencia*.

In particular cases, exceptions accepted by the School Director, the student who does not meet the minimum of 50 hours required will be able to complete the remaining hours required contemporarily during the first six months of training.

3. Registration

To register at the School, the person interested will receive a copy of the school rules which will have to be read, undersigned in acceptance and returned to the Director.

Following which the Director will give the person who is applying, a registration form to be filled out, signed and returned.

The person applying will have to authorize the Director, in written form, to communicate his\her personal data to the IBF.

4. How to articulate a training course

4.1- The Program and the activities

The training course has an average duration of three and a half years during which one completes the Unique Biodanza Training Program. This program is made up of 28 theoretical-*vivencial* workshops regarding the specific topics of the theory and methodology of Biodanza and conferences (theoretical-*vivencial* seminars) on theoretical topics related to Biodanza (every conference is followed by its respective *vivencia* and the number of conferences has to be a minimum of three and a maximum of eight according to the criterion of the Director); one or two Minotaur Project workshops, both optional.

Every workshop is structured by a theoretical part and a *vivencial* part.

Educational and formative hand outs relative to the topic of each workshop will be given.

In the countries where the book *Biodanza* by Rolando Toro is published, it will be the text for the training course.

During the methodology workshops a catalogue of music corresponding to the exercises of the Official list of exercises, enunciations and music of Biodanza, will be handed out.

The topic of the last seven workshops of the Unique Training program is the methodology of Biodanza. In these workshops the student will gain the methodological tools necessary for teaching Biodanza.

At the end of the second academic year only the students considered to be in adequate conditions will be admitted to the third academic year and will be able to do the practical training and present a thesis so as to receive the title of Biodanza Teacher.

Those who are not considered to be in the adequate conditions will not be able to participate in the workshops of the third academic year and at the end of the second year will receive a certificate of participation which DOES NOT authorize them to work as Biodanza Teachers.

The conditions considered adequate are the following:

- students with 70% attendance for the first and second academic year;
- students in good mental conditions;
- absence of addictions to alcohol and drugs.

4.2- Supervised Practical Training

The Unique Biodanza Training Program establishes that in order to obtain the qualification to teach it is necessary to become a student in practical training first, namely to have the experience of conducting a Biodanza group under supervision.

The student can begin the practical training only after having received an official authorization signed by the School Director.

With the approval of the student's tutor, the other tutors of the Tutor Teaching Body and the School Director, the student who will have written 80% of the theoretical reports relative to the workshops of the first and second academic year, will have attended regularly the weekly course and have a maximum number of three missed workshops to be made up, can be authorized to begin the practical training after the Methodology V workshop.

The practical training consists in a sequence of Biodanza sessions carried out by the student and supervised by the student's Didactic Tutor Teacher, who will be the supervisor responsible for the practical training. In the case where the student's tutor does not also hold a formative qualification, the student will decide with the Director the Didactic Tutor Teacher who will undertake the supervision

If the student desires it to be so, it is possible that a maximum of two of the eight supervisions are done by another formative tutor who is a part of the School's Teaching Body.

A minimum of six of the eight supervisions have to be made by the student's Didactic Tutor Teacher, who will be the supervisor responsible for the practical training.

If the student expresses the desire to be supervised by the School Director, it is possible that four supervisions be made by the student's Didactic Tutor Teacher and the remaining four by the Director.

The sessions of the practical training can be conducted by one or two students in practical training. Supervisions sessions conducted by more than two students in practical training are not valid.

The practical training group will be organized by the student him\herself. The student in practical training will have to organize new participants for his\her practical training group. He\She can invite some friends from his\her Training cycle, whose presence can be of support. If after the eight supervisions the evaluation made by the supervisor responsible reveals that there are still some gaps to be filled, the Director will demand that more supervisions be carried out, always by the same Didactic Tutor Teacher supervisor.

In the case in which the supervisor responsible is not available for carrying out the supplementary supervisions, he\she will be requested to appoint another Training Tutor Teacher whom he\she trusts to replace him\her, with the joint consensus of the School Director and the student in practical training.

If the student has the desire to continue conducting his\her practical training group after the first eight supervisions, he\she can do so with a monthly supplementary supervision conducted by the supervisor responsible for his\her practical training, until the attainment of the title of Biodanza Teacher.

The student who desires to carry out his\her practical training with a group of children, will be required to receive a minimum number of fourteen (14) supervisions: eight with the group of children and six with a group of grown ups.

The student in practical training can not conduct Biodanza sessions within institutions without the presence of his\her supervisor.

The flyer used by the student in practical training will have to be elaborated based on the model indicated by the School.

The student in practical training can not make any kind of publicity, for example, through the press (daily newspapers, magazines, etc.), the television network, the radio, internet or any other means of communication.

The publicity of the student in practical training can not be made within the groups of other students in practical training or other Teachers.

The pay for the student in practical training will not be inferior to the average amount asked by the qualified teachers in the city where the practical training is held.

The student can not conduct Biodanza workshops of any kind.

During and after the practical training, until the attainment of the title of Biodanza Teacher, each student will be allowed to conduct only one weekly Biodanza session and is not authorized to conduct Biodanza workshops of any kind or duration.

Having received the Directors authorization to begin practical training, the student will have a maximum of two years to complete the formative course, including the realization of the practical training and the elaboration and presentation of the thesis.

After this required deadline has lapsed the student will have to attend all seven methodology workshops again and re-conduct a practical training session and pay for the relative costs required.

4.3- Thesis

At the end of the practical training the student will have to write a thesis on a subject approved by the School Director, regarding a theoretical and or practical aspect of Biodanza. The theoretical subject will have to regard one or more aspects of the theory of Biodanza and the practical subject will have to regard the practical training group.

The thesis will be written with the support of the Didactic Tutor Teacher responsible for the supervision of the candidate's practical training.

Once elaborated the thesis will have to receive two supervisions:

- the first will be realized by the Didactic Tutor Teacher responsible for the student's practical training;
- the second, also called "final supervision", will be realized by the School Director.

The criterion for the evaluation of the thesis includes the following:

- theoretical and methodological consistency and precision;
- coherence with the Biocentric Principle;
- correct editing and aesthetic presentation of the work.

Every hour of supervision for the thesis will be paid for in the same amount as for an hour of practical training supervision.

4.4-The thesis presentation ceremony for obtaining the diploma and title of Biodanza Teacher

At the end of the training course and before the presentation of the thesis, and of the eventual awarding of the title of Biodanza Teacher, the Director will have to communicate to the IBF, or to the institution or person appointed by them, the complete formative curriculum of the student.

The curriculum has to contain:

- the number of practical training sessions conducted with their relative date of occurrence and location where they took place;
- the name of the supervisor responsible for the practical training and his\her comments on the student's practical training;
- the title of the thesis and the comments regarding it, made by the supervisor responsible for the practical training;
- the comments on the thesis made by the Director and the respective approval expressed by the Director him\herself.

The IBF, or the institution or person appointed by them, provided that the above mentioned intraining and any other intraining in their possession corresponds to the requirements of this Regulations Guide, will give the **authorization** for the presentation of the thesis.

The presentation of the thesis will have to be organized and presided over by the Director of the School where the student is registered at, and presented in front of a commission of a minimum of three Didactic Tutor Teachers: the School Director him\herself, the Didactic Tutor Teacher supervisor responsible for the student's practical training and a Didactic Tutor Teacher from the Tutor Teaching Body (the one who has most regularly attended the workshops of the student's Training cycle).

In the case that the responsible Didactic Tutor Teacher supervisor is not able to participate, he\she can be replaced by another Didactic Tutor Teacher from the school's Teaching Body, invited by the Director having heard the suggestions of the responsible supervisor him\herself.

In the case that Didactic Tutor Teacher who has most regularly attended the student's Training cycle is not able to participate, he\she can be replaced by another Didactic Tutor Teacher, who can be or not be part of the School's Teaching Body, upon invitation of the director.

The thesis presentation ceremony will have to take place on the premises of the School where the student is registered at, avoiding collective events with other Schools or congresses or other events by theme.

Once the thesis has been presented and has received the final approval of the Director, with the previous consensus of the other commission members, the Director him\herself, will communicate the commission's judgement to the IBF.

The judgement of the commission communicated by the Director to the IBF will be confirmed by the IBF who will then issue the title of Biodanza Teacher with the respective diploma containing the international registration number.

The IBF will give the new teacher the list of rights and duties concerning Biodanza Teachers.

4.5- The theory written report

The student in training is required to produce a written report regarding the theory presented in each workshop, and to hand it to his\her tutor, who will read it and return it to the student with a brief written comment.

Periodically, (about every six months) the tutor will inform the Director on the regularity with which the student presents his\her written reports and will express his\her comment on the reports.

4.6- Attendance

4.6A- Attendance to the workshops and theoretical-*vivencial* seminars of the

Unique Training program

The student has the obligation to attend the total number of the workshops and seminars of the School where he\she is registered at.

All absences will have to be justified.

In the case of an absence to a workshop and or a theoretical-*vivencial* seminar of the training course, these will have to be made up for preferably with the group of the following cycle of the School where the student is registered at, or, as a second option, in another School.

It is possible to make up for a workshop in another School for a maximum of two workshops relative to each academic year.

Even though all the Rolando Toro System Biodanza Schools follow an Unique Program, the training course implies a process guided by a specific Director within a specific group.

The eventual participation in workshops of other schools for making up missed workshops may not hinder the course underway at that School.

Every time that a student makes up for a workshop at another School he\she, then, has to give the respective attendance certificate to the Director of the School he\she is registered at.

In the case that the date of a workshop or a theoretical-*vivencial* seminar of the training course coincides with the date of a workshop or seminar to be made up at another school , the student will have to attend the workshop or seminar at the School he\she is registered at.

The student will then find, together with his\her School Director, a new option for making up the missed work.

If the student misses a workshop or a theoretical-*vivencial* seminar for a justifiable reason, he\she will nevertheless have to pay 50% of the total cost of the given course.

If the student will make up for the missed workshop or seminar at his\her School, he\she will be required to only pay for the remaining 50% of the respective cost. If on the other hand, the student will make up for the missed workshop or seminar at another School, he\she will have to pay for the total respective cost of the workshop or seminar.

The unjustified absence of a student to three or more training modules (workshop or seminar) will be considered as giving up or abandoning the training course and, by consequence, the Director can suspend the student's registration at the School.

4.6B- Attendance to the regular weekly Biodanza sessions

The student is obliged to maintain a continuity of attendance at the weekly sessions conducted by a Tutor Teacher, as committment to the training process.

Absences to the weekly sessions will have to be justified.

In the case in which the student lives somewhere where there are no weekly Biodanza sessions conducted by a teacher tutor, the student will have to attend a non training Biodanza workshop every two months.

With the exception of particular cases, based on the educational-formative criterion expressed by the Teaching Body, The School recognizes as valid the weekly sessions and workshops conducted by the Tutor Teacher.

The respect of the rules guarantees the reliability of the course undertaken by those who aspire to become a Biodanza Teacher.

5. Unique Program for Biodanza Training

A) Mandatory Modules

A.1- Theoretical-*vivencial* workshops on specific topics of Biodanza

1. Definition and Theoretical Model of Biodanza

2. Vital Unconscious and Biocentric Principle
3. The *Vivencia*
4. Biological Aspects of Biodanza
5. Physiological Aspects of Biodanza
6. Psychological Aspects of Biodanza
7. Mythological and Philosophical predecessors of Biodanza
8. Identity and Integration
9. Trance and Regression
10. Contact and Caresses
11. The Human Movement
12. Vitality
13. Sexuality
14. Creativity
15. Affectivity
16. Transcendence
17. Mechanisms of Action in Biodanza
18. Applications and Extensions of Biodanza
19. Biodanza, Ars Magna
20. Biodanza and Social Action
21. The Music in Biodanza
22. Methodology I (Musical semantics)
23. Methodology II (The Biodanza session)
24. Methodology III (The Biodanza session – continued)
25. Methodology IV (Biodanza weekly course and workshops)
26. Methodology V (The Biodanza group)
27. Methodology VI (Evaluation criterion of the development in Biodanza)
28. Methodology VII (In depth study of the Official List of exercises, presentations and music of Biodanza)

A.2- Theoretical-*vivencial* seminars on themes regarding the theory of Biodanza

Within a minimum of three and a maximum of eight, the number of theoretical-*vivencial* seminars is chosen with the criterion of the Director of each School. Every seminar is followed by a *vivencia*.

B) Optional Modules

B.1- Minotaur Project

One or two Minotaur Project workshops through out the training course, both optional.

6. The title of Biodanza Teacher

6.1 The title of Biodanza Teacher gives the right to:

- use the name Biodanza – Rolando Toro System and its logo, both of property of Professor Rolando Toro Araneda, always using the correct application of the Biodanza System;
- apply the Biodanza methodology, taught in the Schools created by Professor Rolando Toro Araneda, with the use of the exercises created and ordered by him in relation to his Theoretical Model and his enunciation of the Biocentric Principle;
- exercise the profession of Biodanza Teacher in any part of the world;
- create private Biodanza centres for conducting weekly Biodanza sessions and or workshops (but not a Training course);

- conduct Biodanza groups within private or public institutions;
- publicize ones sessions/courses by means of the press, the radio, the TV, internet or other means of communication.

6.2 The title of Biodanza Teacher does not give rights to the methodological Biodanza heritage, which belongs to Professor Rolando Toro Araneda and the International Biocentric Foundation.

The Biodanza methodological heritage consists of the function of methodological orientation, supervision and control of the functioning of the Biodanza Training Schools with all the corresponding attributes, as for example:

- creation of Biodanza Training Schools;
- naming the Directors of the Biodanza Training Schools;
- elaboration and putting into act of the training program in Biodanza;
- awarding of Biodanza diplomas;
- revocation of the title of Biodanza Teacher;
- elaboration of the programs of the specialization course in Biodanza, respective organization or Co-ordination of the specialization course in Biodanza;
- training of Biodanza Tutor Teachers;
- training of Biodanza Didactic Teachers.

The methodological orientation of the Biodanza System is an exclusive function of its creator, Professor Rolando Toro Araneda.

6.3 The right to teach Biodanza can be revoked by the International Biocentric Foundation in the following cases:

- incorrect application of the theory and methodology of Biodanza Rolando Toro System;
- inobservance of the systematic coherence in the application of the theory and methodology of Biodanza Rolando Toro System;
- severe lack of ethical character towards ones students, colleagues, the IBF and the community as a whole.

Chapter IV

ORGANIZATION OF THE SPECIALIZATION COURSES FOR BIODANZA TEACHERS

4.1- Tutor and Didactic Teacher training courses

4.2- Specialization courses in the areas of applications and extensions of Biodanza

4.1- Tutor and Didactic Teacher training courses

The Tutor and Didactic Teacher courses are given to entitled Biodanza Teachers.

The organization of the above mentioned courses is an exclusive function of the Biodanza Rolando Toro System Model School, which is unique in the world and is constituted by two head quarters: one in Milan (Italy) directed by Eliane Matuk and the other in Santiago (Chile) directed by Claudete Sant'Anna.

4.2- Specialization training courses in the area of applications and extensions of Biodanza

The specialization courses in the areas of applications and extensions of Biodanza are given to entitled Biodanza Teachers.

Biodanza Training School students in practical training can eventually be admitted, as exceptional cases, with the authorization of the Director of the School that the student is registered at. This authorization will have to be written and signed by the Director.

The organization of the specialization courses in the areas of applications and extensions of Biodanza is of exclusive pertinence of the IBF which nevertheless can, in each occasion and in written form, authorize individual Directors to independently organize some courses under the following conditions:

- The Director will have to have brought to completion at least two full Training cycles.
- The Director will have to have appointed at least 30 teachers..
- The Director will have to request from the methodology councillorship, in written form, the authorization to organize the course, stating the modalities, dates and personal data of the participants. The methodology councillorship is coordinated by Eliane Matuk and Claudete Sant'Anna.

- At the end of the course, the Director will have to ask the IBF in written form including the students' curriculum, for the issuing of the diplomas.
- The Director will have to pay to the IBF a given amount for each participant who has conferred the right to the respective diploma , which will be agreed in relation to type and number of modules of the course.
- The diploma can be issued only by the IBF and it is the only title which authorises the participant to conduct workshops or courses in the application or extensions in which he\she has specialized in.

Chapter V

ORGANIZATION OF BIODANZA EVENTS

Every Biodanza event will have to be authorized by the IBF upon explicit written request of who desires to organize the event.

The amount due to the IBF will be agreed upon for each occurrence.

5.1- Organization of specific and exclusive events for Biodanza Teachers

5.2- Organization of Biodanza Encounters and Congresses open to everybody

5.1- Organization of specific and exclusive events for Biodanza Teachers

The organization of specific and exclusive events for Biodanza Teachers, for example: Encounters, Symposiums, Conventions, Congresses, can be organized exclusively by a committee of Directors of Rolando Toro System Biodanza Schools.

If the event will be of regional character (of a state or region within a given country) the organizing committee will have to be composed by the Directors of Schools located in the given state or region.

If the event will be of national character, the organizing committee will have to be composed by the Directors of the Schools located in the given country.

If the event will be of international character, the organizing committee will have to be composed by the Directors of the Schools located in the countries involved.

If the number of Directors having the right to be part of the organizing committee of an event were to be excessively large, the Directors themselves will have to choose unanimously who, amongst them, will form the given organizing committee.

The remaining Directors (those who, even having the right to, will not form part of the above mentioned committee) will be able to participate in other committees necessary for the realization of the event.

The organizing committee will invite the association (or associations) of Biodanza Teachers (of the state or region, of the country or countries involved) to collaborate in the organization of the event.

5.2- The organization of Biodanza Encounters and Conventions open to everyone (Biodanza Teachers, Biodanza students and the public in general)

The Biodanza Encounters and Conventions open to everybody can be organized by a committee formed by Biodanza School Directors and or Biodanza Teacher associations.

If the event will be of regional character (of a state or region within a given country) the organizing committee will have to be composed by the Directors of the Schools located in the given state or region and or by Teacher associations existing in the same region or state.

If the event will be of national character, the organizing committee will have to be composed by the Directors of the Schools located in the given country and or by eventual Teacher association existing in the given country.

If the event will be international, the organizing committee will have to be composed by the Directors of the Schools located in the countries involved and or by eventual Teacher associations existing in the countries involved.

If the number of the Directors and or Teacher associations having the right to be part of the organizing committee of the event will be excessively large, they will have to choose unanimously those, amongst them, who will form of the given committee.
The remaining members, Directors and or association, who even having the right to, will not be part of the given committee, can participate in other committees necessary to the realization of the event.

Attachments

- 1- School registration form.
- 2- Authorization form to begin the practical training.
- 3- Form for collecting the supervisor's signatures.
- 4- Form for supplementary supervisions.
- 5- Flyer model for the student in practical training.
- 6- Individual accompaniment form (which has to be filled out by the participants of the student's practical training group).
- 7- Form for the elaboration of the practical thesis (on the practical training group).
- 8- Supervision form.



**INTERNATIONAL BIOCENTRIC FOUNDATION
Rolando Toro System Biodanza School of -**

Registration Form

All data is for the exclusive use of the School, please write in legible print.

Name and Last Name:
Address and Post Code:.....

Age:Phone:Mobile Phone :.....

If the space provided for the answers were not to be sufficient, please use the back of the registration form as well or attach an additional piece of paper.

How did you find out about Biodanza?
.....

What are your personal motivations for undertaking a Biodanza training course?
.....
.....
.....

Do you have any particular health condition and do you have any medical recommendations that you are following ?
.....
.....
.....

The undersigned declares to have read and to accept the Regulations of the Biodanza Rolando Toro System School of -.....

Date

signature

The undersigned requests the registration to the Biodanza Training course held at the Biodanza Rolando Toro System School -, authorizing the treatment of his\her personal data in base of the law 675\96 and further authorizing the communication of his\her personal data to the International Biocentric Foundation.

Date

signature.....

Attachment # 2



INTERNATIONAL BIOCENTRIC FOUNDATION
Biodanza Rolando Toro System School of -

Authorization to begin the practical training

Mrs.\Mr..... student at the
Biodanza Rolando Toro System School of - for the Biodanza Teacher
training course, is authorized by the School Director to begin the activity of practical training in the
conduction of a Biodanza group with the supervision required by the Regulations of the School.

Date

Signature of the Director.....

Attachment # 3

FORM FOR COLLECTING THE SUPERVISOR'S SIGNATURES



**INTERNATIONAL BIOCENTRIC FOUNDATION
BIODANZA ROLANDO TORO SYSTEM SCHOOL OF -**

**PRACTICAL TRAINING
SUPERVISION CYCLE**

Student in practical training.....

Supervisor responsible for the practical training.....

SUPERVISIONS	DATE	SUPERVISOR'S SIGNATURE
1		
2		
3		
4		
5		
6		
7		
8		

Attachment # 4

SUPPLEMENTARY SUPERVISIONS FORM



**INTERNATIONAL BIOCENTRIC FOUNDATION
BIODANZA ROLANDO TORO SYSTEM SCHOOL -**

**PRACTICAL TRAINING
SUPPLEMENTARY SUPERVISIONS**

Student in practical training

Supervisor responsible for the practical training.....

SUPERVISIONS	DATE	SUPERVISOR'S SIGNATURE
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		

Attachment # 5

**MODEL FLYER FOR THE
STUDENT IN PRACTICAL TRAINING**



Sistema Rolando Toro

BIODANZA®

*BEGINNERS WEEKLY COURSE
OPEN TO EVERYONE*



Sistema Rolando Toro

Supervision Cycle

(name of the student in practical training)

Biodanza Rolando Toro System School –

FOR INFORMATION ON THE COURSE:

(information for contacting the student in practical training)

BIODANZA®

A way to re-encounter the pleasure of living

Biodanza is a system which favours human development through an integrative *vivencia* induced by music and dance.

It is made up of a group of exercises and music organized according to a theoretic model designed to increase health, better communication, stimulate creativity, not only artistic but also on a level of existential renewal.

Every participant is invited to discover his\her vital responses, and to selectively direct him\herself towards forms of expression and action which reinforce his\her development, his\her inter-organic and existential balance.

Biodanza is a path towards the happiness of living.

It has been created by Rolando Toro Araneda, from Chile, Professor of Psychology of Expression at the University of Chile. Rolando Toro draws his inspiration from anthropologic and ethological sources. The theoretic foundations of Biodanza are based in Biology, the science of life.

WEEKLY COURSE

The course will develop in..... sessions
on(day of the week)

from..... to.....(time)

The course will be held at.....

.....

(name and address of the venue were the sessions are held)

Student in practical training:

.....

Supervisor responsible for the practical training:

.....

Attachment # 6

SPECIFIC INDIVIDUAL ACCOMPAINMENT FORM TO BE FILLED OUT BY THE PARTICIPANTS OF THE STUDENT'S PRACTICAL TRAINING GROUP



INTERNATIONAL BIOCENTRIC FOUNDATION
BIODANZA ROLANDO TORO SYSTEM SCHOOL OF -

PRACTICAL TRAINING
SUPERVISION CYCLE

Student in practical training:.....
Supervisor responsible for the practical training:.....

INDIVIDUAL ACCOMPANIEMENT FORM
For the confidential use of the student in practical training.

Name and Last Name:

Date of Birth:

Profession:

Complete address:
.....

e-mail:

Phone:.... ..

What are your expectations with regards to this experience ?.....
.....
.....
.....

Are there any medical recommendations you have to follow?
.....
.....
.....

NOTE: please fill out in clear legible print.

Attachment # 7

FORM FOR THE ELABORATION OF THE PRACTICAL THESIS (ON THE PRACTICAL TRAINING GROUP)



INTERNATIONAL BIOCENTRIC FOUNDATION BIODANZA ROLANDO TORO SYSTEM SCHOOL OF -

FORM FOR THE ELABORATION OF THE PRACTICAL THESIS ON THE PRACTICAL TRAINING GROUP

1- Introduction

The introduction consists of a brief presentation to Biodanza containing its definition and an outline on Rolando Toro, its author and , further more, a brief presentation of the thesis itself.

2- Description of the group

- 2.1- How it is formed.
- 2.2- Age of every participant.
- 2.3- Sex of every participant.
- 2.4- Profession of every participant.
- 2.5- Expectations of every participant.
- 2.6- Place where the practical training has been done.

Points 2.2, 2.4 and 2.5 will be taken from the individual accompaniment forms for the participants of the group of the student in practical training (see attachment # 4).

3- Program

- 3.1- Program for a beginners Biodanza course.
- 3.2- Aspects that are desired to be developed (aspects related to the introduction process of integration and development of the five lines of *vivencia*).

4- Verification

- 4.1- On the group and on the individuals.
- 4.2- What has emerged that is significant in relation to the theoretical elements of Biodanza (correlations between the theory and the *vivencia* developed in every single session of the practical training).

5- The experience of the student in practical training

Brief report on the personal experience of conducting the group of practical training.

6- Conclusion

Attachment # 8

SUPERVISION FORM (to the supervisor)



INTERNATIONAL BIOCENTRIC FOUNDATION BIODANZA ROLANDO TORO SYSTEM SCHOOL OF -

SUPERVISION FORM

Preliminary data

Name of the student in practical training:.....

Name of the supervisor responsible for the practical training:.....

Date and location of the supervision:

Number of the session (1st, 2nd, ...):

Number of the supervision (1st, 2nd, ...):

Number of participants:

Supervision Criterion

1- Structure of the session

1.1- theoretical explanation:

- contents;
- conceptual clarity;
- regular length of duration;
- answers to the questions of the group participants.

1.2- *Vivencia*

1.2.1- Sequence of exercises:

- capability to structure a harmonious sequence of exercises reflecting the methodology of Biodanza;
- the exercises used have to be those of the Official List;
- use of intermediate exercises;
- use of procedural instructions as for example 'walk until your breathing is harmonized' after an exercise which may accelerate breathing, the indications of change in the exercises in twos which may require it, the short pause of passage from one exercise to the next.
- progressiveness.

1.2.2- Presentation:

- precision of the presentations (every presentation has to contain the correct name of the exercise and its objective);
- coherence between the tone of voice and the quality of the exercise proposed (identity or regression).

1.2.3- Demonstrations:

- correct use of the role of centrality (the correct use consists in not abstaining nor abusing of the centrality inherent to the role of Teacher in Biodanza): the protagonism of the Teacher during the presentation should not be prolonged;
- length (it needs to be brief but sufficient for illustrating the exercise);
- quality of the movement (movement and expressive integration).

1.2.4- Music:

- the music used has to be that of the Official List;
- relationship between music and exercise (verify if the student in practical training correctly combines the music to the exercise).

2- Process of integration

2.1- Verification realized at each session.

Verify if the student in practical training is able to realize the process of integration. Such verification is realized by observing the capability to sufficiently and correctly apply the basic exercises of movement and affective-movement integration.

2.2- Verification realized at the end of the eight sessions.

Verify the level of integration of the group: the degree of transtraining and progressive development during the supervision cycle (the degree can be minimal, average or satisfactory).

The progressiveness of the process of integration can be verified only through a route characterized by a period of supervised sessions, for this reason it is indispensable to rely on a supervisor responsible for the practical training (who will make the eight supervisions or a minimum of six out of the eight).

3- Evaluation of the technical resources

- Welcoming conditions of the venue used for the sessions.
- Quality of the musical system.
- Correct use of the lighting and the musical volume in relation to the quality of the exercise proposed (identity or regression).

Personal comments made by the supervisor

Evaluation made by the supervisor

Signature of the supervisor.....



SISTEMA ROLANDO TORO