



2019 DANCE UNEXPECTED

Marlene Hinz

Session Description:

Be inspired to explore and create two very different choreographies based on common, every day activities.

Outline:

SLEEP INTERRUPTED

I have based this portion of the session on a piece developed by choreographer, David Parsons. In this choreography, he uses the very ordinary act of sleeping as the inspiration for his dance. Here we want to focus on allowing the students to create their own interpretation and exploration within the piece. As we work through the choreography process, students will be encouraged to expand on the basic movement and make it their own.

Process:

- Since most everyone will have different preferred sleep positions, let's begin from there and expand. Begin by having your students lie on the floor and show different positions of sleep.
- During this time, the teacher should move within the space and take note of particular positions, etc.
- From here then, lead in to an active brainstorming session where we would discuss and demonstrate possible sleep positions. We will structure these ideas into a dance phrase.
- For our purposes and for clarity, we will use eight set poses for sleep as our starting point.
 - Choose a beginning position – (For example.) Position #1 – Dancer will lay on their back with the finger tips touching on the sternum.
 - Position #2 - the dancer rolls over on their right side into a fetal position.
 - Position #3 - the dancer continues to roll to the right, on to their stomach with their left arm under their head, which is facing right. The right arm outstretched at a diagonal from the body, right leg bent at an angle and left leg down on the floor.
 - Position #4 - the dancer remains on their stomach but bring the arms into the body, bent and in towards the chest. The legs are outstretched.
 - Positions #5 - same body position, simply change the orientation of the head.
 - Position #6 - continue the sequence but in retrograde. This position will look like position #3 but facing the opposite direction.
 - Position #7 - the dancer rolls over on their left side into a fetal position.
 - Position #8 – the dancer returns to position #1
- Once students are comfortable with this sequence you may want to vary some of the dance elements, like tempo, orientation, etc.
- In the next part of the lesson, we will consider this the dream sequence. Here is where you will have the students create their own, individualized sleep sequence. Depending on your time and the age of the students, you may want to have them focus on only 4 positions not already explored. Their task would be to take the 4 positions and structure a dance phrase that leads naturally from the dance phrase developed as a class.
- Teacher should circulate while students are developing their dance phrases and provide suggestions and support.

Outline:

WHILE I WAIT

(Based on a dance by choreographer – **Connie Moker-Wernikowski**. Used with permission for classroom and workshop use only.)

How much time in our day do we spend waiting? Waiting in a grocery line; waiting for a light to change; waiting for our supper to cook; waiting for our students to settle in. Let's take this time to turn the waiting into something unique and creative. This choreography will be done from a chair – now that should peak your interest!

Music:

- musical choices – any relaxed, laid back instrumental country tune – suggestions:
- Ricky Scaggs and Kentucky Thunder – Missing Vassar
https://www.youtube.com/watch?v=2C7F_JTzYk0
- Doc Watson – Windy and Warm
<https://www.youtube.com/watch?v=cw2Dn9a8sQ4>

Process:

- Begin by having chairs scattered throughout the performance space.
- Each person begins by sitting on their chair. Explore many ways of sitting on the chair, remaining conscious of different postures and of subtle shifts from one position to another. After the initial exploration, have each participant create a sequence of four sitting positions and find ways to move smoothly from one position to the next. Allow the emotion they may be experiencing to come through as well – ie: excited, anxious, bored, etc.
- Next, invite the participants to play with common gestures which may include head scratching, waving, thumb twiddling. From here they create a sequence of gestures and set them to a rhythm. This gesture section is then added to the first sitting phrase, and the two are repeated together.
- Begin the next section of the dance by exploring all kinds of balances. This exploration may be enhanced by utilizing prepositions such as on, under, or around in relationship to the chair. Using this movement material, the participants create a third movement sequence.
- From here we then create an introduction to the piece as well as the coda. One idea could be, to have the participants begin away from the chairs and have them enter the performance space as if they were pedestrians moving to a bus stop. One could end the piece in the same manner.

Instruments and Equipment

- yoga mats
- chairs
- sound system for digital music

Category:

- Movement

Age Level:

- Intermediate Grades and Middle School

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