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| **Physically integrated dance workshop directed by karen peterson corash, artistic director of KPD, miami’s inclusive dance company**  ***Workshops developed to promote curiosity, exploration, research and expression/ strengthen your body, sharpen your skills, expand your scope of sensation and artistry***  [karen@karenpetersondancers.org](mailto:karen@karenpetersondancers.org), 305-298-5879, [www.karenpetersondancers.org](http://www.karenpetersondancers.org)  **workshop #1** – solo investigation to connect with internal movement dialogue and sensation  to allow student or patient to investigate their physicality from an internal place with pleasure (work within your own ability) | |
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| WORKSHOP #1 Exercises - adapted with time, space, energy elementsExercise One: Self-awareness with eyes closed /breath/guided improvisation Exercise Two Initiate small movements in those parts Exercise three Chose two parts, three parts, many parts – layer body parts, add spine, direction, focus (first solo) | | | hands-on directions and tips #1 With eyes closed feel upper lift in front of body, over back of head and down spine. Feel head string in wheelchair, grounded in hips or feet. Feel the sensation of breath in lungs and take internal check of all body parts filling breath into those spaces. (head, neck, shoulders, back shoulder girdle, clavicle, ribs, upper arm, elbows, hands. fingers, spine, hips/pelvis, upper thigh, knees, ankles, foot, toes etc.) Take a full breath in and out with arms to bring oxygen to body– **(tips)** **Prepare student / patient for individual movement responsibility and encourage investigation and deep thinking / inner focus / notice how you are feeling / wheelchair users: feel grounded in sits bones, lifted skull, stacked spine**  #2 From the inside out, initiate small movements in specific body parts – use wheels of the wheelchair as a naturel body part, build on the expansion of each part into space, trying to isolate just the specific parts / joints in movement / different directions in space- Rub legs if legs cannot move for sensation – different layers **(tips) try to be clear with initiation, clear in imagination = clarity in movement plus curiosity**  **IF DANCERS ARE EXPERIENCED DEVELOP PHRASEWORK FROM BODY PARTS AS A WARMUP (show)**  # 3 Choose 1, then 2, then 3 body parts and overlap movement. Create a small solo choosing parts that overlap, intersect and transition from one to another. Build on the expansion of the solo by introducing space choices (low, medium, high, front, back – use three - dimensional square as a visual model for points in space. Use the Laban 3d Box to direct movement pathways. One dancer teaches the solo to each other, translate and show **(tips) try to be clear with initiation, clear in imagination = clarity in movement and follow curiosity** | | |
| Exercise four Body parts create off balance and travel Exercise five Stillness in an off-balance solo Exercise six Solo with movement qualities Exercise seven Final solo exploration with all above tasks Q and A With students, patients or clients | | | # 4 Move on a grid, find levels, pauses and body parts to initiate directional change – be inspired by each other **(tips) introduce the idea of falling off center, being pulled by parts – off centered in chair or standing / transfer weight on feet and in pelvis in chair**  # 5 Find an object in space make two shapes inspired by that object – find transition between two shapes (repeat with another object) . **(tips) inspired by a shape**  #6 Introduce the idea of quality of movement. Find action words with different body parts. Choose word directives to charge imagination; shaky to explosions, floating to flicking, wringing to folding in and out, swinging, percussive /sharp to sustained / smooth, prickly to calm, heavy to light etc. etc. (tips) Go through word directives one by one, for exploration. Find four words and make a phrase to lock in.  #7 Create solos that use all of the above six steps – describe your verbal directives then show; Have half the class watch and change roles / don’t worry what it looks like  **Q and A** – provide discussion to make students reflect on process; (tips) how did this feel from the inside, what was challenging, did you learn anything new, what did you see, how would you use this information in your professional career | | |
| **WORKSHOP #2** | | |

**workshop #2** – duets that investigate an internal and external movement dialogue and sensation between two dancers from a place of pleasure and fun (higher order of thinking involved)

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| Exercise ONE Dancer A is leader, Dancer B follower – no leader Exercise TWO Add in other elements of special level, stillness, rhythm changes, quality of movement Exercise THREE Repeat exercise one and two without a designated leader Exercise FOUR Duet with touch (with or without props) to awaken the skin EXERCISE FIVE Duets travel through space | #1 Working very slowly with body parts, Dancer A initiate’s movement and Dancer B follows. “follow the leader” Change roles. Repeat exercise with no leader. **(tips) can be done six feet apart. Make sure the communication is slow and clear and can be read between two dancers.**  #2 repeat exercise with Dancer A as leader but add in spatial changes, tempo changes and quality of movement difference. Switch leaders. Repeat the exercise with no leader.  **(tips) introduce the idea of more complicated movement choices while still being clear with the translation**  #3 repeat the above exercises but move through space and add stillness. Two dancers move as one to form a moving duet. **(tips) Introduce the idea of unison movement between two dancers in the moment. There is no leader but the leadership should constantly change. Talk about in and out of control and being caught in the unknown. Use space, tempo, stillness, shared gesture, shared movement**  #4 Using the hand – wake up the skin (massage, slap, tickle, wipe oneself or with a partner) create a duet based on the movement and sensation of two hands following each other in space. The entire body will follow the pathway of the hand. Find other body parts to repeat the exploration. Travel from one body part to another to create a movement dialogue without leaving the skin.  **Use the image of a tennis ball. (tips) this can be practiced with the floor, a ball, a chair or other props as partners spread six feet apart.**  # 5 Using the above information duets can travel through space, add stillness, touch or no contact, shared language or no sharing .  **(tips) using all exercises from above this moving duet can be connected as duets or morph from solo to duos.** |

**Discussions to engage students and therapists**

1. **all individuals should have the opportunity to dance, express themselves and create, this empowers people**
2. **create a safe space, use positive people first language, share knowledge about eachother’s disability, build trust, share passion and joy of movement**
3. **present clear intention for class, a framework to guide different bodies, be clear about goals and intentions of the exercises, use general language to embrace all disabilities, check in first and sum up the day with excercise**

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| Exercise SIX Weigh exchange and support Exercise SEVEN A choreographed duet Q and A With students, patients or clients | # 6 Using each other as support explore: leaning on each other, (equal lean), one person supports another (as a base) and leaning away from each other – not always using the hands **(tips) introduce the idea of combining these three elements: leaning towards and away and creating a support system with transitions that go from one to another. Use a chair, stool or ball for six feet variation**  # 7 Create a choreographed duet, that is set and can be repeated using all the elements from Workshop #1 and workshop #2. Show the duets to each other. Describe the verbal directives.  **Q and A.** Use an objective voice: not “I liked this or did not like that”. Have the students / patients describe what they saw using the vocabulary from workshop #1 and #2 (tips: what did you see: in space, with time, using rhythm and qualities of movement)  **Q and A** – provide discussion to make students reflect on process; (tips) how did this feel from the inside, what was challenging, did you learn anything new, what did you see, how would you use this information in your professional career |
| **WORKSHOP #3** |

**workshop #3** – trios or group ensemble that investigates a collective, movement dialogue

developed and shared with three or more movers

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| Exercise ONE Form a circle, introductions and  simple communication Exercise TWO Follow the leader, move out of the circle, be near and far way Exercise THREE Move as a group through the space with movement inspiration and stillness Exercise FOUR Follow the leader in group form(mapping) and directions, add gestures EXERCISE FIVE Post Covid – Create a study with words(melt, hug, lean, slide, push, pull) – Give all words to group, add connections | #1 In a circle introduce oneself with a first name, add movement to name, then make up silly name, add a movement to a silly name. Throw silly name movement to the next person, person repeats movement, then changes slightly to throw to next person. Reverse circle. After a few rounds everyone should know everyone’s name. **(tips) his exercise engages the group as an ensemble and breaks down communication barriers.**  #2 One dancer in the circle is the leader and creates simple movement and everyone follows, same exercise to the next dancer as leader. Reverse circle. The simple movement is developed into a more complicated phrase. Repetition does not need to be exact. Catch the essence of the movement. Repeat the same complicated phrase in the moment as everyone repeats at the same time – copy as quickly as possible. **(tips)this circle exercise is to develop, eye and movement translation, as a response to and also in the moment**  #3 Move as a general group (no leader) through the space following each other (or not) with movement inspiration and stillness being aware of time, space and quality of movement. Add touch, weight exchange, support and falling off center. **(tips) As a group there is no leader but the leadership should constantly change. Talk about in and out of control and being caught in the unknown. Use space, tempo, stillness, shared gesture, shared movement, off balance to add texture to the group dance.**  #4 Repeat exercise three but there is a leader who is the composer of the ensemble. The group may follow the leader (tight ensemble) or may not follow (more variations) Add in a beginning, middle and ending to complete the dance. Add all elements from workshop 1 and 2.  **(tips) use all elements from workshop 1 and 2. Add thematic emotional overtones, text, words or story to develop the ensemble. (prior or after group dance)**  **#5 Create a study with words. Give the words and directives to the group to generate movement.** (example: melt, hug, lean, slide, push, pull, itchy, wiggle, stretch) Give words to create a group experience. Add physical connection. Rehearse or perform in the moment. |

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| Exercise SIX A final group project Q and A With students, patients or clients | # 6 Add space, time, rhythm and energy to exercise 5 to develop the final group project.  **Q and A.** Use an objective voice: not “I liked this or did not like that”. Have the students / patients describe what they saw using the vocabulary from workshop #1 and #2 **(tips: what did you see: in space, with time, using rhythm and qualities of movement)**  **Q and A** – provide discussion to make students reflect on the group process; **(tips) how did this feel from the inside, what was challenging, did you learn anything new, what did you see, how would you use this information in your professional career** |