

1) AUTHENTIC MOVEMENT

Work in pairs. Set a timer for a chosen duration of 3, or 7 minutes sessions.

One dancer is the *mover* one is the *witness*

For the mover:

Begin by laying on the floor with eyes closed

Connect to your breath and breathing

Listen to your body and wait for the impulse to move, and *move you*

Listen for the impulses that arise in the body

Follow these impulses, staying committed to working with eyes closed

Things for the mover to consider are to:

Free yourself from yourself from your thinking mind

There is no right, wrong or idealised way to 'look' during this practice

Any movement is valid

Free yourself from self-direction or self-judgment

Find your body in *action*

Trust in working with your eyes closes to connect to impulses/images that pass in the mind

Things I will often remind the mover are:

This is not an improvisation

This is not an exploration

This is not a creation

These phrases intend to remind the mover to connect to impulse rather than follow a desired exploration of a mode or aesthetic interest, idea or theme which may result in becoming 'stuck' in a particular movement patterning.

For the witness:

The witness role is to *care take* the situation for the mover and observe their movement. You may stand as far away from the mover as needed to give them space, while still keeping them safe from obstacles or other people in the room. If you see your mover in precariously close proximity to another person, gently touch them to guide them away to more space. This can be done calmly as a guide. Stay witness to your partner only.

Set a timer for 2 minutes.

Witness is to feedback to your mover what you *saw*. Try to find language to tell them *what you saw them do*, rather than offer your personal *interpretation*. This will help maintain focus on the movers experience rather than the witness.

Change roles and repeat

2) STIMULUS

Set a timer for a 3-minute session. This can be alone, or in pairs again with witness.

Staying connected to your authentic movement mode and tools, *fold in* your chosen stimulus by collecting words, phrases, images, concepts or drawings of interest, and lay them down on the floor throughout the space. Respond to with impulse movement impulse.

The mover lays out their stimulus on the floor, and works by moving between each of them, alternating between the images as they like, or by allowing their responses to overlap and blur between each stimulus.

Things to be mindful of:

This exercise is not to respond to stimulus through *interpretation* or pre-imagined choreography but again, in impulse and action. As you *receive* information into your body from your stimulus, notice what emerges in your body as your immediate physical response. After doing this, you may later alone or with assistance from your witness, begin to reflect on your physical responses, and notice if there is an emerging *style*, or *aesthetic theme*, which you might later start to fold into your choreographic sequencing or phrase building.

Set the timer again to allow for witness feedback. Witness may help recall or reflect on some of the movements that emerged in the mover, by both describing and doing.

Exchange roles

Repeat this activity a few times back and forward.

Be mindful, that this is a *movement generating exercise*, to help accumulate and notice interesting or surprising new movements, physical pathways, gestures and aesthetic possibilities.

Take time as an individual to 'collect' some of your movement responses.

Eventually these responses may be used to for developing recurring motifs, phrase material and a choreographic vocabulary. Work in solo or in pairs to recall responses which interest you. See how these movements may be able to be threaded together in a sequence, or, interjected into existing phrase material to create dynamic variation, gestures, motifs, or rhythmic counterpoints.

3) COMPOSITION

Composition can refer to the localised sequencing of movements in the composition of phrase material and overall choreographic vocabulary that makes up your dance. It can also refer to the overarching *structure, line* or *arc* of your dance.

Both of these areas can utilise similar strategies and compositional tools.

Some tools to play with in your composition are:

The dynamic of the material - power, force, attack, release, effort vs effortless
 The texture of the material – fulness, volume, flow, staccato, pressure, liquidity
 The speed of the material – acceleration, deceleration, stop, start, stop-motion
 Variations - within a sequence, gestural interjection, juxtapositions, retrogrades, repetitions
 Rhythm – consistency vs a-rhythmic, vs counting variations
 Levels - transposing a sequence to the floor, to one part of the body, to the legs/arms only
 Unison vs Juxtaposition of different choreographic sequences at once in space
 Facings – endless play (context? Theatre, landscape, gallery, natural environment)
 Spatial arrangements - groupings, pairs, triangulations, lines, circles, diagonals,
 Trajectories – energy and flow in space

The example of Cunningham and Cage who are known for chance and experimentation (however modern dance 'retro' it may appear), gives a clear visual example of variations and movement composition in space, revealing multiple activities can take place at one time to brings life to the space. The smallest variation of one dancers facing/phrasing/positioning in space can reveal great a textural shift and subsequently create room for 'meaning-making' and opportunity for individual interpretation for the audience. The choreography in this example may appear formal, but as a maker, and as you make, remember that it's also possible to deconstruct and mess around with this formality by using the above tools – creating, resistance, oppositions, elements of surprise and variations.

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

<https://cinema.cornell.edu/cunningham-3d>