**LESSON IDEAS:**

**91206 Solo – It Matters to Me**

**Teaching points include after investigation work to generate movement – some approaches (no particular order). The amount of time spent on each framework depends on teacher discretion and how readily students generate movement. Some frameworks here are more and some less prescribed depending on students’ needs at the time:**

As with anything shared, this has worked well for me and in my teaching contexts but should probably be tweaked to suit your own style and your students’ needs/context before use.  It’s also only written documentation and so doesn’t really illustrate the importance of the practical set-up and development that goes on first, to enable what we all know of as ‘good choreography’ to be created – so these need to be read with an understanding of the fact that it says some things that really important for achievement but the real work in done on the ground in the studio in the workshops ***doing it!***

* Check choreographic intention statements.
	+ Read out loud in a circle one student at a time.
	+ Exemplify best practice examples –
	+ Probe for specifics in vague intentions
* Note down the “The Three C’s” and explain and discuss how they are relevant. Connect with past work in Group Choreography unit also.
	+ - * 1. CLARITY of concept – if you don’t understand your choreographic intention, how do you expect to create movements which support it, and how do you expect the audience to understand your dance and the ideas behind it?
				2. COMPLEXITY OF MOVEMENT IDEAS – it’s not just about making cool movements, but sequencing and selecting only the movements which matter most in getting your idea across. Find moments to break out of the rudimentary and expected phrases! NO ONE IS ALLOWED TO PUT WARM UP MOVEMENTS INTO YOUR CHOREOGRAPHY!!! Nothing should be there because it “just looks good”… *This movement shows… This movement is to explain…. This movements is trying to…*
				3. COHESION and UNITY – making sure all of your phrases and movement ideas, once sequences together, flow and all feed out of and into the overarching intention statement.

* Developing some key movements
	+ Highlight any three words that are particularly important in your choreographic intention statement.
	+ Choose one of your three highlighted words.
	+ Using the word, develop a low level shape or movement that shows or reflects that word - seated.
	+ Using that word, develop a high level shape that shows of reflects that word – one or two feet bases.

Note these in your dance book using words or stick figures.

* + Now choose the second highlighted word.
	+ Using that word develop a grounded/strong/heavy, mid-level shape which reflects it.
	+ Using that same word, develop a mid-level shape that is off-balance and use your own sense of balance to hold that shape frozen/still.
	+ Put these two movement ideas together in a repeated sequence: example only (1) balance (2) grounded (3) balance (4) grounded (5-6) high shape (7-8) low shape
	+ Repeat it three times in the same pattern above, developing students ability to AUGMENT the phrase – make everything huge, increasing in size each time. Scale 1-10: that’s a size 3, make a size 5; that’s a size 5 now give me a size 8 etc…
	+ Turn the high shape into a JUMP
	+ Turn the low shape into a way of landing out of the jump going into the flow – refine it, make it smoother; make it clearer.
	+ Using the third highlighted word…create a travelling pathway to express that word: use a forward, backward, diagonal, or sideways direction but drive through the space and really travel.
* Homework: Think/Update your notes/book with any reflections on these movement ideas and how they could be used in your dance.
* Developing different types of movements: with a focus on abstraction and complexity and making sure they reflect the choreographic intention.
* Working alone, in your own space develop the following movement ideas. Head up one page of your book for EACH of these movement ideas, to record your developments.
1. Three different “kick” movements which…
2. Three ways to lower “into the floor” from standing OR jumping that…
3. Three ways of getting “out of the floor” (to jump OR stand) that…
4. Five, “non-locomotive” movements that…
5. Two travelling, “floor pathways” that…
6. Three “jumps” that…
7. Choose four different “body bases” (other than your feet) and create a still shape on each base that…
8. Draw two “air pathways” with your arms that….
9. Find a way to perform a “balance” on each level (high, medium and low) that…

***…each means something specific from or about your choreographic intention!!***

***Use your key words OR any other part of your statement…***

1. Choose 3-5 of the above creations and develop a short phrase by connecting these separate movements together – you decide the order.