**IDEAS FOR CHOREOGRAPHY WORKSHOP**

*Choreographic OR Devising structures to aid Choreographic ideas:*

*Time – Space – Patterns - Dynamic – Feelings/Emotions – Aim/Intention – Storytelling*

***Beginning:***

Think of a shape for your name – move around as fast as you can and introduce yourself with your name and your physical shape of the letter. Once everyone introduced themselves. Call out the Alphabet A-Z. If your letter is called out you must make your shape and everyone else must run next to you and copy the shape (if there is more than one person with the same letter, the group must split equally to each person and make their shape)

Walking around space –

1. No eye contact
2. A glance
3. A few seconds
4. Build up to 10-15 seconds
5. 20 seconds
6. Then stick with last person

Once with last person, can react however you both are feeling – if its playful, joyfully, tense, suspicious, animal like etc. Play around for a while.

**Once Upon A Time:** One word story telling. Then each word has a movement. Can build this up into longer sentences where each person interjects into the story but always with movement alongside text.

**DOUBLE HEADED DRAGON –**

Talking at the same time – 2 people are now 1. They must now speak at the same time. Can introduce different situations such as they are the shop keeper selling something, or a guide in an adventure park. Think of situations where they have to become physical.

Can then develop the game by combing two pairs together and are now one person and they speak to another group.

Finally leading into all the group as 1 person and you the director can lead the situation such as they are there for a dance and singing lesson where you can ask them to show you the choreography they learnt and the song they sang. (watch the group then come up with choreography and a song – It’s very funny and amazing what groups come up with)

**Circle Game: Get out my pub: This game is like Splat or Whoosh.**

*Rules:*

**Oi!** – to pass around the circle.

**Leave it!** – to change direction in circle.

**Have it!** – to pass it across the circle.

**Get out my pub!** – change spaces in circle with someone.

**You are not my mother! (Everyone responds) Oh yes, I am!** – All change places in circle

**MOVEMENT IN TEXT:** Taking the below text, taking the movements create a short duet using both text and voice. Eventually take out the text one at a time, till eventually you end up with no voice. See what changes in movement choices > what needs developed?

Same task different movement and text

Person 1: Did you do it?

Person 2: I couldn’t

Person 1: Do they know?

Person 2: I think so.

Person 1: What will we do?

Person 2: I don’t know.

**CREATING MOMENTS OUT NOTHING**

* Walking around space / ask to pause / rewind to repeat a specific short moment.
* Create a ‘moment’ that sticks in your mind by giving it an action: ie everyone looks up as they walk apart from one person OR two people walk slow whilst keeping eye contact whilst everyone walks in double time.

Further potential Options –

1. What happened before and after – create a moment before and after the chosen moment.

2. Stick moments together and develop transitions from one to another and how they fit

**Calligraphy:**

2/3 people in a group. Think of a word or use few letters from each of your names and have a total of 6 letters – Using these letters Spell out the word using your bodies by creating a 3d shape.

1. Add a dynamic – Sharp, Smooth, Soft, circular.
2. Add an intention: Never leave contact, be as close as possible without contact, one person moves at a time.
3. Add a feeling: Sad/Happy etc.
4. Add voice: Give the movement a sound OR add some text ie talk about your day so far/what you had for breakfast.
5. Create a Story: Do one letter at a time but every time feel like it doesn’t work so walk away Frustrated.

**I love you / I hate you OR Push & pull** – create contact duet.

When you say I love you, you must pull the person in some form towards you. The other person can respond I love you, but they must push your body away from them. You can then switch the phrase to I hate you but apply the same principle of one person pushing and the other pulling.

You can then swap texts, and have I love you and I hate you alongside choosing who pushes and who pulls with what piece of text.

You can then change text if you wanted and use different types of lines to play with different ideas.

Contact duet – debate a topic whilst doing the moves: For and Against > What subject could be a for and against conversation? This is a development of single lines and now it’s a constant conversation with pushing and pulling action – create set material of pushes and pulls and have them repeat the movement but all the conversation to be continuous.

**Surrealism** Reality and dreams – finding the moral/idea within absurdity.

Example Idea: Everyone stood around a burial at a funeral. Suddenly one person’s starts tapping their foot, others join in with a clap of hands etc. Let this build up and that it turns into a party, even the person who is lying on the floor as the body begins to party, then slowly transform back to the funeral.

- Moral of the story is that it was a celebration of life rather than the mourn of death.

**Pinocchio**

7 sharp movements – do these movement to another song and only move on beats 1,2,3 & 5,6,7 / then do to Disney song ‘No strings’

**Emotional Family Portrait**

Pick two contrasting emotions: Sad vs Happy

Then as a group, create a family frozen picture. Play a piece of music lasting between 2/3 min.

The director decides when the change of emotion shall happen by clapping or calling out.

Rules, you must change into your first emotion in EXTREME slow motion. This means every blink, swallow, move of the body has to be slowed down. To help, you can think of if you were speaking in slow motion how would it sound. Instead of thinking full body to begin with you can break down body parts to begin moving in slow motion – eg if you need to smile, how slowly can you move the lip? Does the cheek move before the lip? Does the eye begin to squint? What happens to another body part as you begin to smile?

Let this first emotion build up to its maximum. However, do not let this stop! You have to continuously let the emotion grow – so if you are at full smile, how do you take it further? Let it become absolutely absurd – so the smile is now manic and crazed like.

When the director decides – they clap/shout out when to change emotion – now keeping with that high intensity. You have to transform extremely slowly into your other emotion – so you were extremely happy and going into sadness – what part of the body begins?

The challenge is to not get into the emotion too quickly – also to not allow the full body to take over from the beginning but thinking of a build up – and how can you push beyond when you think you have reached 100% of that emotion how can you still develop it. ALWAYS KEEP IN SLOW MOTION.

The final part is the director calling again for you to change back into the beginning family portrait

List of emotions to give an idea further than the basic ones:

*HAPPY – Joyful, Interested, Proud, Accepted, Powerful, Peaceful, Initimate, Optimistic, Liberated, Ecstatic, Amused, Inquistive, Important, Confident, Loving, Hopefuly, Sensitive, Playful*

*SURPRISED – Startled, confused, Amazed, Excited, Shocked, Disillusioned, Perplexed, Astonished, Awe, Eager, Energetic*

*FEAR – Himuliated, Rejected, Submissive, Insecure, Anxious, Scared, Direspected, Inferior, Worried, Overwhelmed, Frightened, Terrified*

*ANGER – Hurt, Threatened, Hateful, Mad, Aggressive, Frustrated, Distant, Suspicious, Irritated, Hostile, Provoked, Enraged, Furious, Jealous, Insecure, Devasted, Embarassed*

*DISGUST – Disappointed, Awful, Avoidance, Judgemental, Loathing, Revolted, Revulsion, Aversion, Hesitant*

*SAD – Guilty, Despair, Depressed, Lonely, Bored, Remoresful, Ashamed, Vulnerable*

**SLOW MOTION FIGHTING** Group bonding exercise to close (or open a group)