

Lesson Title	RESPONDING TO EXTERNAL IMPULSES
Group	Mixed group
Target group	Adults and children with or without visual impairments
Number of participants	20
Structure	In pairs
Duration	1.5 hours

Objective

The main objective of this task is to transfer the focus and attention of the dancer and musician outside of themselves. Focusing on listening, observing, being and sharing the group experiences a situation of multiple interactions that occur in subtle and intense ways. Every sound, body posture, gesture and movement in space both manifested or not, becomes an open environment of interaction and communing.

This task's challenge lies in the indivisibility of the dancer's body from the dance. According to Whatley's and Marsh's "Making no Difference" this is presented as a paradox. "If the dancer's disability is visible then the disability is once again made hyper-visible; disability becomes performative and hence the familiar condition of the disabled person always performing their disability; Conversely, if the disability is unseen, then the dancer might find herself treated no differently than any other non-disabled students. Whilst full integration might be desirable the absence of any appropriate adaptation or mitigation may present different problems."

Description of task:

The group gets in pairs. One accepts the impulses (person 1) the other proposes them (person 2).

PROCEDURE

Impulse

They start standing and person 1 touches different body parts of the other. Gradually this becomes an impulse and creates a small movement in the body part. Try to cover the whole body.

Direction

The impulse gives a direction in the movement path and person 1 moves through changing levels (standing-middle level-floor level) and in space guided through the external impulses she receives.

Movement phrase and change

Gradually accelerate the rhythm while trust between the two is created. Person 1 continues to move recreating the feeling and memory of the stimulation received and experience the quality of moving from an outside impulse even without the impulse.

Improvisation

The impulse comes back and the couple plays with resistance, weight and lightness, absorption and deviation of the direction of the movement. This leads to an improvisational solo that uses contact and explores different possibilities of relating to another body.

END OF PROCEDURE
