

Workshop:
Moving in the Flow of Life

Enduring Understanding(s):
Students will understand that...

Movement springs from the interior world of the person, and vice versa.
Our character can shape our movement, and vice versa.
Action and self-understanding can be developed through movement.

Essential Question(s):

Are we bodies, or do we **have** bodies?

What is the relationship between movement and our interior and the external worlds?

How can the act of being awake to our movement help us with the work of being awake to our selves?

Knowledge:

Students will recognize different qualities of movement.

Students will understand the definition of “interior world” and “exterior world.”

Students will know the importance of rhythms and pauses in the construction of character.

Students will experience the convergence of their interior world and external movement.

Students will know the value of openness to the ideas and feelings of others and to reality.

Skills:

Students will be able to embody natural elements.

Students will be able to connect elements with feelings and character through movement.

Students will be able to choose rhythms and pauses that express their character.

Students will be able to identify specific sensations and feelings that resonate with a given element.

Students will be able to identify specific feelings that resonate with a character, in themselves and in others.

Students will be able to explore the potential of voice and eyes in the construction of character and the expression of the interior world.

Students will be able to “read” and self-critique their movement choices.

Students will be able to listen to others’ words and movement and build knowledge together.

Students will be able to share ideas and feelings with others through words and movement.

Students will be able to welcome the ideas, feelings, and movements of others and enter into communication with others and with reality.

Stage 2 - Assessment Evidence

Performance task(s):

Interaction between two students for building a dialogue through movement and voice.

Collaborative examination of the experience, focusing on the relationship between body, movement, and character.

Other Evidence:

Walking around of the space responding to prompts and directions.

Learning Plan

1. As performers enter the space, the room will have quotations about the relationship between movement, body, and character. (See Annex.)
2. Brief introduction. The facilitator will highlight what we will be working on: As part of our workshop on "Movement in the Flow of Life," we will be exploring the question "Are we bodies, or do we *have* bodies? We will be looking at natural elements and their expression in movement and character.
3. Walking in the space. The facilitator will give the following directions/prompts:
 - Notice the space. Imagine you are walking in the space for the first time.
 - Connect with your interior world, your thoughts, emotions, and feelings. Where are you today?
 - Connect with your exterior world, how the space and the others impacts yourself.
4. Working with natural elements. The facilitator will explain that each performer is working individually for this part of the work. Give the following directions/prompts:
 - Envision fire (and other elements: thunder, electricity, leaves on the wind). Walk with the qualities of fire. Maybe the fire is inside you. Maybe the fire is in your arms, in your eyes. Is it a warm fire? Is it a fast fire or a slow fire?
 - Repeat the process with the element of "leaves on the wind," "thunder," and "electricity."
5. Exploring voice and movement. The facilitator will invite the performers to come to a place in the room (where they feel comfortable working) and explore the connection between voice and movement, using an element of their choice. After a time of work, the facilitator will direct them to change their element, suddenly. Performers change multiple times if time allows.
6. Dialogue with voice and movement. The facilitator will invite the performers to find a partner. The facilitator will invite the pairs to initiate a dialogue by moving in an element that they choose. The facilitator will invite performers respond to what their partner has proposed. After several seconds of dialogue, the facilitator gives the direction for both performers to find another partner, and follow the same instructions (and

continuing with new partners as time allows), giving spaces for new dialogues.

7. Verbal sharing. The facilitator invites the performers to share with the last person they met in dialogue what their experience was like, using words. This sharing is oriented around the question: Which natural elements were challenging and why? What came more easily to us and why?
8. The community circle. The facilitator invites discussion about the relationship between body and movement. What did you learn today about the connection between movement and character? When did you feel the most connected to your body and why?

Annex:

“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.” Martha Graham

“Hakuin wrote, ‘If you forget yourself, you become the universe.’ That mysterious factor of surrender, the creative surprise that releases us and opens us up, spontaneously allows something to arise. If we are transparent, with nothing to hide, the gap between language and Being disappears. Then the muse can speak.” - Stephen Nachmanovitch “Free Play, Improvisation in Life and Art”

Why do we sacrifice so much energy to our art? Not in order to teach others but to learn with them what our existence, our organism, our personal and unrepeatable experience have to give us. - Jerzy Grotowski “A Statement of Principles”

“The task for each actor is to speak clearly, to articulate, from a state of imbalance and to carve the experience while in flight.” - Anne Bogart “And Then You Act”