

# FLOW

## Ages: 7 to adult

Music suggestions are from *Music for Creative Dance (MCD)* Volumes 1, 2, 3, and 4 and *BrainDance Music* by Eric Chappelle.

### Length

30 to 60 minutes. You may extend this class to 75 to 90 minutes by adding sections of dance technique.

### Warming Up

**BrainDance:** Perform the first patterns with bound-flow movements and the last four patterns with free-flow movements. *Suggested music:* *BrainDance Music*, #6.

**Introducing the Concept:** *Flow—free, bound.* Dancers read and say the words as they physically demonstrate the concept of *flow*.

### Exploring the Concept

For a 30-minute lesson, choose one of these activities.

#### *Exploring the Concept 4: Shadowing*

Partners (or quartets) take turns leading each other through general space, first with bound-flow movements and then with free-flow movements. *Suggested music:* MCD Vol. 3, #4 or Vol. 1, #1.

#### *Shaping 4: Negative/Positive Space (Variation)*

Dancers group into quartets. Two dancers in each quartet have one full-body resistance band or Chinese jump rope. The pair with the band stretch the band into a big shape. The pair without the band dance with bound flow through the empty space created by the band. The pair holding the band lets it go, and they dance away with free flow. The bound-flow pair pick up the band and form a new shape. The free-flow pair dance back to the shape with bound flow and move through the shape. The dance continues until the music stops. If bands are not available, the pairs may form shapes connected to each other. *Suggested music:* MCD Vol. 3, #12.

#### *Reflection*

“With your partner, discuss which type of flow felt more familiar to you and why you felt that way.”

## Developing Skills

For a 30-minute lesson, choose one of these activities. For a 60-minute lesson, do both these activities, or choose one and replace the other with dance technique such as pliés, tendus, swings, and jumps.

### *Developing Skills 7: Transitions*

Dancers perform a familiar combination of movements, stopping between each one, and then repeat the combination flowing from one movement to another. Practice a few different ways to transition between movements.

### *Turning 2: Chaînés*

Dancers practice chaîné turns at various speeds. Experienced dancers may explore various free-flow and bound-flow arm movements. *Suggested music:* MCD Vol. 4, #3.

## Creating

### *Choreographing 8: Cinquain or Haiku*

*For a 30-minute lesson:* You read a haiku. Dancers discuss and explore through movement the free-flow and bound-flow images in the Japanese poem. While you read the poem again, the dancers illustrate the poem through movement. *Suggested music:* MCD Vol. 2, #18 (at low volume so haiku can be heard).

*For a 60- to 90-minute lesson:* Small groups choose haiku randomly from a pile, or all the groups work with the same haiku. Groups choreograph a dance with free and bound flow as well as changes in level, tempo, and relationships. *Suggested music:* MCD Vol. 2, #18, or choreographers could read the haiku before, during, or after their dance.

## Cooling Down

**Sharing and Evaluating Choreography:** For a 30-minute lesson, class is divided in half. You read the poem again as each half share their improvised dances for each other. Observers reflect back to performers one free-flow and one bound-flow movement each observed. For a 60- to 90-minute lesson, groups share their dances. Observers comment on transitional flow as well as free-flow and bound-flow movements within the dance.

**Closure Circle:** Dancers form a circle and review *flow* concept vocabulary verbally and physically.