

## **Body Parts**

Even when there is only one tiny part of the body moving, the rest of the body serves as background for that part, and so is active in a visual and choreographic way. But by focusing on the parts as distinct, their unique capabilities and limitations become more apparent.

When considering body parts, don't forget about the hair and the joints. Remember too the face, with its limitless capacity for expression. The face is often neglected in technique classes till it becomes fixed - a blank mirror-stare appendage perched atop a highly expressive instrument. Emphasize your eyes, mouth, jaw, neck, cheeks - all of it!

Giving such isolated attention to one part of the body is nothing new in the world of dance. Many cultures have traditional and highly refined hand dances. Isolations is used in technique classes all the time to refine and strengthen the body so it can be a more expressive instrument. Choreographers should take maximum advantage of this store-house of body parts.

## **Building Trust and Sensitivity**

Enjoying improvisation and learning to choreograph often includes becoming involve with someone else in movement. This calls for a heightened sensitivity of yourself, your instrument, your partner, and your relationship as you co-create.

Beginning improvs for two people are extremely simple and for that reason can be quite difficult; they develop an awareness of what the partner is doing and feeling, and of how the participants respond to each other.

That kind of solid, open interaction with another can be threatening and sometimes is side-stepped by the use of arbitrary movement to fill in.

The fact that you are moving as one is what is important, not the cleverness of the movement or the fact that one person is following another.

First and foremost, we're concerned with the relationship of two individuals in which the connecting link is of prime importance.