

Overdrive Practical Lesson 4

Resources: Clip 13 and Clip 14

Previous lessons: Students should have a taught solo phrase that they know in its original format and another that has been manipulated through direction, order and speed. They will also have a motif created by the images used for Lessons 1 and 2.

Lesson Objective: To explore partner and contact work.

Starter Activity: With students sitting in pairs, play *Clip 13*. Set some guided viewing, such as watching the dancers focus, the complementary and contrasting nature of their movements and the use of space. Ask the students to quickly make notes on each of these elements. Watch *Clip 14*. Students should find three ways in which the dancers make contact and then write them down. (eg. hand to back, hand to hand etc)

Main Lesson: Ask your students to start in the space with a partner facing each other. One partner moves and the other has to shadow, keeping the same distance at all times, travel around the space avoiding other couples. Next, one dancer stands behind the other who has their eyes closed. The dancer behind should place their hand on their partner's back and guide them from behind around the space.

Starting from the corner, ask the students to experiment travelling across the space with their partner but remaining in constant contact through body parts as they move across. The option here is to let the students negotiate a route themselves, first by discussing strategies or for more advanced groups ask them to do it as an improvisation.

The students should next start to manipulate the phrases they have learnt in previous lessons. First, they should travel across the space performing separate material but maintaining eye contact and moving around each other, having a fixed pathway for their journey across the space. A suggestion here is manipulating the solo motif created for lesson one to become a travelling motif.

Next ask the students to revisit the contact notes they made at the start of the lesson and insert these into the phrase, so it now comprises of a mixture of numerical variation and contact.

Finally ask the students to insert at least two moments where one dancer is clearly in a 'supporting' relationship with the other eg.

Film the outcomes.



Plenary

The cool down should comprise whole body stretches and PNF stretches with partners. Encourage the students to work in pairs to stretch to increase flexibility and mobility.