



## 5. Improvise with a side partner.

### Learning Objectives:

- Learn to lead and be led
- Seeking the motivation and cleanliness of the gesture and action
- Stimulate the creative imagination
- Train peripheral vision and concentration
- Train your memory through the construction of sequences
- Train your sense of rhythm

**Materials:** music

**Rules of the game:** perform the same gestures and actions in sync, improvising

**Description:** The game is a direct application of the exercise on the field of view (see **Take the Space** sheet). It is good to have previously worked on **“Open/Close”**.

The workshop leader asks to form pairs.

A player (A) looking forward with his eyes still, opens his arms to show his partner (B) his own field of view and asks him to position himself to his side, so as to be within his sight.

Both players are always looking ahead, at the horizon, without moving their eyes.

B is invited to slowly make gestures with his hands and arms, making sure that they do not leave A's field of view (for example behind or on the opposite side to that of his partner).

B will also have to move very slowly to allow A to perform the same gestures as him at the same time, in synchrony. Who observes, should not understand which of the two partners is leading the game!

At one point the workshop leader will ask the players to switch roles without interrupting the game (A leads B). After some time the workshop leader will ask to stop choosing a final posture.

The workshop leader will then ask half of the group to play the game in front of the other companions, keeping the same pairs. As before, the workshop leader will at one point ask the players to switch roles without interrupting and then to stop in a final position.

At this point the half of the group that was watching will be asked to act and the rest to watch.

By improvising in front of their companions, players can pick up and develop elements they have felt most during the previous stage of the game, but without feeling committed to repeat what they have previously created.

### Observations:

It is important that gestures are motivated, i.e. that actions are performed or emotions are expressed. The workshop leader may suggest working on the pairs of opposites: "open/close - push/pull - offer/receive"; but also "I open, I close, I offer myself, I receive" (see "Open/close" sheet). Even the slowness of the





movement (essential to allow the partner not to act late) must be motivated and not a formal slow motion exercise.

Improvising as a couple in sync obviously greatly limits the freedom of movement, as the driver must always keep in mind that his partner is unaware of what will be done. However, this limit imposes great concentration and attention which translate into tension and cleanliness of the movements, very important qualities which often fail when improvising individually.

**Possible developments:** Creation of **rhythmic gestural sequences in pairs** with the creative contribution of both partners: two players stand next to each other, looking ahead to the horizon; player A makes a gesture and player B repeats it; then A performs another gesture and B repeats it, and so on for 4 gestures. At this point the two players repeat the sequence of 4 gestures in synchrony. Afterwards, player B proposes his 4 gestures to partner A in the same way. Then the two players repeat the 4 gestures together and then the whole sequence of 8 gestures. The music that will accompany and mark the rhythm of the sequence can be proposed by the workshop leader or chosen by the players themselves.

After this exercise, the handler can propose to A to compose a new sequence of 4 consecutive gestures; B will repeat the sequence and finally "add" his sequence of 4 gestures. A and B will repeat the sequence of 8 gestures together. Even long sequences can be created gradually.

Subsequently, **sequences** can also be created **in small groups**: A proposes 4 gestures, B repeats, C repeats, D repeats. Everyone performs the sequence together. B "adds", A and C repeat, D repeats. Everyone performs the sequence of 8 gestures together. C "adds", B and D repeat, A repeats. Everyone performs the sequence of 12 gestures together. D "adds", C repeats, B repeats, A repeats. All together they perform the sequence of 16 gestures. A complex rhythmic gestural sequence was built with the creative contribution of all the participants!

The same construction methodology can be adopted to build **group sequences with actions with objects**, articulating the actions into many "micro-actions" (see "Take the space" sheet).

Each player proposes his sequence to the partner of the couple (or to the partners of the group), who will then add their own sequences with the same object or with others, following the game scheme used to build the rhythmic gestural sequences. Doing so, players can create entire scenes of "dance action" using music that they can choose based on the character they want to impress on the scene (almost like a musical!).

Players can also name the action they perform: this way they help each other to remember the action and perform it together at the same time. This gives the sequence a precise rhythmic scansion, until it takes the form of a melody. Work songs were born this way, with the intention of helping each other (and perhaps easing the pain a little); the rhythmic scanning of the speech can also recall the origin of rap or certain songs from old cartoons. The group "song" that arises from naming the actions can therefore even replace the musical base.

**“Writing with your hands”** and **“Writing with your body”** (see sheets) also offer the pretext for improvising with a partner on the side.





### Observations:

This kind of exercises facilitate the ability of individuals to work creatively in groups, with the active participation of all, avoiding the creation of leaders and subordinates.

