

WE DANCE, WEE GROOVE



PREPARATION SESSION FOR STAFF AND ADULTS

**TUESDAY 4TH MAY 2010
PROSPECTBANK SCHOOL, EDINBURGH**

BANK OF SCOTLAND IMAGINATE FESTIVAL 2010

We are delighted that you will be attending our Bank of Scotland Imagine Festival 2010 performance of **We Dance, Wee groove** at the Lyceum.

To ensure that you and your group get the best possible experience we are inviting staff and adult helpers to attend a pre-performance twilight session with Brian Hartley, dancer and director of **We Dance, wee groove**. Your twilight session aims to:

- Talk you through the performance and what to expect;
- Offer ideas for developing movement with your group;
- Try out some movement styles with Brian;
- Bring you together with other teachers in a fun and relaxed environment.

The info contained here relates to the performances of **We Dance, wee groove** presented at Imagine 2010 and provides educational notes and reference for staff and adults bringing children to the event. It describes the different sections in the performance with movements and tips for developing the material in more depth.

We Dance, wee groove was initially commissioned by Imagine in 2008, and following the success at the 2008 Imagine festival, has been developing over the past two years via performances in Glasgow at the Inspiration festival, Howden Park Centre in Livingston, Aberdeen and South Lanarkshire, and via support from Starcatchers, Glasgow's Dance House and the Scottish Arts Council.

Following the performances at Imagine 2010, the show will be performed in Kilmarnock in May and will continue to develop and will be touring Scotland in the Autumn 2010.

We Dance, wee groove was created by a collaborative team of professional dance artists, a composer, and designer, and has an integrated educational aspect which connects with the Curriculum for Excellence. This educational information has been devised by Brian Hartley and dance artist Rosina Bonsu, who has extensive experience in delivering innovative and high quality educational work within educational settings and with an early years focus.

www.wedanceweegroove.co.uk
www.starcatchers.org.uk
www.imagine.org.uk



Scotland

Warm up

The warm up introduces physical vocabulary, working through all the different parts of the body and begins to explore different ways of moving, different rhythms and energy.

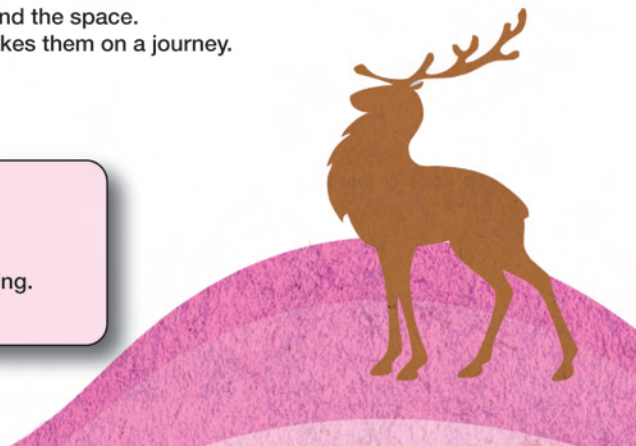
It engages the whole group and sets up a team spirit and social atmosphere.

In this context it also familiarises participants to the performers, each other and the space. It sets the scene for a journey starting from where they are – Scotland, and takes them on a journey.

Warm ups are a good place to develop physical capacity, practise skills (eg jumping, stretching, balancing).

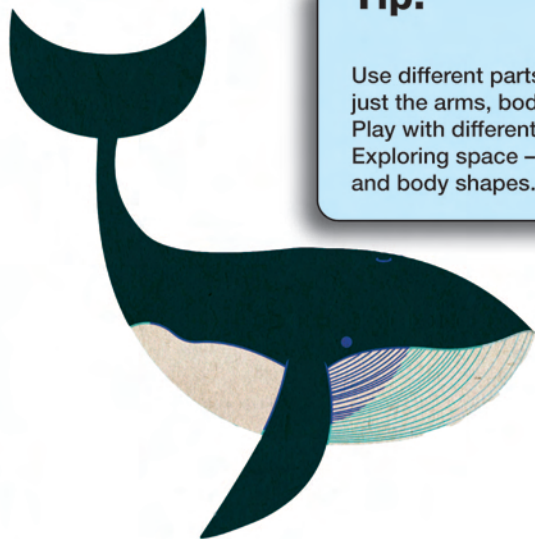
Tip:

Start with something that everyone can do – fun and confidence building. Cover a range of movement – stretching, jumping.



Water

With water as the theme, the quality is lyrical – smooth, slow and continuous movement interspersed with different qualities (shaking the water off, diving). Emphasis is on the wave like, circular quality of movement. Fish shapes, rocking and spinning on bottoms.



Tip:

Use different parts of the body to develop the flowing, floating movement – just the arms, body and head etc. Play with different size of movement – big dives, small beach movements. Exploring space – moving through and round the different bridges and body shapes.

Jungle

Contrasting energy and movement from lyrical water section, now up-tempo, high-energy African dance moves (move hips, shoulders, hands) Statues games develop stillness. Animal shapes, monkeys, snakes, elephants etc. Learning from watching breakdance solo.



Tip:

Add simple steps and decorate with hands and hips. Explore different animal-like movements. Experiment with jumps and kicks. Follow their lead and copy them – then extend the vocabulary. Stillness - listening and responding for statues.

Carnival

Party time with Brazilian samba, reggae, Balkan beats lending itself to an exuberant and eccentric section. Develops partner and small group work in the follow my leader and travel in the space.

Tip:

Listening and responding to the variety of music.
Mirroring and following with partner and conga.
Ribbons expand the use of the space and need enough room to move them.



Air

Learning from watching
Absorbing as audience – balance to participation
Engaging and having contact with professional performers.
Watching moving lights and images, connection between observation and participation, and sharing an experience by watching and then waiting in turn to play with props.
Weight and travelling through the space, moving with speed and then slowing down, sense of weight/weightlessness and awareness of gravity.

Tip:

Looking as a way of copying and learning – sometimes takes longer response times to reveal the assimilation of the movement.
Sharing an experience together, waiting and participating together.



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