

## Hilde Rustad - Distracted dance - Experienced group

Lie down on the floor. Focus on your breathing. After a while voice softly on outbreath. Gradually more voice.

1) Catwalk in couples: One person(A) lying on the ground, face down. Other person(B) gently walks on four legs with two hands or feet on top of A. Like a cat softly letting her weight down into A whos working on relaxing and letting B`s weight through. B works her way all around the body of A. Teacher`s talking about vulnerable areas like neck and knees, avoid vulnerable areas, but really knead everything possible thoroughly. Take quite a lot of weigth in your hands and arms, and they`ll get stronger too.

2) Catwalk in group: Whole group together moving through the studio from one wall to the other. Imagine you are on top of a body(the floor) and you all the time have to move as if you are on top of something, keeping the same gentleness in meeting the floor or your fellow dancers as you had in catwalk in couples. Move any way you like. Move as a group. Move close in order to be in contact with the floor and in contact with your fellow dancers most of the time.

This is a group-contact-exercise. Usually very soft and gentle.

Separate the group. Each individua takes a walk on her own to be out of contact and clean the room of all its stickygroupcontactness.

*Distracted contactduett: (The start is not important to the task.)*

*Find a meeting between to optional bodyparts(x:shoulder to back). Be slow in the beginning, explore body-landscape, make any surface bigger . Listen to your partner.*

*The duets gets going, the energy is rising, and after a while teacher starts to distract the dancers minds away from what their bodies are doing. The dancers individually, but at the same time, have to say the alphabet backwards. Out aloud with energy.*

*As the mind is struggeling with letters and voicing them, the body keeps finding its solutions for moving in contact with a partner. Keep on moving. The dancers hopefully will find themselves in surprising places.Usually fluent and not very soft and gentle dance is going on. I think the mind/voice-work releases a different energy in the dancer.*

*Other tasks could be, singing songs all together, resiting poems alone or together, telling what your room looks like in detail, etc.*

*The important thing is to keep dancing and not at any time let the mindwork stop the bodywork.*

*Leave the couples to their dance for a while before making them grow into quartets by meeting another duet, then sextets, then whole group.*

*Dancedown: After a while make dancers continue but with closed eyes. Go on with open eyes but with the energy and soft listeningness of closed eyes. Go on having surface-contact, then only almost touch, then space between,- gradually enlarge the space between until the whole room is filled with dancers dancing separately. Come to an end. Stand still for a moment. Let experience and weight sink.*