



STUDENT WORKSHOP EXPERIENCES:

COMEDY IN DANCE

THE IMPACT OF COMEDY TRAINING ON DANCE TECHNIQUE AND STAGE PRESENCE.

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EXPERIENCES VS. WORKSHOPS

Yes, these are still technically workshops. The main difference here is the amount of time we're spending in the classroom, and the opportunity to explore lessons that can sometimes feel non-traditional for a dance class. With a few hours & a dedicated group of dancers, we can go deeper than ever into essential ideas for dance training.

Any of these lesson types can be presented in a workshop, but experiences are longer. With all that extra time, we get to weave some of these together into connected lessons to completely **change and enhance the way a student understands the subject in one...single...course.**

TECHNIQUE

THOSE CORE CONCEPTS THAT MAKE A GENRE WHAT IT IS.

TERMINOLOGY

A POWERHOUSE SESSION OF PURE VOCABULARY BUILDING.

CHOREOGRAPHY

THE CLASSIC CLASS ELEMENT. A COMBO TO PUT LESSONS INTO ACTION.

FREESTYLE

ALL THE WAYS WE CAN LEARN TO BE FEARLESS IN OUR IMPROV

PROPS

LESSONS & CHOREOGRAPHY FEATURING ALL KINDS OF ITEMS.

COMPOSITION

HOW ABOUT LEARNING HOW TO CHOREOGRAPH ROUTINES?

BATTLE

AN INTEGRAL PART OF STREET DANCE.

CRITIQUES

OBSERVATIONS & FEEDBACK ON PARTICULAR STUDENT SKILLS.

LECTURES

HISTORY LESSONS & DEEP DISCUSSIONS.

THE ARTS

THE USE OF OTHER ART FORMS TO LEARN ABOUT DANCE FROM UNIQUE ANGLES.

SITE-SPECIFIC

THE USE OF UNIQUE ENVIRONMENTS TO DEVELOP PERFORMANCE.

OBSERVATION

THE STUDY OF PERFORMANCES AS AN EXTENSION OF LECTURES.



BASED ON THE COMEDY OF STUPID HUMANS

Established in 2018, Stupid Humans is a production aimed at satire on the arts. Initially conceived as a single miming performance based on body language and the absence of facial expressions (with the use of masks), this was eventually developed into an entire show. Each production is an evening of bad decisions, impossible situations, audience interaction, and comedic storytelling. It is a purposely "unprofessional" show and the only goal is laughter.

The cast of Stupid Humans has to explore body language, miming, comedic timing, and classic comedy legends in order to understand what makes something almost universally funny.

Borrowing from the lessons developed for the cast of "Stupid Humans", this course works with the same process used to develop a successful comedy show. Students have a plethora of lessons, activities, and comedic choreography to play with in this one of a kind workshop.

WHY COMEDY?

THESE ARE DANCERS. SO WHAT ARE WE DOING WORKING ON THIS SKILL?

Upon training my dancers for my comedy based work, I quickly learned how useful these lessons were to their overall technique. This type of training primed them for dance performances that were based in comedy, while simultaneously giving them new angles to view body language from. Here's a sneak peak at some of the lessons in this course:

SILENT FILMS

An observation based lesson that teaches students about body language and other methods used by early 20th century performers who couldn't use vocals in their performance.

SLAPSTICK

The effectiveness of classic physical comedy elements and how they have been executed by some of the greatest comedy performers of all time.

COMEDIC TIMING

Movement lessons that incorporate pacing, body language, emotions into dance and theatrical performance.

SHOW, DON'T TELL

The importance of storytelling through movement and action as opposed to words.

MIMING

Technique that serves as the backbone for much of this comedy workshop. These skills will help students understand elements of isolations, muscle control, and other useful tools that will help in standard dance technique as well as comedy. This

PROPS

The use of props joins Miming as the most typical dance skills we'll be using in this workshop. Props are utilized for a variety of purposes, including our Mime work. Students work with balloons, umbrellas, chairs, duffle bags, canes, and more.

COMEDY CLASS FORMAT

THERE ARE ABOUT 3 DIFFERENT CATEGORIES OF WORK WE'LL BE DOING IN CLASS. THIS EXPERIENCE CAN BE AS SHORT AS 2 HOURS, BUT CAN SPAN MANY HOURS IF YOU CHOOSE.

CATEGORY 1 - ANALYSIS

THIS TYPE OF LESSON IS DEDICATED TO ASKING ONE SIMPLE QUESTION. WHY? THE "WHY" IN THIS CASE REFERS TO THE MECHANICS OF ENTERTAINMENT AND LAUGHTER. CLASS IS GENERALLY BOOKENDED WITH ANALYSIS, AS THE EARLY PART OF CLASS STUDIES VIDEOS TO DISCUSS HOW THE PERFORMANCE SUCCEEDED IN CREATING COMEDY. THE END OF CLASS IS AN ANALYSIS OF WHAT IS DONE OR CREATED IN CLASS.

CATEGORY 2- CHOREOGRAPHY

IN THIS CASE, CHOREOGRAPHY MAY OR MAY NOT REFER TO DANCE CHOREOGRAPHY. STUDENTS WILL LEARN OR LEARN HOW TO CREATE DIFFERENT TYPES OF COMEDIC PERFORMANCE, UTILIZING DIFFERENT PERFORMANCE STYLES SUCH AS DANCE, THEATRE, AND MIMING.

CATEGORY 3- EXPLORATION

WHETHER WE ARE WORKING WITH PROPS, MIMING SCENARIOS, OR BODY LANGUAGE EXERCISES, EXPLORATION REFERS TO THE TIME GIVEN TO PLAY WITH AN IDEA. MIMING TECHNIQUE & ACTING SCENARIOS TAKE CENTER STAGE AS DANCERS WORK ON CREATING CONCEPTS THAT FIND PROPER TIMING, CLEAR MESSAGES, AND MORE.

CONTACT

TO INQUIRE ABOUT PRICING OR TO BOOK A WORKSHOP, USE ONE OF THE CONTACT METHODS BELOW.

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