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Website: www.chairdanceexpress.com

Chair Dance Express Manual for Instructors

I. CLASS FORMAT

Dance class with **empowering** choreography on chairs, accessible for everyone.

What do you aim for?

You want your students to be able to not only follow but also **enjoy the choreography** and **enjoy themselves** while dancing it.

The choreography is only a tool to have women feeling empowered and good; the perfection, performance or technique are not the purpose of the class.

Create a fun, relaxed and sweet experience, with a body work out, so endorphins release. Guide your students but do not put pressure on them.

The strongest motivation for women to come to the Chair Dance Express class will be a curiosity to “open their body towards sensual movements” without feeling judged.

A chair gives to a body more stability (and by this mental security) when dancing, which means that the CHDE class feels easy/handable even for people that think they “can not dance well”.

1. OBJECTIVES:

- a) Body workout and muscle toning;
- b) Creative experience for the mind;
- c) A way to channel and express emotions and experiences;
- d) Creating a feeling of liberty and satisfaction;
- e) Opening the body for sensual movements = **expanding motion comfort zone**;
- f) Making women feel beautiful and powerful.

2. CLASS STRUCTURE (1 hour) :

Framework: You choose one song and develop one choreography over a few classes (2-3 classes). Each class should be “easy” enough, so in case you have a new participant joining you, or one of your girls skips the session, she can catch up with the choreography without problem.

- **WARM UP 10 MINUTES**

Deep and extensive warm up

Stage 1 - Body Points Warm up

Stage 2 - Cardio

Stage 3 - CHDE areas

- **CHOREOGRAPHY 40 MINUTES**

(direction change)

- **STRETCHING 10 MINUTES**

3. SEASONS

When you look at the classes in a seasonal perspective (Winter, Summer, Spring, Autumn), you will want to have different “moods”, “tastes” of the choreography, to bring diversity to your sessions. For example in one SET (1-3 classes/one choreography) you do a very slow, sensual song and in the next set you bring a fast and energetic one. You can also play with different kinds of musics or emotions. Just make sure your REPERTOIRE is RICH and STIMULATING over a year’s time.

You can also ask your students what songs they would like to dance to.

(You will find song suggestions in your Chair Dance Express Membership area).

4. TEACHING FORMAT

#Body Expressive Format.

A usual “pro” dance class is focused on introducing steps. The choreography is long and steps are shown to students with no music on, in a big amount in a row, explained in details technically, and repeated a few times. After this a new big amount of steps is introduced.

Body Expressive Teaching Format works differently. You repeat your routine all the time, keeping the cardio-effect and giving your participants a chance to go “deeper” in the movement each time they repeat it. (Look to ‘experience deepening method’ in TEACHING METHOD CHAPTER).

How does it look?

1. You play the music, do a few first steps (1-2, max 3) -> people watch you.
2. You stop the music and show, slower this time, the same 1-2-3 steps and invite people to join you already -> you can repeat the steps with people together without music.
3. Then play your song again and have people doing it with you to the music.
4. Do this **a few times**. (*BE Learning Stages)
5. You can also explain how to do the movement and how to feel it. After people are comfortable with a combo of steps, you simply ADD one more step on the top of your routine next time you dance with them.
6. Then you repeat a whole routine plus one more step. You let the routine be repeated with the music all over again with one more step, and when you see that it goes well and people fully experience it (*BE Learning Stages), you again add one more step.

You continue like this for a whole 40 minutes for the choreography part of the class. At times, when a ‘step’ is very easy, you can add a combo (so 1-2-3 steps combined) on top of the routine in your “new” part. You need to learn to judge what the best thing is to do, also accordingly to the dance level of your students.

5. CHOREOGRAPHY

1. Has to be easy, but rich (in steps, emotions, energy flows) = fun;
2. Has to match and express the music;
3. Needs to tell a story (include attitude, emotion to it);

“The most important is how well you can transmit your choreography to people and how good it feels to them, not how great your choreography actually is.”

You want your students to leave your class thinking “I can do it, it’s not too hard for me.” You want them to discover a new side to them, like their body more and expand their comfort zone (freedom effect).

WORK STAGES:

1. Chose your song, define what you like about it;
2. Listen to it many times (so your brain starts to know what comes next);
3. Define the mood of the song and its storyline (What does your song feel like? What is it about?);
4. Mark what layers your song is built from (melody, beats, voice, lyrics);
5. Mark what big pieces your song has in its structure (refrain, chorus, extra music pieces etc.);
6. Start to build movements piece by piece.

II. MUSIC AND MUSICALITY

Elements of the song

Frame

1. Mood - general music feel - what feelings does the song give you (one or many)?
Sad, happy, powerful, aggressive, calm, reflective, funny, sexy, sensual, etc?
2. Story - what is the song about? What is the storyline?
You can look up the song video, or read the lyrics, think about what you want to tell by the song.
When your girls dance, they will be telling (dancing) your story.
You should also be able to put them a little bit in the mood for this story, giving them tips on how to feel the song inside of them.

LAYERS OF THE SONG

1. Beat - the rhythm;
2. Voice - how the voice of a person sounds: warm, high, low, emotional, etc;

3. Lyrics - what is the exact content of the song;
4. Melody - what melody, instruments are there: piano, saxophone, electronic, etc;
5. Special sounds - drums, music effects that you can find (hear) in the music and you will want to mark in your choreography.

Each of your dance-moves or expressions will be attached to one of those layers or more than one. You will be choosing which of the 4 is the strongest, or the more interesting one to make a move on.

III. TOOL BOX: STYLES, STEPS, FLOWS

Dance Styles and Chair Dance Express

Chair Dance Express choreography is open for all dance styles.

Look for inspiration everywhere you like, just make sure all the class objectives are achieved.

Yet, because of the format of the class and objective to keep the class accessible it is recommended to:

1. Use the **4 Energy Flows** teaching method (that relate to dance styles, but focus on a feeling instead of a technical step)
2. Still try to use typical **Chair Dance Express Steps and Movements** to achieve the “body confidence” building effect as well as mark the Chair Dance Express style.

4 ENERGY FLOWS

[**Partyrobics Manual**] When dancing, every step or movement – even a basic step – can be performed in a different way. The difference in the end is the result of the performance. This performance combines a distinction on the visual side of the movement as well as a distinction in the inner feeling that the movements initiate. The performance style and its adjustment to the proper kind of music define which dancing style is used: jazz dance, hip-hop, street-dance, ballet, etc.

We believe that all dancing styles are the result (the final product) of a different message that different kinds of people (according to their temperament, background, origin, and life history) wanted to share with the world. We believe that all these different dance styles can be categorized into four different **Dancing Flows**.

Dancing Flows (**different energy inputs, different inner feelings**) are strongly connected to the energy circulation in the body and the inner feelings of the dancer.

In Partyrobics® **4 different Flows** can be distinguished:

1. Joy Flow;
2. Sexy Flow;
3. Fly Flow;
4. Soldier Flow.

Joy Flow – very jumpy, but relaxed, energetic movements that bring the feelings of fun, happiness and craziness. The Joy Flow consists of all body shakes and carefree jumps.

Sexy Flow – sneaky, tense, slow, smooth, intense movements that outline body shapes and bring sexual energy with it. Mostly directed from top to bottom and acted out with a nice seductive energy.

Fly Flow – movements that create a feeling of being airborne. The Fly Flow consists of long, big movements producing a swaying effect. The Fly Flow should produce feelings of freedom and 'flying'.

Soldier Flow – strong, heavy soldier-like movements, rather straight and tense (with muscle isolations). The energy should come from the core of the body, is mostly directed to the ground and produces clear, strong, definite movements.

Almost every step (starting from marching or basic Party Step!) can be performed throughout these Flows. Using a different Flow can make a step look completely different. It also produces different kinds of energy and feelings.

It is not always clear which step is being performed. Some of the steps can produce similar feelings and similar visual effects while being performed throughout the different Flows. Our point is not to make a 100% clear definition or distinction. We wish to give a broad picture of the idea of the step and how it can be performed or acted out. Sometimes a step is performed in between 2 Flows and not clearly attached to 1 particular Flow. This is always up to the personal interpretation of the participants of the group.

Flows help people to understand their body as well as their inner energy. They help them realize that these two are dependent on each other. Flows show people the richness of the music and the interpretation of their own passion and feelings. Introducing Flows to the group and helping

them to stimulate their dance through the different stages make the dance workout more interesting and increases the depth of the experience.

CHAIR DANCE EXPRESS STEPS AND MOVEMENTS

We have three general categories of steps:

1. Steps with a chair actively involved.
(When you could not make the same kind of movement if you take your chair away.)
2. Steps with a chair passively involved.
(When you don't need the chair to correctly express the movement, but you happen to be on/near it.)
3. Steps without a chair.
(When you intentionally do not choose the chair.)

We have a few sub-categories of Chair Dance Express steps, that we call *Po = Position*

1. Throne Po

DOWN LEVEL

Open legs
Closed legs
Smooth leg (all directions)
Side opening

Leg walks (long)
Leg walks (short)

Drops (different flows)

Hair Throws (marking)
Hair Throws (swinging)

HORIZONTAL LEVEL

Bike soft
Leg straight up
Leg straight side
Both legs side

Both legs closed

UPPER LEVEL

Queen Swing

Queen Dream

REVERSE SITTING

2. On-Throne Po

Surf Board

Sit-Side

Stands Ups

3. Standing-Chairs Po

Queen feet points

Queen Turn

Knee-Turn-Open

Queen Turn Reverse

Knee-Open-Turn

Behind Chair Queen pose

Apologize Stands

4. Reverts

Legs Closed

Open Legs

One Leg Bent

5. Hooks

Side Strong

Side Lose

Both

6. Low Po

7. Floor Po

IV. TEACHING

“Whatever methods of teaching and formats of classes you learn, always be open for what your students need. Observe them carefully. Create an atmosphere where they can ask you questions. You can break any rule, or adapt your class if it helps your students to learn.”

YOUR ATTITUDE:

1. Do not be in a hurry, pay attention to your group;
2. Get your priorities straight - you want your girls to enjoy dancing, it is your only goal.
3. Be “a good weather” - **the atmosphere is everything.** People enjoy dancing if they feel relaxed and free. You need to make them trust you and the other students, be open, have them feel that they can go beyond their comfort zone, and face no judgement from anyone.

The best way to do this is to say it a few times during the class.

What can you say as a teacher (examples)?

“In Chair Dance Express, you can make the movement your own, if you place your hand or leg a bit differently - it is OK.”

“Some movements may feel technically or mentally challenging, give yourself the time to get familiar with them. The most important thing is that you enjoy what you do!”

“You do not have to be perfect, the most important is that you allow yourself to feel the music in your body and that the story is living in you. Try to focus on how you feel, not how you look.”

Try to bring this perspective from time to time, even to the group you already know.

Do not underestimate the importance of “atmosphere” and trust for dancing.

4. Be sure you know the choreography you teach well and that you FEEL it. So you can add "emotion/expression" to what you do. So your students see you are passionate about your dancing. Know the story and be the story yourself. Your passion shows them it is OK to let yourself go in dancing.

5. Observe your students and give them small guidance if you see they need help.

How many times do I repeat movements? Do I let students dance without me?

Try to repeat new steps in the routine at least 4 times.

Every 4th time, you can let your group dance **without** you, so you can discreetly observe them. When your students dance without you, they will also automatically change their focus to their own body (which is good). Otherwise they may be too focused on observing you.

At the end of the class, you can change directions of the dance, or take people away from the mirror.

IV. BODY EXPRESSIVE TEACHING METHODS

1. Body Expressive - Deepening Teaching Method

The idea of DTM is to go in 2 "dimensions" when teaching steps.

First of all, the steps of the choreography have to be repeated always from the start, during the entire class.

*An exception is made only if it is a very long choreography for some reason (for example when you teach it longer than 3 classes or if a song has a lot of easy steps at the start).

On one hand, you ADD a new step at the end of a choreography every 3 repetition circle. On the other hand, you GO DEEPER in the interpretation of the steps that your students already know by giving them extra tips on "how to feel the movement" or "what flow has the movement" or small details.

You can also add small gestures/ attitudes to already well-known steps to keep developing them next to the ones you add.

2. Body Expressive - Imaginary Approach

You use imagination as a tool of work, to make sure that people can feel and engage in the movement and not only perform it. You can try to tell little stories about more meaningful motions that relate to something they know.

For example: *"Move your arms up, as if you're waking up in the morning on your bed and you stretch with pleasure"*. This way you describe the feeling and how the energy works, and not only what the step looks like.

3. Body Expressive - Storytelling

Tell the story with your dance. Always try to tell to your students what will they mean by dance in a bigger picture. Not only in one step, but also in the total piece. It will be easier for your students to connect to it. Is this story about a confident girl conquering the world, or a broken heart, or fun holidays, etc.

4. Body Expressive - 4 Energy Flows Theory

See above.

5. Body Expressive - Learning Stages

There are 4 learning stages we need to keep in mind, if we want our students to enjoy the movement deeply and leave the class satisfied.

- Your students first **SEE** a step;
- Then **REPEAT IT** (trying to figure out how it works);
- Then **GET IT** (so they understand it and can do it without thinking about how to do it);
- At the end they **ENJOY IT** (when the understanding is already in the muscle memory, a student can relax within the movement).

It is extremely important to make sure that people get to the last stage - ENJOYING IT, so each step, each set of steps and choreography is repeated enough to give space for emotions, and comfortable movement.