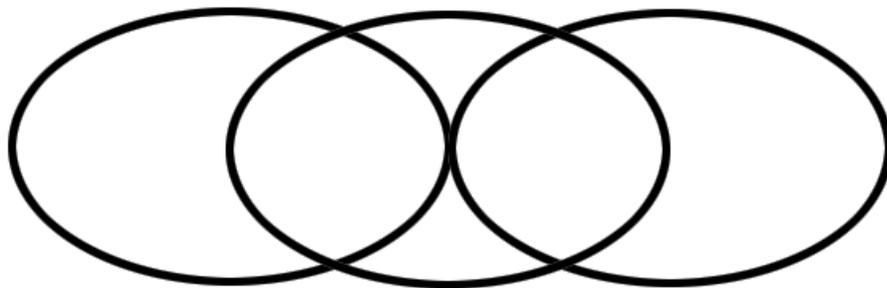


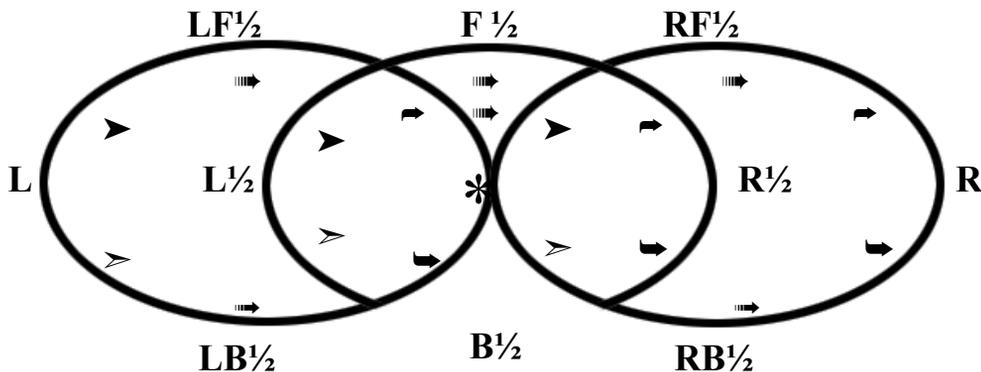
DEGREE AND SHAPE-MAKING CONCEPT III

In this next section you're going to combine the isolation concepts of Degree and Shape Making from previous volumes to create some unique and interesting sequences of shapes.

Let's begin with the linked round shapes below and try this pattern with hip isolations moving through the PTF/PTM plane. Hips are going to stay even in relation to the floor and they're not going to twist forward and back, so keep the movement small if you need to.



Start at the neutral center (*) and move around each ring in a CW direction, tracing the outline of the leftmost circle first. To trace all the way from the left circle to the right circle in a CW direction, will leave one short section of the center ring untraced.





Don't let the diagram intimidate you! Take it step by step and start over if you need to. Note that the notation $X\frac{1}{2}$ refers to an isolation position, where you're only extending halfway to your full degree, so it might be helpful to practice the half degree isolation positions before trying the whole shape sequence.

Step 1: Neutral

Step 2: Head CW around leftmost circle, traveling toward the $LB\frac{1}{2}$ isolation position.

Step 3: Continue toward L isolation position.

Step 4: Continue toward $LF\frac{1}{2}$.

Step 5: Continue toward center neutral.

Step 6: Head CW around leftmost circle again, detouring off where the leftmost circle and the center circle intersect. Continue toward $L\frac{1}{2}$.

Step 7: Continue around center circle toward $F\frac{1}{2}$.

Step 8: Continue around center circle toward $R\frac{1}{2}$.

Step 9: Detour toward center neutral where the center circle and rightmost circle intersect.

Step 10: Head CW around rightmost circle toward $RF\frac{1}{2}$.

Step 11: Continue toward R.

Step 12: Continue toward $RB\frac{1}{2}$.

Step 13: Continue toward center neutral.

Try working your way from rightmost circle to leftmost circle by continuing in a CW direction around the rightmost circle from center neutral. As you move from R to L, the top section of the center circle is not traced. How would you trace this shape moving in a CCW direction around the rings instead of CW? Also think about random directions and direction changes that you could use to create some unique variations.

While a group of dancers could define this shape in different ways with a horizontal orientation with hips, approaching this shape sequence in terms of area of isolation (hips), distinct planes (PTF/PTM), direction (CW), and isolation positions passed through, gives you a great tool for communicating and synchronizing with other dancers. With this complex shape, you can see how important all of those basic concepts from previous volumes are, to provide us with a common language and the gift of clarity.