



HOLLYWOOD CONNECTION BOOTCAMP

IMPROV TRIO STAGING TEMPLATES

GENERAL RULES

- All dancers must be registered for the Bootcamp workshop.
- 3 dancers are required.
- 1 minute routine (approx 22 - 26 counts of 8).
- Dancers choose the genre (*Jazz, Tap, Lyrical, Contemporary, Musical Theatre, Hip Hop*).
- Music will be revealed live onstage. HC will fade music when dancers end.
- All movement is improvised, staging and structure are outlined below (*pick option*).
- Dancers must work as a team, actively watching, listening, and responding to each other.
- There is no right or wrong, only commitment to choices.
- Stay present and adapt in real time.

GUIDELINES - GET THE MOST OUT OF THIS EXPERIENCE

- No pre-set choreography or rehearsed phrases.
- No stopping, restarting, or marking, once the routine begins, you are in it.
- Maintain awareness of spacing, avoid collisions and dead space.
- Transitions must be clearly executed on counts, timing is highly important.
- All dancers must remain engaged at all times, no checking out or waiting.
- Commit fully to movement choices, hesitation reads immediately.
- Support the group visually and energetically, no soloing the entire time.
- Use dynamic contrast, levels, speed, and intention must evolve.
- A clear ending must be established and held by dancers.
- If something goes wrong, own it and keep going, do not break performance.

WHAT DANCERS GAIN BY TRUSTING THE PROCESS

- **Real adaptability**
They learn to adjust instantly, not when it's comfortable, but when it's required.
- **Musicality at a higher level**
No memorization safety net, they have to *listen* and respond in real time.
- **Stage awareness**
Spacing, timing, and group dynamics become instinct instead of something they think about.
- **Confidence under pressure**
No safety net with knowing choreography. Staying present in the moment builds real performers. When movement isn't memorized, performance becomes more authentic and alive.
- **Connection and teamwork**
They stop dancing next to each other and start dancing *with* each other.
- **Creative instincts sharpen**
They learn to trust their choices instead of second-guessing everything.
- **Professional-level skill development**
This mirrors real auditions and live performance environments where things change fast.

HOW TO REHEARSE THIS EXPERIENCE

- **Walk the structure first, no dancing.**
Physically map out staging, pathways, and transitions. Focus on spacing, timing, and formations only.
- **Memorize the transitions, not movement.**
Dancers should clearly know where they go and when changes happen without thinking.
- **Layer in counts with precision.**
Run the full structure on counts of 8 to lock in timing before adding music.
- **Introduce multiple styles of music early.**
Practice with different tempos and genres so dancers learn to adapt, not rely on one vibe. The music should dictate the type of movement improvised. Feel the music.
- **Begin improvising within the structure.**
Once staging is solid, add movement. Keep it simple at first, then build complexity.
- **Switch music frequently.**
Do not let dancers get comfortable with one song. Change it often to challenge responsiveness.
- **Change starting positions.**
Have dancers begin in different spots or formations to test awareness and adaptability.
- **Rotate roles within sections.**
Who leads, who supports, who breaks away, this to build versatility.
- **Film and review.**
Watch for hesitation, spacing issues, or moments where energy drops.
- **Refine clarity, not choreography.**
If something feels messy, fix timing, spacing, or intention, not by adding set movement.

FINAL NOTE:

If dancers pre-plan, it will look safe and predictable.

If they commit to the unknown, it will feel electric, authentic and full of risk.



Written Staging Outlines

These transitions and structures are a framework, not a limitation. Interpret each option freely and make it your own. There is no single correct execution, only strong, intentional choices. Explore, take risks, and trust your instincts. This outline is designed to be rehearsed so dancers can confidently perform to any music.

Notes for Studio Teachers:

- Flow and awareness are the priority.
- Timing should be rehearsed until it becomes second nature.
- Once onstage, release control and trust the moment.
- Faculty will evaluate: teamwork, musicality, adaptability, and creative risk-taking.
- Listen first, then move, so choices are reactive, not pre-planned.

OPTION 1

Opening (2 counts of 8)

- All three dancers begin **center stage in a connected shape** (intertwined, overlapping, linked, etc.)
- Hold the shape for the first phrase hitting accents with focus.
- Break apart into 3 separate directions - hitting accents.

Section 1: Traveling Formation (6 counts of 8)

- As the music unfolds, dancers **travel forward together toward the front of the stage**, shifting levels and spacing.
- Use improvisation to interact with each other while moving across the front of stage (crossing paths, shadowing, or mirroring).
- End this section with a diagonal line facing the audience.

Section 2: Solo Spotlights (8 counts of 8)

- Each dancer takes turns with a **short solo phrase**.
- Each dancer will have a total of 2 counts of 8 for solo improvisation. Solos may be performed consecutively, one dancer at a time, or the counts may be shared and rotated between dancers. Dancers can alternate within the 8 counts, mix transitions, or shift leadership organically throughout the section. Be creative in structure.
- While one dancer improvises in the foreground, the other two provide background energy (stillness, shapes, floorwork, subtle movement).
- After all three solos, use final 2 counts of 8 to regroup into a tight clump center stage.
- Hit formation and/or accent to create a clear picture.

Section 3: Group Dynamics (6 counts of 8)

- From the clump, expand outward into a **triangle formation** (one dancer downstage, two dancers upstage).
- Explore contrast: one dancer leads movement while the other two respond, then switch leaders mid-section. Move this transition in a circle or switch positions.
- Finish with all dancers moving together in unison hitting the same counts.

Closing (last 4 counts of 8)

- Dancers travel downstage to the edge of the stage with flowing, water-like movement.
- At any point, connect through hands, arms, or full body. Hit accents.
- Together, they create a final improvised connected shape or moment of stillness.
- End in a clear, unified stage picture
- HOLD and take a bow.

OPTION 2

Opening (2 counts of 8)

- Dancers begin separated in 3 distinct areas of the stage, different levels (upstage, mid, downstage).
- No connection at first, each dancer starts with independent movement.
- Gradually shift awareness toward each other through focus and direction.

Section 1: Converging Pathways (4 counts of 8)

- Travel toward each other using direct, intentional pathways.
- Explore push and pull energy, approach then retreat.
- Create tension through near-meeting moments, avoid full connection at first.
- Cross through each other's space with control and awareness.
- Increase interaction and urgency.
- End in a tight triangular grouping center stage.

Section 2: Shared Control + Solo Spotlights (8 counts of 8)

- One dancer initiates movement, others follow, echo, or contrast.
- Leadership shifts organically throughout the section.
- Dancers may interrupt, override, or redirect movement at any moment.
- Include brief unison moments that quickly break apart.
- Use contrast, strong & powerful vs fluid dynamics vs low to high movement.

Section 3: Reconnection / Momentum (6 counts of 8)

- Reestablish connection through focus, travel to each other.
- Use sweeping or circular pathways to travel across the stage.
- Look at the audience. Stop all movement and breathe.
- Build moments of synchronization naturally.
- Increase energy and commitment.
- Go from chaos to synchronized. Dancers hit different accents before the group becomes unison.
- End with all 3 hitting accents together in unison.

Closing (last 4 counts of 8)

- Energy drops suddenly. Pick a focus.
- Dancers move toward each other with controlled, flowing movement.
- Connect centerstage.
- Create a final sculptural shape that feels grounded and intentional.
- END the image with a powerful accent.
- HOLD and take a bow.

OPTION 3

Opening (2 counts of 8)

- Dancers begin offstage.
- Dancers enter once music starts. Enter together or staggered, one at a time. Be creative.
- Music dictates the movement. Movement grows from small and controlled to more expansive.

Section 1: Levels + Shapes (6 counts of 8)

- Maintain contrasting levels throughout the section.
- Create evolving shapes across the stage.
- Incorporate continuous traveling, forward/backward and side to side.
- Use floorwork, mid-level transitions, and standing movement simultaneously.
- Shift positions so each dancer experiences multiple levels.
- Focus on large sculptural, intentional movement. Jumps, extensions and/or tricks.
- End in a staggered formation across the stage.

Section 2: Solo Spotlights (4 counts of 8)

- Each dancer improvises based on a word. Ex: gravity, fluid, tension, fire, square.
- Solos can be consecutive or shared, rotating fluidly between dancers.
- Transitions between solos can overlap, interrupt, or pass between dancers.
- Dancers may start, stop, and overlap freely.
- Use still shapes, subtle movement, or floorwork.
- Use different areas of the stage for solos.
- End by drawing all dancers back toward center stage.

Section 3: Visual Composition (6 counts of 8)

- Focus on creating strong stage pictures.
- Use lines, diagonals, and spacing intentionally.
- Shift between unison, canon, and contrast.
- Play with stillness vs movement.
- Movement should feel designed, not random.
- End with a strong shared visual moment.

Closing (last 4 counts of 8)

- Travel downstage with smooth, continuous, water-like movement.
- Gradually reach the edge of the stage.
- The final moment can be a reach, collapse, or sustained stillness.
- Each dancer is in their own spot next to each other. Hit accent.
- Drop head down to end on accent.
- HOLD and take a bow.

Feel First. Move Freely.

