

VCE Dance 2013

Class 3

Theory

Anatomy – Review of Week 1 with videos from anatomy app MB Anatomy by Real Bodywork; Media, The Axial Skeleton and The Appendicular Skeleton.

Outcome 1 – Part A:

Criteria outline for both Unit 1 and 3.

Unit 1

On completion of this unit the student should be able to describe and document the expressive intention, body actions and technical and physical skills used in their own and other choreographers' dance works; and discuss cultural influences that impact on their own dance-making. describe the expressive intention in own and other choreographers' dance works;

- identify and document the expressive use of body actions to communicate the intention in own and other choreographers' dance works;
- identify and document the technical and physical skills used to communicate the expressive intention in own and other choreographers' dance works;
- discuss the relationship between the appropriate selection and expressive execution of body actions through safe use of technical and physical skills and the communication of the expressive intention in own and other choreographers' dance works;
- describe cultural influences on the choice of expressive intention, selection of body actions and the use of technical and physical skills in their dance works;
- use appropriate dance language and terminology.

Unit 3

Outcome 1

On completion of this unit the student should be able to analyse cultural influences on, and the movement vocabulary and use of, related phrases, movement sections, formal structures and dance design to communicate the expressive intention in prescribed solo dance works. To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

identify and describe the range of body actions used to communicate the expressive intention in

selected solo dance works;

- identify and describe the technical and physical skills required to perform the movement vocabulary

in selected solo dance works;

- identify and discuss the choreographic manipulations of the elements of movement used to

communicate the expressive intention in selected solo dance works;

- identify choreographic devices used in selected solo dance works and describe the resulting

movement vocabulary;

- analyse the related phrases and sections used to communicate the expressive intention in selected

solo dance works;

- analyse the ordering and linking of sections to create form in selected solo dance works;

- analyse the dance design of selected solo dance works;

- discuss cultural influences on choices made by choreographers in relation to expressive intention,

movement vocabulary, form and the technical and production aspects of selected solo dance works;

- use appropriate terminology.

Martha Graham DVD – A general overview of Martha Graham's life and cultural influences.

Discussion to review the meaning of the term cultural influences.

Alvin Ailey – Cry: Watch Judith Jamison and Ailey's interviews and discuss the sections in terms of exp int, body actions, elements of movements. Students should start to find examples for homework.

Practical Class.

Pilates Warm Up. Stretch.

Favorite phrase; Time/Space/Energy manipulations.

Phrase A = Favorite Phrase, Base Phrase

Phrase B = Opposite speed, rhythm, duration

Phrase C= Opposite shape, direction, level

Phrase D= Unfamiliar energy.

Structured improvisation: Energy.

Improvisation starting with the Base Phrase (Phrase A). As I read out different energy qualities the students respond. These qualities play with weight, force and flow. Swinging, picking up energy at the top end and falling with weight on the descent. Suspended - no movement any stronger than any other. Moving from the bones only. Move as if the energy is held in – like you have a secret that can't be told. Let it pour out like sand through a sock. Vibratory, percussive, Collapsing to the ground, the weight is so strong. The weight shifts to opposite, you can't keep yourself on the ground, floating up up. Mark the phrase, perform as if you are moving through honey. Etc. Playing with the different energies.

Taking a quality that is unfamiliar yet interesting to you, structure your Phrase D

VCE Dance 2013

Class 4.

Theory

Anatomy: Review of Week 2: The Vertebral Column with MB Anatomy App Real Bodywork.

Supplementary handouts from Dancers Anatomy

Outcome 1 SAC Unit 1 and 3 – What does a SAC look like? What to expect. How many questions etc?

DVD: Show Martha Graham: Technique. Notes: Describe the Graham technique.

Unit 3's get out notes on Alvin Ailey, make sure you are getting clear notes to discuss the cultural influences on Ailey; and Body Actions and Physical Skills of Cry

Unit 1's – Appalachian Spring

Ipad: Show wikispaces link to Appalachian Spring.

DVD: Watch *Appalachian Spring*. Discussion on Body Actions and Physical skills. Find an example for each body action.

For each example discuss: What physical skills were required to complete this body action. What is the body action expressing?

Unit 3's Watch Cry: Find x3 phrases in Beg/Dev/Res that give a variation of body actions. Describe the physical skills required to perform those body actions. What time/space/energy qualities are being used in these phrases? How do the body actions and the elements of movement chosen express the intention of the choreographer.

Unit 3's must have notes coming together on

Body Actions and Physical Skills
Elements of Movement
Cultural Influences.

Review each students notes; where are they at, what do they need to do to move forward?

Anatomy questions for for Unit 1's while Unit 3's go onto 'Cry';

Refer to handouts from Pg 3 *Dance Anatomy*

Learn terminology;

Flexion: Bending, folding of a joint

Extension: Straightening of a joint

Abduction: Moving away from the centre

Adduction: Moving toward the centre

External Rotation: Rotating outwards

Internal Rotation: Rotating inwards

Plantar flexion: Pointing the foot

Dorsiflexion: Flexing the foot.

Give an example other than the one given on the handout of each joint movement.

What is a neutral spine? Why is it important to a dancer?

What is the plumbline? What parts of the anatomy does it go through?

Practical Class

Warm up – Game; Scarecrow tiggy.
Pilates warm up.

Rehearse phrases for showing. 10 mins only.

Showing of phrases and discussion to follow. I want you to take notes after each performance to remind you of the positive things that stood out for each performer.

Discussion: Peer evaluation: Feedback for each performer.

Self evaluation: What did you learn from this exercise? Have you started to find ways of moving or approaching movement that are different from when you started? What did you enjoy while watching others perform?

SOLO

Give out Solo Criteria.

Discussion about how to begin solo, movement creation processes of improvisation and selection. You may use phrases that you developed in any of the choreography tasks from the last two weeks.

Document your process with your journal and camera. Notation.

