TOWARDS A DANCE TECHNIQUE
FOR THE SECONDARY SCHOOL

by

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I certify that I am responsible for the work in this thesis, that the original work is my own except as specified in acknowledgements, and that neither the thesis nor the original work contained therein has been submitted to this or any other institution for a higher degree.

ABSTRACT

In recent years the approach to dance in education has undergone considerable change, generating a need to reappraise the role of technique within the educational context.

In this thesis it is argued:

1. That when dance is taught as an art form, with a contribution to make to aesthetic education, greater attention must be paid to the technical aspect of performance;

2. that such technical aspects are best taught through the vehicle of an Educational Dance Technique rather than a professional training technique.

It is further argued that an educational dance technique would act:

1. As a practical basis for the teaching of performance skills,

2. as a conceptual basis for the comparison of the style characteristics of theatre dance techniques.

A core of basic performance skills is identified and proposals are made for teaching strategies appropriate to the eleven to fourteen age range and the fourteen to eighteen age range.

Selected techniques, relevant to the major Western Theatre Dance Genres, are examined in order to elicit their style characteristics in terms of action vocabulary and spatial and dynamic qualities.

These characteristics are then summarised and appropriate teaching strategies are proposed.

CONTENTS

Chapters One and Two of this thesis are largely discursive
in nature, following an argument which may be summarised as
follows:

> Dance is an art form, making its major educational
> contribution in the area of the aesthetic development
> of the individual. In common with other art forms,
> dance communicates through a unique language combining
> feeling and form. In order to participate in this
> communication, it is necessary to acquire knowledge
> of the central organising concepts, conventions,
> methods of procedure and criteria which are
> characteristic of this language.

> One hitherto neglected element of this body
> of knowledge is that of Dance Technique. Whilst
> it is educationally desirable to have some
> knowledge of Dance Technique, it should not
> be the professional performer's specialised
> practical skill in one style. Rather, it should
> comprise two elements:
>   I. a core of practical performance skills of
>   a general nature, common to a variety of
>   Theatre Dance styles
>   2. propositional knowledge about different dance
>   techniques, essential for Dance appreciation.

Chapter One summarises published material relating to

philosophies of Dance education. Reference is made to books,

conference papers, papers published in journals and examination

syllabi in the fields of art, aesthetic and dance education.

Chapter Two is an identification of the role played by

Dance Technique in the training of professional dancers

as compared with the role of Dance Technique in dance

education. Reference is made to such published material

as the major professional training establishments offer in

the form of prospectuses, syllabi and magazine articles.

Use is made of observation both of classes and of the performance work of the teaching institutions and their related companies.

Chapter Three is concerned with the identification of a core of practical performance skills for dance in education, through a process of unifying the principles of good body usage with the aesthetic demands of good performance. Reference is made to published material e.g., books, conference papers and journals on the subject of anatomically efficient skeletal alignment and appropriate muscle tension/relaxation in movement. The principles of good body usage are then applied to the core of body actions common to all dance, as identified by Rudolf Laban. The aesthetic requirements are derived from the criteria of good performance given for the examination of G.C.E. O'Level Dance (London University Board).

Chapters Four and Five are concerned with the propositional knowledge made available through the study of different dance techniques. The three major technique groupings are examined to identify commonalities and differences in their body usage, movement vocabulary, spatial design, dynamic characteristics and teaching methods. Very little published material exists on this subject. It has been necessary therefore, to collect source material via questionaires and interviews with representatives from the Theatre Dance profession. The bulk of this material however, is the result of direct observation of dance classes and workshops.

Chapter Six contains the author's suggestions for lesson content and teaching methods for Dance Technique in the Secondary School.

CHAPTER ONE: PHILOSOPHICAL FOUNDATIONS FOR DANCE AND AESTHETIC
               EDUCATION

1.1 A Changing Philosophy of Dance Education

The past fifteen years or so have seen considerable change in the
philosophical foundations of dance education. The traditional
conceptual basis arises from what Russell (1974) has termed a
"contextualist" paradigm of art education. As such it finds its
justification in terms of the alleged psychological and/or social
benefits accruing from the processes of creativity and self-expression.
As a consequence it tends to undervalue both the product, or
finished art object and the learning and skills necessary to its
creation; and evaluates progress in affective rather than artistic
terms.

The picture which is now emerging corresponds more closely to an
"Essentialist" paradigm (Russell 1974), where the need for learning,
the importance of objective artistic discourse and the establishment
of artistic standards are recognised.

The unique role of dance education in the personal development of the
individual is not in question but rather it is reassessed in the light of
a body of philosophical work which questions many of the assumptions
of the contextualist paradigm. This body of work defines that role in
terms of aesthetic development through the study of dance as an art
form.

Before looking at what is meant by "dance as an art form" and "aesthetic
development" it is necessary to give a brief resumé of the arguments
which question the traditional philosophy of dance education. There is
insufficient space within this thesis to rehearse these arguments in great

detail. They are, moreover, well documented in the works of
Redfern (1972, 1973[a]1973[b], 1975, 1983), Best (1974, 1980, 1981),
Layson (1973), Layson and Adshead (1967) and Adshead (1981). However,
a brief restatement is necessary to clarify the present philosophical
position.

The questioning centres on the concepts of "imagination", "creativity",
the "cathartic" effects of movement, "self-expression", "socialisation"
through dance and "natural" movement, all of which are discussed
below together with their concomitant claims of educational value.

1. _Dance develops the imagination and encourages creativity_
Central to this statement is a belief in imagination and creativity
as general faculties; a belief that Redfern (1973[a]) questions. She
argues a convincing case for the language dependence of imagination
and creativity. Her main argument is that every medium of expression
has its own conventions, procedures and criteria constituting a set of
rules which must be learned. The imaginative and creative qualities
of the individual can only be evaluated in relation to his usage of
those rules. In the past there has been a danger that "imagination" and
"creativity" have been seen as entities separate from any such cognitive
input as knowledge of "rules"; but it is those rules which are the basis
of the language of the medium. Without knowledge of this common
language each individual must create his own private language and the
result is what Redfern calls a "confused, private babbling", leading to
a lack of communication rather than its enhancement.

2. _Some kinds of movement have "cathartic" qualities which effect_
   beneficial alterations of mood upon the mover
The notion that movement has the capacity to alter mood was advanced
by Laban (see Redfern 1973). He claimed that the experiencing of a

particular effort quality could induce a particular mood in the dancer and that by presenting the pupil with the opportunity to experience a wide variety of efforts, the teacher was increasing his pupils' capacity for feeling. There is, however, no proof of this relationship between the expression of a feeling or emotion for artistic reasons in dance and the experiencing of real emotions (Adshead (1981). There may be grounds for accepting the premise that some movement may act as an outlet for psychological tensions, but such processes are beyond the role of the educator (Redfern 1973[a]).

3. *Dance should provide an opportunity for self-expression or for the expression of "private inner feelings"*

This is what Best (1974) would term "a traditional theory of expression" in art. Such theories presuppose   the existence of a separate idea, emotion, feeling or whatever, known only to the individual, which awaits expression in artistic form. Such a position is philosophically untenable according to Best (1974), since a simple cause and effect relationship between emotion and behaviour cannot be proved logically. The same is true of the expression of emotion in dance; we cannot assume that a dancer who portrays grief or anger on stage is experiencing real emotions. Yet many traditional theories of dance education were founded on the belief that students could and should express real feelings in their dances. In other words they confused symbolic and symptomatic expression.

As well as the philosophical problems, there are educational problems inherent in the "expression", "self-expression" and "private inner feelings" theories of dance education. These are discussed in Section 1.2.2; and chiefly concern their incompatibility with the concepts of

learning, progress, attainment and evaluation.

4. *The mode of study characteristic of dance/movement, involving as
   it does small group interaction, assists the process of
   socialisation.*

It is often said when justifying the inclusion of dance on the time-
table, that it is a means of fostering social skills such as co-operation,
conciliation, empathy, leadership etc. Indeed, such opportunities do
occur when a group is composing together. But such composition is only
one way of studying dance and is insufficient as a means of dance study
by itself. The danger of making socialisation the primary aim of dance
is that as in other "instrumental" (Redfern 1973[b]) theories, the needs
of the subject itself become of secondary importance. This is not
to deny that the teaching approach which uses group work and sharing
as part of its methodology may have value as part of a socialising process;
but simply to guard against confusing the methods with the content and
to recognise the possible social benefits as "latent objectives"
(Redfern 1973[a]) rather than primary objectives.

It is also important to be aware that any social skills developed in
dance lessons are not necessarily transferable to other situations.
(Adshead 1981).

5. *Movement is a natural activity, essential to the natural growth
   and development of the individual*

It is probably the case that the movement activity play indulged in by
the young child, as he experiments with and learns to control and
extend the movement possibilities of the body, is indeed a natural
activity essential to his growth and development (Redfern 1973[a]). The
problems arise when this activity is confused with artistic creation.
Art is not natural, it is learned (Reid 1969[a]), yet the confounding of
natural and artistic movement in dance education is central to many of

Laban's theories. He bases his contentions on his observation and analysis of the movement patterns of young children which he found aesthetically pleasing but which cannot possibly be taken as evidence of artistic creation on the part of the infant. As Reid (1969) notes:

"'Art' seems to imply some measure of intention, at least in a loose sense of the word - intention to make and give form to something; it involves some element of self-criticism: if the thing is not quite right, it must be altered or modified or done again better".

In this situation there is a possibility for learning; the teacher can help the student by providing knowledge of possible forms, evaluative criteria and alternative methods of procedure, in other words there is an educative possibility. On the other hand a "growth" theory of development such as Laban's (Redfern 1973[a]) leaves the educator with an ambivalent role; dealing with a "natural" process, rather than an educational one.

The questioning described above should not be seen as negative. It arose not from a desire to discredit the value of dance education but rather to place its rationale on a sounder philosophical basis; a basis which is independent of unsubstantiated claims of dubious value and which is more appropriate for an art form with a contribution to make to aesthetic education.

The next section looks at the conceptual basis of aesthetic education and its value in the education of feeling.

1.2   Aesthetic Education

1.2.1   What is meant by Aesthetic Education?

This thesis adopts the description of "Aesthetic" experience given
by Reid (1969[b]):

> ".... we have an aesthetic situation wherever we apprehend
> and in some sense enjoy meaning immediately embodied in
> something; in some way unified and integrated: feeling, hearing,
> touching, imagining. When we apprehend - perceive, and
> imagine things and enjoy them for their own sakes - for their
> form - the forms seem to be meaningful to us, and this is
> an aesthetic situation. What we thus apprehend as
> meaningful is meaningful not in the sense that the perceived
> forms point to something else, their meaning, as ordinary
> words or other symbols do: the forms are in themselves delightful
> and significant - a poem, a picture, a dance, a shell on the
> seashore".

The following suppositions are implicit in the preceding description:

i)   aesthetic situations may occur in response to "found" as well as "art"

objects cf. "the shell". This standpoint is supported by Redfern

(1983), who claims that almost any object could be deemed to have

aesthetic qualities; since it is not the object itself which is

imbued   with aesthetic or non-aesthetic qualities but rather

a particular mode of attention which perceives such qualities.

Logically then, any object could be looked at aesthetically.

ii)   Aesthetic objects arouse an interest which is divorced from any

practical considerations of their instrumental functions or from

any self-interested thoughts on the part of the percipient. As

Reid says, the object is looked at "for its own sake". Redfern

(1983) extrapolates from the usual meaning of this phrase (the

positing   of the disinterested observer) to suggest that this idea

of attending to an object for its own sake is connected (at least
in the apprehension of art objects) with a suspension of disbelief;
a willingness to participate imaginatively in the artist's creation
of illusion.

iii) It is our perception of the peculiar relationships of meaning and
form embodied in the object which constitutes its chief aesthetic
feature.

iv) In addition, the form itself is a source of pleasure.

"Found" objects may please because of their purely formal qualities
i.e. their shapes, colours and textures. Gestalt theories (Redfern 1983)
would attribute this pleasure to a basic human need for ordering, but
whatever the reason, "harmonious" patterns, "elegant" lines,
symmetrical groupings and "balanced" shapes all give a kind of aesthetic
pleasure to the percipient. But such found objects may be appreciated
equally for their symbolic meaning. Take for example, a view or prospect
which becomes visible suddenly; the particular juxtaposition of hills,
church spire, foreground hedgerow and middle distance stand of trees
may be pleasing simply for its graceful and balanced composition of
shapes and lines, colours and textures. But the sudden access of
joyful recognition it evokes in our imaginary percipient may owe as much
to awareness of symbolic meaning as to its formal qualities. For
example it may evoke a sense of a harmonious relationship between humanity
and the environment; a sense of a more peaceful and untroubled historical
past; a sudden awareness of the cyclical death/rebirth nature of life;
a religious thankfulness ...... etc.

Artists manipulate these formal/meaning relationships according to what
they wish to communicate and their chosen medium and style. So that,

to use dance as an example, the central aesthetic features of a work by Balanchine may be harmony, balance, symmetry and elegance of line, whereas those of a work by Bruce may be the powerfully expressive qualities of movement, dancer groupings and overall compositional form.

Redfern (1983) is concerned that we do not denigrate this diversity of formal/meaning relationship by prescribing formal qualities, in an evaluative sense, i.e. by creating a blueprint to be applied to works of art indiscriminantly. She quotes Meager's (1970) statement that there is:

> "an elasticity of the class of _possibly_* aesthetically
> forceful features".

Nevertheless, regardless of differing usage of formal <u>qualities</u> by different artists, there is still a universal concept of form. It is central to the aesthetic perception of an object as having an identity and a coherence separate from everyday life; its form places it apart and gives it unity. Redfern (1983):

> "To see something as having form, then, is a logical
> requirement of aesthetic experience. It is to see
> the object as marked off, so to speak, from its
> ordinary surroundings, discontinuous with everyday
> things and events, 'out of' the normal space and
> time we inhabit".

But of course, hopefully still relevant to it.

v)   The aesthetic situation causes "delight", is "enjoyed" (see
      Reid (above) or in other words, it promotes an affective or

*Redfern's emphasis.

positive feeling response.

In the example of an aesthetic situation given above, where the percipient recognises formal and symbolic qualities in a landscape, the imaginary feeling-response is pleasurable. Both found objects and works of art can evoke a pleasurable awareness of "beauty". But not all art objects provoke pleasurable emotional responses, indeed not all art objects provoke strongly emotional responses per se. If delight and pleasure are seen to be necessary preconditions of aesthetic experience, this seriously limits what may be considered as an aesthetic object and logically relegates "disturbing" works of art to the category of the non-aesthetic.

Perhaps it is wiser to conclude (after Best 1981) that aesthetic objects and art objects in particular have the *possibility* of evoking strong emotional responses; the fact that they do or do not do so should not be made a condition of their validity as aesthetic objects.

However, the writer cannot agree unreservedly with Best's (1981) apparent contention that aesthetic experience in the form of artistic appreciation can occur without the feelings being involved. This is difficult to reconcile with the model of aesthetic experience presented by Redfern (1983), wherein the percipient is seen to be a willing and imaginatively active participant in a valued experience. As soon as we begin to talk of "active participation", "willing" and "valuing" we are in the realm of the affective and therefore of the feelings.

Perhaps the difficulty arises out of a confusion over the meaning of the term "feeling", which after all can suggest a spectrum of meanings from the purely sensory; through the intuitive and the

strongly emotional; to the more cognitive "opinion". Where the aesthetic object is a work of art; the whole gamut of meanings may apply at some time or another. The whole process of artistic creation is imbued with feeling; it represents the artist's feeling in the sense of his individual and particular viewpoint at the very least, and may represent more emotional feeling.

Appreciation of the art object involves a recognition of this viewpoint and the appraisor's own individual viewpoint in response to it.

It is this relationship of the subjective and the objective; of the feeling and the form which is peculiar to aesthetic situations and to art in particular. It forms the basis for a consideration of the unique value of aesthetic education as the education of feeling, which is discussed in the following section.

1.2.2 Aesthetic Education and the Education of Feeling

Best (1981) has written:

"I believe that one of the most important contributions
of education through the arts* is to develop the objective
capacity for particular, highly discriminating
emtional expressions and responses. It is enormously
difficult to oppose the conformist pressures, for instance
of television advertising and the so-called pop culture,
toward a bland, superficial uniformity of cliche
expressions. But, as I hope is clear from my argument,

*The relationship between "the arts" and "aesthetic education"
 is considered in Section 1.3.1.

a person with only trite forms of expression is

a person with only trite possibilities of

experience ...."

The key concepts in Best's (1981) "argument" are:

i)   the objectivity of feeling in the arts

ii)   the logical connection between forms of expression
        and the experiencing of feeling

iii)   the educative possibility opened up by the concept of
        "interpretative reasoning", which permits logical discourse
        in the arts

iv)   the developmental possibilities represented by the
        experiencing of increasingly subtle and differentiated feelings.

Best (1980) argues a strong case for the objectivity of feeling in

the creation and appreciation of art objects. He (1974) sees the

art object as a criterion of the artist's feeling and indeed the _only_

criterion of it. In other words, he rejects, as irrelevant, the

notion of private, "inner feelings" separate from the finished object;

since there can be no logical proof of their existence or of their

importance to the finished object. It is the object alone which is

accessible to public appraisal.

The observer's feeling response to the art object depends upon

how he perceives and conceives it. Best (1981) claims that such

responses are not (or should not be) purely subjective; the result

of a "direct" appeal to the emotions or of introspection. He argues that:

        "our conception of a thing logically determines our feeling-

        response to it. And conversely, our feeling about something

        is an expression of our conception of it".

In appraising an art object "our conception" depends very much on our interpretation. Works of art frequently permit a number of multi-layered meanings. The objectivity of art cannot be equated with that of science (Best 1980) and the validity of an artistic interpretation can never attain the quality of irrefutable fact. Nevertheless, artistic interpretations when based on knowledge of the artist, his medium and his style; and when validated by reference to publicly observable features of the object and resulting from an actively imaginative aesthetic perception, can be more, rather than less, truthful.

Lack of knowledge can lead to erroneous interpretations being made, as Best (1980) recounts:

> "Ravi Shankar, the great Indian sitar player, during a concert in Britain was rapturously applauded. He thanked the audience and assured them that they should certainly enjoy the rest of his concert, since so far he had been merely tuning up".

When interpretations are based not on publicly observable features but on private and personal associations they also can be considered erroneous.

If for example Bruce's "Ghost Dances" were to be interpreted as a humorous dance because the masks worn by the ghost figures had a personal association with a party or a practical joke then this would be a purely co-incidental private response, not a valid interpretation.

In making a case for the underlying logic of feeling responses in art, Best does seem to ignore the affective nature of aesthetic perception and the role it plays in appreciation. Redfern (1983) presents what

seems to be a more balanced picture; of which she says:

> "There is often, too, recognition of its subjective,
> yet at the same time objective, character -
> subjective in that the individual is directly and
> intimately involved in what he attends to, experiencing
> feelings of satisfaction or else distaste; objective in
> the sense that what engages his attention is something
> in the public world that can be regarded by others as
> he regards it, and that is, moreover, susceptible to
> appraisal and checking by means of shared experience
> and reason - giving".

Nevertheless this does not affect Best's basic argument (with which Redfern is in total agreement) that through the process of interpretative reasoning, the realm of the feelings is rendered accessible to logical discourse and thus to education. But before looking at the educational implications of interpretative reasoning, it is necessary to examine the second of the key concepts of Best's (1981) "argument" (see above). This concerns the connection between forms of expression and the experiencing of feelings.

Best (1974, 1981) takes the view that feelings and the artistic form in which they are expressed are interdependent; to the extent that feelings expressed in art are unique and specific to each art form. He takes the argument further (1974, 1981), to assert that through artistic expression and appreciation one can experience feelings which otherwise would remain undiscerned. He (1974) uses a linguistic analogy, which emphasises the connection between language and conceptual development, to support this assertion:

"Thoughts are inseparable from the linguistic forms
which are used to express them .... There is a
logical relationship between words and their meanings,
between linguistic expressions and thoughts. So in
learning a language a child is learning to think".

Best believes that the same relationship obtains between an art form
and the development of feelings. He (1974) uses dance as an example
to illustrate this relationship:

"By presenting to students the possibility of expressing
emotion in the medium of physical movement peculiar to
dance, the teacher is encouraging them to develop
emotions which could not be known in any other way ....
The opportunity to experience such feelings depends upon the
acquisition of an understanding of the expressive movements
which are uniquely the province of dance. This is the
sense in which each of the arts can contribute
uniquely to emotional development".

Best's contention rests on the premise that in the creator's mind,
the motivating feelings are inseparable from the artistic language
in which they are to be expressed. If we are deprived of the artistic
language, we are also deprived of the experience of those feelings in
the specific domain of that art form. There is nothing to say, of
course, that the experience of such feelings is valuable per se. What
would seem to be of greater significance is the possibility conferred
by interpretative reasoning of bringing the feelings within the realm
of objective discourse.

Art is a means of communication, not just of facts but of feelings about those facts, moreover such feelings are not private, unintelligible or barely conscious emotional discharges but intentional carefully constructed (usually) personal statements, accessible to interpretative reasoning and able to evoke a comprehending feeling response in the observer.

Education in the arts must facilitate this communication so that students can participate in the two-way process of creating and appreciating art. Both activities are dependent upon decoding the characteristic symbols of the art form. (This is not to suggest a stylised word/meaning or semiotic relationship between symbol and meaning as, for example, exists in mime).

In describing the function of the brain in artistic appreciation, Young (1978) comments:

> "Once we realize that the brain itself works all the time
> with arbitrary symbols we begin to understand how all
> works of art can be understood. They are symbols, in
> spoken words, or on canvas, or in musical sound that
> somehow correspond to the code of the symbolism of
> the brain. That code is partly innate, but also
> largely learned. Similarly some of our responses to
> works of art are immediate and universal, but most of
> them depend upon learning the code that the artist
> is using".

This reinforces Best's (1974, 1980, 1981) claim for the importance of knowledge of the conventions and practices of an art form; since these, together with the artist's particular standpoint or style, are what constitute the "code". Using this knowledge and the conceptual

tool of interpretative reasoning increases both the possibility for the communication of feelings and the educative possibility.

Best (1981) describes three ways in which interpretative reasoning can be used in an educational context:

> "First, in learning how to extend the possibilities of interpretation of the work of others, one is extending one's grasp of   to put it metaphorically, the grammar and vocabulary of the art form and is thus extending the scope of one's own expressive and feeling possibilities. Second, a perceptive teacher can point out, by reference to objective aspects of one's own work, how it might be improved or how this kind of approach could be developed. Third, it is precisely by reference to this possibility of objectively assessing the quality of the work produced that sense can be given to the notions of development in the capacity for feeling and thus to accountability in this sphere".

In other words, interpretative reasoning can be used on the criterial object created by an artist, which represents both his artistic knowledge and his feeling about it. His feelings and the conventions and devices he has used can be elucidated; relationships can be pointed out; particular areas of emphasis indicated; references and associations denoted.

In this way, the student's capacity for appreciating the related emotional and formal qualities of the art form may be increased and consequently, his own ability to create art enhanced.

Best's second point refers to the student's creation of his own criterial objects or art work. A sensitive teacher can use interpretative reasoning to suggest appropriate developments in the student's own work, thus enabling him both to experience and to manipulate increasingly complex feeling and formal relationships.

Through interpretative reasoning, which refers to objective aspects of the work, comparisons can be made (with previous work or with the work of others); objectives can be set which allow for increasingly comp and differentiated , feeling / form relationships and progress can be assessed. In this way, art education can be seen to be fully accountable. The student's work is open to public discussion and is assessable by public standards appropriate to the art form; as a criterion of his feeling.

1.2.3 Aesthetic Education and Art Education

The terms "aesthetic" education and "art" education are not interchangeable, although they are linked conceptually. Given the description of "aesthetic situations" which is quoted at the beginning of Section 1.2.2, it would be possible to conceive of aesthetic education in terms of the provision of aesthetic situations, involving both "found" and "art" objects. But there is no guarantee that merely providing objects will lead to the pupils perceiving them "aesthetically". What is needed is some means of developing their aesthetic awareness.

Mettler (1980) writes:

> "Art is the shaping of some material to provide
> aesthetic experience".

and it is assumed, for the purposes of this thesis, that aesthetic awareness is best fostered through the study of art.

This is in line with the Assessment of Performance Units (A.P.U.) findings in "Aesthetic Development" (1983). Not it should be said, that the writer adopts the narrow view of aesthetic appraisal presented by the A.P.U., which focuses on the formal and surface qualities of aesthetic objects and ignores the aspect of "significance" (Reid 1969b).

The writer would like to posit a slightly different relationship:

Human beings have the capacity for appreciating the purely formal qualities of objects, whilst at the same time recognising that these are significant, *either* because they embody grace, harmony, beauty, etc. *and/or* because they convey symbolic meaning. Art is both an affirmation and a refinement of this experience. An artist creates objects for others to experience aesthetically - in doing so he imprints his own perceptions and feelings on the object. Although a found object is capable of arousing a feeling response in the percipient, it has not been created with any intention to communicate. An art object, on the other hand is designed to communicate the artist's feelings. It is this capacity for the communication of feelings that the writer considers to be of paramount educational value and this can only be achieved through the study of art.

By this token, the pupil's own created art work and his verbal and written appraisals of the art work of others represent the means by which his aesthetic development can be assessed.

If the pupil's work is to communicate, it must be in a publicly recognisable language; it must employ the conventions, devices and methods of procedure common to all practitioners in the art form. The implications of studying dance in this way are discussed in the following section.

Sub-concepts	Concepts		
	Choreography	Performance	Appreciation
	a. knowledge of/ use of particular, characteristic movements	a. ability to perform those movements technically	a. ability to perceive and order elements within a structure
	b. knowledge of appropriate expressive ends	b. understanding of range of expression likely to arise	b. evaluation of appropriateness for expressive ends
Genre	requirements and characteristics of a particular *form* of dance, e.g. tap, ballet, jazz, modern, post-modern		
Style	the *manner* in which something is expressed, the choreographic features which make e.g. a Graham dance distinct from a Hawkins or Cunningham work		
Structure	the way in which sections of a dance are put together in the interests of expressive form e.g. binary, narrative		
Devices	use of choreographic devices in order to give logic and cohesion to the form e.g. through repetition, inversion, development, resolution		

TABLE 1.1   TABLE OF CENTRAL ORGANISING CONCEPTS

(Adshead 1981)

1.3   The Study of Dance as an Art Form

1.3.1   Central Organising Concepts

The first stage in the evolution of this publicly recognisable language
resides in the identification of a common core of central organising
concepts which form the basis of dance study. Adshead (1981) has begun
the process of identifying these concepts (see Table 1.1). They relate
to three distinct but inter-related areas of dance experience, choreography,
performance and appreciation.

i)   *Choreography*

The choreographer is the creator of the dance; in an art form of dance
it is his/her artistic vision which brings the dance into being. Adshead
(1981) describes choreographic knowledge as both practical and propositional,
concerned with the ability to make dances and with the experience and
understanding which underpin that ability. After Smith (1976, 1980), we
are able to further specify this knowledge in terms of; understanding the
material elements of dance, i.e. space, time/weight, etc. and their
structuring into compositional form.

Such knowledge can be applied to the work of different choreographers
working in different genres and styles to build up the base of propositional
choreographic knowledge. In this way the student's own choreographic work
can be informed by reference to the choreographic solutions found by
acknowledged masters. In addition, the comparing and contrasting of the
characteristic choreographic styles facilitates the differentiated under-
standing necessary for appreciation.

ii) Performance

In order to exist in time and space, the dance must be performed.
Performance knowledge also comprises practical and propositional
elements. The dancer must have the physical ability to perform the

required movements and also an understanding of their "underlying conceptual structure" (Adshead 1981).

Adshead posits a separate process of "interpretation" for the performer. The writer prefers to consider this as part of the performer's "underlying" conceptual structure" and as an inherent part of the learned technique. This point is discussed at some length in Section 2.1.1.

iii) *Appreciation*

Adshead (1981) writes:

> "Appreciation in dance would seem to involve the
> giving of reasons for statements made about the
> value and significance of particular dances. The
> process of coming to know a dance is through
> identification of salient features in relationship
> to the total dance".

Although appreciation may be considered as an end in itself or as a means to writing critical studies of dances, it is also fundamental to the processes of choreography and performance.

Both choreographer and performer are continually evaluating, selecting, rejecting and refining their work; in other words, they are engaged in an appraisal of it. Additionally, appreciation of the choreography of acknowledged masters can help the student choreographer and performer in the creation of his own work.

The three aspects of dance are inter-dependent both conceptually and in their practice, although they do have separate and characteristic methods of procedure (Adshead 1981). These methods are relevant both

to the practice and the study of dance and have implications for dance education in schools.

1.3.2 Implications for Dance Teaching in Schools

The methods of procedure of dance study in Higher Education described by Adshead (1981), can be summarised as follows:

i) *Choreography:*

The study of composition theory.

The study of the characteristics of different dance genres and styles.

Contextual studies: i.e. historical, artistic, social/ritual.

ii) *Performance:*

Study of "the principles underlying one or more systems of training. (i.e. techniques).

Study of the characteristics of such "systems".

Development of performance skills.

Performance of established repertoire.

Evaluation of the expressive nature of different genres and styles.

Comparison of individual interpretations in the performance of set works.

iii) *Appreciation:*

The study of the theory of criticism in relation to the common concepts of all dance forms.

The study of the elements of dance and their relationships.

Evaluation of these elements in specific dances within a particular context.

Study in all three areas is seen to have a practical and a theoretical component.

One would expect these concepts and methods of procedure to affect dance education in schools; firstly, in respect of their influence on teacher education and secondly because of the expectations they impose on students aiming to participate in higher education dance courses. Schools inevitably respond to these expectations and the G.C.E. 'O' and 'A' level dance syllabi are clear indicators of this response.

The 'O' level examination requires both practical and theoretical knowledge of composition; the application of this knowledge to different genres and styles and understanding of the "historical and cultural context of Western Theatre Dance" since 1870. It also requires the ability to perform a set technical study in either contemporary or classical style.

The 'A' level examination requires the ability to evaluate dance criticism; to compare dance structures, choice and relationship of movement elements and style in relation to expressive purpose; and the demonstration of understanding of the development of dance in this century with reference to established works of major importance to this development. In addition, 'A' level candidates must perform sections of dance from the repertoire of major companies.

Facility in notation and knowledge of basic anatomy and physiology are also required.

The content of both syllabi is compatible with the philosophy of art education described in Sections 1.2.2 and 1.2.3, which stresses the need for learning the "language" of the art form. The dance theory component, together with the context of the historical and cultural development; the practical knowledge of composition and performance gained through experience of creating one's own work and performing the work of others, all combine to build up the knowledge of practices

and conventions which is the basis of the language.

Bearing in mind the broader aims of the "education of feeling", understanding of and facility in this language permit the student to participate in the communication of feelings, which is uniquely the province of art.

Adshead's philosophical constructs are useful in laying the foundations of a body of knowledge for dance education; but they are designed with tertiary education in mind. The 'O' and 'A' level syllabi adopt the same basic material for the secondary school curriculum, with the major differences being associated with the relative depth of knowledge and standard of choreographic/performance . skills demonstrated by the students at each level.

In both cases the basic processes at work seem to be:

i)   the practical and theoretical learning of such universal
     principles as apply to all art forms of dance,

ii) the comparison of these principles in action
     (a) with a historical or developmental perspective
     (b) in relation to difference dance genres
     (c) within different dance styles
     (d) in the work of individual choreographers.

If we apply this model to the three areas of dance study i.e. choreography, performance and appraisal, we begin to see some of the issues that confront the secondary school teacher.

i) Choreography

A conceptual basis for the compositional process is suggested by Smith
     -   (1980). She traces the process from the selection of stimulus,

through the selection of appropriate movement from amongst all the available material; through the construction of the motifs or basic building blocks of the dance; the development of these motifs and their structuring into the final dance form. Her analysis clarifies each stage of the process and indicates criteria for evaluting all the choices made. The framework she has constructed is both a guide for students in their own composition and also a means for comparing and evaluating dance compositions of different origins and styles.

For example, using the concept of a dance stimulus one can look for choices of stimulus which are characteristic of a particular genre; or one can compare a choreographer's tendency to utilise narrative form with another's use of symmetrical forms.

The conceptual basis of composition theory is well documented (Smith 1980) and therefore accessible to the secondary school teacher; but this is only the starting point of choreographic study.

Most choreographers in the professional theatre work within a particular genre or style and their choices and decisions are based partly on expressive intentions and partly on the criteria of what is appropriate to the style. So that two choreographers working on dances about "mourning" for example, in the classical genre and the contemporary genre would select different movement material for their respective purposes*.

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*Some choreographers work within the confines of their genres e.g. Cohan, Balanchine; others CROSS the boundaries into different styles e.g. Alston, Kylian; still others transcend their genres to create in a style that is uniquely their own e.g. Bruce, Ashton.

One can gain some understanding of this process through knowledge of
the historical development of dance and again, texts are available on
this subject. What seems to be missing is information characterising
the basic movement material of different genres and styles. This
movement material is largely conditioned by the choice of dance Technique.
Most choreographers will have received training in one or more dance
Techniques and will therefore have some understanding of the characteristic
body usage and movement vocabulary of these. Of course, choreographers
accept, reject, build upon and change these characteristics, but both
choreographers and performers work from a base of knowledge about
these characteristics - they are part of their common language.

If we are to study choreography, what we need is some understanding of
these Techniques; not necessarily the performer's practical understanding
which takes many years to acquire and which is physically impossible
for many people; but an understanding which permits us to prepare a
conceptual basis for the comparison of genre/style Technique characteristics.

This is a problem for dance education in general; the subsequent
problem is to make this knowledge accessible to the secondary school
pupil.

ii) *Performance*

For many years after Labān's (1948) condemnation of the performance of
"sensational dances", student performance was seen as unnecessary
(process not product being of paramount value) and the learning of
performance skills was considered detrimental to the development of
creativity. However, when dance is taught as an art form, the product
is of paramount importance and must be evaluated by publicly recognisable
criteria. For dance to be evaluated in this way it must be performed

and therefore students must be taught the necessary performance skills. This fact is recognised both by Adshead (see above) and by the 'O' and 'A' level syllabi. Students following these syllabi must perform (under examination conditions):

i)   the choreography of their colleagues

ii) an externally devised technical study in classical or contemporary style

iii) ('A' level only) an externally determined section of dance from the repertoire of an established company.

Presumably, as preparation for these ordeals, the students must perform frequently in front of their classmates and teacher; making use of their own, their colleagues', the teacher's and repertoire choreography.

Where students are pursuing C.S.E. or non-examination courses, the degree of performance expertise required may be less daunting, but some performance skill is essential. Students still have to use their own bodies to bring their compositions into being, if their performance skills are limited, then so is their available movement language and consequently, their expressive capacities are restricted. Moreover, dance is a very precise art form, where subtle changes of body positioning, spatial or dynamic qualities can alter the perceived meaning of the dance. As Best (1981) writes:

> ".... even a fine shade of difference between one
> physical movement and another may considerably affect our
> interpretation of the interconnected web of movements which
> comprise the dance. Considered _non_ - relationally* the

*Best's emphasis

physical difference may be insignificant, but its
importance from the point of view of aesthetic quality
or meaning derives from its internal relation to other
movements of the dance and this may be of profound
significance".

Considerable physical co-ordination and control are necessary to
achieve this kind of precision. The greater the control and co-
ordination, the more subtle, differentiated and complex is the
communicative possibility.

This raises the question of how such skills are acquired. In the
professional theatre, student performers acquire their performance
skills by studying one or more dance techniques. It is a time
consuming and physically demanding process which, for a number of
reasons (see section 2.3) is inappropriate to secondary education.
Adshead (see above) suggests that the study of "the principles of
one or more systems of training" (i.e. techniques) and their
"characteristics" is appropriate to tertiary education; and the 'O'
and 'A' level syllabi opt for a choice of either a classical or a
contemporary route where the objectives, teaching methods and
evaluative criteria are adopted more or less wholesale from the
professional training techniques. Neither of these is a wholly
satisfactory solution for secondary education because each raises so
many questions:

1. If a professional training Technique is used in an educational
    situation, does it necessarily follow that its goals, methodology
    and evaluative criteria must be adopted wholesale?

2. If aspects of the Technique are to be utilised selectively, on

what basis should that selection be made?

3. Should a specific style be taught e.g. Cecchetti (if classical), or "Cunningham" (if contemporary).

4. Is there sufficient documentation of styles such as "Graham", "Limòn" or "Hawkins" to permit their teaching?

5. Is it possible to "mix" styles and Techniques to aim for a broader-based dance education?

6. If Techniques are to be "mixed", can they be taught consecutively or concurrently?

7. Is there a common conceptual basis among Techniques and styles of Techniques?

8. Is there a common core of performance skills which may be differentiated from stylistic considerations?

9. Which aspects of Technique relate to physical safety and which have a purely aesthetic basis?

These questions are examined in section 23 and are only mentioned here to indicate that there is a lack of knowledge about dance techniques available to the seconday school teacher. Many teachers, faced with the task of preparing their students for the performance demands of the art form of dance, have to struggle to unify information drawn from a number of separate systems which operate for purposes different to their own; and which do not even share a common vocabulary (see Section 2.4 and Appendix A).

What is needed is the formulation of a conceptual framework for performance study based on common or shared concepts across the

different techniques, which might then be considered to be universal
to the performance of dance as an art form.

Given this framework it should then be possible to identify performance
skills and teaching methodology appropriate to the secondary age range
and to the aims and practices of dance in education; in effect to
create a rudimentary educational technique.

Following the model suggested above, the intention would be to identify
those universal concepts relating to performance study and then use them
as a basis for examining the characteristics of different genres and
styles.

iii) Appreciation

The first of Adshead's (1981) procedures for appreciation study (see
above) seems to lack relevance to secondary education. The theory of
criticism does not appear as a discipline on the 'O' level syllabus,
although students are required to compare two critical appraisals on
the specimen paper given for the 'A' level examination, which suggest
that some rudimentary work in formal criticism would have to be done.
Perhaps it is more appropriate to secondary education to begin
appreciation study with "the common concepts of all dance forms" and
"the elements of dance and their relationships". These aspects form
an integral part of students, practical and theoretical composition
and performance study, and the knowledge acquired in this way can be
applied to professional performances viewed on video or at the theatre.

It would be the teacher's role to order the student's experiences
so that common themes are highlighted in the student's own work and
in the performances seen. For example, if students were working on
the expressive possibilities of spatial grouping, the teacher could

draw their attention to examples of this in professional performances.

In this way the students can be brought to recognise a particularly imaginative solution to an expressive problem, or a particularly appropriate use of spatial or dynamic qualities, or an exceptionally balanced and appropriate form.

As Adshead (see above) indicates, appreciation is also context related. This is recognised by both 'O' and 'A' level syllabi, both of which incorporate units of historical development and analyses of the work of key choreographers/dancers/artistic directors. Contextual knowledge is essential if appraisals are to be as accurate as possible and part of this contextual knowledge relates to the characteristics of dance genres and styles i.e. the particular choice of vocabulary, spatial and dynamic qualities which characterise the genre or style.

Given this knowledge, the student is better able to interpret and evaluate dances by reference to their objective features and therefore to engage in meaningful communication about them. But communicating this knowledge to secondary school students does pose a number of problems in relation to resources:

i) as noted above (under *(i) Choreography*), whilst the conceptual framework for a theory of composition is accessible to all teachers, there is little available written material comparing choreographic style characteristics, particularly in relation to choice of movement content.

ii) both British and American "histories" of dance abound which the teacher can make use of, but there are very few text books designed to be accessible to secondary school students.

iii) under the present video copyright system, videos of professional work are very expensive for the average school use.

iv) with the demise of many regional and small-scale touring companies, schools are forced to make long journeys to expensive theatres for live performances.

v) the 'O' and 'A' level syllabi require that students demonstrate their appreciation (or at least their knowledge) of dance theory and dance styles through their own choreography and performance. The lack of a clear understanding of what constitute performance skills and the methodology for teaching them (mentioned above under *(ii) Performance*) and the lack of texts clarifying the style characteristics of different techniques militate against the students doing this successfully.

1.4 Summary

Dance in education has undergone a change of rationale over the last few years which is culminating in a recognition of its role as part of aesthetic education.

It is considered that the most effective way of increasing aesthetic understanding is through the study, practise and appreciation of an art form. It is the art form of dance therefore which is seen as having the greatest educational value.

Artistic statements are characterised by a unique combination of feeling and fact. Interpretative reasoning, based on objective features of the art object, permits general objective discourse about these feelings, whether they be embodied in an object produced by a professional, amateur or student artist. Such discourse increases the educative possibility.

If communication is to take place in art, there is a need for recognition of the characteristic symbols, conventions and practices of the art form; elements which constitute the "language" of the art form.

In the art form of dance, these elements relate to three dance experiences; choreography, performance and appreciation. These experiences, although separated for analysis purposes, are related conceptually and in practice.

Where dance is taught as an art form it must be performed. The dance in performance *is* the art object and as such it is the criterion of feeling and of understanding of the art form.

In order to communicate in the language of dance, students must be taught:

i)   the practical skills which will enable them to bring the
     dance into being i.e. those of composition and performance,

ii) the theoretical knowledge which underpins this practice,

iii) the historical and cultural context of the most common art forms
     of dance,

iv) to apply this knowledge to evaluate their own work and to
     interpret and evaluate the work of others.

One of the most serious problems facing the secondary school teacher seems to be the lack of a conceptual basis for the practical study of performance. Such a basis is essential to the identification of performance skills and the formulation of teaching objectives, methodology and evaluative criteria for secondary school dance.

In the professional dance world, the performer acquires these skills

by studying the "techniques" of the major genres, but there is no reason to assume that the goals and methods of these techniques are appropriate (a) to the secondary school student and (b) to the broader aims of dance in education. What is needed is a technique specifically designed for use in the secondary school. Such a technique would have a two-fold purpose:

i) to teach the basic skills of performance

ii) to give an understanding of the concepts common to all technical styles as a basis for comparing style characteristics and thus to contribute to the student's choreographic and appreciation knowledge base.

An educational technique, as befits its role in the study of an art form, must be formulated from an understanding, firstly, of the part played by techniques in professional dance training and secondly, of the role technique could and should play in the secondary school. Chapter Two examines these roles and suggests a possible framework for an educational technique.

CHAPTER TWO: DANCE TECHNIQUE

2.1 Technique and Training for Professional Dance Performance

It is pertinant to look firstly at what is meant by technique in the
context of professional theatre dance training. The Penguin English
Dictionary definition of technique is:

"skill in an art or in some specialised activity",

and usually refers to "practical skills". It seems safe to assume then
that dance "technique" incorporates those practical skills which are
necessary to bring the dance art object into being.

John Martin (1965) differentiates between three types of technique
used in dance:

"the technique of the instrument, the technique of

the medium, and the technique of form".

By which he presumably means the performer's skills of bodily
competence, the choreographic skills of manipulating movement (i.e.
the process of selection and refinement of expressively relevant
movement material) and the choreographic skills of structuring that
movement in balanced, coherent form.

Whilst accepting the validity of Martin's differentiation and his
description of the three techniques of dance, the author wishes to convey
a slightly different meaning with the words "Dance Technique". One can
refer to the technique of turning and such usage corresponds to Martin's
"technique of the instrument", but one can also refer to "Graham
Technique" or Classical Ballet Technique. In the latter case, the
intention is to specify what Adshead (1981) refers to as a "system" of
performance training (see section 1.3.2). Each of these systems has
evolved or has been deliberately devised to train dancers in a particular

style or genre of dance. Often they arose out of one person's need to devise a new language to express new (to dance) ideas. Such is the case with Graham and Humphrey, both of whom codified their artistic vision into systems for training dancers. Each of these Techniques is a language in itself and there is an extent to which the meaning or feeling expressed in one cannot be expressed in another. As Best (1981) has said, meaning is dependent upon "fine shades" of difference between one movement and another (see section 1.3.2). Each Technique manipulates these "fine shades" in a different way, using a different movement vocabulary and different spatial and dynamic qualities, so that a recognisable and characteristic style is achieved.

Students who train as theatre dance performers do so in one main Technique, but increasingly with additional training in a second. Students at the London School of Contemporary Dance (LSCD) study Contemporary and Classical Techniques; those at the Rambert Academy study Classical and Contemporary techniques; those at the Laban Studio study these and other Techniques such as Hawkins and Cunningham. Their training in each Technique is discrete, following the characteristic build up of set exercises and steps which each requires. By constant repetition of these graduated exercises, the student develops those physical skills which are necessary to the style. Some of these skills are necessary to a a number of techniques, to the extent that they may be termed general performing skills, others however are style or genre specific. For this reason, the notion of bodily mastery for dance must be treated with caution.

The terms "bodily competence", "physical skill" or "mastery of the instrument" all refer to the dancer's physical ability to perform dance. However they are all terms which require specific contextual qualification

to make sense, it cannot be assumed that a dancer's ability to perform a "grande cabriole double" will enable him to perform a "side fall into fourth position (floor) followed by a spiral contraction and release". Learning a dance technique equips the dancer with the ability to perform specific movement patterns and skills which are characteristic of that technique. Even where the movements could be described as the same in terms of gross motor action, different techniques require subtle differences of energy, focus and tension which alter the movement physically and change its perceived meaning. For example, a classical jeté is not really the same as a contemporary leap; and the difference does not only reside in the costume. The jump will be performed with small physical differences which will affect its virtual properties as perceived by the spectator. Technical mastery for the performer requires the learning of the general movement pattern i.e. taking off from one foot and landing on the other, with a temporary suspension of contact with the floor; but the jeté will be learned as a specific skill, with a particular pattern of co-ordination which determines the amount of energy used, the alignment and limb co-ordination and eye focus. These all tend to be Technique determined (see Chapters Four and Five).

For this reason the concept of interpretation as suggested by Adshead (1981) is largely irrelevant to the student in professional training. At the most basic level, there is no room for interpretation, the movement is either right or wrong according to the Technique. Adshead uses the example of the waltz step to illustrate her argument:

> ".... the constant aspect of interpretation is that
> of the performer dancing in a particular _way_, that demonstrates
> understanding of the stylistic conventions of a certain
> choreographer and/or of a period in dance history.

While the same steps may appear in a social dance
of the twentieth century as exist in ballet (e.g.
the waltz step) the manner of performance varies
considerably".

But the difference is implicit in the Technique and therefore in
the performer's Technical training; so much so that the waltz step of
the social dance and that of the Classical Ballet can hardly be called
two examples of the same step but must be recognised as having
totally different characteristics. The foot pattern remains roughly
the same, differing perhaps only in size and direction of travel but
maintaining the same metric rythym and pattern of weight change. However,
the placement of the upper body and limbs, the flow, extension and focus
are quite different. These "fine shades" of difference combine to
create a different movement. For the professional performer
"interpretation" (in this sense) is not the additional process that
Adshead seems to suggest; it is taught as an integral part of the
Technique.

The effect of this is to maintain the integrity of the style of the
Technique, so that there is a considerable degree of conformity and
synchronisation when fully trained dancers perform together on stage.

To summarise:

i)   A Dance Technique is a teaching system designed to train
     performers in a particular dance style.

ii) It is a discrete system, self-contained in the sense that each
     one uses its own graduated series of characteristic exercises
     designed to achieve its own characteristic objectives.

iii) Each Technique carries inbuilt criteria of success in that
   a movement is either performed correctly or incorrectly
   according to the parameters of the style, at least in training.
   In performance these parameters may become blurred as
   choreographers seek to expand and develop the vocabulary of
   their chosen Techniques.

2.2   The Role of Dance Technique in Education

The literature suggests that there is considerable lack of agreement
as to the function of technique in dance education. For some it seems
to equate with warm up (Leese and Packer 1980); for others it is a means
to general fitness (as in dancercise" or "popmobility" based classes);
for still others it refers to the means by which pupils are taught
physical control of difficult skills such as balancing on one leg or
turning (Williams 1976).

Wilks (1983) suggests that it is:

   "a means of attaining quality in whatever terms, be
   it in the physical or in the imaginative realms".

Tolley (1982) suggests that technique is the teaching of:

   "basic body skills forming common ground amongst
   various techniques".

For Janet Smith, technique is:

   "centring the mind in the body".

For the professional performer it is the means by which the body
is disciplined to achieve the necessary control, stamina, strength
and flexibility demanded by the characteristic co-ordinations of
the chosen style (see above).

In education, the context should be provided by the overall rationale for dance in education. Accepting dance as the education of feeling i.e. as part of aesthetic education, implies that the study of Techniques could fulfil the following roles:

i)   *Performance:*

a)   as a means of teaching the physical skills of performance so that students are able to perform their own compositions and those of colleagues.

b)   as a means of informing students of the unique meaning/form languages of a number of different dance styles.

ii)   *Choreography:*

Technique is a means of building a movement vocabulary of increasing physical/meaning complexity for use in choreography on one's self and on others. It provides knowledge of what is anatomically possible as well as a "code" (see section 1.2.2) by means of which appropriateness of style and expressive purpose may be evaluated.

iii) *Appreciation:*

Technical study facilitates the discernment of the characteristic feeling/form relationships which form the basis of the artistic code of a particular genre or style of dance.

Viewed in this way, technical study is far more than, "warm up" or "physical conditioning", to be disposed of in the first ten minutes of lesson time so that creative work may be pursued. Rather, it is central to all three elements of dance study, linking them together so that understanding may be enhanced by practical experience of "wrestling"

with the medium of the technique. In addition, choreographic work may be improved by the insight gained through experiencing the particular feeling/form solution found by an established choreographer.

In fact a concept is now emerging which is far removed from The Penguin English Dictionary definition of a "technician" as:

"One skilled in a mechanical skill".

Dance Technique has suffered from its unfortunate association with processes of a mechanical nature, or in other words with "drill" or training rather than education. This association is strengthened by teachers who present a series of apparently meaningless exercises for the class to copy, without any explanation as to the artistic purpose behind them. Casualties in the form of well-drilled, totally uncomprehending performers abound.

Such a narrow definition of the function of Technique is incompatible with a philosophy of dance as the education of feeling. To reiterate: meaning or feeling is not seen as a separate entity which the performer may or may not put into the dance, but as being integrally contained within the movement itself. The dancer learning the movement does not simply learn to copy its spatial configuration, but to understand its flow, focus, pattern of weight qualities and its relationship to other movements, dancers and/or inanimate objects. All of these add up to the movement's meaning and thus contribute to the dancer's conception of both its physical and its virtual qualities.

Thus, learning a technique in an educational context should be seen, not as a two stage process of physical conditioning, upon which expressive "context" is somehow grafted, but as a continuous process conferring skill of increasing physical and meaning complexity. As such it becomes

far more than mere "drill" in the form of unthinking repetition of exercises or clone-like copying of a visual shape.

Given that the function of Technique is to facilitate the education of feeling, it remains to decide whether this is best achieved through the study of one or more existing techniques.

2.3 The Use of Vocational Techniques in Secondary Education

There is an obvious disparity between the educational purpose of dance and the training purpose of the vocational dance techniques. The former (as the education of feeling) is concerned with a broadly based aesthetic understanding, achievable through the creation, performance and appreciation of dance and comparison of different dance styles. The latter (as typified by the vocational schools) is concerned with training a performer's body to acquire the movement co-ordinations characteristic of one particular style. On this basis alone, it would seem desirable to offer students in education as wide an acquaintance with different techniques and styles as possible. It is doubtful whether a dance education based on the learning of one technique can really provide a broad enough perspective to fulfil the aims of aesthetic education. As Redfern (1973) has stated:

> "If, as can happen all too easily, we turn out people
> who are narrowly partisan, passionately addicted to this
> or that artist, critic or theorist and no other, and
> acquainted with only one school of thought and
> practice, then it may well be doubted whether dance
> does indeed contribute to a liberal education".

Yet on the other hand, the fact that each technique is a discrete and coherent structure suggests that to tamper with it, extracting certain

exercises or movement phrases, is a process which must be treated with care. Classical Ballet, for example (see Chapter Four) builds systematically from the simple to the complex and omitting one stage in this process may not only be detrimental to learning but also physically dangerous*.

Three alternatives present themselves:

i)   adopting one theatre dance technique wholesale and possibly adapting it to suit the age and ability of the students.

ii) making use of more than one theatre dance technique; again with adaptations to suite the course emphasis,   age and ability of the students.

iii) evolving an educational technique with
    (a) a core of practical skill objectives which are relevant across a number of techniques and which would form a basis for later stylistic differentiation at a more advanced stage
    (b) a conceptual framework which recognises the universal elements of all dance (e.g. space, time, weight, relationships) as a means for comparing and evaluating across Techniques.

There are five main reasons why the author has rejected the first alternative:

i)   If technique is to be seen as the basis from which understanding of the feeling/form relationship accrues (see above), then learning only one technique is unacceptably restricting.

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*An example of this would be repeatedly jumping (and landing) incorrectly aligned in first position.

ii) There is no one technique which could be said to suit the needs of the wide range of physical attributes found in a typical secondary school class.

iii) The vocational aim of a theatre dance technique is inappropriate to the aspirations of the majority of secondary school pupils.

iv) The methodology of theatre dance Techniques reflects a highly motivated student body, prepared to endure repetition in anticipation of a distant but valued goal. Such methods are not necessarily applicable to secondary school pupils.

v) It would be irresponsible not to take account of aspects of the professional dance ethos which appear incompatible with healthy psychological development.

Redfern (1973b) has indicated that the conferring of psychological "health" cannot be considered as the main aim of dance in education. Nevertheless educationalists do have a responsibility to guard against what might constitute psychological harm, in this case, to the student's self image. Having a positive self image means valuing one's own ideas and abilities; being able to recognise one's strengths and limitations and having realistic and appropriate aspirations. Part of this self image is concerned with the individual's perception of his own body.

As indicated above, a certain amount of conformity is an identifying characteristic of most Dance Techniques. Classical Ballet demands not just conformity of movement but conformity of body shape as well. Vincent (1979), who is both a qualified medical practitioner and a ballet dancer, states that the ideal body shape imposed by the aesthetic criteria or "look" of classical ballet (as exemplified by the New York City Ballet and the Royal Ballet) is unrealistic in terms of natural

human development and can only be maintained at the expense of the

normal functions of a healthy life. He notes the high incidence of

anorexia nervosa and anorexiod behaviour amongst dancers; the latter

not being clinically diagnosed or having passed a self destructive

stage but nevertheless displaying many of the primary symptons of

the disease e.g. primary or secondary amenorrhea; episodes of bulimia;

self induced vomiting and/or excessive use of laxatives; a distorted

attitude to food and the capacity to override the body's nutritional

demands whilst enjoying the exercise of will this requires. The cause

of this would seem to reside in a complex of inter related factors.

Vincent (1979) quotes Garner and Garfinkel as published in the Lancet,

after research into the eating attitudes amongst Canadian dance

students:

> "These data support the hypothesis that individuals
>
> who focus increased emphasis on body size are at risk
>
> of anorexia nervosa and related dieting problems and
>
> that cultural variables may play a significant role
>
> in interacting with psychobiological forces in the
>
> development of anorexia nervosa in vulnerable adolescents.
>
> These findings are also compatible with the possibility
>
> that anorexic individuals may selectively enter dance
>
> schools or that high performance expectations per se
>
> rather than augmented focus on body size may facilitate
>
> the development of the syndrome".

It may be, as Vincent seems to suggest, that the "hot house"

atmosphere of the vocational schools and the fashionable thin "look"

are the primary causes; and that these are independent of the classical

technique itself. If that is so, then there is no reason to assume

that the particular combinations of factors described above would be
present in a school situation. Nevertheless the elements may be
present, albeit in a diluted form, simply because of an increased
emphasis on Technique and a high performance expectation.

i)   Thin dancers look better because, as Vincent (1979) notes, we are
     used to seeing thin dancers on the stage.

ii) The adolescent faces cultural pressure to be thin and
     "fashionable".

iii) The aesthetic requirement of conformity among a group of
     dancers still appertains, even in school performances.

iv) There is still a possibility that potentially "anorexic
     individuals" could be attracted to dance courses in schools.

To some extent, the teacher has control over these factors, for example
he/she may deliberately counter the emphasis on "ideal" shape in
her classes and concentrate on the "feel" of movement shape rather than
its visual pattern. But the influence of the professional exemplars may
provide too strong a force; particularly if the pupils are learning only
one technique and thus do not have the information for a comparison
of the ideal body shape, if any, demanded by other techniques.

Anna Furse (1981) describes her "profound disgust" with her own body
which had been rejected by the Royal Ballet School, after a number of
years of training there, because of "a broad bone structure". She
stresses that the "ideal body" syndrome is not restricted to the
classical technique but is common to other techniques which insist upon
physical stereo typing. Her anger at the alienation caused by an
unrealistic ideal body image is expressed in the following passage:

"You are fragmented, working upon your body as

'bits' to alter, adjust, lengthen, conceal. In

movement and dance forms which are based on a rigid

technical code of image, line and artistic function,

ideal models support and affirm what society continues

to inflict on women, namely a constant sense of

inadequacy, self rejection, anxiety and a profound

sense of suffer-to-be-beautiful masochism".

It would be irresponsible to ignore these warnings, even if they
do not add up to irrefutable evidence. Education should not condone,
either overtly or tacitly, an ethos which accepts or rejects human
beings on a basis of ideal bodily shape. It would seem that to
teach only one dance technique carries an increased risk of collusion
in this ethos.

The second alternative i.e. introducing students to more than one
technique, carries an increased possibility for extending their
knowledge of feeling/form relationships, as well as their movement
vocabulary, thus reducing the risk of "partisanship" pointed out by
Redfern (see section 2.2). This alternative also carries less risk
of perpetuating the ethos suggested in section (V). But the practical
difficulties of incorporating vocational techniques into educational
dance, from the point of view of the students' needs, aspirations and
abilities and in terms of the amount of time available on the timetable,
are overwhelming.

It is the last alternative which seems most appropriate i.e. the
evolution of a dance technique specifically designed to fulfil the
needs of the education of feeling. Such a technique could function:

a) as a conceptual base for the understanding of the varying artistic

codes of theatre dance performance

b)   as a practical base for learning the skills necessary for the
       performance of choreography created either by the performer or
       by another

c)   as a conceptual and practical base for choreography by the
       students and ultimately for their own creation of an artistic code.

Such a function is more in keeping with the processes and procedures
of dance study described in section 1.3.2. Instead of learning one
(technical) language in great depth, as a professional performer
needs to do, the student would acquire a practical and conceptual basis
common to a number of (technical) languages. This would suffice to
permit further study at greater depth of particular styles, as appropriate.
It would certainly be a sounder basis for appreciation, since it would
provide the concepts necessary for comparisons to be made between
Techniques. It would probably not result in the acquisition of a
professional standard of performing skills, but that is clearly the
task of the vocational establishments.

Adshead's (1981) process of "interpretation" (see section 2.1) becomes
more obvious now; one can only "interpret" if one has choice. The
professional performer who has learnt only one language has very little
choice, but the student, presented with a movement phrase to interpret,
has a great deal of choice. For example,

a) Which genre is it?
b) Within that genre, does it have the stamp of a particular
   choreographic style?
c) Does it have hints of other styles?

Propositional knowledge of different genres and styles permits students to select appropriately from the choice of dynamic qualities, rhythmic phrasing, focus, placement and flow available to them.

It is now pertinent to direct attention to the sources of the Educational Technique.

2.4 Sources of an Educational Technique

If the Technique for Dance in Education is to fulfil the functions described above viz. a system of training for dance performance and a propositional knowledge base for comparison of styles, its major sources must be the core of common concepts and objectives shared by the most prevalent Techniques of the major Genres of Western Theatre Dance. However, there is very little written or otherwise stated information relating to the objectives of individual Dance Techniques. Very often, common concepts are not recognisable as such because of a lack of common vocabulary. Conversely, the same words are frequently used to describe different objectives (see Appendix A). A straightforward comparison of objectives is therefore not possible.

Instead, a framework must be constructed from other sources which will enable these objectives to be identified and evaluated.

All Techniques claim to base their training systems on sound anatomical principles as these relate to their style-determined characteristic vocabularies. A Technique for dance in education must follow the same pattern. Its gross structure i.e. its core of technical objectives must be based on good body usage in the characteristic action vocabulary of dance in education. The traditional body of knowledge for dance in education, based on Laban analysis of movement, provides the identifying characteristics of these actions, thus permitting the development of a core of technical objectives.

2.5 Summary

The word "technique" may be used to describe a number of skill related processes associated with the practice and study of dance. However, it is commonly used, as in this thesis, to describe a system devised for the training of professional performers in a particular genre or style of dance.

Such systems are largely inappropriate for use in the majority of secondary school classes. Nevertheless, if a Technique could be devised specifically for dance in education, it could fulfil the following essential functions:

1. provide a system of dance performance training appropriate both to the educational rationale of dance as an art form and to the needs and abilities of the majority of secondary school students

2. provide a theoretical and practical knowledge base for the comparison of style characteristics.

The sources of such a Technique must be:

1. the common concepts and objectives shared by the most prevalent Techniques of the major Western Theatre Dance Genres.

2. The style-related differences between these Techniques.

3. Knowledge of anatomical principles as applied to characteristic dance actions.

CHAPTER THREE: THE GROSS STRUCTURE OF A DANCE TECHNIQUE FOR EDUCATION

3.1 Introduction

As suggested in the previous chapter, the gross structure of the educational

dance Technique must be built around a core of technical objectives. These

objectives must be related to its twin purposes of:

1. training in dance performance skills

2. providing a propositional knowledge base of style characteristics.

This chapter is primarily concerned with the first of these purposes. It

sets out to identify those dance performance skills and objectives which

could be considered as necessary to good dance performance in the secondary

school.

The work of this chapter is based upon my own two assumptions:

1. that there are universally accepted principles of good body usage

which should be applied to the characteristic actions of dance to

determine the physical objectives of the educational technique

2. that there are universal aesthetic criteria of good dance

performance which secondary school dance should apply to the work

of its students.

The physical aspects are considered in sections 3.2 to 3.5, the aesthetic

aspects in sections 3.4.1 to 3.4.10. Lastly, the author proposes some

appropriate gross structure objectives for an Educational Technique.

3.2 Good Body Management in Dance Performance

3.2.1 Common Dance Actions

Laban (1948) has identified five body actions common to all dance: gesture,

stepping, locomotion, jumping and turning. To these Preston Dunlop (1980)

has added "stillness".

Gesture refers to movement which alters the relationship of body

parts; with no weight transfer. It may include movement by one

or more body parts.

Stepping is a transfer of weight, usually from one
foot to the other, but possibly to another body part.

Locomotion involves a transfer of weight from one body
part to another with the intention to travel to
another place.

Jumping is the transfer of weight, with elevation,
or lack of contact with the floor.

Turning is a change of the body's orientation in relation
to "front".

Stillness involves a cessation of movement so that the
body may be held in a static position. Balances can be
included in this category.

These categories are not logically discrete. Stepping and jumping
may be considered as part of locomotion. Turning may incorporate
gestures, stepping and/or jumping. In practice they are often found
in combination e.g. stepping with gesture and locomotion with turn.
These actions are recurrent in all forms of western theatre dance,
although their manner of performance and frequency varies with style
and genre. It therefore seems safe to assume that the gross structure
of an Educational Technique must take into account good body management
in performing these actions. Good body management is in turn
dependent upon an understanding of the structural design of the body.

3.2.2 The Structural Design of the Body

The structural design of the body is the chief determining factor in
the prescription of safe and balanced movement. Fig. 3.1, from
Sweigard (1974) shows the skeletal weight distribution around a central
vertical axis. In correct alignment the weight of the skeletal parts is
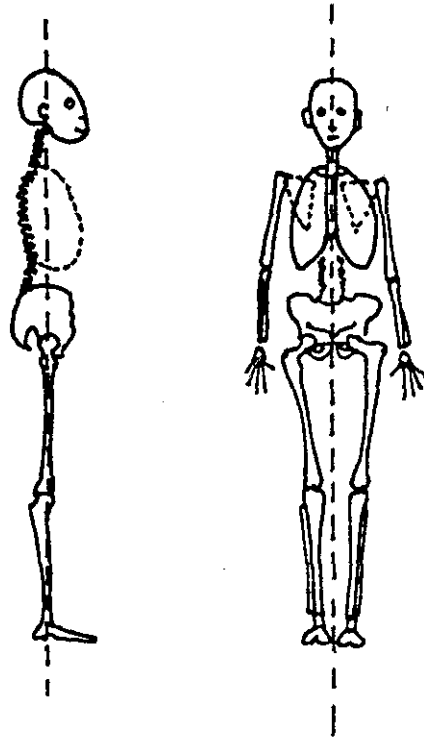
FIG. 3.1   SKELETAL ALIGNMENT IN THE STANDING POSITION

Sweigard 1974

equally balanced and the muscular tension needed to support the structure kept to a minimum. Where skeletal parts are thrown out of balance, in the thrusting forward of the head, for example, extra muscular tension is required for support. Postural imbalances of this nature frequently become habitual so that the affected muscle groupings re-adjust to correct the imbalance with an increase of tension. The body is then functioning inefficiently. Sweigard (1974) explains:

> ".... all bones supporting superimposed weight are class
> 1 levers, and when weight is centred through the fulcrum
> of each (the joint), they are in mechanical balance. When
> any of these levers persistently deviate in some direction
> from a balanced position, however, extra muscle work must
> be added to one of the lever arms to maintain its stability.
> Thus in poor skeletal alignment the imbalance of weight-
> supporting bony levers results in an uneven distribution of
> work load, both in frequency and quantity, on those
> muscles and ligaments which are most persistently involved
> in maintaining upright equilibrium.... The net result is
> a pattern of relatively unbalanced muscle development which
> correlates with the pattern of deviations from efficient
> skeletal alignment".

Such postural deviations may result in the development of hypertonic muscle which restricts mobility and in some cases, in actual structural damage; particularly if unnatural stresses are applied forcefully or over a long period of time.

By looking, even superficially, at the structure of the skeleton,
it is possible to identify the principles of mechanically balanced
alignment.

The head is balanced at the centre of its base upon the top of the
cervical spine, with equal weight distribution around this fulcrum.
Deviations in habitual posture may be the result of a persistent tilt
of the head or of an incorrectly aligned spinal column.

The spinal column is designed to absorb the weight of the upper
body whilst permitting a considerable degree of flexibility of trunk
movement. Its curves are mechanically   advantageous, tending to balance
each other out in their degree of curvature; see Fig. 3.2, taken from
Todd (1973). The spine is bilaterally symmetrical, reflecting the
symmetrical nature of its supported parts. Because of its construction
of layered vertebrae and discs it is subject to deformation through
habitual incorrect alignment. Persistent exaggeration or diminution of
the spinal curves in the coronal or sagittal planes can bring about a
decrease in the depth of one side of the affected vertebrae and their
discs. This in turn, as Sweigard (1974) explains:

> ".... can restrict normal movement· depending on the
> location and degree of persistent deviations from
> efficient alignment".

The weight of the upper body is absorbed through the length of the
spine and passed through the centre back of the upper rim of the
pelvis where it is transmitted forward and down through the acetabular
sockets into the legs. Todd (1973) compares the structure of pelvis
and legs to a bridge where the force is distributed equally downwards
from the central and highest point of the bridge; with the downward

FIG 3.2   THE BALANCING CURVATURE OF THE SPINE

Elsworth   Todd 1973
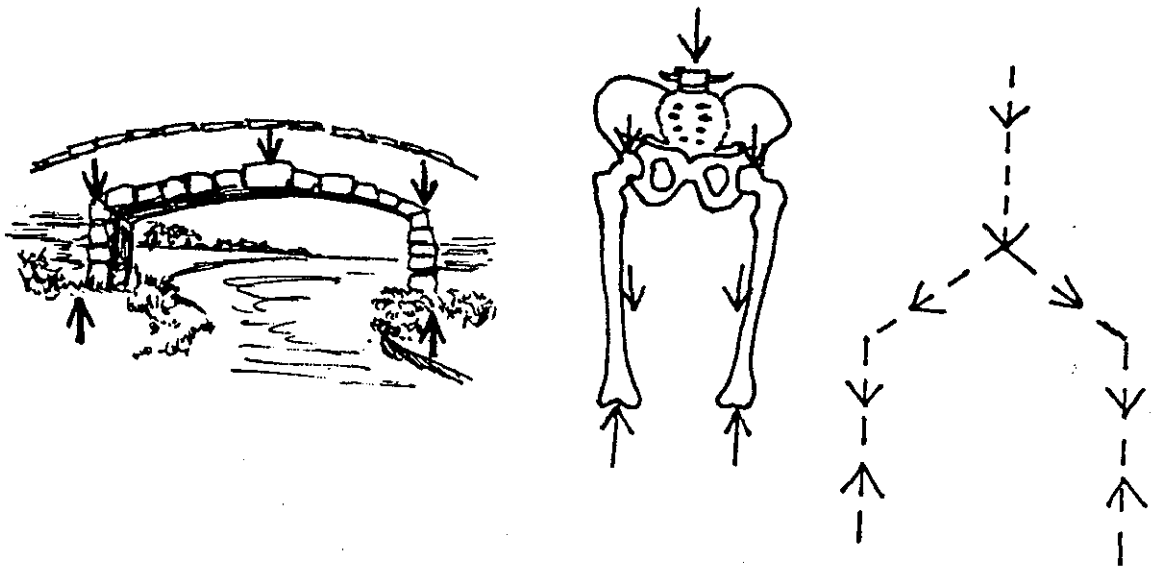
FIG. 3.3   THE THRUST AND COUNTER-THRUST OF FORCES THROUGH THE PELVIS

Elsworth Todd 1973
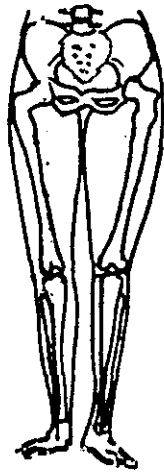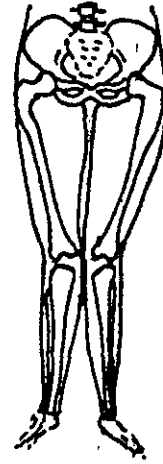
a) Correct   b) Incorrect

FIG. 3.4   MISALIGNMENT OF THE LOWER LIMBS CAUSED BY "KNOCK-KNEES"

force being countered by an equal and opposite upward thrust (Figure 3.3). In the interests of mobility, however, the pelvis is not fixed in relation to the spine but can rotate and be held in such a way as to increase or decrease the angle of antero-posterior tilt. There is an optimum angle of tilt for each person, determined primarily by hereditary factors, which permits the descending force of weight to flow directly and equally through the head of femura. If the pelvis is "tucked under" to flatten the sacral curves, the femoral heads are pushed forwards destroying their capacity to counter the downwards force of weight. Alternatively, persistent increase of antero-posterior tilt to increase the sacral curve will not only affect the weight distribution through the legs but also alter the correct spinal alignment (see above).

As the weight is transmitted down the leg, it should ideally follow a straight line from the head of the femur, through the centre of the knee and ankle, to be distributed evenly through the foot and into the floor. (See Fig. 3.4) Sweigard (1974) describes the ideal alignment of leg and foot:

> "Ideally, when weight is centred at the femural joints, thelong axes of the lower limbs are in a vertical position in the coronal of the line of gravity and each foot is directed forward so that it is bisected by a sagittal plane through the centres of the femural, knee and ankle joints".

This ideal alignment is, according to Sweigard, rarely found, being affected chiefly by disorders such as "knock-knees" (see Fig. 3.4) or "bow legs" or by habitually incorrect alignment of the pelvis. Incorrect alignment of the legs causes stress in joints and ligaments, as well as increased muscular tension needed to balance a structure

which is "out of line".

When considering the shoulder girdle, scapulae, and arms, it would seem helpful to think of it as a hanging or suspended unit. Sweigard (1974) describes its alignment as follows:

> "(1) The shoulder girdle and arms hang free without restriction of any pattern of tightness of the muscles connecting the arms to the scapulae, or the shoulder girdle to the trunk and head; (2) the shoulder girdle as a structured weight is as close to the pelvic base and to the line of gravity as possible; (3) the sternoclavicular joints are in neutral position, that is, without movement in any direction; (4) the shoulder blades are of even height and lie close to the ribs with their inner borders in line with the angle of the ribs; and without projection of their inferior angles; (5) the muscles which give some support from above* provide only enough tension to counteract the changing pull of gravity as the body sways in the standing position; and (6) there is no undue muscle tightness between the shoulder blades and spine between the humerus and shoulder girdle...."

The emphasis is on minimum muscular tension and thus minimum influence on the alignment of the spine.

A similar situation appertains to the rib cage, where a persistent excess tension in order to "lift" the chest or "pull-up" the abdominals

---

*The structure is suspended from the head and cervical spine by muscle and ligamentous tissue.

can permanently affect the alignment of the spine and particularly the backward curve of the upper thoracic. Sweigard (1974) describes the correct alignment of the rib cage as follows:

> "The alignment of the rib cage relative to the head
> and pelvis depends on (1) the alignment of the supporting
> spine, and (2) the tension of attached muscles which have
> their origin at higher or more central skeletal parts.
> To conform to the principles of mechanical balance, all
> parts of the rib cage should be as close to the central
> line and as close to the pelvic base as the structure
> allows".

The emphasis is on symmetry, balance and lack ofunnecessary tension.

Clearly, deviation from the upright balanced alignment of the still body is the very material of dance. Gesture, stepping, jumping, locomotion and turning usually require throwing the skeleton out of its most balanced alignment; but this does not negate its importance. There are two points to bear in mind:

i) postural imbalances tend to be habitual and therefore are evident both in the upright stance and in any other movement undertaken by the body.

ii) the principles of good alignment in relation to the upright stance can be applied to all the movements of dance so that they form part of the practical knowledge basis from which the movement is performed (or created).

Where there are postural imbalances in the upright stance, the muscles have to work harder simply to support the body. In dynamic movement

they must work harder still to overcome a degree of hypertonicity in
their antagonists and to support an incorrectly balanced moving body.
Dynamic movement of the incorrectly aligned body can also result in the
joints being subjected to inappropriate stresses, with subsequent over
stretching of ligamentous or tendenous tissue and permanent weakening
of the joint; there may even, in extreme cases, be damage to bone itself.

Correct alignment means:

i)   that the skeletal parts balance each other as far as possible, so
     that minimum muscular effort is needed for the support of the
     structure as a whole.

ii) that the loading is equally distributed through the weight bearing
     parts, as far as possible.

iii) that the part or parts acting as supporting beams are as near
     straight (vertically) as possible, avoiding twisting stresses
     (torsion) on joints in particular.

These principles should be applied not just to the upright stance of
the body, but to the common bodily actions of dance.

3.3 Good Body Management and the Five Actions of Dance

3.3.1 Stillness

A dancer may be required to maintain stillness in a variety of postures
ranging from a simple upright stance to an arabesque sur la pointe. Some
poses require a greater degree of strength, flexibility or balance skill
than others. On the whole it would seem that stillness is easier to
sustain in the following circumstances:

1. Where there is a large area of the body in contact with the floor,

2. where the centre of gravity is low,

3. where the degree of muscular tension is appropriate to correct alignment rather than excessive or insufficient,

4. where the supporting beams are as vertically straight as possible,

5. where the body weight is distributed evenly about the central axis,

6. where the body weight is close to the central axis.

But even in the simplest of still poses, the dancer's habitual alignment is important, since any habitual faults will be transferred to the dance pose, and will possibly be reinforced in the process. If the faulty habitual alignment is a result of, or results in excessive muscular tension this will also affect the still pose. Creating undue fatigue (see Sweigard 1974) as well as an impression of anxiety, or excitement and in extreme cases tremor or twitching. Learning to relax excess muscle tension is an important part of posture re-education.

As the still poses become more difficult, involving a delicate balance on one foot with the limbs extended away from the central axis for example, it becomes more difficult for those with inefficent alignment to perform them and frequently they can do so only by the application of considerable muscular strength. On the other hand, if the dancer's habitual alignment is balanced and efficient it is more likely that he/she will be able to sense the important weight centring, which is essential to the achievement of more difficult balances.

There are common elements to good balance, whatever the posture, and these are described in points three to six above. In a natural upright

stance, see Figs. 3.6a and 3.6b the body weight is equally distributed about and close to a central axis, assuming there is no lateral curvature of the spine, disproportion of the limbs, lifting of the rib cage, pronounced antero-posterior pelvic lift or forward or backward thrusting of the head. A dance pose may require the rearrangement of the body and limbs around a new central axis (see Figure 3.6d). Such rearrangements may involve a more or less equal weight distribution around the new axis (see Figure 3.6e and 3.6f) in which case the muscular strength needed for support is not very great; or they may involve an unequal distribution of weight, (see Figures 3.6g to i) in which case more strength is needed, perhaps to support an extended limb, an arched upper back or a lateral trunk rotation. But whatever the degree of strength (or flexibility) needed to maintain the balances shown in Figures 3.6d to i, they all have in common a weight bearing support through the pelvis and legs, or leg.

Figures 3.6a, b and c show weight bearing on two legs. In Figure 3.6a, which represents a natural upright stance, the weight is symmetrically balanced, with the centre of the knee joint directly below the femoral head, which is correctly centred in the acetabulum and the centre of the ankle directly below the centre of the knee with weight being evenly distributed throughout the foot. This description applies to both the sagittal and coronal planes.

In Figure 3.6c, the centre of gravity (the pelvis) is lowered by an equal bending of both knees. The weight is still equally distributed in a straight line through hip, knee, ankle and foot in the sagittal plane, but in the coronal plane the relationship is altered, depending upon the angle of the knee flexion.
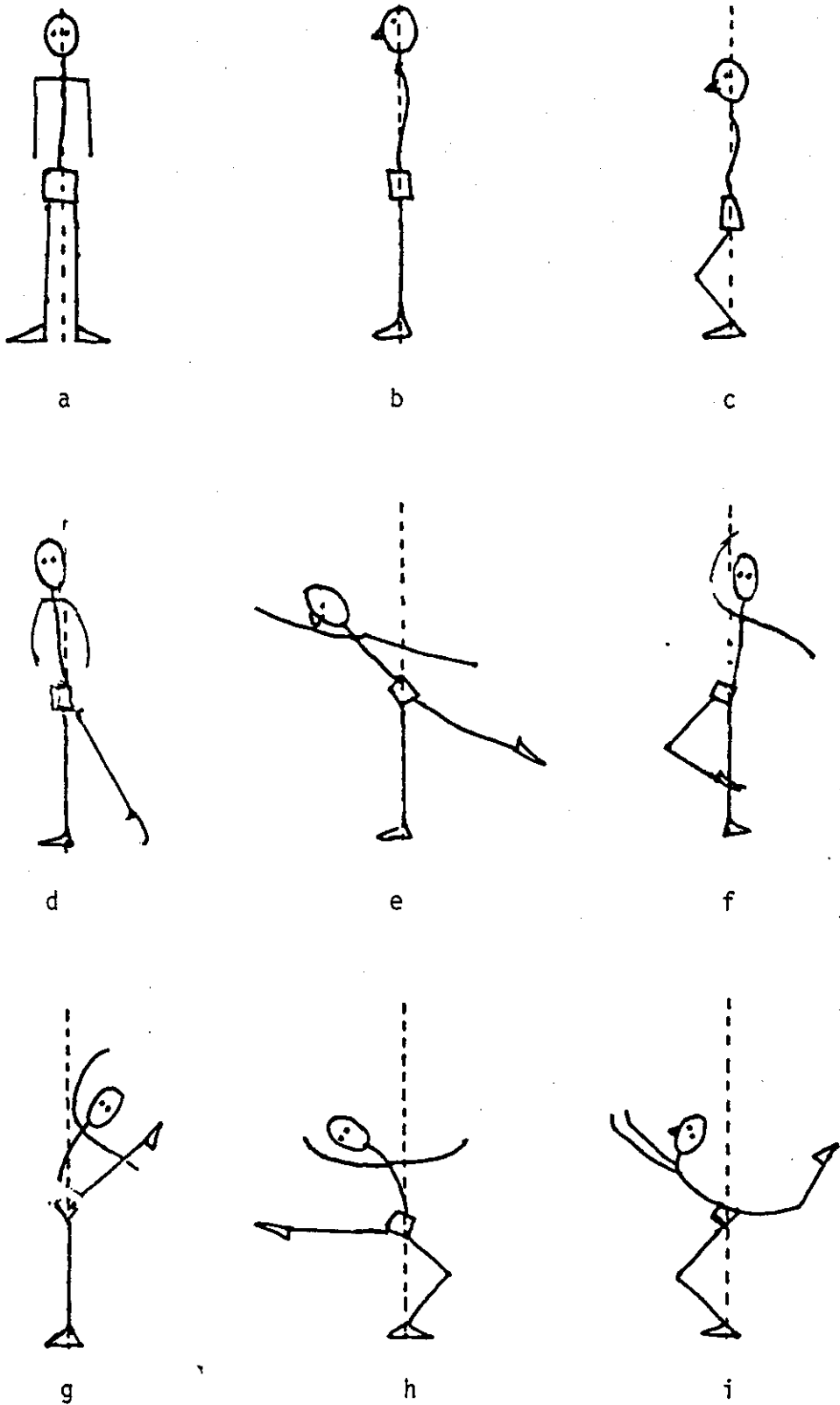
FIG. 3.6   DISTRIBUTION OF WEIGHT AROUND THE CENTRAL AXIS

In Figure 3.7a, the centre of gravity is lifted and the body weight supported on the balls of the feet and toes. There is no alteration of the alignment in the sagittal plane, but with the surface area of support reduced and shifted forward, the central axis is altered in the coronal plane, as the body also shifts forward to centre itself above the new point of contact with the floor.

Where the weight is taken on one foot as in Figure 3.7b, the body again shifts to centre itself over the new point of support, this time in the sagittal rather than coronal, plane. However, it should be noted that although in this position the pelvis is lifted to allow abduction of the gesture leg, the vertical alignment of the supporting leg is unaltered: the knee is directly below the hip socket, the ankle is directly below the knee and the weight is equally distributed throughout the foot.

Turn-out

Figure 3.7b also shows a "turned-out" pose, in other words, the femur is laterally rotated in the hip socket. This brings special problems in achieving correct alignment. The principle of a straight weight supporting beam requires that the leg must be rotated as a whole, if it is to maintain efficient support. Because there is a small degree of lateral rotation possible at the knee and foot, it is possible for the feet to be more "turned-out" than the femur. When this happens in a weight bearing leg, its joints are subject to torsional stresses, which stretch their ligaments and tendons. Ligamentous and tendenous tissue is non-elastic and if over stretched cannot return to its initial length, which is qn optimum length needed to support the joint (Perrott, 1977).

A comprehensive re-education of the muscles of the legs is essential for work in a fully turned out position (see section 4.3.1) in order to build up the necessary strength to "hold" the rotation from the top

a   b   c
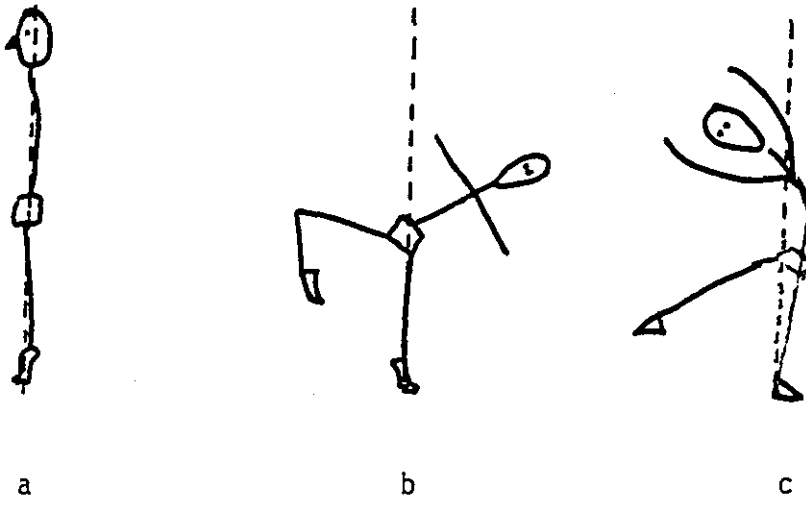
FIG. 3.7 DISTRIBUTION OF WEIGHT AROUND THE CENTRAL AXIS

d   e
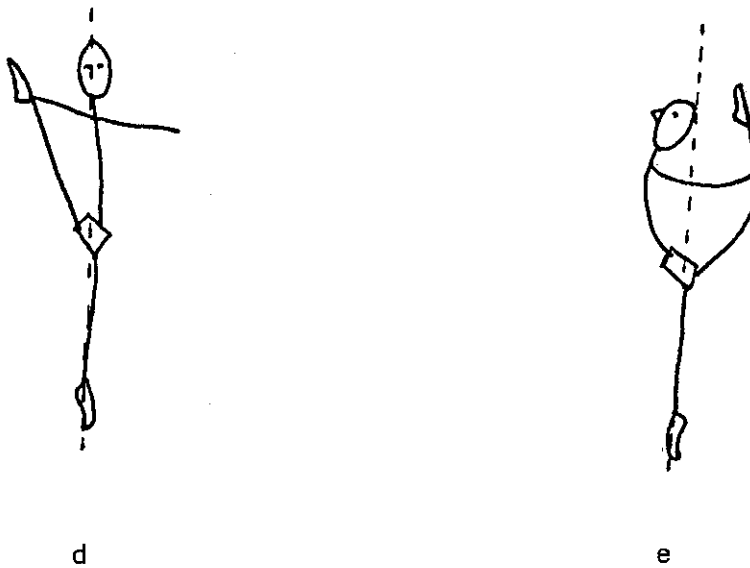
of the leg.

Physical Problems

There are four physical problems which could inhibit the students'
ability to maintain a still dance pose with safety:

1. Disturbance of the balance mechanism, either in the inner ear or to
    the visual or kineasthetic senses.

2. Lack of sufficient muscle tonus for support, due to illness perhaps.

3. Extreme muscular tension, due to anxiety, psychological disorder or
    the development of hypertonic muscles through inefficient habitual
    movement patterns.

4. Misalignment of the legs viz knock-knees and bow legs.

The first three problems may be encountered in the secondary school,
but they are not common disorders and require special treatment or
therapy. The latter problems, knock knees and bow legs are very common
and have implications for dance teaching.

It can be seen in Figure 3.4a, that in knock knees, the lines of force
do not pass from the femural head through the centre of the knee joint
and ankle and spread out through the foot as in normal alignment. Instead
the femur emerges from the acetabulum with an exaggerated inward slope,
causing a compensatory outward slope of the lower leg and a weakening
of the knee joint which is subjected to a compressive   force on the
outside and a tensile force on the inside.

An accompanying problem is often a pronated and "flat" foot, as the
foot rolls inwards and the arch is lowered by the constant pressure
of weight along its inner edge. The efficiency of the leg and foot as
a load bearing structure is considerably reduced by this lack of
vertical straightness in the sagittal plane, and there is considerable

stress on the knee and ankle joints. Such stress is increased when the weight is taken on one leg only.

Knock knees may be a result of structural malformation or habitually incorrect muscle usage. Likewise, bow legs may be the result of actual bowing of the bones, or of poor muscular development. Whatever the cause, the centring of weight at hip, knee, ankle and foot is affected. In this case the foot may be supinated, with a concentration of weight pressure at its outside edge, rather than across the whole foot.

Where these conditions are a result of poor muscular development they may be partially or wholly corrected (see Sweigard 1974), but it is doubtful whether the dance teacher is the best person to make this diagnosis. Where there is joint or bone malformation, the best the teacher can do is to structure the student's dance tasks so as to prevent further damage occurring.

On the other hand, poor alignment of the leg in weight bearing is often habitual rather than congenital and is therefore amenable to correction. It is most obvious in a plié. Figure 3.8a shows a student performing a plié with all the symptoms of knock knees; whereas Figure 3.8b indicates her ability to correct the alignment voluntarily. Once she is able to discern the difference between correct and incorrect alignment and consciously to reproduce the correct version, the next step is to incorporate that knowledge in her habitual movement patterns.

The danger of weakening a badly aligned joint increases as more weight is applied to it. Figures 3.8c and d show the same student transferring her weight from two legs to one and gives a clear indication of the stresses to which the knee, in particular, is subject.

FIG. 3.8   VOLUNTARY CONTROL OF "KNOCK-KNEES"
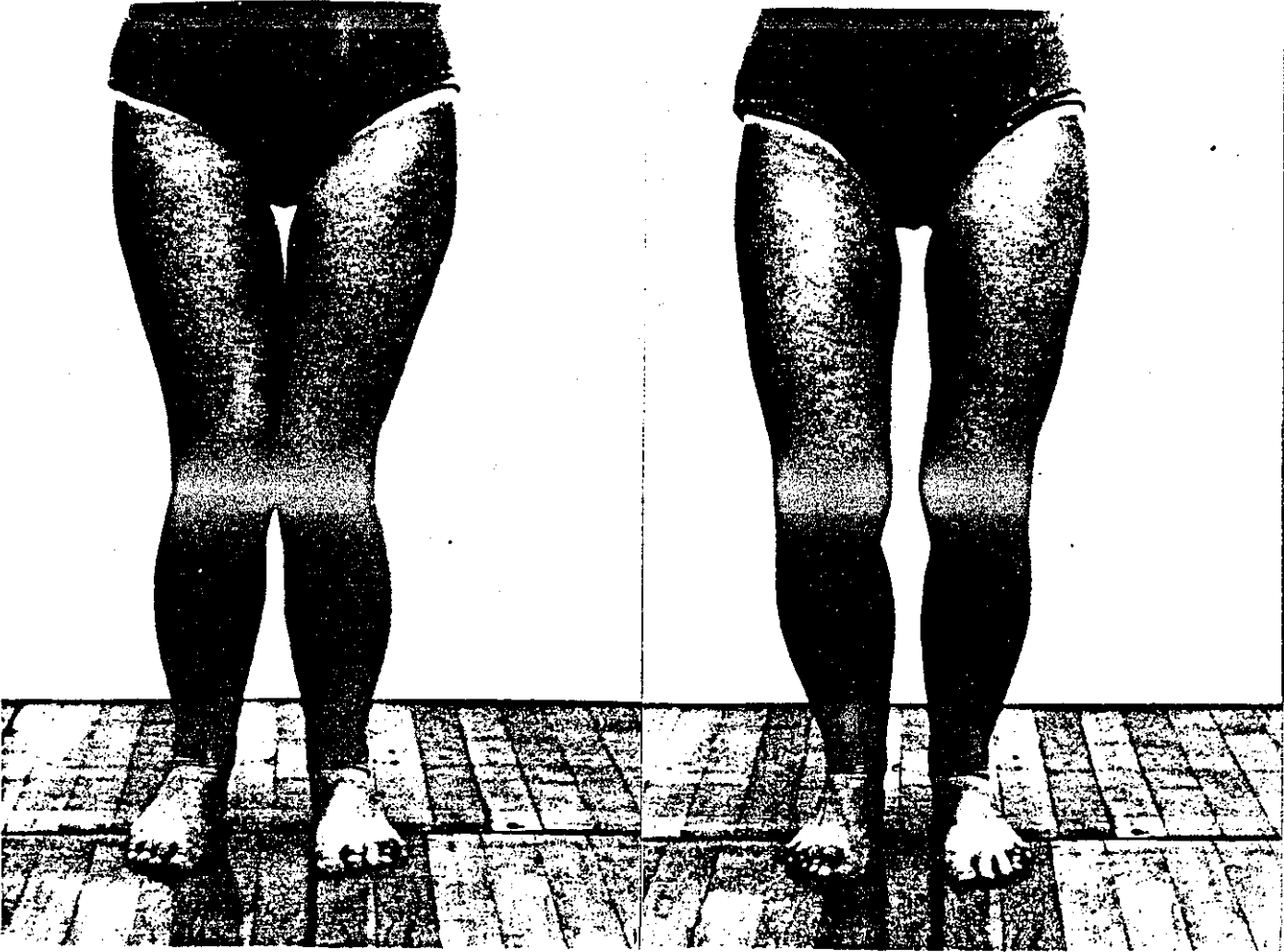
b
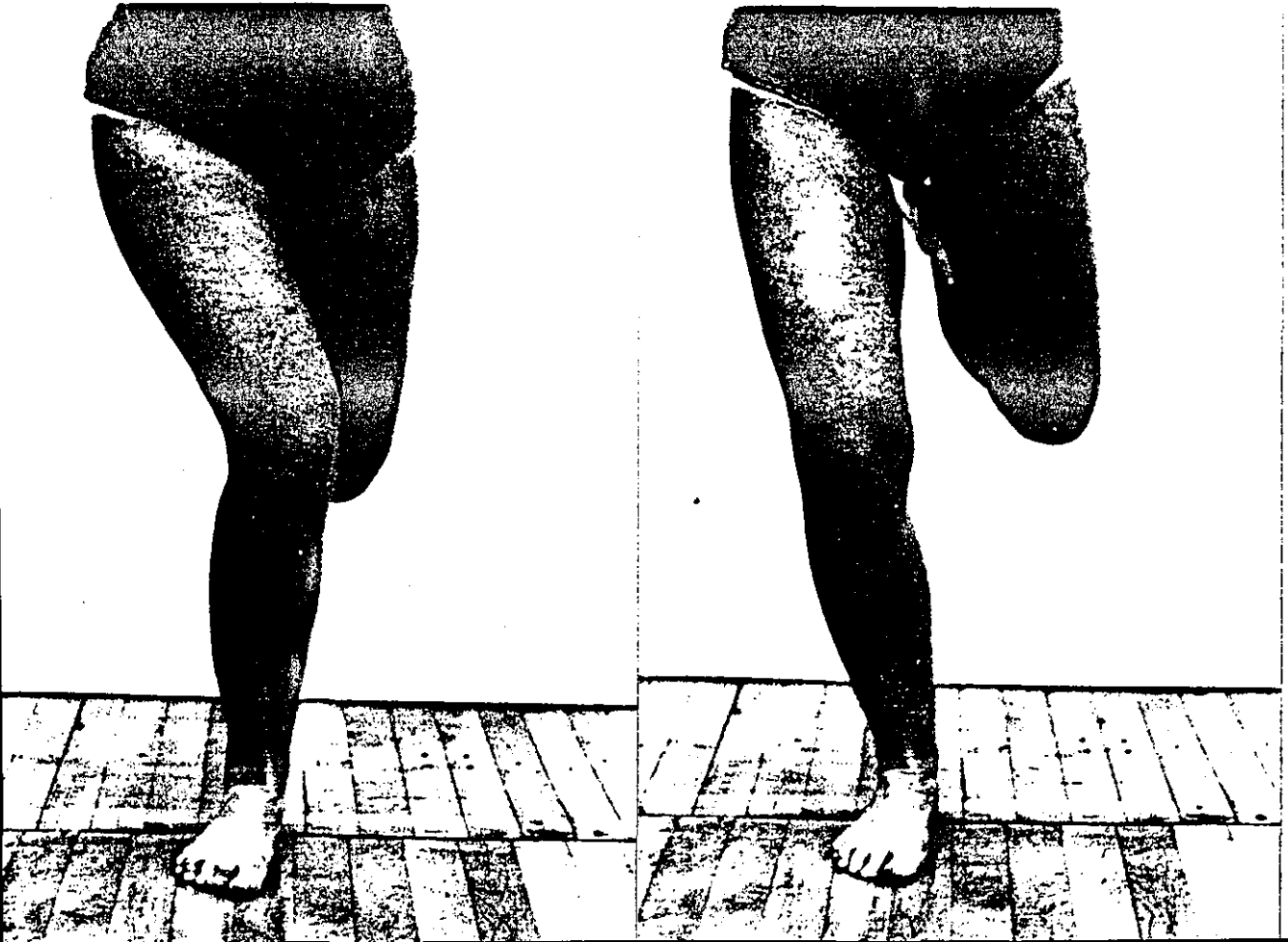
c

Spinal Alignment in Still Poses

Figure 3.7 d and e show still poses which require a great deal of strength and flexibility in the spine, but it is strength and flexibility which has been developed in accordance with an efficient balanced alignment. If the spine's natural curves are altered, by a increased antero-posterior pelvic tilt, unnatural tension in the shoulders or a habitual "lifting" of the rib case, then its mobility and strength as a supporting structure are undermined. Of particular concern in weight bearing is the angle of pelvic tilt, which affects the transference of load from the upper body to the legs. Where there is extreme extension or arching of the spine, this should not be allowed to affect the pelvis, lumber and sacral curves. This area should be stable and strong; otherwise, as the upper back extends, the pelvis will shift forwards, de-centring the femoral heads in the acetabula and placing an abnormal stress on the innermost point of the lumbar curve. The stress is all the greater if the arms are raised and their weight added to the head, shoulder girdle and upper spine.

3.3.2 Gesture

The physical constraints upon the gesturing body are similar to those delineated above with respect to still body poses viz, good habitual alignment, the ability to centre weight around a new axis, appropriate muscle tension and relaxation and stability through the correct alignment of the lower back, pelvis, legs and feet. The act of gesturing imposes two further requirements:

1) that the spatial and dynamic characteristics of the gesturing part or parts be performed with clarity.

2) that the body parts not involved in the gesture maintain stillness.

The former requires the ability to perceive the gesture characteristics i.e. its direction, flow, speed, weight and the relationships of the body parts involved, as well as the ability to perform them. This may require strength to support a limb which is extended away from the central axis and flexibility to achieve the range or size of the gesture, as well as a degree of co-ordination, dependent upon the complexity of the gesture.

Those body parts not actively involved in the gesture may be held in total stillness or may require readjustment for support purposes. Any of the balances described in the previous section and illustrated in Figures 3.6 and 3.7 may be the result of a gesture and most of these require considerable readjustment, often round a new central axis. Again the principles of good alignment are applicable.

The range of gestures available to the student is limited by his ability to perceive, conceive of and reproduce complex co-ordinations. Isolations require the ability to relax some muscle groups to allow mobility in certain body parts while maintaining other muscle groupings (usually those in a supporting role) in a degree of tension. As more body parts, possibly moving in different directions, are used in the gesture or greater precision is demanded, the gesture becomes more difficult to co-ordinate.

The same physical problems which inhibit the ability to maintain still poses equally affect the ability to perform gestures, viz., balance organ disturbance, lack of muscle tonus, extreme muscle tension and habitual misalignment.

3.3.3 Stepping

In stepping, the weight of the body is transferred from one support
to another. In normal, natural walking this transfer is in the nature
of a forward fall, recovered on first one swinging leg then the other;
the movement is continuous, involving a continually changing central
axis.

There is pelvic movement in walking as the pelvis lifts on the side of
the swinging leg, to prevent its striking the ground, and there is a rotation
to increase the length of the stride. As Perrott (1977) notes:

> "Thus with the right leg swinging forwards the pelvis
> rotates to the left....."

Little strength is required to perform this action because of the
swinging pendulum effect of the legs, so long as the alignment is
correct i.e. the upper body is inclined slighly forwards and facing
front so that weight may be transferred down through the pelvis at the
appropriate angle; the pelvis is not unduly tilted so as not to
de-centre the femoral heads in the acetabula; the feet are pointed
forward so that the knee and ankle joints and the foot of each limb
move in the sagittal plane of the femoral joint. In this alignment the
weight is transferred through the centre forward part of the foot and
not along its inner or outer edge.

In dance, however the nature of stepping may be very different.

1. The intention may not be to travel, therefore the continuous
    rhythmic pendulum movement of the walk may not apply and there may
    be a need for greater strength and control of the body's inertia.

2. The direction of the step will not necessarily be to the front.

3. The body will not necessarily start from or finish in a natural symmetrical upright stance.

4. The step itself may be performed with a gesture or a change of level.

5. The motive force may not be a push from the ball of the foot as in walking.

6. The step may be from or on to body parts other than the feet.

Nevertheless the mechanics of good balanced alignment can be used to identify guidelines for efficiency in the more complex task of dance "stepping". In this respect the principles discussed under "stillness" above still apply, since the body is moving from one balanced still pose to another, even if that pose is held only momentarily, or is in continuous flow from one to another. Figure 3.9 shows a progression as weight is transferred from one foot to another in a backward step with a balanced pose in the middle. The first sketch[a] shows the weight centred in an upright stance balanced on one leg, in (b) and (c) the gesturing leg then swings to the back and the upper body tilts forwards to balance it (d), at the moment of greatest incline, (e), the supporting knee bends, and the upper spine extends backwards towards the gesturing foot. The gesture leg then straightens and is lowered to the ground (f) while the upper spine straightens. The weight is then transferred to the back leg (g) as the body comes upright, the new gesture leg is straightened and finally lifted to the front (h).

Looking at this progression sketch by sketch gives an indication of the alignment considerations to be noted.

(a) The head is balanced equally at the top of the spine which is held upright with shoulder in line with hip and the rib cage and
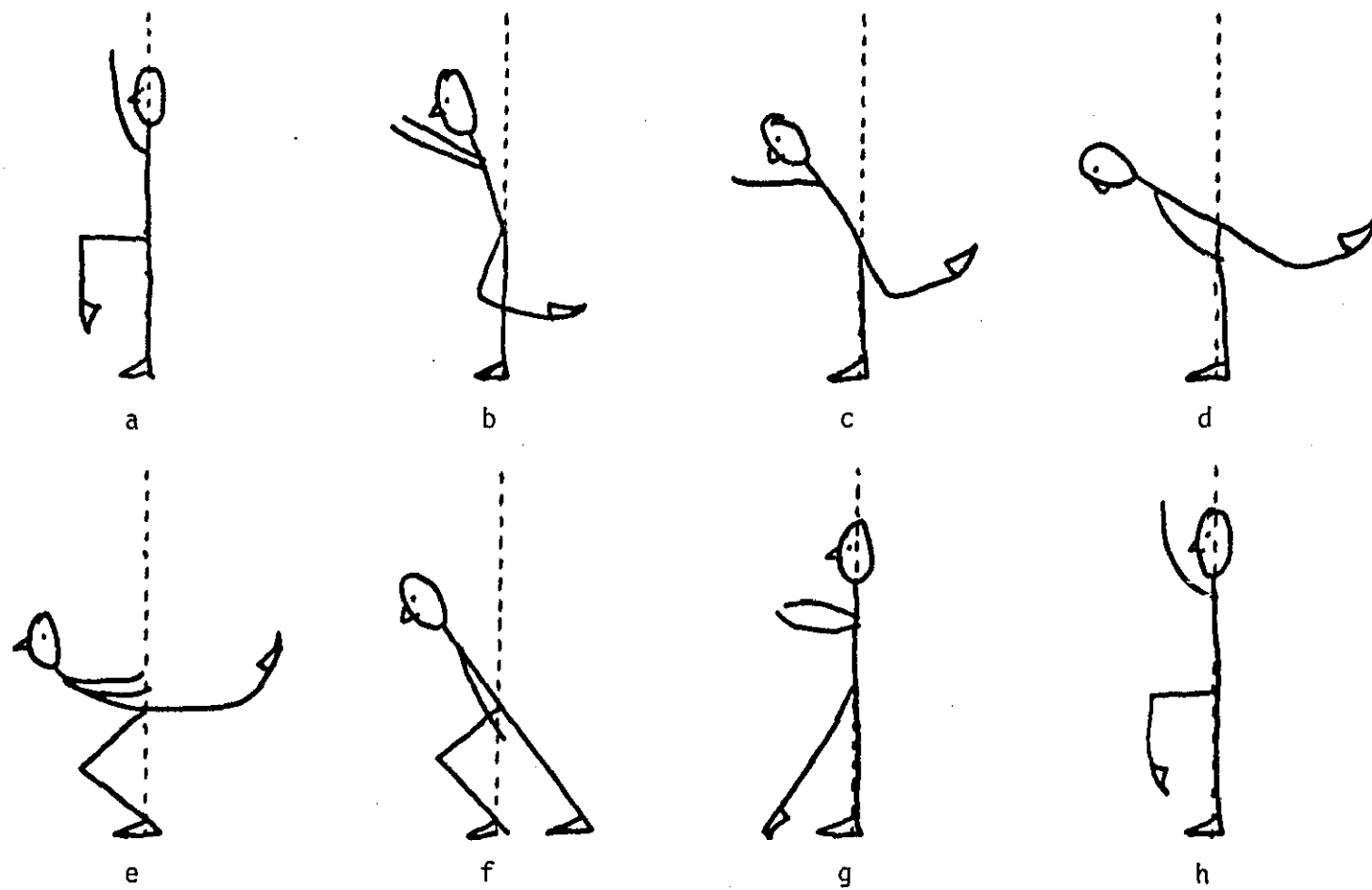
FIG. 3.9   REDISTRIBUTION OF WEIGHT DURING GESTURE AND STEPPING

shoulder girdle suspended easily. The central axis in the coronal plane passes through the centres of the ear, femoral joint, knee and ankle. The weight spreads equally through the weight bearing parts of the foot.

In the sagittal plane (not illustrated) the weight is shifted to allow a new central axis necessary for a one legged balance. It passes through the centre of one femoral joint, the centre of one knee and ankle and again spreads out equally through the foot.

(b) The alignment of both legs is maintained as is the relationship between pelvic girdle and spine, the only alteration is a flexion in the femoral joint of the supporting leg.

(c) and (d)

The alignment of the leg is maintained so that the femoral head is firmly centred in the hip socket and there is no excess strain on the supporting ligaments. As the hip flexion is continued there will be a slight alteration in the relationship between pelvic girdle and lower spine if lack of muscle flexibility in the lower back inhibits the forward tilting of the pelvis. In addition, the lifting and slight extending of the gesturing leg necessitates a lifting of the pelvic girdle on its side.

(e) The supporting leg bends, but there should be no alteration of the alignment in the sagittal plane. In the coronal plane, the bending increases the flexion at the hip but does not affect the relationship between lower spine and pelvis; neither does the extension of the upper thoracic and cervical spine and head. The position of the head in this extension, incidentally, is only slightly altered in order to maintain a continuous, unbroken,

backward curve. The rib cage is not thrust forward.

(f)   The alignment of the supporting leg and pelvis is maintained
      while back and gesture leg are straightened. The leg is
      lowered and upper body lifted as the pelvis tilts to maintain
      a fixed relationship with the lower spine as the foot reaches
      the floor some weight is transferred back to it. As the body
      reaches the upright stance the transference is completed with
      impetus given by a push from the front foot.

(g)   A new central axis is established with balance on the other
      foot.

      In dance terms, this is a very simple transference of weight, but
      it illustrates the principles of good alignment. It is not
      difficult to apply these principles to all situations where the
      feet and legs are used for support.

      A slightly different situation obtains where other body parts are
      used for weight support (see Figure 3.10) although one would hope
      that good habitual alignment would be reflected in whatever
      manoeuvre is attempted. It is worth noting that not all body
      parts are structured to bear weight and if they are required to do
      so over a prolonged period, or to accept the weight suddenly and/or
      with force (as in falling), they could be damaged. Sweigard (1974)
      particularly notes the danger of treating the knees in such a manner.
      In fact, all falling is potentially dangerous and should be performed
      in a controlled manner with respect to the flow of body weight,
      and the successive absorption of the transferred weight. Where
      falling is on to a limb, the bending of that limb can absorb the
      impact of the fall. Where the fall is on to the body, successive
      impacts along the body, in sliding or rolling can absorb the
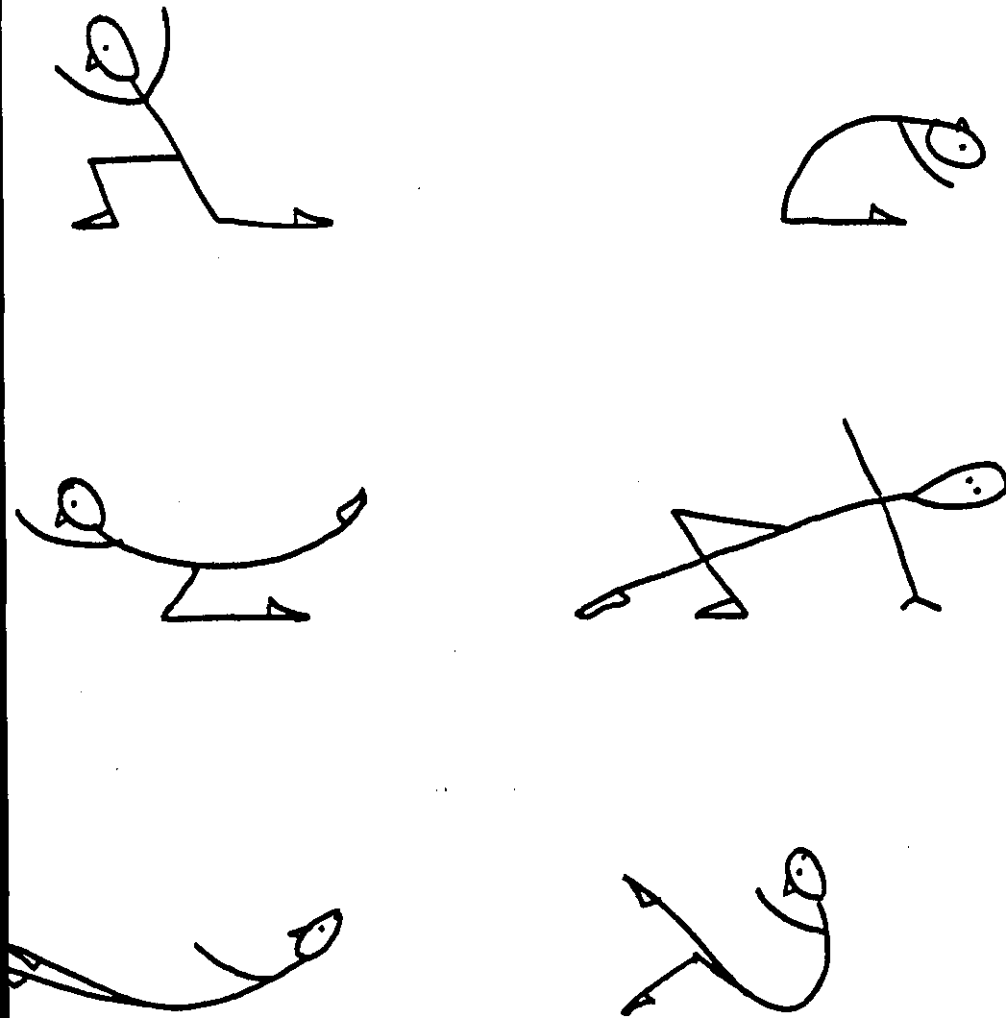
FIG. 3.10   USE OF DIFFERENT WEIGHT SUPPORTS

impact. The dangers of falling in an uncontrolled manner, directly onto one part of the body such as the knees or the base of an upright spine, cannot be overstressed.

3.3.4 Locomotion

"Locomotion" is used to describe the act of travelling from one part of the floor to another. Since this may in fact involve a number of different operations e.g. running, jumping, stepping, rolling, falling, it is difficult to determine common physical characteristics. The principles of the individual components still obtain viz.

> good habitual alignment,
>
> the ability to centre the body weight around a
>
> continually changing axis,
>
> a degree of strength, flexibility and control to achieve
>
> a smooth, safe weight transfer,
>
> the principles of efficient and safe elevation (see below).

But there are additional factors to be taken into account, particularly where the body is moving at speed, as in running. In the normal action of running, the upper body is tilted forward, in a sustained off-balance position; the gesture leg arrives in front, just in time to prevent the body from falling over. In this way the body gathers momentum over a distance which can be halted during a slowing down process as the body returns to its upright posture.

In dance, two factors complicate this natural process:

1. The distance over which the travelling takes place.
2. The nature of the co-ordinations which make up the travelling.

When travelling across a room or stage there is little time to build up

and slow down the momentum of the moving body. Therefore the body must

be shifted into the appropriate angle as quickly as possible at

the start of the manoeuvre. Figure 3.11a shows the forward angle

of a body "ready to go" whereas Figure 3.11b shows an inappropriate

alignment, with the weight back on the heels and the upper back allowed

to fall behind the central axis. It would be very difficult to initiate

a fast forward movement from this position. Considerable practice and

control is necessary to halt a rapidly moving body in a short distance.

Fear of their inability to accomplish this latter maneouvre frequently

inhibits student's use of natural momentum. Conversely, uncontrolled

use of momentum can cause injury to self and or others, so perhaps

it is wise to be cautious.

If gesture and stepping present co-ordination problems to a student,

then combining these in a locomotor sequence will only exacerbate the

difficulties. As suggested above, locomotor sequences may combine

balances, gestures, steps, turns and jumps, usually with these actions

occurring simultaneously as in a turning jump.

If the student is unable to perform the actions separately, then he/she

is unlikely to be able to perform them in combination with the added

complication of sudden weight transfer and/or change of direction.

These latter movements demand a degree of agility. Jensen and Fisher

(1972) describe agility as:

>"... a combination of several athletic straits,
>
>including strength, reaction time, speed of
>
>movement, power, and co-ordination. It is
>
>demonstrated in such movements as dodging, zigzag
>
>running, stopping and starting, and changing body
>
>positions quickly".

a   b

FIG. 3.11   "READY TO GO"   POSTURE

It would seem that repetition and practise are factors in increasing agility in a specific locomotor co-ordination, although a degree of natural agility or learned agility (through experience of similar co-ordinations) will also facilitate the performance of complicated locomotor sequences.

Stamina may also be a factor to take into account where there are repeated strenuous locomotor actions such as running and jumping. Stamina is largely a function of muscular and cardiovascular endurance and is affected by the health and fitness of the individual, the pace of the activity, the degree of skill attained by the individual; in addition to age, weight, body type and sex. (See Jensen and Fisher 1972).

It is important to note that:

> "The physiological systems of younger children
> are apparently not as well developed to meet the
> demands of strenuous exercise as they become when
> pupberty is reached. Children under twelve years of
> age possess a highly active sympathetic nervous
> system that predisposes to a high heart rate and an
> easily depleted capacity to utilize oxygen".

Jensen and Fisher (1972)

Children may therefore become over-tired when asked to undertake strenuous locomotor activities repeatedly, particularly if they are overweight, lack muscular strength or are unskilled in the particular co-ordination required.

Judicious use of strenuous dance locomotor activity can in fact increase stamina. Perrott (1977) comments on the child's need for developmental activity to improve cardiovascular endurance. The types of activity he describes as most beneficial are frequently found in dance classes.

1. Movement resulting in "a wide and even distribution of blood to the muscles". In other words, whole body activity which is common in dance.

2. Movement which makes use of "the large and bulky muscle groups of the thighs, buttocks and abdomen (which) gradually demand a larger and larger quota of blood as they work". Gesturing, jumping, turning and locomoting are all in this category.

3. Movement which is relatively evenly paced and does not require the sudden application of strength and speed.

4. Movement which gives the heart "time to undergo its 'compensatory' dilation - to 'limber up' as it were and to have its blood oxygenated at a uniform rate". The progress of the dance class from simple to complex; from gentle to energetic satisfies this requirement.

> "Rhythmic movements carried out by many muscles in
> extension and flexion of hip and knee joints", which
> massages the vessels and assists the return of venous
> blood to the heart".

Not all dance movement corresponds to Perrott's description, but a significant proportion of dance locomotor activities is appropriate; and in the hands of an aware and sensitive teacher these activities could fulfil the dual purpose of dance education and increasing general

physical fitness.

3.3.5 Jumping or Elevation

In jumping, as in running, there is a temporary loss of contact with the floor but the emphasis is not on travelling as fast as possible from one place to another but on the height from the ground and the shape of the suspended body. The legs and feet are used to propel the body up into the air and the body itself may assist or contradict this upward thrust by means of its weight distribution (see Figures 3.12a and b).

Again habitual alignment is important, since any faults will be transferred to the jumping body; and where these faults are evidenced in the alignment of the legs and the lower spine/pelvic girdle there is a risk of phsyical damage.

In order to obtain an upward propulsion, the legs must first bend, since it is the forceful straightening of the joints of the leg and feet which propel the body into the air. It is also the bending of legs and feet on landing which absorbs the impact of the falling body. If the joints of the leg are not aligned vertically in the sagittal plane (see section 3.3.1) as for example in "knock-knees" or "bow legs" (see above) the thrusts and counter thrusts can not pass through the centres of the joints, but occur at oblique angles, greatly stressing their ligamentous and tendenous support. During jumping and landing, these forces are increased, as is the suddenness with which they are applied, greatly increasing the risk of injury.

A jump has three distinct phases to be considered:

(i) take off, (ii) elevation, (iii) landing,

a

b

FIG. 3.12   USE OF FOCUS IN ELEVATION

all of which raise specific issues with regard to efficient and safe
performance.

(i) _Take off_

Preparation for a jump is always in the form of a plié, either of one
leg or of two, so the principles of correct alignment as discussed
in sections 3.2.2 and 3.3.1 apply here. When the jump is to be
vertically upwards, as shown in Figure 3.13a, both legs are used equally,
the weight is balanced symmetrically around a central axis in the sagittal
plane and it remains so balanced as the legs straighten, the feet
point and the body is propelled into the air. The alignment of the
spine and pelvic girdle does not alter. A jump is a group action involving
co-ordinated activity by the muscles of the pelvis, legs and feet. If
any of these muscles lack tonus, the efficiency of the action will
be impaired. The strength and flexibility of the foot is particularly
important. Where loss of muscle tone in the arch of the foot has
occurred (due perhaps to incorrect alignment, as in knock knees for
example), its efficiency as a lever for take-off is greatly reduced.

It may be that a dance jump does not only take a vertical pathway, but
also travels in a particular direction as well. If this is the case,
although the downward plié will be symmetrically centred, as the legs
staighten the body will tilt in the direction of the jump. Figure 3.13b
shows a sideways jump from two feet to one. As the legs extend, the
body tilts to the side throwing more weight on to what will become the
leading leg. There will be some pelvic rotation in this jump to
facilitate the abduction of the following leg. Figure 3.13c
illustrates a forward leap and a similar tilting of the body, in
the direction of movement can be seen, as the working leg is extended.
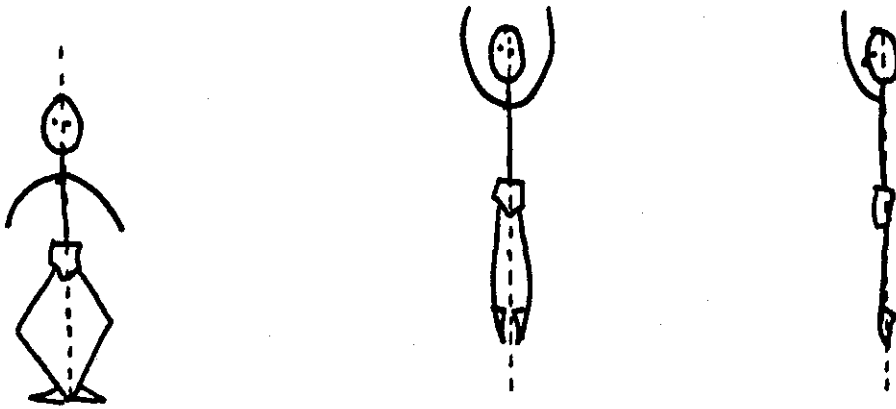
FIG 3.13a   WEIGHT BALANCED SYMMETRICALLY IN AN UPWARD JUMP
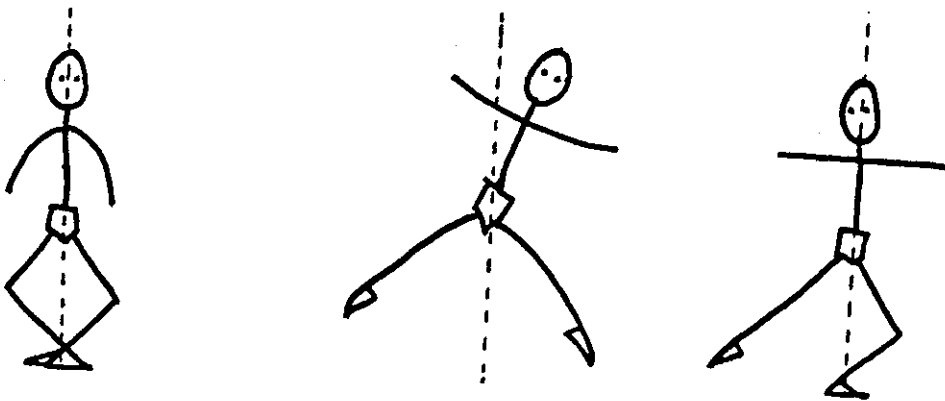
FIG. 3.13b   BODY TILT IN A SIDEWAYS JUMP
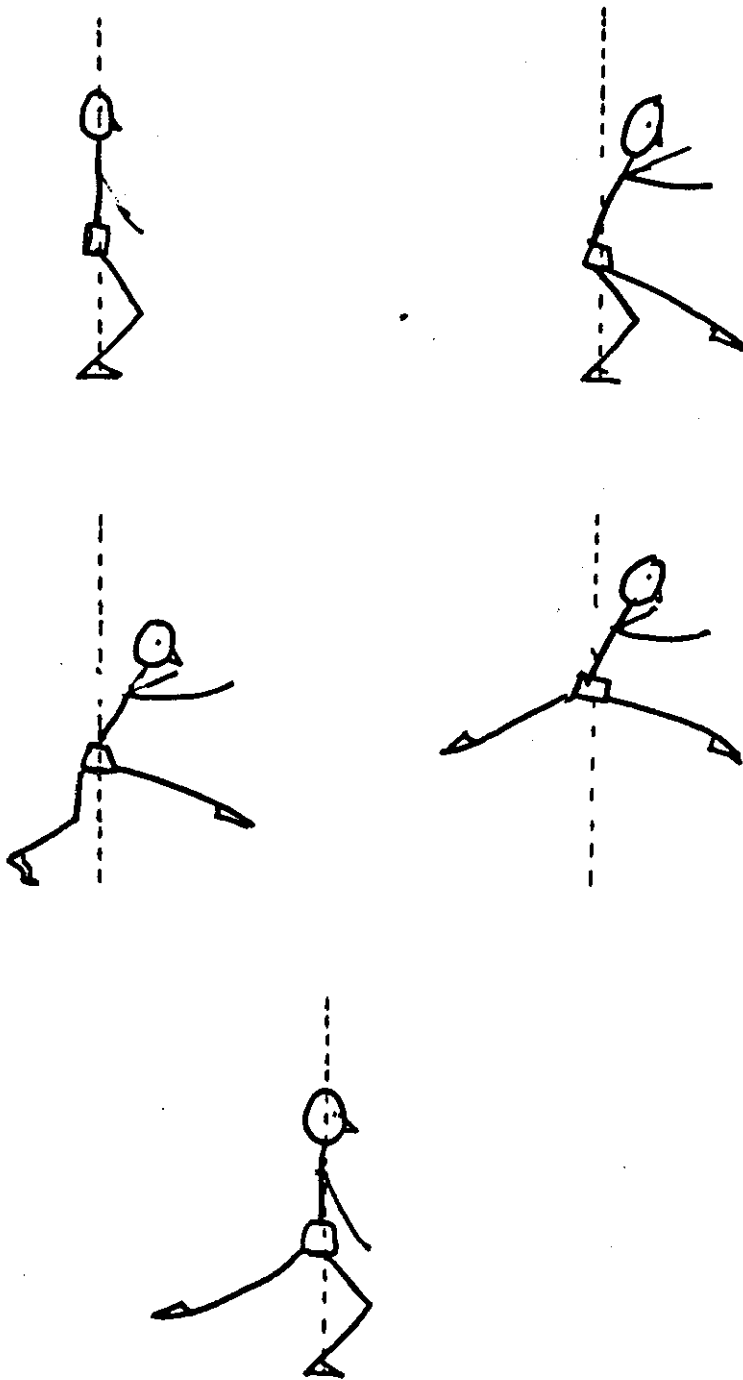
FIG. 3.13c   BODY TILT IN A FORWARDS JUMP

ii) Elevation

The position of the body in the air is largely determined by artistic criteria, but it is worth mentioning the position of the pelvis and lower spine here. In a leap such as that shown in Figure 3.13c there is pelvic rotation of two kinds:

(1) the leading leg is thrown (in battement) at the start of the jump, increasing the antero-posterior pelvic tilt. In the air the tilt is slowly reversed so that on landing, the following leg is extended.

(2) As in walking, the pelvis is lifted on the side of the swinging leg inorder to allow it to pass by the supporting leg.

It is important that these rotations are kept to the minimum required to perform the jump. If the throwing of the leg is transmitted to the pelvis without control it can place undue stress on the lumber curve of the spine. This could be especially dangerous if it interferes with a controlled landing. The strength and stability of the pelvic lower spinal relationship should be maintained, whatever the elevated bodily shape (see section 3.3.1, Spinal Alignment in Still Poses).

(iii) Landing

Landing from a jump is the most risky phase; and if the landing is uncontrolled it is the knees and lower spine which are most vulnerable to damage. Enough has been said about the alignment of the leg for the torsional stresses at the flexed knee of a badly aligned leg to be realised. When the entire weight of the body descends upon such a leg, after falling from a height, the stresses are considerable. It is vital that whatever direction the jump has taken, whether the legs are turned out or not and whatever the positioning of the upper body, the landing is taken on a leg which is correctly aligned in the sagittal

plane i.e. so that the knee is over the centre of the foot.

The lower spine is equally vulnerable if, on landing, it is unable to transfer the falling weight through a correctly aligned pelvic girdle. (See section 3.2.2).

Landing, like take off, is a group action wherein failure of any part leads to loss of efficiency of the performance of the activity as a whole. For example, if there is weakness in the quadriceps, muscles which release their extensor power slowly to allow the knee to flex in a controlled manner, then the bones and ligaments of the knee are subject to a greater, percussive strain than is really necessary.

It is the feet which must distribute and counter the greatest forces in landing. In all dance jumping, the landing is onto the balls of the feet which as Perrott (1977) states:

> "... allows the resilience of the arches of the
> foot to have the full shock-absorbing effect that
> they should have".

Where the feet are weakened by continual pressure along the inner or outer edges, especially where the arches are collapsed, they can no longer fulfil their normal function in landing. In this case they may actually be weakened by repeated jumping rather than being strengthened; or the other joints of the legs may be subject to compensatory stresses. If the weakness is due simply to lack of muscle tonus under the foot (from whatever cause), remedial action in the form of dance exercises such as brushes (tendus) or "gripping" exercises can increase the strength of the feet. But in some cases where the alignment of the bones of the foot is altered it is perhaps wiser to avoid jumping.

Part of the control of landing exists in the ability to relax muscles in succession, to absorb the impact of the falling body. Locked joints or over tense muscles, which do not allow the successive flexion of joints, cause the body to be jarred on impact and possibly damaged.

It is important that the basic mechanics of controlled and safe landing are mastered before the full strength of the legs is utilised in strenuous jumping, or before intricate and complex jumping co-ordinations are introduced; the former because the greater the upward force the greater the downard force to be absorbed on landing and the latter because such co-ordinations may distract the attention away from an insecurely held habitual alignment pattern.

The physical attributes required for jumping are many; strength and flexibility in the legs and feet for elevation, safe landing and a wide range of elevated body shape; strength in the lower spine and pelvis to maintain stability in this region; the ability to relax muscles successively and to co-ordinate the flexion of the joints in landing; stamina, agility and speed and, most important of all, good habitual alignment.

3.3.6 Turning

In turning there is a "change of front" (see section 3.2.I) in other words, the body alters its orientation with regard to the fixed parameters of the room or stage. The turn may encompass 360° and be a full turn, 180° for a half turn, 90° for a quarter turn or any other fraction or combination of these; it may even encompass several revolutions. Preston-Dunlop (1980) describes a turn as:

> "... a combination of gesturing and stepping.
> Supports for the turn provide the axis around which
> the turn is made, usually a vertical axis. This

axis spins...."

The support may remain constant, as in a spin, or may change,
as in a stepping turn. Alternatively, there may be no floor contact
at all, as in a jumping turn.

The most simple of these is the stepping turn where the concerns
are simply those of stepping viz., centring the weight over the
alternately supporting leg; although frequently what appears to be
a stepping turn may involve a small amount of spinning on the
supporting foot. It is the transfer of weight from foot to foot along
a small circular pathway that brings about a turn. In spinning,
however, there is a need for propulsion or impetus to initiate the turn
about a fixed axis. This impetus may be provided by a push from the
foot of the gesture leg or by the swinging weight of one or more body
parts. These two manoeuvres may be used simultaneously. Where the
latter is used there is usually a wrapping or winding up swing in
the direction opposite to that of the turn which then reverses,
pendulum like, to initiate the turn with increased momentum.

The success of the spin depends upon the body's ability to centre
itself around a spinning axis, which in turn requires good habitual
alignment and skill in centring over a new and possibly reduced floor
contact (see balance section 3.3.1).

Spinning is easier to accomplish when the limbs are pulled in close to
the central axis and more difficult when there is a concentration of
weight on one side. It need not necessarily take place only on the
feet - the back or bottom may be used. Bearing in mind the inadvisability
of using some body parts in dynamic support (see section 3.3.3) perhaps
the knees or the head (as in the "breaking" style of street dance) should

be avoided. However it is more usual to find the feet at the base of a turn and so again, the importance of centring the joints of the leg should be emphasised. Since torsional stresses at the knee are to be avoided, it is essential that the body, leg and foot remain vertically aligned in the sagittal plane throughout the turn. If there is inadequate impetus, or a "sticky" floor there may be a possibility that the foot turns more slowly than the upper body and thigh, thus twisting the knee.

The technique of "spotting" greatly facilitates balance in turning i.e. the focusing of the eyes on a still object at eye level and to the front at the start of the turn, maintaining this eye contact as long as possible once the turn has commenced and then turning the head round quickly in order to focus on a still object which will be in front at the finish of the turn.

Turning is largely a co-ordination which has to be learned, especially where spinning is involved. There are elements which can be taught separately i.e. the muscular tension and release necessary to allow a swinging body part to initiate a movement of the rest of the body; the ability to centre the weight directly over the point of floor contact; the ability to "hold" the centre so that there is no alteration of alignment. Acquiring these necessary skills in a variety of turns can only be achieved through practise.

All the techniques studied for the purposes of this research (see Chapter Four) stress the importance of safe and efficient movement habits. In spite of this, there are many instances where these precepts are disregarded either because of the teacher's lack of understanding; inability to communicate or lack of perception of pupil's faults. Because of

the tendency of movement faults to become habitual, such poor
teaching may result in damage to a performer's career or, at worst,
in physical injury.

Using the body with respect for its anatomically derived possibilties
and limitations does not only contribute to safety in performance, it
is also an important part of the aesthetic of dance performance.
(Dudley (1974) notes:

>"There has to be this inner grace which has nothing
>to do with sentimentality, it has to do with the
>respect for the deep inner flow and needs of the
>body in movement, and that is where the great
>performance comes in;"

>and

>"...[The]... performer has to have a body that
>is sensitive and trained so that it is no
>longer the natural body, but it has not
>violated the natural body, that is a very important
>thing".

This relationship between good body usage and the universal aesthetic
criteria of good dance performance is examined in the following
section.

3.4 Aesthetic Criteria of Good Dance Performance

3.4.1 General and Style-Dependent Elements

Those who have studied Classical Ballet Technique themselves find it
easy to evaluate a Classical performance. The criteria they might

apply would relate to the Ballerina's precision and stability in the big poses; her ability to follow the musical phrasing; her fluid but precise arm movements and so on; likewise in Contemporary Dance, where the knowledgeable spectator would look for a particular use of the spine and the tension of off-centre balances. These are style dependent criteria rather than general ones and they are discussed in some detail in Chapters Four and Five.

If the Educational Technique is to have a broad basis and so be relevant to a number of professional Dance Techniques it is essential to identify those concepts which relate generally to good dance performance, rather than to good dance performance in a particular dance style. Bearing in mind the need for precision in dance (see section 1.3.2) and for the subsequent spatial and dynamic clarity that this entails, it seems logical to think in these terms in order to clarify the general aesthetic performance criteria. The same approach has been adopted by the formulators of the GCE 'O' level syllabus, who have published a list of their performance criteria (see Table 3.1). These criteria are examined in the following sections together with their general and style dependent elements.

3.4.2 Posture

There is a correlation between good body usage and aesthetically pleasing movement, as Dudley (1974) has pointed out (above, section 3.3.6). This is evident in relation to "posture" or alignment, which fulfils both a physical and an aesthetic function, as Lockhart (1977) indicates:

> "Posture in dance is not just functional; it also
> must have a unifiable form so as to enhance and not
> distract the viewer's attention from the dance".

1. Posture

   Mobility

   Balance.

2. Coordination and control

   - simultaneous and fluent use of body parts in relationship
     and precision of isolation of body parts

   - flow of movement.

3. Technical skill as choreographed in the study

   - accuracy of action

   - dynamic range

   - spatial precision.

4. Performance

   - projection

   - overall rhythmic sense and use of musical accompaniment

   - clarity of style.

Table 3.1 Listed Criteria for the Assessment of Performance in
           the GCE 'O' Level, Technical Study. Taken from the
           London University Examination Board GCE 'O' Level
           Syllabus.

Good posture can be likened to having a clean, blank piece of paper upon which to create a painting. If there is excess tension or distortion in the dancer's body it may well communicate itself to the audience, giving an unintentional meaning, even to a still upright pose. If distortion is required it must be a deliberate usage, fulfilling a particular artistic purpose. Where abstract shape of one or more bodies is the artistic aim, poor alignment can spoil the intended effect.

An important part of good alignment is the positioning of the head. The direction of the face and particularly the gaze frequently gives focus to a movement or pose. It also seems to suggest involvement or lack of involvement in the movement. If the body and limbs are all tending to one direction, while the eyes and head are turned to face a different way, or worse, allowed to "wander" around, the impression given is of lack of interest in the movement being performed.

Likewise, when travelling movements are performed with the gaze high in the direction of the movement an impression of eagerness and confidence is created, but if the gaze drops or turns away the dancer suggests diffidence or reluctance. Pupils are sometimes accused of lack of involvement, sincerity or interest, or of inability to "project", when what they really lack is an understanding of the importance of focus and alignment of head.

There are differences in the accepted postures of certain Techniques, the most obvious being the classical turn-out of the legs and these are looked at in Chapter Four.

3.4.3 Mobility

Most dance styles demand a greater than average degree of mobility from their performers, partly because increased flexibility of muscles

often prevents damage (in jumping for example,) see section 3.3.5),
but mostly for aesthetic reasons. Dance is an extension of everyday
movement; it is larger than life. This may be due to the circumstances
in which the performance takes place, since on a large stage or in a
large auditorium, small movements are difficult to see and certainly
lack dramatic impact.

But other reasons may be operating:

i)   there is an extent to which all dancers transcend the "normal"
     human being, working at the boundaries of what is physically
     possible in an attempt to approach an ideal of human movement.
     Where this is seen as an end in itself its artistic integrity is
     questionable, but usually it serves a further artistic purpose. A
     high lift of the leg suggests the power to defy gravity; an extreme
     extension of the upper back also suggests "super" human ability.
     Increased mobility would seem to be part of this apparent
     transcendence of the normal.

ii) A highly flexible performer has a greater range of available shapes
     which the choreographer can use in his/her spatial design.

iii) The dancer's "line" is enhanced by his "extension". This latter
     usually refers to a dancer's ability to lift the leg high to the
     front, side or back either with a parallel or turned out rotation
     at the hip. It may also refer to his ability to arch the upper
     back. Both of these manoeuvres require a great deal of extra
     flexibility and also strength.

3.4.4 Balance

Good balance is both a physical and an aesthetic necessity. "Wobbly"

dancers are distracting and create anxiety in the audience. The "larger than life" aspect of dance requires that performers achieve apparently impossible balances, again defying gravity and approaching the super normal.

On a more prosaic level, the ability to balance on different bases with the limbs, trunk and head in different relationships increases the range of shapes available for choreography.

3.4.5 Co-ordination and Control

Dance is a subtle and precise art form. It may be that a turn of the wrist creates a new meaning for a gesture or at least obscures its intended meaning. The dancer, therefore must have control not only of the gross motor movements described in chapter five, such as jumping or turning, but also of very fine and precise motor actions. Such co-ordinations may require the performer to:

i)   Perform isolated movements of particular body parts.

ii) Use some body parts in relationship.

iii) Initiate movement with specific body parts.

iv) Follow a particular succession of body part movement.

v)   Move so that one body part is "left behind".

vi) Use contrasting weight or speed qualities in different body parts.

The performer is often required to co-ordinate any or all of these in conjunction with the gross motor actions and to do so with an appropriate flow of movement. The flow of the movement is dependent upon its choreographed dynamics but it also depends upon the dancer for its expression; and if the dancer is unable to co-ordinate the required movements the flow may be interrupted.

3.4.6 Technical Skill

In writing about the 'O' level syllabus, White (1981) uses this category to list skills which have been choreographed into the Technical Study. The candidates are assessed according to their ability to demonstrate their performance of the "accuracy of action", "dynamic range" and "spatial precision". Although these terms are used by White in a very specific context, these qualities represent universal requirements of dance performance.

As suggested in section 1.3.2, even slight alterations in the choreographed movement can change its meaning in relation to the whole dance and so accuracy is essential. Accuracy demands the performer's conformation to the spatial design of the dance and the ability to make clear its choreographed dynamics.

3.4.7 Performance

In creating a separate category entitled "performance" White (1981) seems to be reinforcing the differentiation between technical and performance values. The implication is that performance is more than a collection of technical skills. The view that a dancer may be technically proficient without being considered a good performer is widely held, and is supported by Martin (1965). However, it is as well to bear in mind that in the professional dance sphere performance skills are taught through the Technique and are (or should be) part of the technical training. If a dance performance appears mechanical and superficial when the choreography is (potentially) exciting, it is not the performer's magic ingredient which is missing. One can point to publicly perceivable instances of, for example, lack of energy in a jump or insufficient contrast between fast and slow movements or imprecise timing; all of which are technical faults.

The problem is probably a semantic one, the words "technical skill" seem to imply a basic mechanical nature into which a "real performer" can breathe artistic life. But when we talk of "skill in a dance technique" we are talking about skill in an expressive medium; skill in communicating the subtle nuances of an artistic medium.

A closer look at White's "performance" category shows the indivisible nature of   technical and performance skills.

3.4.8 Projection

When one "projects" one's voice, one employs a technique for making it more audible to distent listeners. One increases the volume and points the sound in a particular direction, lifting the head and using more breath than in a normal conversation. Identifying what is meant by projection in dance performance is more difficult. What is being projected? How do we know what is sufficient, and what is insufficient "projection"?

There seem to be three possible answers:

i) Projection could be related to the size of a performer's movement or to its dynamic intensity. The performer may need to extend the limbs further, increase the height of a jump or itensify a dynamic contrast. Presumably the style or technique together with the artistic intention would guide the performer in such decisions.

ii) Projection could refer to the focus of the movement. Different dance styles require different types of focussing. For example, there is the "showbiz", audience directed gaze, fixed smile and front

focus of the variety dancer; or the inclined head, eye to hand

focus of classical ballet; or the introspective inward looking

focus of some "New Dancers". In classical ballet the eye focus is

taught as part of the technique (see Chapter Five). Other

techniques are less prescriptive giving the performer more freedom

of choice and opportunity to exercise interpretative skills.

iii) Projection may well have a connection with interpretation. In

which case, the performer may make small alterations of timing or

emphasis to suggest a characterisation or to accentuate the mood

of the dance. Presumably facial expression, changes of dynamics

and focus are all tools which the dancer can use in the place of

his voice. Again the style of dance and the artistic intention

will dictate the degree and nature of acting which is appropriate.

Where the choreography is concerned with abstract shape and line, the

"acting" required will be to minimise the intrusion of personality

or even humanity by allowing no expression to cross the face.

Alternatively the dancer may be required to play a role in the

dramatic sense and to react to and interact with the other dancers.

The 1983 'O' level technical study (contemporary) was lighthearted and

playful in its intention and, presumably, the candidates would have

been expected to use facial expression, focus, emphasis, and phrasing to

enhance these qualities in the performance.

3.4.9 Rhythmic Sense and Use of Musical Accompaniment

Preston-Dunlop (1980) describes two kinds of rhythm in dance, one is metric

rhythm which corresponds to the $\frac{3}{4}$ or $\frac{4}{4}$ (or whatever) time of musical

accompaniment; the other, non-metric rhythm is the large scale patterning

of time and weight qualities throughout the dance.

Rhythmic phrasing would seem to incorporate both of these concepts
so that the metric rhythm underscores the flow and dynamic patterning
of longer movement phrases; perhaps in the same way that it underscores
a melodic line.

Different techniques and styles of dance have developed different
and often characteristic rhythmic usage and relationships with
musical (or non-musical) accompaniment (see Chapter 5). In some
dances the movement exactly matches music of a regular metric rhythm,
in other dances there may be extended, possibly unaccompanied, movement
phrases of irregular rhythm. But, whatever the particular rhythmic
style or musical relationship, the performer needs the ability to
"hear" rhythm and to reproduce it in movement.

It may be that for artistic purposes a regular metric rhythm is opposed
or ignored by the movement, but this is a deliberate choreographic device;
it should not happen by default; i.e. caused by the performer's lack
of rhythmical understanding.

3.4.10 Clarity of Style

In theatre dance, "clarity of style" presents few problems. The style
is determined by the technical training, the choreography and the
artistic intention, which ensure that the dictates of expressive
purpose or content and those of integrity and unity of style are
balanced.

For example, a dancer may be required   to express grief. The audience
would easily recognise a contorted facial expression and body shaking
and wracked with sobs as indicative of this emotion. But the task of the
choreographer and the performer is to portray the emotion within the
given style of the dance, not representationally. In other words, they
must maintain integrity in both the choreographic and the performance

style.

The performer learns his/her style through technical training. It is
composed of such things as:

i)   a particular attitude to spatial precision i.e. sculptural and
     "placed" or free-flowing movement.

ii) recurring combinations of dynamic qualities and flow.

iii) a reliance on particular body parts to initiate movement.

iv) the use of characteristic patterns of movement or actual
     combinations of set steps.

v)   characteristic use of focus and facial expression*.

It is also easy to conceive of "clarity of style" as a criterion for
the assessment of the GCE 'O' level Technical Study. The style
is presumably choreographed into the study and is visible on the
prepared video recording. But what it means in terms of general dance
education is less easy to determine. "Clarity of Style" demonstrates
knowledge and understanding of the style characteristics of the
Techniques. This in turn implies that the students must be taught to
differentiate, practically and theoretically, between Technical Styles.
The teacher could then evaluate their work composed and performed "in
the style of" say Humphrey, by the appropriate style criteria.

More importantly, the students could be encouraged not to "mix" styles
inappropriately in their own compositions; using Classical and
Contemporary vocabulary indiscriminately or alternating between strongly
projected (acted) movement and movement with an inward self-absorbed focus.

*These are all stylistic components of the Dance Technique and are
 discussed at length in Chapters 4 and 5.

These style characteristics need to be identified more clearly for teacher and student alike. They are examined in greater detail, in Chapter 4 and are raised here to emphasise the point that clarity of style is a central criterion of good dance performance.

What emerges from this discussion of performance values is the close connection between technical skills and performance skills. There is little to be gained from treating them as separate issues. Projection, rhythmic sense, musicality and clarity of style can and should be taught as part of the technique. They are universal characteristics of good dance performance.

3.5 Summary and Recommendations

By identifying a common basis among dance techniques in their use of

1. Movement founded on sound anatomical principles, as expressed in the five basic gross motor activities which are common to all forms of western theatre dance,

2. Common aesthetic values which distinguish dance movement from its everyday counterpart,

it is possible to formulate a list of objectives to be used as the basis of the gross structure of a dance technique for education. These* are as follows:

1. Good habitual alignment both in the still upright stance and in the execution of all dance actions.

2. Correct muscular usage, to ensure safe and efficient performance of all dance actions.

3. The development of sufficient muscular strength:

*The list is not intended to be hierarchical or to suggest an order for teaching purposes.

i)   throughout the body, to support its correct alignment,

ii)   in the legs and feet, for safe jumping, good balancing and smooth
      weight transference in stepping,

iii) in the pelvic region and the lower spine, to support limb and
      spine extensions,

iv)   in the arms for lifting, should that be required.

4. The development of a degree of overall flexibility:

i)   to safeguard against pulled or torn muscles,

ii)   to ensure efficient use of the legs and feet in jumping and
      landing,

iii) to increase the size and variety of possible shapes in stepping,
      balancing, still poses and gesturing,

iv)   to transcend the realms of everyday movement.

5. Good coordination and control of the body in performing the gross
    motor skills of the five body actions, viz., balancing, stepping,
    jumping, turning and falling; singly and in combination.

6. Good co-ordination and control of the body in performing the fine
    motor skills, characteristic of dance, viz., precision in:

i)   movement of body parts in isolation,

ii)   co-ordinated movement of body parts,

iii) simultaneous and successive movement of body parts,

iv) initiation of movement by specific body parts,

v) contrasting time or weight qualities in different body parts.

7. The performance of movement with clear spatial qualities
    i.e., precision in shape, focus, orientation and direction.

8. The performance of movement with clear dynamic qualities. This
    presupposes the ability to recognise and reproduce time and weight
    qualities with precision.

9. The development of rhythmic sense and musicality; which in turn
    presupposes the ability to recognise and reproduce metric rhythm,
    with or without musical accompaniment. A development of rhythmic ability
    can be traced from simple regular patterns with accompaniment,
    through to irregular rhythms without accompaniment. "Musicality",
    however, implies more than the ability to "keep time". A "musical"
    dancer can "phrase" sequences of movement in a way which could be
    said to correspond with melodic phrases in music; with or without
    accompaniment.

10. Appropriate interpretation and projection in the performance of
    dance movement; requiring the subjection of everyday needs and habits
    such as scratching or sneezing to the needs of the dance performance.
    It may also require the sensing and intensifying of the mood of
    the dance by slight changes of dynamic phrasing, subtle facial
    expression or changes of focus.

11. Dance performance which has a clarity of style; which requires
    knowledge and understanding of the action; spatial and dynamic
    characteristics of a number of genres and styles; and which is
    demonstrated practically in a stylistically consistent performance.

CHAPTER FOUR: STYLE CHARACTERISTICS OF SELECTED DANCE TECHNIQUES

4.1 Introduction

The purpose of Chapters Four and Five is to identify the genre-related style characteristics of selected Techniques in relation to the physical and aesthetic objectives indicated in Chapter Three.

The style emphases of each Technique are evident in material written about it, in practical classes and in the performances of repertoire by the appropriate companies. Thus the data for these chapters has been collected from:

i)   literary material such as text books, magazines and syllabi

ii) observation and participation in practical classes

iii) questionnaire responses from artistic directors

iv) recorded interviews with artistic directors.

Reference is made, where possible, to known works in particular styles.

None of these sources is sufficient in itself and all bring attendent problems. Verbal and written data are complicated by the lack of a common terminology. Many people working within one Technique or writing about it, often do so from a very limited point of view. They are inheritors of a word of mouth tradition and largely remain unaware of what they share and do not share with other Techniques. There is an extent to which each Technique has discovered the same basic concepts anew and has developed its own vocabulary in which to express them. The major vocabulary confusions, together with a glossary of Technical terms is given in Appendix A.

The major problem associated with collecting data from practical classes
is that of ensuring a representative sample; firstly because of
variations due to teacher emphasis and preoccupation and secondly due
to the difficulty of collecting over a sufficiently long period of
time to allow short-term emphases in response to temporary student
needs to even out.

In Section 4.2, the source material is described and classified into
genre groupings.

In section 4.3 the gross structure objectives are compared in order to
identify their genre-related style characteristics.

4.2   Description and Classification of Source Material

4.2.1   Classical Ballet

The written source material used for this genre, which includes
English and Russian styles, is listed in the references at the end
of this chapter; the practical classes are listed in Table 4.1.   The
latter comprise classes given by two Leicestershire advisory teachers
and ex-professional dancers Peter Kyle and Valerie Egri, which were at
beginners and pre-elementary standard and by Patricia Mackenzie at
advanced level. Classes by Kyle and Egri were observed over a period
of twelve months respectively; those by Mackenzie were only two in
number. An example of a Royal Academy of Dance, Children's Grade Four
lesson, is given in Appendix B.

4.2.2   Contemporary Dance

The term "Contemporary" has been chosen to describe this category
rather than "Modern" which is felt to be too general. Modern Dance is
an umbrella term which encompasses a wide range of styles, ranging from

TABLE 4.1

OBSERVED CLASSES IN CLASSICAL BALLET TECHNIQUES

TEACHER	PLACE	LEVEL	LENGTH	NO. OF CLASSES	DATE
Peter Kyle	Knighton Fields	County School Senior	1½ hrs	3	1977
	Limehurst High School	Beginners	1 hr	approx. 30	1976-1977
	Fearon Hall, Drama Centre	Beginners*	20 mins	1	June 1977
Valerie Egri	Limehurst High School	Beginners	1 hr	approx. 30	1977-1978
	Fearon Hall, Drama Centre	Beginners*	20 mins	1	June 1978
	Knighton Fields	Pre-Elementary*	20 mins	1	20/10/78
Patricia Mackenzie	National Youth Dance Festival	Advanced	1½ hrs	1	22/9/83

Demonstration Lessons

Graham to Paxton. Common ground can be discovered amongst those styles with close historical connections; one may even be able to claim that one style has arisen out of another i.e. is a development of another and there may be common aims and artistic intentions amongst different styles. Nevertheless, when the means by which the dancers are trained are examined in the classes themselves, the different emphases become apparent. All "modern" styles may share a rejection of the limitations of Classical Ballet but each has responded with a different way of using the body, time, weight and space which characterises it. One could never confuse a Graham class with a Limón class for example, nor could one find in these two disparate techniques a common usage of the body.

It is essential then to be very specific with regard to terminology. "Contemporary Dance" is used here in a very specific way to denote the technique taught at the London School of Contemporary Dance (LSCD) and used by the dancers and choreographers of London Contemporary Dance Theatre (LCDT). Despite changes over the years, this technique has its roots in Graham, as defined by Dudley and Cohan. It is also the most accessible Contemporary Technique in Britain since the company tours regularly; performing and teaching. The School offers a variety of teaching programmes and perhaps most important of all, its graduates, those who could not be placed in the company, have set up small companies, community schemes and teaching projects all over the country.

Of the teachers observed (see Table 4.2), nine (marked*) had a formal connection with LSCD or LCDT; three (**) had been associated with Ballet Rambert which uses LSCD and LCDT teachers as well as having a former LCDT dancer as its artistic director; two (***) had trained at the Rambert School which was predominantly classical, although both of these teachers taught classes which followed a contemporary format;

TABLE 4.2

OBSERVED CLASSES IN CONTEMPORARY TECHNIQUE

TEACHER	PLACE	LEVEL	LENGTH OF CLASS	NO. OF CLASSES	DATE
Pietje Law Janmeet*	LCDT Summer School	Elementary	2 hrs	10	Aug 1981
Richard Mansfield*	Knighton Fields	Teachers	2 hrs	1	Sept 1982
	Univ. of Surrey	Elementary	1 hr	1	11/4/83
Stella Mae*	Loughborough Univ.	Beginners	1½ hrs	70	1979-1981
Keith Barlow***	Loughborough Univ.	Beginners	1½ hrs	40	1981-1983
Nick Carroll**	Emma/Midland Dance Co.	Professional	1½ hrs	3	Nov 1981 Apr 1982 Dec 1982
Chris Bannerman*	Knighton Fields	Teachers	1½ hrs	1	Oct 1977
Janet Smith*	Limehurst High School	School pupils	1½ hrs	1	19/3/82
Peter Kyle***	Knighton Fields	County school senior pupils	2 hrs	Many	1976-1978
Gideon Avrahami**	Knighton Fields	Teachers	1½ hrs	1	16/10/78
Suzanne Hall*	Knighton Fields	Teachers	1½ hrs	1	16/10/78
	Knighton Fields	County school junior pupils	2 hrs	Many	1977-1979
Carolyn Choa*	Loughborough Univ.	Beginners	1½ hrs	1	2/2/82
Micha Bergese*	Loughborough Univ.	Professional	1½ hrs	1	2/2/82
Jeff Duncan	Darlington	Intermediate	1½ hrs	1	13/5/82
Yair Vardi**	National Youth Dance Festival	Intermediate	1½ hrs	1	19/9/83
		Advanced	1½ hrs	1	23/9/83
Tamara Mclorg*	National Youth Dance Festival	Intermediate	1½ hrs	1	23/9/83
		Advanced	1½ hrs	1	19/9/83

Jeff Duncan trained and performed with the Graham Company.

In comparison with the detailed classical syllabi which are available

there has been very little written describing contemporary technique

classes. In an attempt to supplement this information a questionnaire was

devised and sent to the major companies, schools and middle/small scale

touring companies. The response was disappointing with only four completed

questionnaires being returned. It was decided to take information only

from one of these, namely, that returned by Richard Mansfield, Education

Officer of the London School of Contemporary Dance. This is included in

Appendix C, together with extracts from tape recorded interviews with

Mansfield and Robert North, Artistic Director of Ballet Rambert.

4.2.3 New Dance

From the start it was apparent that Post/Modern or New Dance could not

be considered as having a Technique, in the sense of a codified training

system, such as Classical Ballet has.

Most of the Dancers and choreographers working in this genre arrived at

their own individual styles after a formal training in one or more of the

traditional Techniques. They are united not by a coherence of style but

by a rejection of certain aspects of their formal training.

This rejection is significant for dance in education in so far as:

1. it suggests aspects of formal training which may be ineffectual or

    even detrimental to physical and emotional well being.

2. it confers understanding of how New Dance styles have evolved.

So that, although a New Dance technique as such cannot be studied, it

may be that the common philosophies and methods of new dancers can

reveal useful information for the formulation of an educational dance technique.

It has been necessary to concentrate on New Dance as manifested in Britain, rather than on the Post Modern Dance of the United States, simply because of the accessibility of New Dance and the lack of opportunity to study the work of American dancer/choreographer/teachers.

A degree of coherence and impetus has been given to the British movement through the courses and festivals at Dartington and the magazine, "New Dance". This magazine, together with Fulkerson's (1977) "Language of the Axis" constitutes the available written source material. It is supplemented however by reference to the work of and about Hawkins (1969,1979) whose influence is apparent in the approach to body management adopted by many New Dancers. The connection seems to be through the concept of "Release"work, which arose out of the teaching approaches of Fulkerson, Paxton and Booth. Fulkerson (1978) explains that she was greatly influenced by the work of Mabel Ellsworth Todd through the teaching of one of the few surviving pupils, Barbara Clarke. But the influence of Sweigard is also evident in both Fulkerson's writing and her teaching method. Hawkins too was influenced by Todd, Sweigard and Clarke (see Brown, 1979) and so "Release"work and Hawkins technique share some common characteristics, particularly in the use of body momentum to sustain movement, as for example in the swinging of limbs; the lack of strong extension of the limbs or spine; the initiation of movement from the spine; lack of tension i.e. minimal effort and lack of placing or.

"Release"work also demonstrates the following characteristics:

i)   a usage of movement vocabulary drawn from everyday life.

ii) a minimalist approach to choreography

iii) a lack of concern with symbolic meaning

iv) a focus on the kineasthetic properties of movement.

During 1979 and onwards "Release"work became increasingly involved with Contact Improvisation, probably as a result of the influence of Steven Paxton.

In terms of teaching methodology, the common characteristic, as evidenced in the writings and practice of Fulkerson and Hawkins in the observed classes, seemed to be a Sweigardian use of imagery used to alert students to the kineasthetic properties of movement or stillness.

A list of observed New Dance classes is given in Table 4.3. The majority of them took place at Dartington (i.e. seven out of nine). The remaining two were given by dancers closely associated with Dartington and with Release work.

TABLE 4.3

OBSERVED CLASSES IN NEW DANCE

TEACHER	PLACE	LEVEL	LENGTH	NO. OF CLASSES	DATE
Sue MacLennon	Dartington		1½ hrs	1	14/5/82
Pauline De Groot	Dartington		1½ hrs	2	13/5/82 14/5/82
Christine Juffs	Dartington	Advanced	1½ hrs	1	14/5/82
Steve Paxton	Dartington		1½ hrs	1	15/5/82
Julyan Hamilton	Dartington	Intermediate	1½ hrs	2	14/5/82 15/5/82
Patricia Bardi	Dartington		1½ hrs	1	15/5/82
Laurie Booth	Univ. of Surrey		1 hr	1	11/4/83
	Midland Group		2 hrs	1	Nov. 1981
Fergus Early	Limehurst High School	School pupils	1½ hrs	1	4/2/83
Madée Duprée	Knighton Fields Centre	County School of Dance	1½ hrs	1	/5/83

4.3 A Comparison of Objectives and Teaching Methods Across Techniques

4.3.1 Alignment

1. *Placement for Classical Ballet*

The classical stance in first position is not a natural one and requires a certain amount of what Lawson calls "muscular re-education" before it becomes habitual. Figures 4.1 and 4.2 are taken from Lawson (1975), as is the following synopsis, describing the classical stance:

Front View (see Fig. 4.1)

The head is well poised and balanced at the top of the spine.

The shoulders are dropped (i.e. without tension), level and opened outwards because of the held curved arms.

"...a straight line should be seen to run through the bones from the centre of the arm pit to the middle finger".

The rib cage is "lifted" to slim the waist.

Hips are level and face the same plane. The stomach is held.

The muscles of the pelvic girdle, thighs and legs are adjusted to hold the turn-out of the legs.

The knee caps when seen in profile (with full turn-out) should be flat.

The ankles are "pulled up". The feet do not roll in or out.

There should be a clear space under the insteps, showing that the weight is distributed through the heel, ball of the foot, outer/lateral edge of the foot and the balls of the toes, including the little toe.

Side View (see Fig 4.2)

The head is well poised at the top of the spine so that the chin is neither tucked in nor jutting out. The spine is stretched at top and bottom in order to minimise its curves.

Lawson makes claims for the value of minimal spinal curvature

clavicle
shoulder blade
rib cage
spine
humerus
ulna
radius
pelvis
coccyx
femur
tibia
fibula
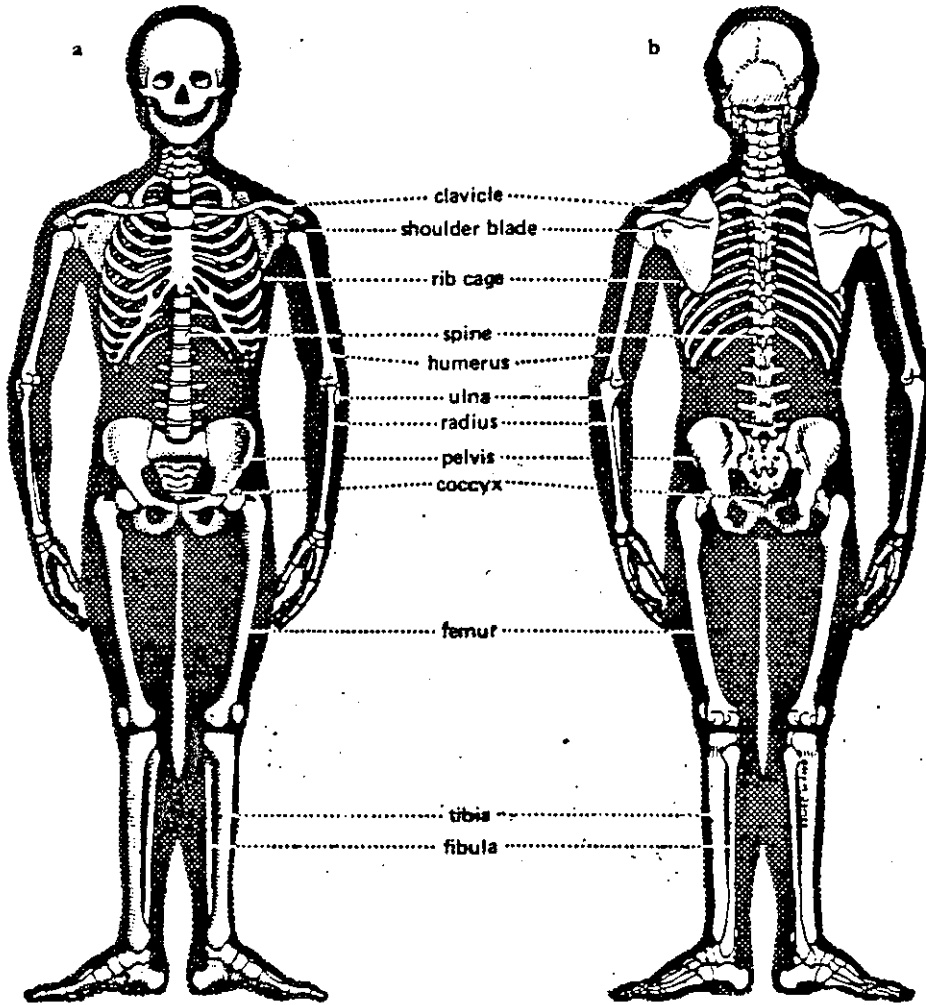
FIG. 4.1   PLACEMENT FOR CLASSICAL FIRST POSITION FRONT AND BACK VIEWS

Lawson   1975

NORMAL

DANCER

cervical
vertebrae
(7)

thoracic
vertebrae

lumbar
vertebrae

sacrum

coccyx

Compare position of coccyx,
pelvis, pubic crest & patella
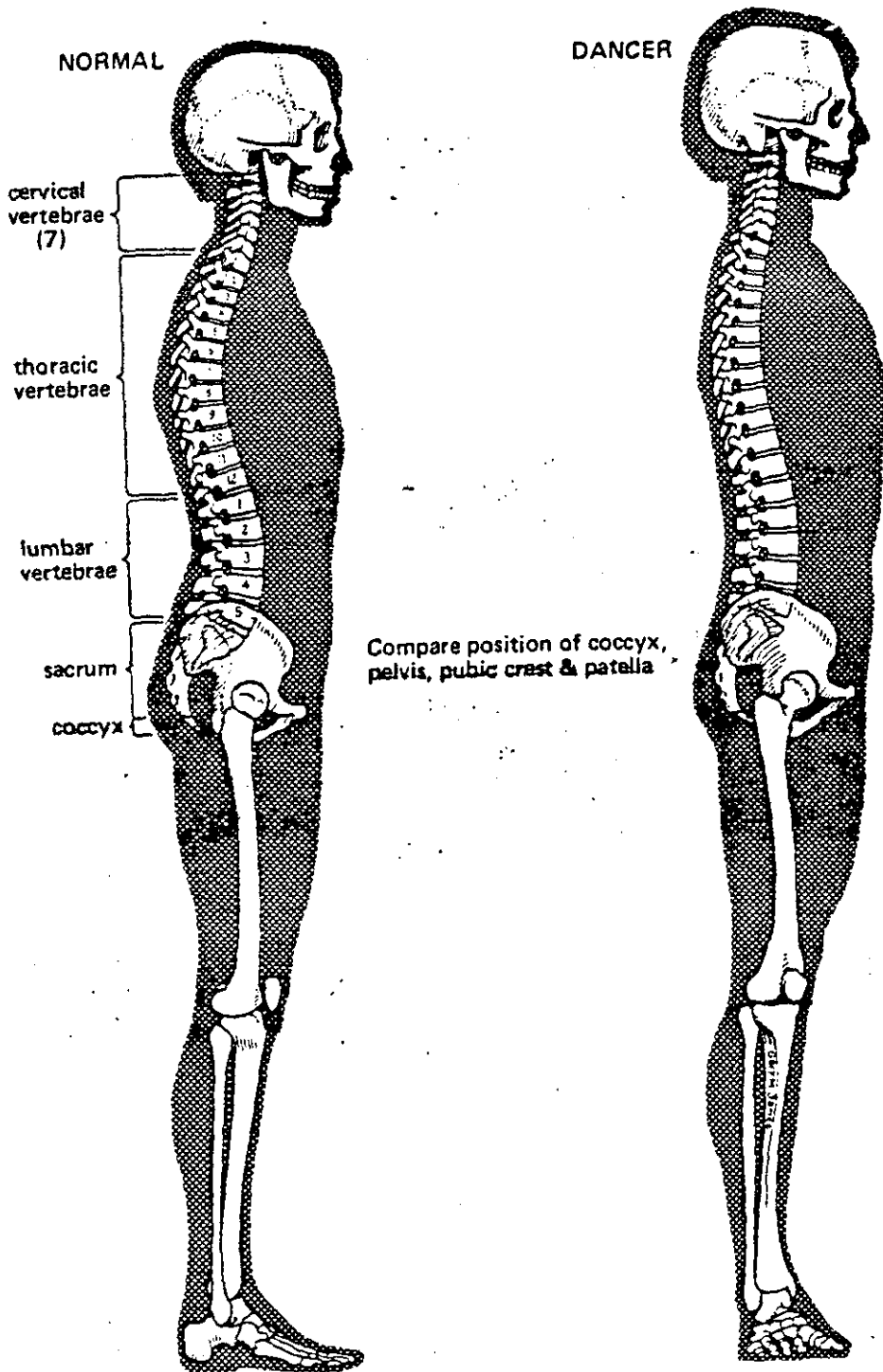
FIG. 4.2   COMPARISON OF DANCER'S PLACEMENT WITH NORMAL ALIGNMENT
SIDE VIEW

Lawson   1975

which are difficult to substantiate without considerable detailed research. They are as follows:

that the straightening of the cervical curve "allows the head to be tilted and appear to balance and move freely without any movement taking place in the neck or shoulder girdle". That "the straightening of the thoracic curves allows the shoulder-blades to flatten and glide over the rib-cage, which in its turn can be lifted more easily to hold the weight away from the legs. This straightening can allow the arms to move more freely in their sockets."

That the "straightening of the lumbar curve ensures that the spine from waist to sacrum is stretched straight downwards, which helps the muscles of the thighs and abdomen to achieve a greater degree of movement, and thus a greater degree of turn-out".

Whether these claims are valid or not is beyond the scope of this research to ascertain. But even if the purpose of straightening the spine is aesthetic i.e. part of the style, rather than physical, it is still an important objective of classical training as can be seen in the posture of professional classical dancers. It was an obvious objective in all the observed classical classes.

Whatever the degree of turn-out the legs should be aligned so that "a straight line can be seen to run through the centre of the leg from the hip-joint to the middle of the foot and through the middle toes".

The toes are stretched outwards and "rest easily and evenly on the floor".

Back View (see Fig. 4.1)

The head is level and poised.

The spine is straight and body parts of the torso equally balanced on each side.

The shoulders are level with well separated shoulder blades.
There is no excess tension in the neck, shoulders or arms.
There is a "drawing down and together of the muscles in buttocks and
thighs" (presumably to maintain the slight pelvic tilt necessary for
turn-out and the turn-out itself).

There should be a straight line through the centre of each leg from
the posterior superior iliac spine to the ankle of the turned out foot.
The lateral side of the foot is level with the floor and there is
weight on the ball of the little toe.

The description by Lawson of the Classical Stance was accurately reflected
in the observed lessons. The teachers all demonstrated this alignment
in their own bodies, used mirrors and other pupils to correct
deviations from it, gave anatomical descriptions or used imagery to
convey it in words and often manipulated students bodies into the correct
position.

Only once did there seem to be some disagreement with Lawson's description
and this was with regard to the lifting of the rib cage. Peter Kyle
repeatedly stressed the need to tighten the stomach muscles without
causing the rib cage to protrude. Shook (1978) agrees:

>"The abdomen is pulled in and the chest is lifted
>without protrusion of the rib cage".

>But possibly Lawson intended a "lifting up" and not a "sticking out".
>Lawson describes the re-education of the muscles which is necessary
>to hold the body in its new alignment. This involves the relaxation
>of the muscles which inhibit lateral rotation at the hip and the

strengthening of those which hold it, the strengthening of the
muscles of the lumbar region of the spine and the stretching and
strengthening of muscles necessary for a diminution of spinal
curvature; a stretching and strengthening of the muscles of legs
and feet in order to secure correct alignment at the joints which
will enable the dancer to balance safely over the reduced base
resulting from a turned-out foot.

This re-education takes many years of regular repetitive work. The
alignment of the classical stance is taught, initially, through the
learning of a series of static poses, and the dancer moves from one to
another. Kostrovitskaya and Pisarev (1978) describe the teaching
methods of the Kirov school and it is these alignment exercises which
form the starting point at the most elementary level. The basic position
i.e. first, is learned facing the barre. The other four positions of the
feet are then learned, again facing the barre. The arm positions are
then learned in the centre, without lower limb participation. Having
mastered the arm/leg co-ordinations in static poses the students move
from one to another to set musical counts. The students then progress
to demi-pliés in all positions, tendus in first to side, front, back and
then tendus with demi-pliés in first to side, front, back, and so on.
The complexity of the exercises increases as students demonstrate the
ability to master the correct alignment and co-ordination of each
maneouvre.

The progression is slow, thorough and logical from the simple to the
complex and is repeated in every class, thus reaffirming an exact
relationship of spine, pelvis, legs, feet, shoulder girdle and head
which is maintained throughout barre work, adagio, allegro, rehearsal
and performance. Thus the classical posture becomes habitual in

stillness and movement, no matter how complicated the latter.

The observed classes all followed a similar format, with the beginners doing demi-plié facing the barre in order to concentrate on their alignment. The barre work was basically identical in its opening exercises, whether the class was of beginners or advanced standard. The advanced students moved quickly through the simpler barre exercises and spent more time in the centre, whereas the beginners spent most of the time at the barre repeating the simpler exercises and correcting their alignment or co-ordination. Even in the adagio section of the Advanced class given by Patricia Mackenzie much of the correction and guidance focussed around the students' alignment and weight centring.

However it would be a mistake to assume that the Classical Technique is unchanging, Glasstone (1983a, 1983b) comments on a number of changes, including two which relate to the Classical alignment:

1. extension and flexion of the trunk from the hips rather than from the waist (with ports de bras) as formerly

2. higher extensions of the legs which together with a concern for dramatic shape have diminished the usage of épaulement.

Epaulement is a stylisation of the natural opposition of arms and legs in walking; it facilitates balance but primarily, as Glasstone (1973a) notes, it is part of the aesthetic of classical ballet.

Neither of these changes was evident in the written sources used for this thesis or in the observed classes. Lawson (1975) frequently refers to the importance of extending only the upper back, above the waist, in a back bend, especially in early training. The danger is that the student will "arch" her back i.e. allow the pelvis to sway forward and the spine to drop rather than lift back, putting a great deal of strain on the sacro-iliac and hip joints or weakening the alignment of the lumber vertebrae.

In the classes, forward bends were taken from the waist and from the hips but back bends only from above the waist, and in most cases involved only a very slight extension of the upper back.

With regard to épaulement, there was no evidence to support its diminished usage in the classes observed for the purposes of this thesis. It still appeared to form the basis of the classical spatial orientation and direction of movement, at least in the early training observed.

A fuller discussion of épaulement is included in the section on Spatial Characteristics of Techniques, but it is perhaps relevant to mention here that the positions of first, second, third, fourth and fifth are learned as a basic framework of poses. Movement in to, out of or through these poses has clearly defined alignments of spine, shoulders, arms and head which conform to very formal spatial patterning.

Another element of this aesthetic involves the use of the foot en pointe. Clearly this presents additional alignment problems with the vertical axis being recentred over a much reduced base. Again, the concerns would be with centring the weight directly over the pointe, lifting up out of the hip joint, correct placement of the pelvis, knees, ankle and feet, good use of the muscles above the knee etc. However it is difficult to imagine a teacher in a secondary school, who did not have extensive ballet training herself, attempting pointe work with her pupils - it is far too damaging. It is not therefore proposed to look at pointe work in any more detail.

2. *Contemporary Dance*

Graham (1941) wrote:

> "There is only one law of posture I have been able
> to discover - the perpendicular line connecting heaven
> and earth. But the problem is how to relate the various
> parts of the body. The nearest to the norm, as it has
> been observed and practiced over centuries, has been
> the ear in line perpendicularly with the shoulder,
> the shoulder with the pelvic bone, the pelvic bone in
> line with the arch of the foot".

Mansfield (1982) makes a similar statement in his questionnaire
response (see Appendix C):

> "Ears over shoulders, over hips: with the weight
> falling just in front of the ankle bone; the arches
> lifted".

In the tape-recorded interview (see Appendix C), he gives more detail
about the pattern of muscular tension and relaxation required for
good alignment in contemporary dance. There is a sensation of pulling
up the front of the torso and pulling down the back; the shoulders
are pulled down, the ear lifted up to the ceiling and the back of the
neck extended upwards; the inner thighs are held in contraction; there
is a feeling of pushing down hard into the floor from the waist down
and of pulling upwards from the waist up. The knees are "pulled up"
i.e. the quadriceps are contracted.

Mansfield does note that there is are slight differences of stance
required by different teachers of the school, some asking for an

absolutely upright posture, others for a slight lean forward to suggest an "alert" "ready-to-go" posture. In the observed classes the majority of teachers asked for the latter.

The written sources tend to agree with Mansfield's description. Wilks (1981) asks that the

"legs and spine [be] lengthened, head poised and the arms lengthened but rounded and relaxed. You should also feel a sense of width across your back".

Shorr and Yocom (1980) ask for:

"high chest, flat abdomen, straight knees".

The observed classes also reflected Mansfield's description of alignment in the teachers' own posture, the verbal instructions given and the student examples and corrections given. One additional factor was mentioned by ten of the fifteen teachers and was stressed by Royston Maldoom in his classes at the National Youth Dance Festival in Fife (1983) and that is the importance of correct weight distribution through legs and feet. These teachers all indicated the importance of taking some weight along the outer borders of the feet and thus correcting any tendency towards "knock-knees".

Where turned-out positions were used (i.e. in eleven of the fifteen classes), nine of the teachers stated the importance of correct alignment of legs, feet and lower back and used anatomical description, manipulation, example and imagery to correct the students. The two teachers who did not correct alignment of turned out positions were dealing with professional dancers.

As in Classical Ballet classes, alignment is stressed throughout
the contemporary class i.e. through floorwork, centre work, travelling
steps and rehearsal. But there are a number of differences in
teaching methods which arise out of the stylistic differences of the
two techniques:

1. Contemporary dance, uses fewer set positions in its choreography
   than does Classical dance. This difference was reflected in the
   observed classes where only first, second and fourth were used,
   either with parallel or turned-out legs. The degree of turn-out is
   less important in contemporary dance and so less time is spent
   working towards increasing and securing turn-out. None of the
   Contemporary classes observed began with the learning of set positions.
   Instead alignment work commenced in a sitting position on the floor.
   In all cases attention was directed towards the correct alignment
   of pelvis, trunk, spine, shoulders and head without the
   distraction of maintaining an upright balance. During the second
   part of the class, i.e. the centre work, attention was focussed
   on the alignment of pelvis, lower spine, legs and feet throughout
   the performance of pliés, brushes and other standing exercises.
   Very rarely were students asked, in the observed classes, to
   maintain still poses while correcting their alignment but rather
   the teacher directed attention to the relationship of particular
   body parts during a particular movement sequence. This seems to
   support Lockhart's (1981) assertion that:

   > "Only in the first few classes is it relevant to practice
   > postural alignment in isolation from movement. Good
   > posture is integral to the very presence of the dancer
   > but it cannot really be taken out of context from the phrase
   > of movement".

2. Greater spatial flexibility (in the Laban sense) is demanded of the contemporary dancer as limbs or other body parts may be thrown off-centre. This is in contrast to the careful positioning and direct pathways of Classical Ballet and in order to protect the body from injury and to maintain balance Contemporary dancers must be strongly "centred".

This involves

a) kineasthetic awareness of the centre of gravity in the pelvis
b) a sense of the connection between the pelvis/lower spine and the rest of the body parts
c) the ability to use the pelvis and lower spine to initiate movement in the rest of the body.

Contemporary dancers must also be very strong and supple in this part of the body in order to control and co-ordinate movement from it. Contemporary floor exercises such as the breathings and contractions (see Appendix C) are concerned with developing the necessary strength and flexibility but they also do what Mansfield calls "asserting the centre" i.e. focus attention on the alignment of the body in relation to this centre.

The contemporary dancer does not learn to move between a series of set poses adhering to a very stylised alignment of body parts as the classical dancer does. True to Graham's (1941) philosophy that

"Posture is correct when it is relative to the need of the instant".

i.e. the expressive need, Contemporary dance choreography requires the dancer to be able to perform a very wide range of postures

according to the expressive need. The technique teaches those alignment elements basic to its style, (as described by Mansfield above) which, by becoming habitual are transferred to whatever posture or movement the dancer performs. It is essential that the Contemporary dancer is able to feel correct alignment however complex or off-balance the movement since he does not have the Classical dancer's advantage of visual images of set poses and prescribed directions and pathways to act as alignment "signposts".

Which is probably why Mansfield writes of the London School of Contemporary Dance:

> "One of the most vital aspects of the work as it
> is taught here is the use of sensation. Cohan
> teaches from images of what the sensation should
> be like towards the outer shape".
>
> (see Appendix C additional notes,
> (Mansfield,1982)p,2)

3. *New Dance*

Good habitual alignment is a central concept of New Dance, reflecting the influence of Todd and Sweigard. Fulkerson's favoured alignment as evidenced in her writing and teaching corresponds to Sweigard's description given in Section 3.2.2. There is no extension of any body part, no tightening of stomachs or gluteals or inside thighs; instead the dancer must find the position in which the skeletal parts balance each other and where minimum muscular tension is used to remain upright. In the observed classes where this alignment was achieved, it conveyed a sense of calm and composure to those watching.

Fulkerson's teaching methods follow Sweigard's ideokinetic approach which requires the student to correct his own postural defects by

imagining the internal structure of the body in the ideal
alignment or by visualising carefully prepared images which suggest
a particular way of relating body parts. The student remains
still, in a position of rest with the chosen image uppermost in
his mind; in this way he is often able, over a period of time to
relax muscles which have become hypertonic due to their perpetual
contraction, needed to hold badly aligned skeletal parts.

Fulkerson (1977) has taken this idea of "imaging" one stage further
into movement. She stresses the relationship between the
initial self-created image, its expression in action and its
reinforcement by that action.

> "Think the image first, then let simple actions
> follow from the image. The point upon which
> attention is centered becomes important. An
> easy action like crawling can tell me something
> about the vertebral column, something about leg
> action, something about arm, shoulder and hip
> action".

Unlike in Contemporary Dance, alignment in New Dance is
learned initially through stillness.

> "The repetition of an image leads to action,
> though this does not happen immediately. Long
> stillnesses characterize this work".
>
> Fulkerson (1977)

This was certainly the case in the observed classes of Dartington
where students were asked by all of the teachers to remain still,
either sitting, lying or standing at some point during the classes.

The most extreme example was found in one of Steve Paxton's classes,
where students spent seventeen minutes either sitting or kneeling
in one position and then another fifteen minutes standing in
another position. During this time Paxton directed attention
to sensations in different parts of the body, especially related
to breathing, e.g.

"Let us think about the meaning of a slow free release of
breath"
"Feel the elasticity of the ribs .... the giving of the spine".
"Exhale fully .... let the weight of the whole structure expel
the air ...."
"Feel the spine lengthening ...."
"What direction does the exhalation follow?"
"Take the inhalation down to the coccyx".
He also gave a detailed anatomical account of joints, alignment
of bones, relationship of ribs and spine, placing of shoulder
girdle and blades. During the sitting and standing phases he
spoke to individuals to correct individual postural problems.

The students then returned to their original sitting/kneeling
positions and were asked to find their breathing centres again and
after a further eight minutes were asked to change position
"relative to this centre" on an exhalation of breath.

Fulkerson's (1977) writings show a development from this point
into very simple "easy" actions and from there into more complex
activity. The "easy actions" take the following form:

rest positions
    stillness in "many shapes"
    roll

roll to sit

roll to crawl

roll to stand

stand to curve and uncurve

stand to crawl

knee bends

sit to crawl

crawl on hands and feet.

The objective is not to perform these actions in a particular style
but to find the most natural and "easy" i.e. tension reducing way to
do them. This in itself confers a sort of style that is recognisable
as "New Dance". It is my contention that it is this "easy" alignment
in stillness and motion that gives new dance its major identifying
characteristic. It was certainly evident in all the observed classes
in a gentle "easiness" or softness in legs, feet and arms. Many classes
began with rolling up and down through the spine, with forward and side
bends of the body and with pliés of one kind or another, but the actions
were always performed in the "easiest" way. The knees were not "pulled
up", nor were the feet forcefully pointed; the legs were not held in
a forced turn-out; the waist was not "slimmed" nor were the arms held in
fixed positions.

The exercises frequently utilised swinging movements to carry the body
into a new position on the spot or to bring about a travelling movement.
The focus was on the flow of the movement rather than on achieving a
particular set pose.

Summary

Good posture is not just a prerequisite of good dance performance, it

is the foundation of all safe and efficient movement. An educational
dance technique should be instrumental in laying down this foundation,
bearing in mind that we are educating not only for dance, but also for
life. All the techniques examined demonstrate a concern with correct
and balanced skeletal alignment which suggests that there is no need
to deviate from the gross structure alignment objectives described in
Sections 3.2.2 and 3.3.1). On the contrary, these form the basis of
all of the techniques, as expected. The differences are reflected in
different patterns of muscular tension and relaxation and the use
of specific poses which are part of the style aesthetic of the different
genres. Both the commonalities and the differences are significant, since
they lay the foundations for the understanding of dance styles.

All techniques required:

a) the head poised and balanced equally at the top of the spine,

b) the neck to be as long as possible,

c) the shoulders to be dropped with the shoulder blades as flat and
    as far apart as possible,

d) the rib cage to be lifted but not jutted out,

e) the spine to be as long and as straight as possible,

f) the stomach muscles to be held,

g) the pelvis to be level and neither "tucked" nor tilted but
    forming a continuous curve with the lumber spine,

h) the hips, knees and ankles to be as nearly vertically aligned
    as possible,

i) the weight to be equally distributed through the feet.

In addition, both classical and contemporary techniques required:

a) the learning of specific alignments with the legs in first,

second and fourth positions,

b) the contraction of muscles at the front of the lower trunk,
the buttocks, the inner and front of the thigh (above the knee)
and the inside of the foot; over and above that necessary to
maintain the normal upright stance,

c) a high uplifted position for the chest.

Classical Ballet also required:

a) the learning of specific multi-limb co-ordinations as a basic
part of the dance vocabulary,

b) the re-education of the muscles of the lower trunk, legs and
feet in order to maintain a wide, secure, turn-out from the
hips,

c) the maintenance of stillness in the trunk with isolated movement
at shoulder and hip joints,

d) minimal movement of pelvis and lower spine at all times.

Whereas Contemporary Dance also required:

a) kineasthetic awareness of the pelvis as the controlling factor
of movement and the ability to use this in practice to create
a successive flow of movement emanating from the centre.

Commonalities and differences also occurred in the teaching
methods:

All techniques (except those used by Paxton and Fulkerson) made use
of repetitive exercises and all teachers demonstrated the movements
to some degree or other.

Classical Ballet used manipulation, mirrors and verbal description
of how the movements should look. Contemporary dance used mirrors

(where available), manipulation and (on the whole) verbal description of how it should feel; plus some use of appropriate imagery.

New Dance used very little manipulation and verbal description of sensation, but mostly relied on imaging, using images suggested by the teacher or generated by the student.

The Classical dancers learned the alignment of set poses and moved through these. The Contemporary dancers were given some detailed set positions but the emphasis was not on their spatial characteristics but on the flow of movement between them. A variety of different body positions, (sitting, standing, kneeling, lying) was used. The New Dancers learned very few specific set positions and the visual aspect of their work was minimised i.e. they were not encouraged to visualise the outward shapes they made but to concentrate on their own inner images of the movement. A variety of different body positions was used.

Where a succession of lessons was observed it was possible to see that a development from simple movement to more complex was common to all techniques. All beginners classes concentrated on alignment work whatever the technique; an emphasis which was reflected in the exercises or tasks set, the instruction given, the corrections made and the demonstrations used.

4.3.2 Characteristic Action Vocabularies

All techniques have characteristic action vocabularies which recur in classes and to a greater or lesser extent in the choreography of the genre.

By examining the nature of those recurring actions it should be possible to identify some of the style characteristics of the techniques. Laban's five body actions provide the basis of this examination.

1. *Classical Ballet*

This genre has an extensive and well documented vocabulary of recurring movements, the exact nature of which is understood by initiates regardless of school, style or nationality.

Gesture

Pliés, relevés, battements, ronds-de-jambe, developpés retirés, frappés, ports-de-bras and the big poses are the gestures commonly found in classical techniques. They are detailed in syllabi and were seen in the observed classes.

The characteristics of Classical gestures are:

1. the use of a particular bodily alignment (see above)

2. the use of set positions and pathways for arms and legs. The limbs never cross the centre line of the body. (Lawson, 1973).

3. the use of set orientations or épaulements for the positioning of the body viz: en face, croisé and effacé.

4. the use of a symmetrical floor plan in determining the direction of movement of the gesturing limbs. (see Section 5.1.2).

5. the use of tilts and quarter turns of the head in relationship to movements of the hand and arm.

In practice, each of the gestures is learned (initially) as a separate exercise with a development from the simple to the complex. But the emphasis is on learning the whole movement i.e. to co-ordinate and involve the whole body, not just the working part. Kostrovitskaya and Pisarev (1978) comment:

> "Even in the first year, in the barre and centre exercise,
> when the hands slightly open on the upbeat with a turn
> of the head before raising the arms to a position, there

already is laid one element of the development of future
'danciness'".

The very precise co-ordination and placing of all of the body parts,
whatever the movement, is very important to the classical style. Thus
it is an important element of even the most basic exercises.

Balances

In Classical Ballet, balances may be taken on:

1. Two feet - en relevé or en pointe:
   in first, second, third, fourth or fifth positions and
   with corresponding arm positions.
2. One foot - flat, en relevé or en pointe:
   a) with battements, retirés, developpés, ronds-de-jambe, and
      either on a straight supporting leg or in fondu.
   b) in poses - devant or derrière (where the working leg is
      lifted to the front, side or the back and held, either
      straight or in attitude).

The most common characteristics of Classical balances are:

1. characteristic classical alignment
2. the use of set positions of the limbs and head
3. the use of set orientations or épaulements
4. the use of a specific vocabulary of poses
5. vertical alignment over the point of contact with the floor
6. the use of the limbs for counter balance
7. the use of the arms as an aid to balance
8. the use of moments of stillness in balance.

It is the smaller balances, described at (a) and the big poses described
at (b) above which are learned in the form of specific actions and then

performed in the set directions and orientations of épaulement which constitute the classical vocabulary of balances.

Most of these balances are vertically aligned as noted by Kostrovitskaya and Pisarev (1978).

> "The basis of stability lies in the preservation of the vertical axis, which passes through the middle of the head and body to the ball of the supporting foot when one is standing on demi-pointe, and in front of the heels when one is standing on the whole foot".

The elements of this vertical balance are taught through repetition of small balances at the barre, where the hand gives support and confidence while the body learns the correct neuro-muscular patterns and simultaneously develops the necessary strength. The teaching continues in the centre work, especially the adagio where the student learns the use of ports-de-bras to counter balance the gestures of the legs. As Lawson (1973) states:

> "When the child leaves the barre to work in the centre, it is essential to use the conventional ports-de-bras so that they help to balance the body, therefore the child must again ensure that neither arm crosses the centre line of balance and begin to understand how the counter pull of forces helps to keep the body upright".

Figure 4.3, illustrates this counter pull of forces in some of the small balances.

Both the verticallity and the use of the arms as a counter balance are shown in the photographs of choreography shown in Figure 4.4. These photographs, taken from Kostrovitskaya and the Royal Ballet and Sadlers Wells fifty year celebration publication also show the use of the balance action vocabulary with its changes of orientation.
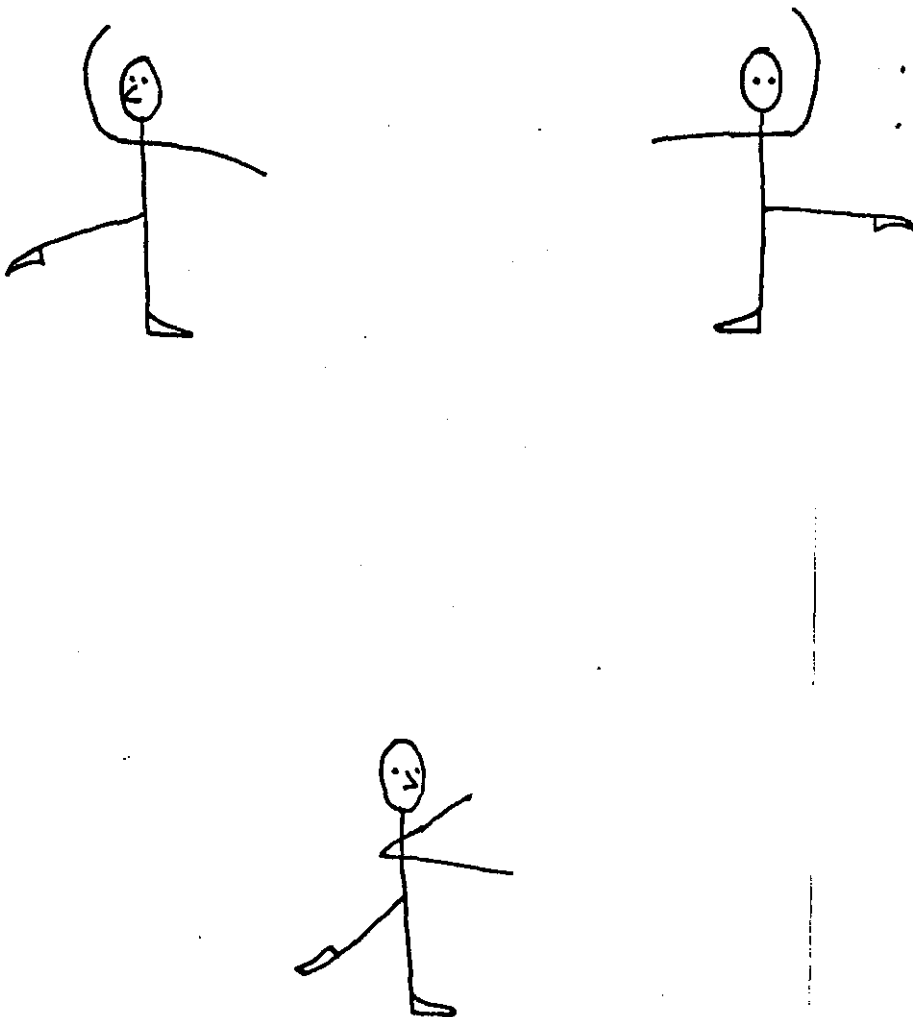
FIG. 4.3   THE COUNTER PULL OF FORCES IN CLASSICAL BALANCES

a

b

FIG. 4.4 VERTICALLITY AND THE USE OF THE ARMS AS COUNTER BALANCE

IN CLASSICAL BALANCES

d

c

FIG.4.4   VERTICALLITY AND THE USE OF THE ARMS AS COUNTER BALANCE

IN CLASSICAL BALANCES

FIG.4.5   MOMENTARY CLASSICAL POSE NEEDING GREAT STRENGTH AND

FLEXIBILITY
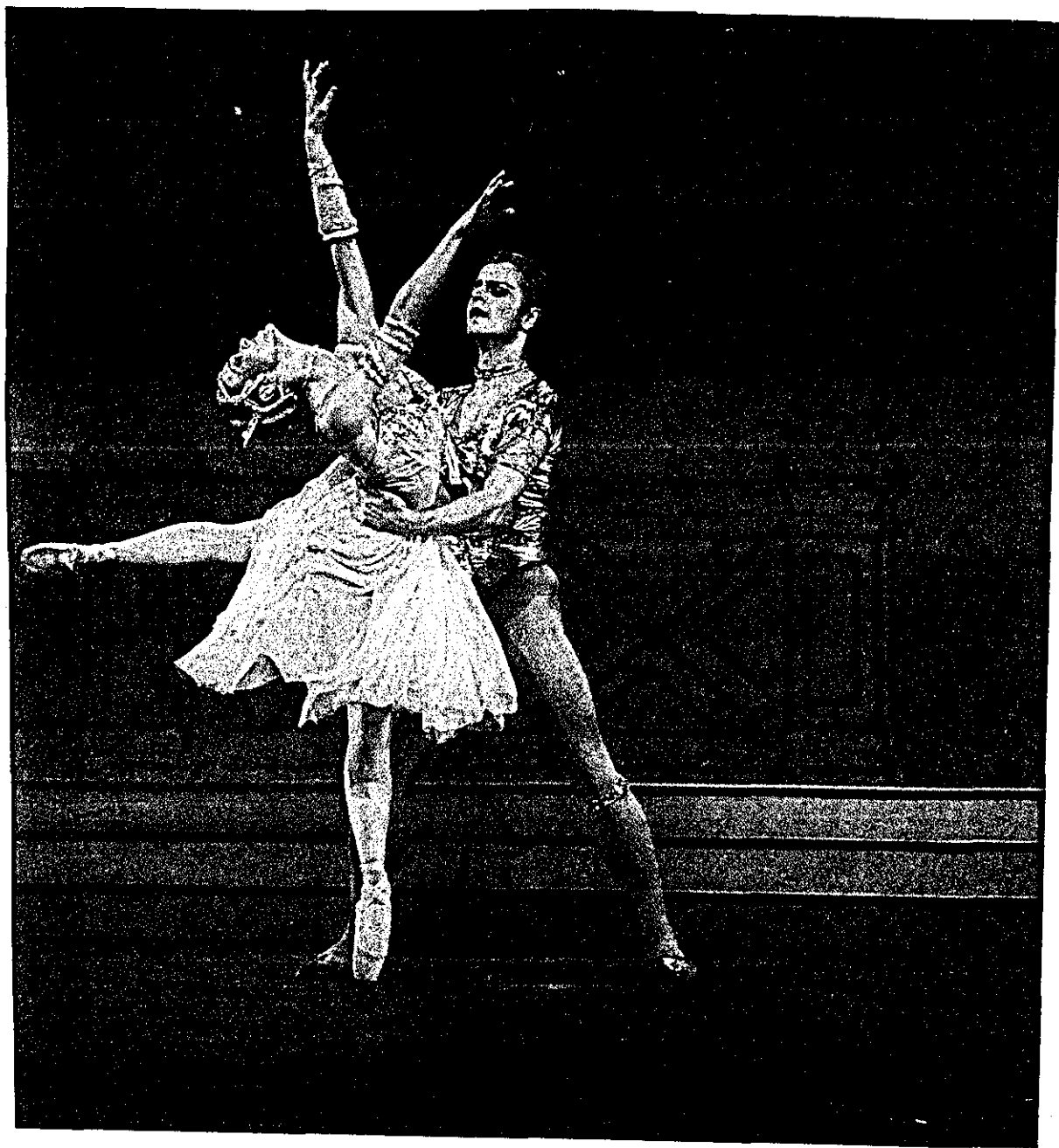
FIG.4.6a   CLASSICAL OFF-VERTICAL BALANCES SUPPORTED BY A PARTNER

FIG. 4.6b   OFF-VERTICAL BALANCES SUPPORTED BY A PARTNER

In more advanced work and in choreography one sees the use of balances which are not vertically aligned but which incorporate either a flexion of the trunk, an extension of the upper spine or both. Figure 4.5 shows just this combination. It is an unsupported balance held principally by muscular strength, although the head, arms and upper spine provide a little counter balance. More usually, this type of off-vertical balance is supported by a partner as in Figure 4.6. This support by the male dancer extends the range of available shape.

Stepping

In Classical Ballet the feet are the only bases for weight bearing, therefore stepping occurs only from foot to foot. Classical steps may:

1. be performed from or to first position, second position, third position, fourth position or fifth position of the feet

2. be performed from a whole foot, a foot en relevé or a foot en pointe

3. be performed on to a rising or lowering or level foot (usually to the ball of the foot or the pointe)

4. be performed in any of eight clearly specified directions from the centre of the body

5. be used as links between jumps, poses, balances or other movements.

6. be used to locomote

7. be performed from any of the following maneouvres:

    battement tendu

    battement jeté

    battement frappe

    battement fondu

    battement developpé

    rond-de-jambe.

The basic principles of weight transfer are learned at the barre. In the observed classes there were examples of chassés-a-terre, pointes tendus and fondus, with weight transference. In the Royal Academy Grade 4 class (see Appendix B) there is a weight transfer in Section 2, Battements Tendus.

It is in the centre work that the principles of smooth weight transfer are put into practice. The R.A.D. Syllabus Grade 4 (see Appendix B) does not include an adage study. These are reserved for the senior grades. But the temps lié gives an indication of the types of transfer used and their appropriate ports-de-bras.

An advanced adage study is given in Figure 4.8. This is taken from the Royal Academy of Dancing's Major Syllabi - the Advanced examination. It shows weight transfers into and out of small and big poses, and into and out of turns (pirouettes).

Locomotion

Steps, runs, jumps and turns are all used in locomotor phrases: always on the medium or high levels.

Kostrovitskaya and Pisarev (1978) categorise Classical jumps as follows:

1. small - with minimal elevation i.e. petits changements
   - with a low throw of the working leg i.e. petit assemblé (45°).

2. big - with elevation
   - with a throw of the leg to 90° or higher.

3. upward only.

4. travelling (in emphasis).

5. up and travelling.

Jumps are further categorised by the way in which the feet are used and Classical dance uses all five categories:

1. from two feet to two feet e.g. changements, echappés, battus, assemblés.

2. from two feet to one foot e.g. sissonnes, jétes from fifth.

3. from one foot to two feet e.g. cabrioles.

4. from one foot to the same foot e.g. temps levés, ballonnés.

5. from one foot to the other foot e.g. jetés.

Kostrovitskaya and Piscrev (1978) gives "general rules for the execution of jumps" as follows:

"The bound from the floor is always done from a demi-plié on the whole foot and especially from the heel; therefore in no case should the heel come off the floor in the demi-plié".

"At the high point of the jump, the knees, insteps, and toes must be taut and stretched to the utmost, if the jump up is done from both legs. In a jump on one leg, the other (working) leg must take on the position required by the pose with a well-turned out thigh ".

"After the jump, the return to the floor must always be soft. At first the toes touch the floor, then the weight is taken through the whole foot onto the sole, coming down into a good demi-plié before straightening the legs".

All of the syllabi examined and the observed beginners' classes began teaching jumps in first position facing (but not leaning towards) the barre. The progression was as follows:

sautés   - (two feet to two feet) in first

sautés   - in first and second

Changements   - (two feet to two feet) from fifth to fifth

echappés sautes- (two feet to two feet - separated in the air) in
                first position.

In the R.A.D. Children's syllabus, jetés are introduced at

Commence :—5th en croisé

Count	Movement	Arms/Head
1 – 4	Slowly lift L arm towards 2nd palm down	Head inclined and turned to back foot
5 – 8	Start to lift R arm to 2nd palm down and continue movement of both arms to 2nd by '8'	Head turning to front foot
1 – 2	Continue to 5th	Head raised, wrists gradually turning
3 – 4	Chassé en avant with reversed port de bras into	
5 – 6	Attitude ordinaire en l'air	
7 – 8	Change to attitude in opposition and return to ordinaire using sideways bend from the waist	A soft waving movement from side to side
&1 – 2	Glissade derrière to écarté back with body inclined to back ft	Through 2nd to bras bas
3 – 8	Développé écarté downstage with penché gradually straightening supporting leg	Arms through 1st to 4th écarté head turned upstage
& 1	Rise and tombé	Open raised arm palm up
2	Pas de bourrée dessous to 4th croisé en fondu in preparation for	Arms 3rd opposition
3 – 4	Double pirouette en dedans in attitude finished en croisé	
5 – 6	Transfer weight through demi-plié in 4th to dégagé devant en croisé	Raised arm lowers in reversed port de bras both arms through 1st to demi-seconde Head inclined and turned to front foot
7	Close	Bras bas
8 – 1	Développé passé devant to 4th ouverte	Arms 4th Head inclined to supporting foot
2	Hold position	
3	Lower through dégagé and draw up to 5th on demi-pointe	Arms changing through 2nd to
4 – 5	Développé derrière ouverte with body inclined forwards and over supporting leg	Arms 4th Head inclined to supporting leg
6	Hold position	
7 – 8	Coupé dessous dégagé devant ouvert	Raised arm reverse port de bras to demi-seconde side arm through 1st to low arabesque line over dégagé Head erect
9	Petit ballotté dessus à terre finished en fondu en ouvert	Through bras bas with inward turn of wrists into low 3rd arabesque line over dégagé Head turned to dégagé
10	Pas de bourrée dessous finished demi-plié en croisé	Bras bas Head turned and inclined to back ft
11		
12	Hold position	
	Describing a wide semi-circular movement upstage cont.	

.40.

Count	Movement	Arms/Head
1 – 2	2 walks commencing with back ft	Opening to demi-seconde and back to bras bas Head and body inclined to front ft
3 – 4	continuing circle posé on whole foot and pass the working leg through 1st to 4th devant facing de côté	Arms 5th Head erect
5 – 8	Slow fouetté with pivots to 1st arabesque de côté	
1 – 3	Pass front arm through 2nd to arabesque line simultaneously undersweep back arm to 2nd arabesque in a foreshortened line	
4	Fondu retaining position	
& a 5	Pas de bourrée dessous finishing en face in demi-plié in preparation for	Arms 3rd
6 – 8	Double pirouette en dedans close devant	Arms 5th and reverse port de bras to demi-seconde on closing
1 – 2	Posé de côté with front foot on demi-pointe soft petit battement (derrière devant) lower heel to face croisé	Bras bas
3 – 8	Grand rond de jambe en dehors starting croisé and finishing croisé	Opening arms through 1st to 2nd and finishing in line with raised leg Head inclined and turned over front shoulder
1 – 4	Slight bend forward followed by slight bend back	Port de bras through bras bas finishing with wrists crossed on chest Head lowering with forward movement and finishing inclined over forward shoulder
&	Close	
5	Pass front foot through 1st en demi-plié to arabesque à terre ouverte straightening supporting leg	Reverse port de bras to 1st arabesque
6 – 7	Close softly in 5th	Lower to bras bas with wrists crossed Head inclined and turned to back ft

Repeat to other side

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FIG. 4.8   R.A.D. ADAGE STUDY SENIOR GRADE

Grade three.   The Vaganova school does not introduce travelling jetés

until the third year of full-time training; claiming that

until then:

>"the thighs and other muscles have not yet been sufficiently
>
>strengthened".   (Kostrovitsaya and Piscrev, 1978).

Although jetés to the side and small jetés in place are introduced

in the first year.

The problem could also be related to the need for a very strong back

in a grand jeté.   Lawson (1973) notes   the need for preparatory

exercises to strengthen the back before attempting the grand jeté and

these preparatory exercises can be found in both the RAD syllabus

and the Vaganova syllabus.   They were also seen in some of the observed

classes.   The strength is needed to maintain minimal movement in the

pelvis and lower spine whilst in the air.

Assemblés are introduced at Grade four of the RAD syllabus and the

other jumps are introduced as follows in the major syllabi:

Pre-Elementary: temps levés, sissones, pas de chat, changements battus,

entrechats quatre, echappes sautés battus.

Elementary: assemblés battus (at the barre) sissones ouvertes

changées, and doublees.

Advanced: sissones en tournant

grands jeté en tournant in attitude

grands fouettés sautés en tournant

jetés élancés en tournant

sissomes developpés and en tournant

and a grande batterie.

The strength and co-ordination necessary to reach advanced level
is built slowly, pliés and relevés at the barre begin the process
by teaching the correct muscular patterns and gradually skill is
developed by the addition of more complicated manoeuvres.

Classical ballet is famous for its apparently effortless, gravity
defying jumps; they are a very important part of the style. But the
skills take many years to attain and it is difficult to imagine a
school situation which would permit the majority of its pupils to
even approach them. Nevertheless, the knowledge of how this skill
is attained is useful to the teacher of dance and the ability to
recognise the characteristic classical jumps and the way they are used
in choreography is a valuable aid to dance appreciation. This
point is discussed more fully in Chapter 6.

Turns

According to Kostrovitskaya and Pisarev (1978) both men and women
turn on the ground in classical ballet, but only men turn in the air
(i.e. with a jump). They categorise turns as follows:

(1) small pirouettes

(2) grands pirouettes

(3) tours in the big poses

They also give some general rules for turning:

> "... the body must be well placed, with the back held
> strongly in the area of the waist (particularly the small
> of the back); this enables one to remain in a strictly
> vertical position during the tour and immobile in the
> poses (if the tour is in arabesque, attitude, etc). The arms
> must be resilient, so that they can skilfully and

elastically provide force for the tour and then
remain immobile during the course of it. The
supporting leg must be tautly stretched on a turned-out
demi-pointe (or pointe) and must be as a single piece
with the body and back"...

The basic turn of classical ballet is the pirouette, but a
considerable amount of preparatory work is needed to develop strength
and stability before the pirouette can be attempted. Kostrovitskaya
and Pisarev (1978) suggest the following preparatory work:

(1) 1st year: stepping turns to co-ordinate head and focus in
                "spotting". On demi-pointe.

(2) 2nd year: at the barre - half-turns in fifth position on demi-
                pointe. Then full-turns (the feet change places in
                fifth because of the turn).

(3) 3rd year: half-turns from one leg to the other from whole
                foot to demi-pointe.

This latter exercise appears in Grade Three of the RAD. syllabus.
But before the body is actually turned in a pirouette the co-ordination
of arms, legs and feet must be learned in order to be able to assume
the pirouette position. Exercises for this are termed "preparation for
pirouette". They are learned as separate exercises initially but
are always repeated before the actual pirouette as well. They appear
in a simplified form as early as Grade One RAD in the Barre exercises,
but the full preparation with pirouette turn does not appear until
Grade Four.

There are also the tours in big poses i.e. in arabesque and attitude.
Preparation for these is in fourth position and the body springs onto
the demi-pointe (or pointe) of the supporting leg, throwing the body
(in a controlled way) into the pose. The arms provide the impetus
for the turn.

There are many other turns, all clearly defined and labelled e.g. Tours
Sissonne-Tombée and Tours Chaînés, the latter a series of linked,
travelling turns on the toes of both feet.

2. *Contemporary Dance*

This genre does not have an extensive standard vocabulary of movement
in the same way that Classical Ballet does. Following the Graham
tradition, choreographers prefer to devise movement vocabulary which
is appropriate to the expressive intention of their choreography, so
that new movements are constantly being devised. Such movements do
however correspond to the five body actions described by Laban and the
way in which the body is used in these actions also corresponds to
the characteristics of Contemporary style. Although one cannot list a
specific Contemporary vocabulary of movement which recurs both in
classes and in choreography, it is possible to note characteristic types
of actions. Contemporary technique conditions the dancer to move in a
particular way which is recognisable in the choreography of the genre.
It does this through the usage in classes of a specific action vocabulary
of exercises which is examined below.

Gesture

The following arm positions are used:

    i) curved and held slightly away from the sides

   ii) first position, with curved or straight arms; the former
       curving inwards as in Classical First or curving palms up in
       some contractions and straightening on release
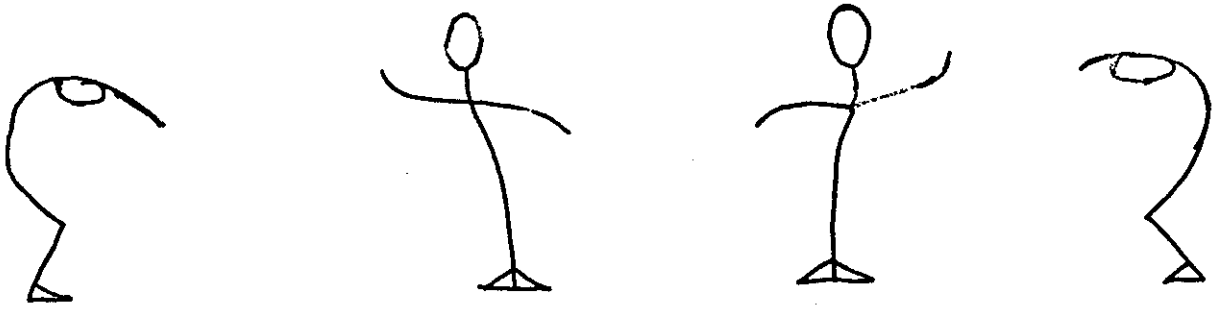
FIG. 4.9   CURVED ARM POSITION AFTER CUNNINGHAM

iii) second position - this may be with palms forward, down or
      up (the whole arm is rotated not just the hand); the first
      usually on contraction, the latter usually on high release

iv)   fifth position - this may be curved as in classical dance or
      straight with a slight 'V' shape and palms angled down and
      slightly out. Sometimes the arms are curved with palms facing
      up.

Third and fourth positions are used in some Paul Taylor choreography and in
Limon technique, but with a bend of the upper body.

Cunningham has some curved arm positions which have been incorporated into
some classes. (Observed in five classes) which are shown in Figure 4.9.

In four classes a bow and arrow movement of the arms was used in some
spiral exercises.

In contemporary choreography many arm and hand gestures are used according
to expressive need. Isolated movements of the head or a foot, or indeed
any other body part may be used as long as they convey the desired meaning.
Siobhan Davies "Sphinx" gesture is shown in Figures 4.10 and 4.11. This
gesture recurred throughout the dance suggesting Egyptian art, a suspenseful
waiting and a cat-like patient readiness. It was evolved for an expressive
purpose, and not learned in class. Nevertheless it does embody certain
aspects of the style, which were learned in class*.

The following feet positions are used:

i)   first position, both parallel and classical i.e. turn-out,
      although there is less insistence on a full 90° turn-out.

ii)   second position - both parallel and turned-out.

iii) fourth position - both parallel and turned-out.

*Use of fourth position parallel, use of opposite forces-up and down.
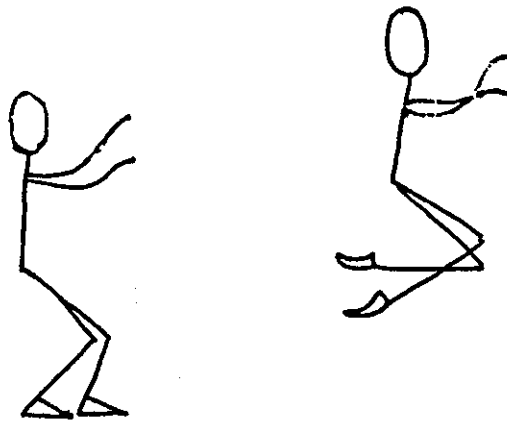
FIG. 4.10   CHARACTER POSE FROM "SPHINX" BY DAVIES

FIG. 4.II   CHARACTER POSE FROM "SPHINX" BY DAVIES

Many other foot positions are used in choreography, but in class the
three noted above are the most common.

Gestures of arms and feet are not used in the same way as in Classical
Dance i.e. to balance each other or create a sense of symmetry, nor are
they used in a standard vocabulary of set patterns of co-ordination. There
is frequently, in Contemporary dance exercises and choreography a
deliberate creation and use of opposite forces, or pulls in different
directions which is not found in Classical Dance. Sue Davies' Sphinx
(see Figure 4.11) posture, although not very tense or extended, illustrates
the contradiction; the weight is pushed down into the floor in a fourth
position parallel plié while the arms are raised.

In all of the observed classes given by Mansfield, pliés incorporated a
tilting of the arms on the downward movement and a lowering on the upward.

Because there is no set orientation table or pattern of floor and air
pathways, in theory Contemporary dance could make use of any orientation
of the body and any direction or combination of directions for gesturing
limbs. In practice however, the conventions of forward, side and back for
leg gestures are maintained, in class at least. Some leg gestures are
"borrowed" from Ballet e.g. pliés, relevés, developpés, fondus, retirés,
battements, but they are performed without set head and arm co-ordinations;
both in choreography and in class. They may also be performed with flexed
feet, or in parallel positions or even with spinal or pelvic movement (see
the standing contractions in Contemporary Class, Appendix C and the
contraction/release with rond-de-jambe in Figure 4.12).

It is the gesture of the lower spine and pelvis known as contraction and
release which contributes most to Contemporary Dance style. This gesture
is the foundation of many of the characteristic actions of the technique.

In a lecture to students at Loughborough University in 1982, Mansfield
described contraction and release as follows:

i) it is related to breathing, release is an inhalation, contraction
and exhalation,

ii) the back is pushed into a curve (on contraction) both laterally
and vertically starting from the sacro-iliac,

iii) the contraction never sinks back and down, but lifts up and back,

iv) in contraction, the ribs expand laterally,

v) muscular tension is maintained throughout the body,

vi) the body does not stop moving, there is a continuous energy
flow even at the extreme curve of the contraction,

vii) in upward release, the muscles of the buttocks and pelvis will
pull the pelvic girdle straight (to the vertical), the head
lifts, the spine lengthens and the scapulae slide down the back,

viii) in a forward release, the pelvis straightens at approximately
45°* to the floor and the head pulls forward to straighten the
back along this line,

ix) in a high release the pelvis straightens to the vertical, but
there is an extension of the upper spine; the sternum is pulled .
up and the back lifts up and back as though over the back of a
chair,

x) in a spiral contraction and release the turn begins (in contraction)
at the back of the hip; the spine straightens in a new plane and
the spine and shoulders straighten in the same plane; the head
turns to look over the leading shoulder.

In class, "the bounces" stretch the lower spine and legs, the "breathings"
and "spirals" condition the alignment and co-ordination of spine, pelvis and
shoulders together with the breathing and finally the basic contraction is
learned through the "pleadings and the

*This is just a guide, it really depends on the degree of spinal flexibility.
The back must be flat.
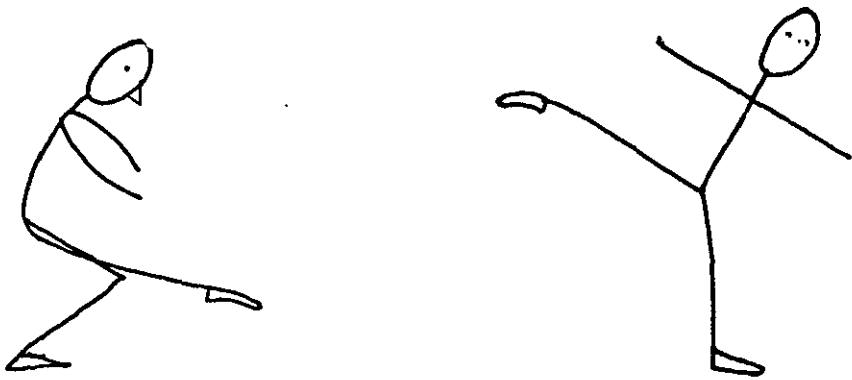
FIG. 4.12   CONTEMPORARY CONTRACTION/RELEASE WITH ROND DE JAMBE

contraction/release sequences. (See Appendix C "Contemporary Class").
All of this takes place on the floor so there are no distractions
caused by problems of alignment of the legs and feet and balance.
As the basic contraction is mastered, complexities are introduced
in the form of extended floor sequences incorporating changes of
direction (on contraction and release); the co-ordination of opening
and closing the limbs in various positions in conjunction with
contraction and release. A complex floor contraction sequence is
illustrated in Figure 4.13. Here the body is turned on contraction;
released into a different plane; the legs are extended on release and
drawn in towards the body on contraction; the upper body is lowered
to the floor on contraction and lifted up on release and the arms
are drawn in or extended into different positions on contraction and
release.

Standing contraction and release is learned initially with simple
arm movements and a slight plié, but progresses to incorporate
complicated arm and leg gestures (see Figure 4.14). Since the
contraction frequently throws the body off balance many standing contraction
sequences are learned initially at the barre, when the hands can give
extra support, before transferring to the centre (Mansfield, taped
interview, 1982). Contractions can occur higher along the spine. Both
Pietje Law Janmeet and Jeff Duncan introduced high contractions in
their classes which took place in the chest area. The photograph of
Cohan's "Class", shown in Figure 4.15 illustrates these high contractions
but they do not appear to be widely used.

Balances

In his (1982) lecture, Mansfield also said that many movements in
Contemporary Dance are begun with a shift of weight. By this he
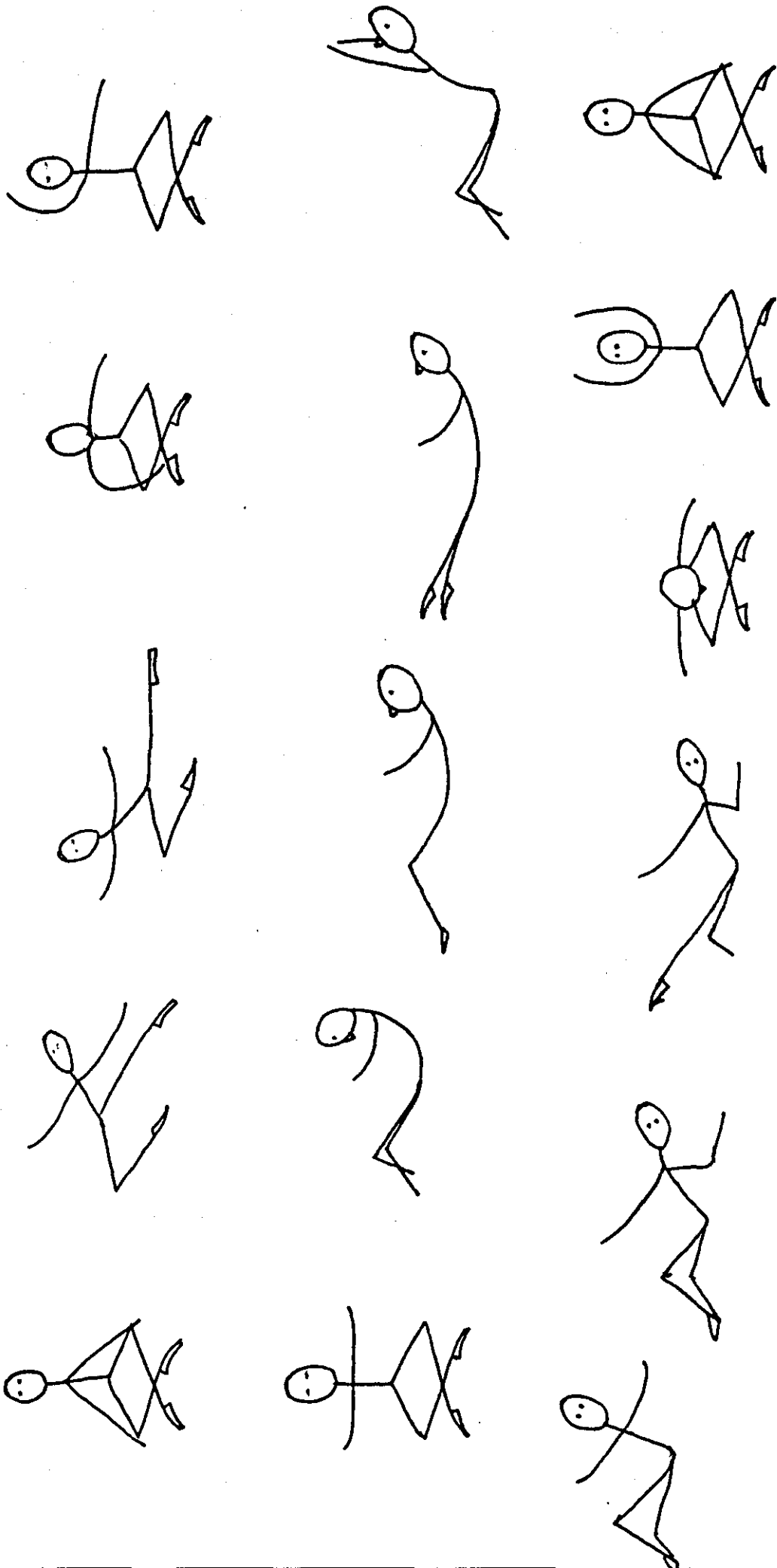
FIG. 4.13   CONTEMPORARY SPIRAL CONTRACTIONS WITH LEG EXTENSION
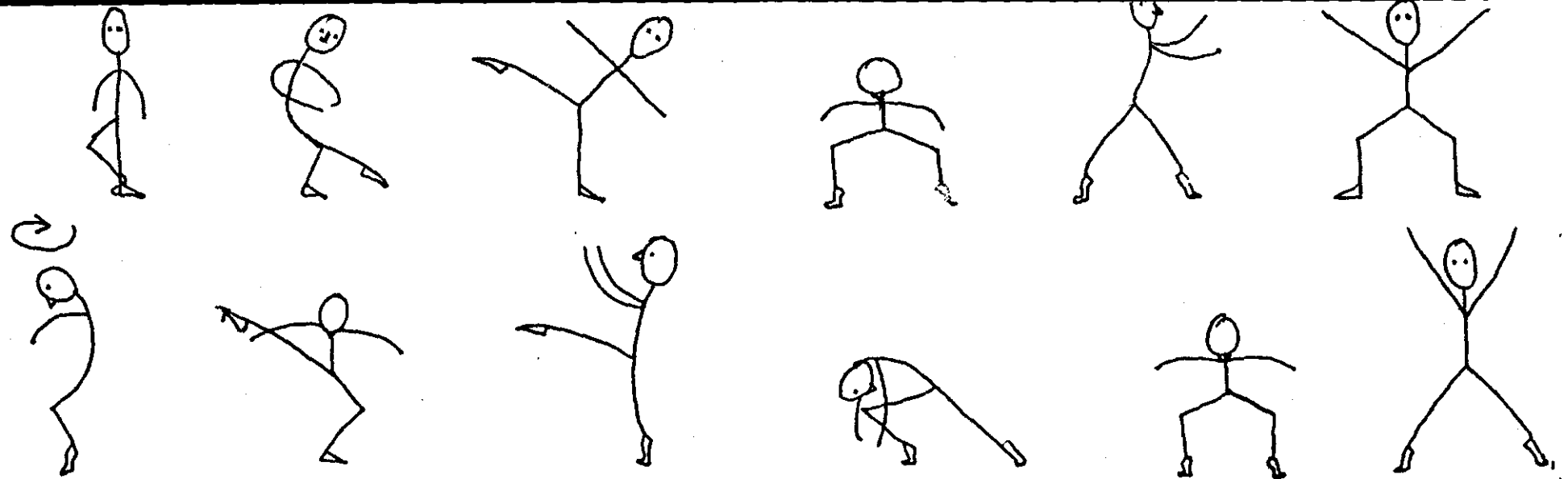
FIG. 4.14   CONTEMPORARY STANDING CONTRACTION SEQUENCE - DEVELOPMENT OF
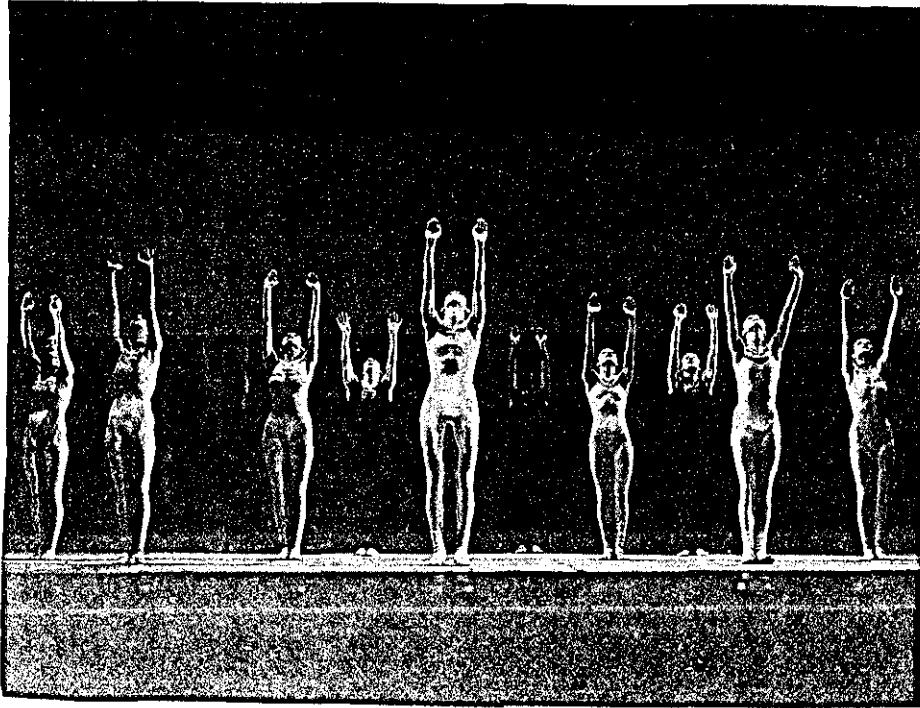
FIG. 4.15   HIGH CONTRACTIONS USED IN COHAN.S   "CLASS"

means that the centre of gravity in the pelvis is pulled out of
vertical alignment to upset the balance. In order to prevent the
body from falling, a recovery must be made, perhaps in the form of a
step or a turn. He stressed the importance of this to the Contemporary
style, claiming that drama was created through the off-balance and
assymetry of the resulting movement.

On the whole, balances are not "held" as in Classical ballet, some
balanced poses may be used in choreography, but usually the Contemporary
balance is a fleeting suspension, caught just before balance is lost
and transmuted into another movement. The photographs in Figure 4.16
have captured the character of those balances.

In order to perform these off-centre balances, the dancer must first of
all be able to co-ordinate a centred vertically aligned balance, since
it is often through subtle shifts of the pelvis from the vertical that
the movement is initiated. Exercises borrowed from Classical Ballet
strengthen turn-out, feet and spine as well as giving a good grounding
in weight centring around the axis for vertical balance. Thus the
contemporary class often includes pliés, relevés, retirés, battements,
fondus, developpés (Mansfield, recorded interview) also all of the
observed classes used pliés, relevés and battements tendus, eight used
developpés, six used retirés, five used battements jetés four used
rond-de-jambes). Wilks (1981) shows a balloncé exercise at the barre where
the leg is swung through first to front and back, the latter with a high
arch of the upper back, where the weight remains centred over the
supporting leg.

Lockhart (1981) also suggests a swinging movement in her "Hinge Balancée",

FIG. 4.16   CONTEMPORARY OFF-CENTRE BALANCES

d

e
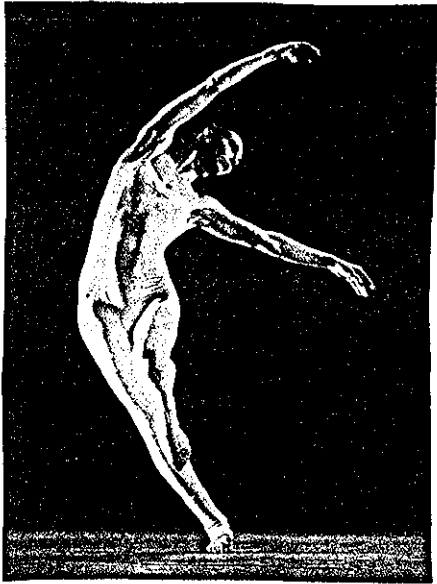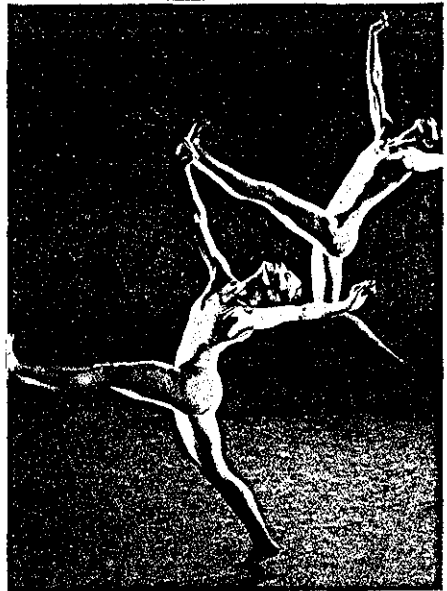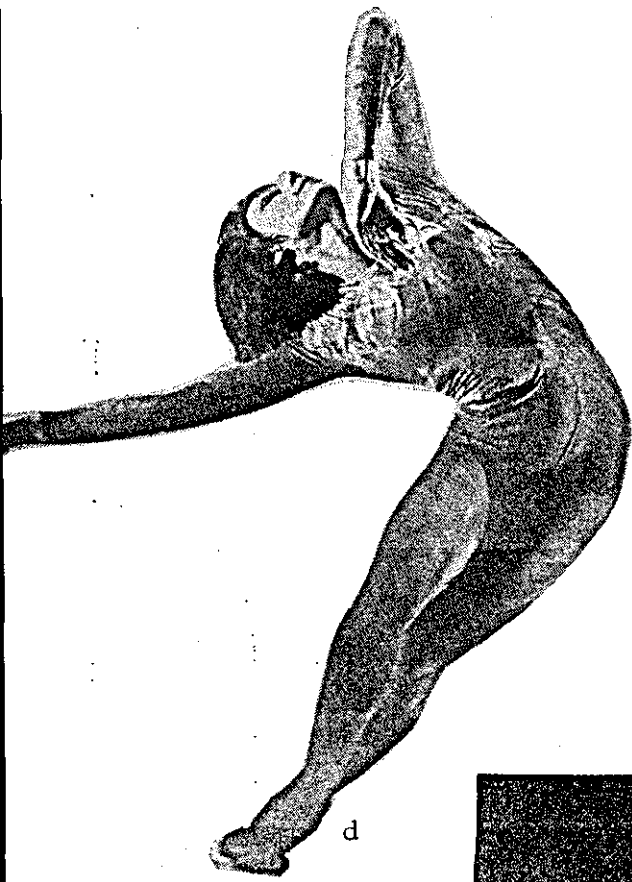
FIG. 4.16   CONTEMPORARY OFF-CENTRE BALANCES

but in this case there is a bend of the body from the hips. As the leg swings to the back, the body bends forward and as the leg swings out to the side (parallel), the body bends over to the opposite side. There is a front leg swing with back bend but it is really a high extension of the spine, not a bend from the waist.

But most Contemporary balance exercises are done in the centre and from a step or a lunge rather than a swing of the leg. The examples given in Appendix C, No. 13, Brushes with Weight Transfer, Falls and Balances, see Fig.4. are typical of Contemporary Balance centre work, in which weight is transferred from one leg sideways, into and out of a suspended position through a shift of the pelvis. There are innumerable possibilities for the suspended shape:

i)   the gesture leg may be bent or straight, bending or straightening; close to the supporting leg or lifted away; it may be crossed in front of or behind the supporting leg; or it may   rond-de-jambe, turning the body.

ii) the body may be contracted over or extended in a high lift.

iii) one or both arms may circle under, or they may complete the circle or stop in opposition to the gesture leg; they may go up to fifth or to third positions; or use a Cunningham position as in Figure 4.17.

iv) the head may turn to face front or to the side (towards the gesture leg).

v)   the direction of flow of the balance may be towards or away, from the working leg.
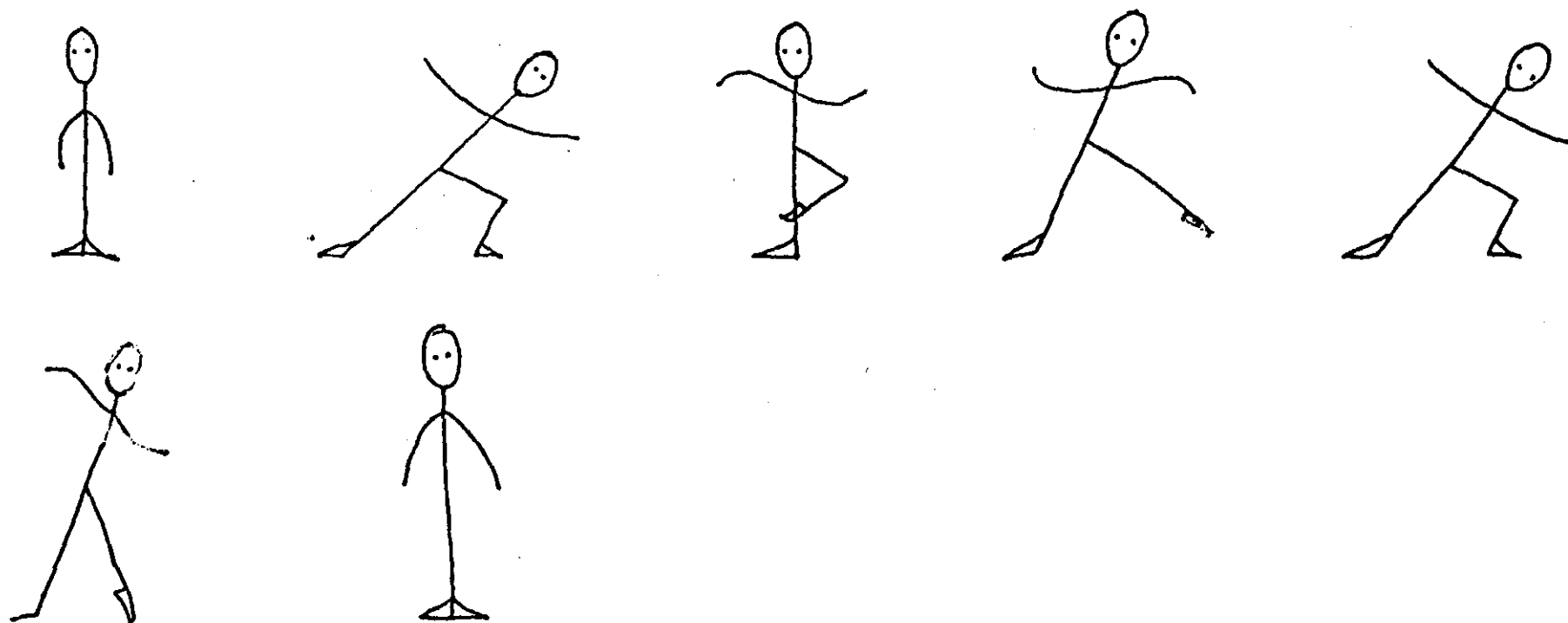
FIG. 4.17   CONTEMPORARY BRUSHES WITH WEIGHT TRANSFER, FALLS AND BALANCES

Other balances which are commonly found follow a similar pelvic shift
but forwards rather than sidways as shown in Figure 4.16c. Here there
is a moment of suspense where the weight is partially transferred from
the supporting leg before the working leg returns to the ground.

At LSCD, these balances are taught travelling across the floor firstly
in the form of high brush kicks and then with a pelvic shift and
moment of suspense (Mansfield, recorded interview 1982).

Tilts were seen in four of the observed lessons and are well documented
by Shorr and Yocom (1980). They were referred to by Mansfield as
a characteristic balance and occur in much of the choreography. A tilt
is a sideways "hinge" bend from the hip, where the working leg is
stretched and lifted, while the pelvis, spine arms, shoulders and head*
remain aligned as for second position, but everything is tilted to the
side, away from the gesture leg.

In four of the observed classes tilts were taught separately, from a
lunge position; in two, they were incorporated into travelling sequences.

Steps

There are set steps which form the vocabulary of Contemporary
technique classes and which may be seen, with variations, in the
choreography. They are as follows:

i) walks through first position

ii) low walks (draw steps)

iii) high walks

iv) triplets

v) rond-de-jambe walks

* the head sometimes turns to look along the lower arm.

vi)   prances

vii)   waltz steps

viii) preparation skips

ix)   high brush walks

i), ii) iv) and vi) are all described in the Contemporary Class example given in Appendix C.

High walks are steps taken directly onto demi-pointe; preparation skips are steps which assume the characteristic skip shape (see Figure 4.18, Prances), without leaving the ground and high brush walks are steps deriving from a transfer of weight on to the working leg after a battement jeté. They are performed forwards, and sideways with and without pelvic shifts and sometimes with a tilt.

Rond-de-jambe steps take a rond-de-jambe en dedans finishing forward with a step. The body spirals towards the leading leg and faces front as the foot passes through second position. The photographs in Figure 4.19 illustrate this step.

Waltz steps are a chassé a terre to the side on count one and a weight change on count two and a weight change and extension of the working leg on count three with a repeat to the opposite turns.

Locomotion

Contemporary dance uses steps, runs, jumps and turns in locomotor sequences. It also uses falls, rolls and travelling on body parts other than the feet. Thus the travelling may be on the high, the medium or the low levels. Steps, jumps and turns are described elsewhere, but it is perhaps worthwhile looking at characteristic falls and rolls used in Contemporary Dance.
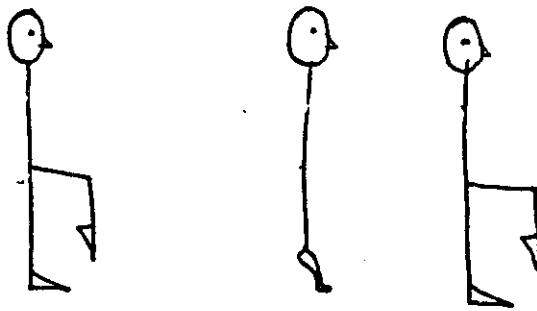
FIG. 4.18   CONTEMPORARY PRANCES
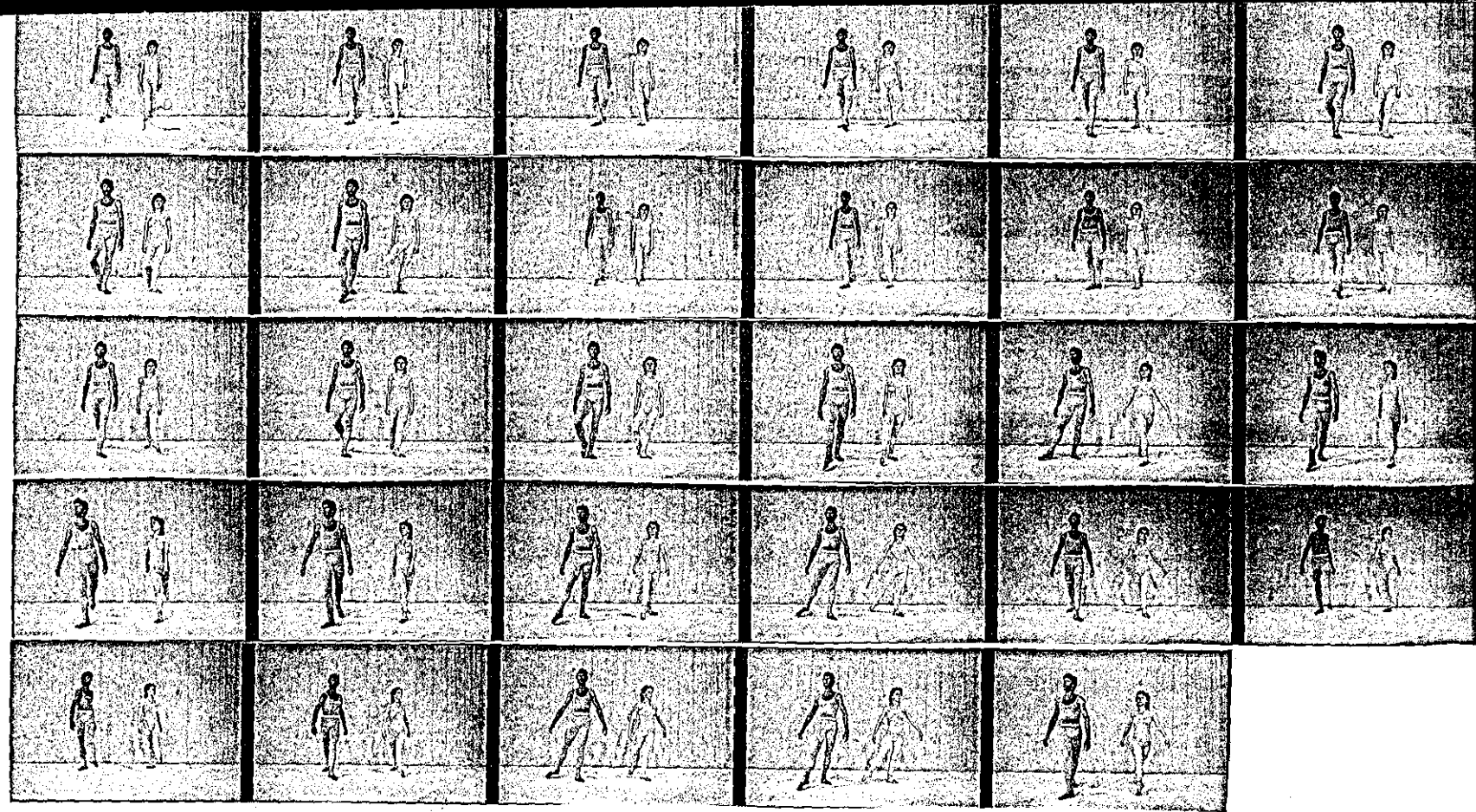
FIG. 4.19 CONTEMPORARY ROND DE JAMBE STEP

Many falls are learned first from a sitting or kneeling position, such as the swing side fall shown in Figure 4.20. This fall was seen in five of the observed classes and is taught at LSCD (Mansfield recorded interview). Duncan referred to it as the "Humphrey"* fall and taught it from a standing position, with one arm circling not both, which is how it appears in Shurr and Yocom (1980). These latter also show a back fall from the hips, then from the knees which are preparations for a back fall from the feet. This fall is also taught at LSCD (Mansfield recorded interview) as part of an extended spiral floor sequence; it was not seen in any of the observed lessons.

The most common fall in the observed lessons was the "spiral sit" and "fall". This is another Humphrey fall (see Stodelle (1979) for the full version). It appeared as a sit in five lessons, and as a fall with a roll in three. A verbal description is given below, since its changes of orientation make it very difficult to depict in a drawn form:

To the right:
Take the weight on to a straight turned-out right leg with a spiral turn ($\frac{1}{8}$), hold the arms in a low second. Bend the right leg, crossing the left behind so that the left knee is right of the right knee; continue bending the right knee until the left knee touches the ground. For the sit; the hips are simply lowered to rest on the lower legs, followed by a reverse of the spiral to rise. For the fall; (1) either a side fall to the left as in Fig. 4.20 with or without arm swing or (2) the left hip is lowered to the floor with the left hand supporting and the body rolls to the right, lowering the right hip. The legs are thrown over to the right, first the right, then the left. The left leg crosses over the right (which bends) and the left foot is placed on the

* It is described in Stodelle "The Technique of Dance Humphrey" p.147.
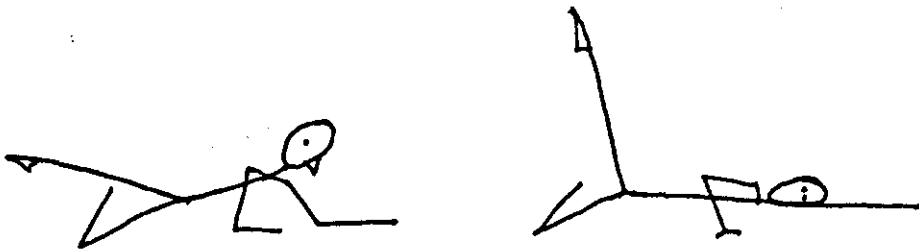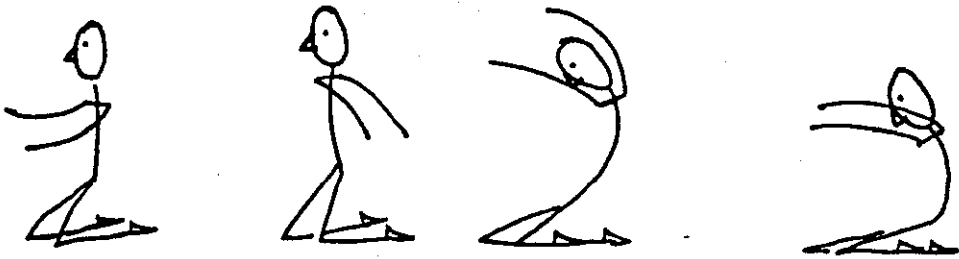
FIG. 4.20   CONTEMPORARY SWING FALL·

floor. The body then lifts on to the knee on to the left foot and is vertical again.

Front falls appeared only in two classes and took the form of a fall directly on to the hands with one of the legs lifted in attitude.

Travelling sequences in three of the classes incorporated one of the above falls - usually the sprial.

Jumps

Contemporary Dance jumps must be categorised differently from those of Classical Ballet. They make use of the same foot patterns:

two feet to two feet	springs
one foot to the same	hops or skips or sparkles
one foot to the other	leaps
two feet to one foot	
one foot to two feet	

But they may be performed on contraction, may have an upward or a downward focus and may make use of a wide variety of elevated shapes. In the choreography such shapes, incorporating arm and leg positions, will be devised according to the expressive need. However, during the learning process a rather more stable and specific vocabulary is used.

Springs

All the observed classes began the jumping section of the class with the following exercise:

In First Position:
plié, straighten, relevé, straighten
plié, straighten, relevé, straighten

plié, relevé

plié, relevé

plié, relevé, lower the heels slowly

    repeated

8 small jumps in first without leaving the floor

8 small jumps in first

8 small jumps in second

The majority of teachers then asked for 8 small jumps alternating first and second and finishing in a plié in second.

The same sequence is used at LSCD, but Mansfield stresses the importance of pushingthe heels into the floor when taking off.

Five of the teachers of the observed classes then progressed to springs in fourth and fifth positions (changements). The points that were stressed in most classes were the need for secure turnout, extended feet, a vertical elevation, to hold on to the pelvis so that it did not sway forward, a calm upper body with the feet doing all the work.

Skips

These are taught initially without elevation (at LSCD) in order to prepare for the held position. Skips are described in the Contemporary Class Example in Appendix C. They are widely taught, either on their own or in a locomotor sequence where they may travel in any direction and incorporate a variety of arm gestures.

Hops

Strictly speaking skips are hops with a characteristic leg gesture. Other hops are found in Contemporary classes travelling in different directions, with the gesture leg straight or bent and at the front,

side, back or even crossed over the supporting leg.

Sparkles

These are also hops but they have specific characteristics i.e. they
develop out of a small, slightly chassé step; the supporting leg straightens
down, the gesture leg lifts back (turned out) and the arms reach up in
a 'V' shape with the palms down.

In three of the observed classes these jumps were taught in a series
of four as follows:

Off the right foot up to the right front corner
½ turn back to the left foot and jump up right back corner
¼ turn to the right foot, up to the left front corner
½ turn back to the left foot, up to the left back corner.

In two of the observed classes they were incorporated into travelling
sequences.

Leaps

These are most frequently performed so that they skim along the
surface rather than rise into the air (Mansfield, recorded interview)
when travelling forwards. However side leaps are common and they are
thrown so that the pelvis describes an arc in the air rather than a
straight line. Preparation for this jump is a side step (crossed) with
the working leg brushed and thrown to the side, and little elevation.

Stag leaps i.e. with the leading leg bent in the air are common
both in class and in the choreography, they may travel forwards or to
the side.

A turning leap with a back bend and the arms raised in second is also found in some advanced classes and in choreography.

Leaps, may also be performed in contraction (Mansfield, recorded interview), although they did not feature in any of the observed classes nor have I been able to find any repertory photographs which depict them.

Two Feet to One Foot

This jump was observed in two of the classes and is taught at LSCD (Mansfield, recorded interview). In its simple form both feet push off to the side, the leading leg taking the landing while the gesture leg makes a "pawing" action against the ground lifting at the moment of take-off, out to the side and closing in parallel first position on landing. It may also turn through 180°.

One Foot to Two Feet

These may occur in some choreography but were not noted in any of the observed classes or texts.

Contracted Jumps: Two Feet to Two

Some examples of the elevated shapes found in these jumps are given in Figure 4.21. Many of those where the legs are drawn up under or to the front of the body must be done on contraction if the shape is to be held. Figure 4.22 shows some photographs of contracted jumps. Without knowing the dances concerned it is not always easy to tell from a photograph whether the dancer has taken off from one or both feet. However, it does seem safe to assume that given the force needed to elevate the body, a hop would provide insufficient lift. I am therefore assuming that most of these jumps have taken off from both feet.
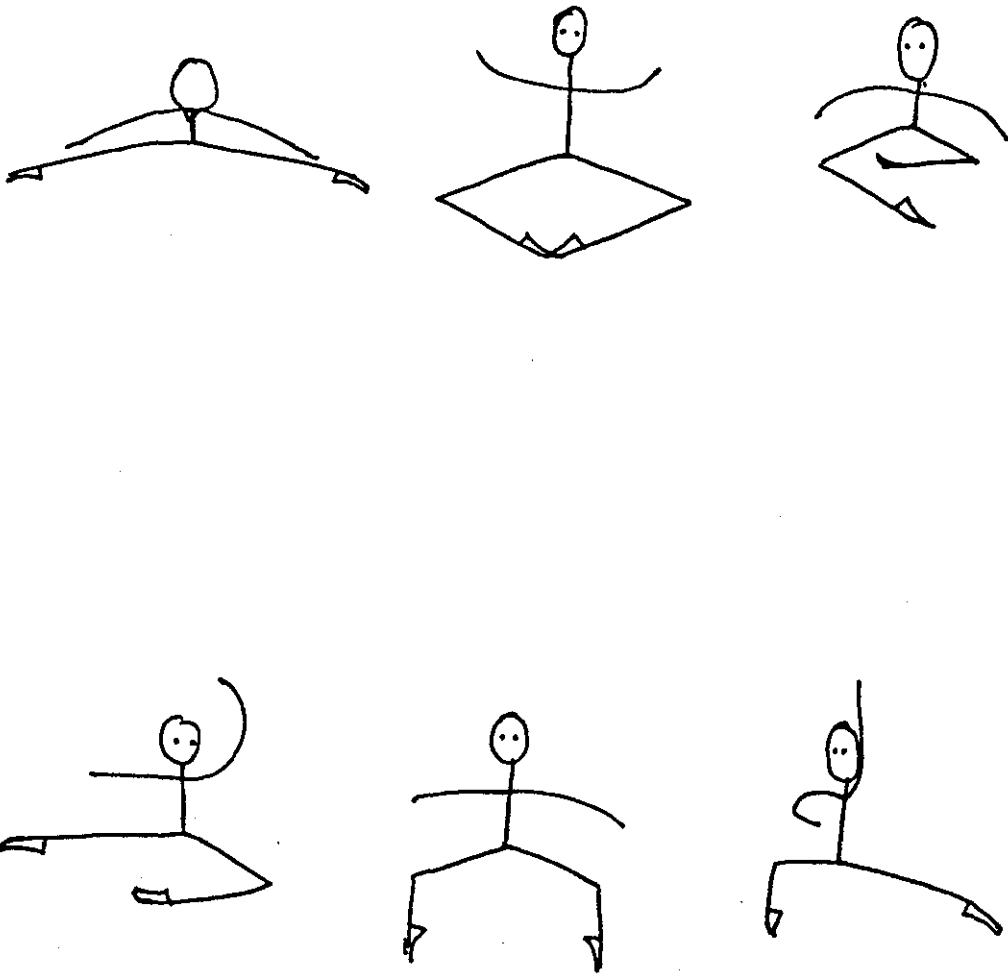
FIG. 4.21   SOME CONTEMPORARY ELEVATED SHAPES FOR TWO FEET TO
TWO FEET JUMPS
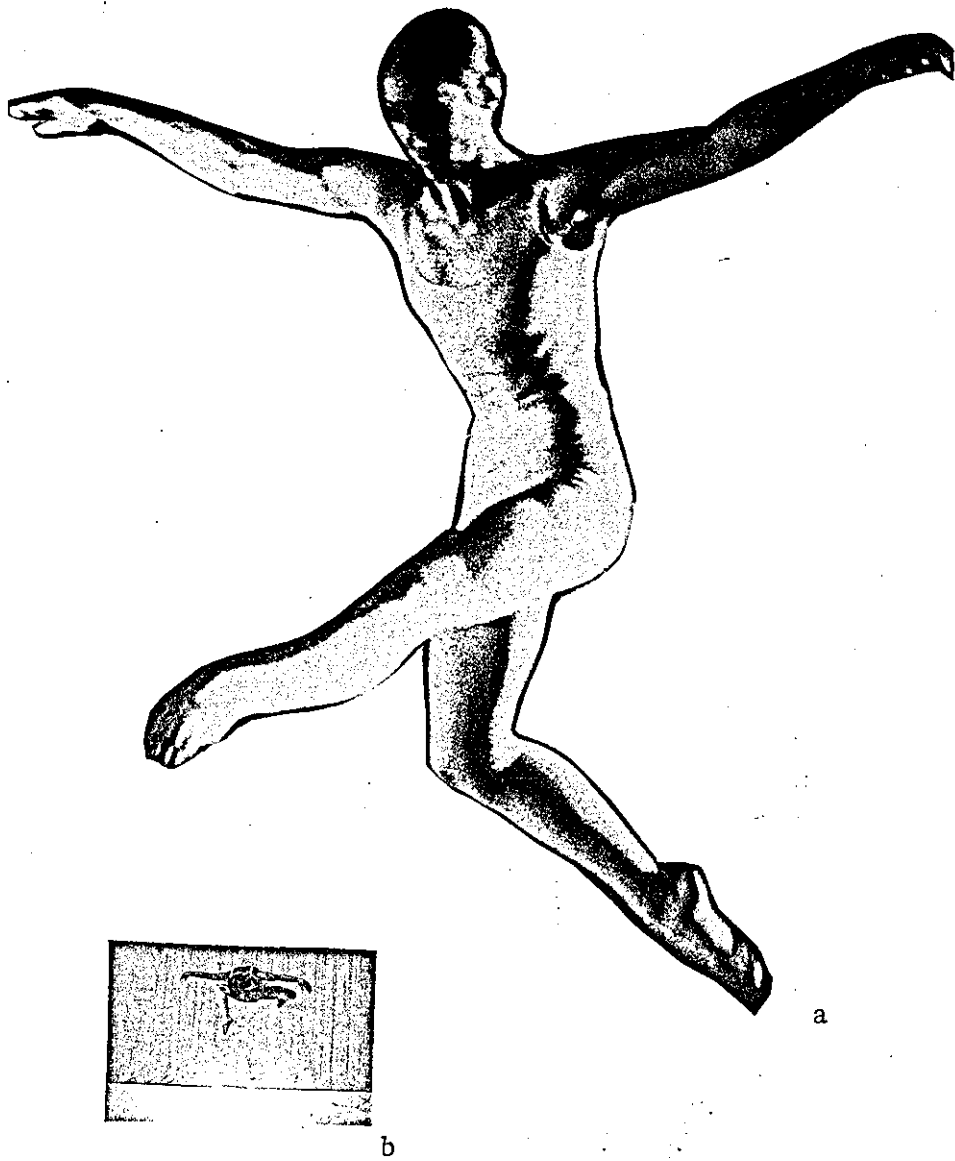
FIG. 4.22 CONTEMPORARY JUMPS ON CONTRACTION

c

d

FIG. 4.22   CONTEMPORARY JUMPS ON CONTRACTION

Gallops

In a gallop one leg leads with a slight demi-plié step and small hop,
as it leaves the ground the following leg straightens and draws up behind
it; weight is often transferred to it.

Gallops are travelling jumps used to propel the body in any direction.
They are usually found in travelling combinations or linking steps
between jumps or turns. They were taught in seven of the observed classes.

Turns

Contemporary dance uses pivot turns and stepping turns, the latter most
commonly in conjunction with triplets (see Contemporary Class Example,
Appendix C). The most common pivot turns are either begun with a
contraction or a spiral.

Turns on Contraction

In five of the observed classes these turns arose out of the exercise
which contracts to the side from second position (see Contemporary
Class Appendix C). They follow a progression of ¼ turn, ½ turn, ¾ turn,
full turn. The contraction is held during the turn which takes place on
both feet,*with the legs in demi plié and with the arms rounded to first
position and held very firmly.

In choreography one sees this basic turn performed with various arm, leg
gestures; sometimes on one, sometimes on both feet. The arms are
usually held in towards the body, but the leg may be extended at a low
level.

When the contraction is held for the duration of the turn there is no

* either the whole foot or demi-pointe.

movement of the limbs, but sometimes the release occurs part way through the turn, in which case moving gestures are possible.

Spiral Turns

Two basic spiral turns were taught in the observed lessons, one of which turns towards the supporting leg (en dedans) and the other which turns away from the supporting leg (en dehors).

The first appeared in three classes, starting with a small swing of the arms and upper body in the opposite direction to the turn, to give increased momentum as the upper body spirals into the direction of the turn with a slight push off the gesture leg. The body turns in a spiralled position with the leg held behind. In one class the gesture leg was brought through first into a forward step, in another it was taken out to step into second position. In the third class this turn was followed immediately by a turn en dehors.

The spiral turn en dehors was seen in four classes, it can be described as follows:

Starting position for turn to the right: lunge forward in fourth position with left foot in front and arms in third, (right arm bent); transfer the weight onto the left foot whilst spiralling the body to the right so that it turns through 180°. At the same time bring the arms to first position and lifting the right leg. Lower the right leg to the floor and take the arms to third position with the left arm in front. The turn can then be repeated to the left.

In two of the observed classes, after the 180° turn and while the right leg was still lifted, a second spiral turn was introduced.

This was a spiral turn leading with the gesture leg rather than the spine.

The gesture leg swings round and the body follows it successively, with the pelvis turning, then the lower spine; while the shoulders and head turn at the last moment.

Combinations of these spiral turns, with variations of arm positions and bent and straight legs are found in the centre and travelling sequences of advanced classes, as well as in contemporary choreography.

Contracted and spiral turns are the only ones taught in Contemporary classes at the L.S.C.D. (Mansfield, recorded interview). However it is worth bearing in mind that students at L.S.C.D. undertake fifty per cent of their technical work in Classical Ballet classes. So it is safe to assume that they have many more turns in their vocabulary which are based on pirouettes or other tours. Variations on these classical tours are sometimes used in choreography but not usually following the Classical pattern exactly. For example in "Troy Game" a "Grand Pirouette Sautillé" (hopped) is performed with a flexed foot.

Lockhart (1981) includes: soutenus, chaîné, coupé turns, pas de bourrée turns, piqué turns, pirouettes grands fouettés sautés and renversés in the "turns" section of her book "Modern Dance", and she does not mention spiral or contracted turns. The situation is not clear cut and it is likely that there is considerable cross fertilisation between Contemporary and Classical techniques with reference to turns.

This was certainly reflected in the observed classes where the most commonly taught (by seven teachers) turn was the pirouette. In all cases this was taught from a lunge position either side or front with the gesture leg either in retiré, au coup de pied or extended and held

front or side; the arms were either held at the sides, in first position (most commonly), in fifth position or lifting through first to fifth, opening second and lowering, during the turn.

It is possible that the teachers, the majority of whom had both Contemporary and Classical experience decided to begin work on turns with those which have a vertical axis and a held alignment which certainly are easier for beginners who have not mastered contraction and who cannot control the complicated alignment of the spiral turn. Certainly the latter needs a very good awareness and control of the centring (i.e. pelvic) muscles, in order to maintain safe alignment at the hip joint.

3. *New Dance*

New Dance does not have a vocabulary of recurring movements as Contemporary and Classical Dance do. A certain type of movement (described below) recurs in class and choreography but it is often rejected by choreographers of individual dances where one particular movement, floor pattern, object or dancer relationship is the focus of attention.

In class, a few set exercises recur which are described in the "Common Exercise Vocabulary found in New Dance" in Appendix D.

Gesture

In New Dance choreography one may see some recurring gesture relevant to artistic purposes. These may be in the form of isolations of body parts or still positioning of the body. The arms are often used with the palms facing down or up, but are never placed and held as in Classical Ballet positions. The elbows flex and the various joints of the hand are exploited fully with a wide range of wrist and finger movement. The hands

frequently touch or pat or slap other body parts. The feet are nearly
always in parallel positions or have a relaxed small turn-out but they do
not follow a system of pre-specified positions such as those of Classical
Ballet or, to a lesser extent, Contemporary Dance. The feet are often
pointed but not forcibly. The legs are not extended and held high in
any direction although they may be swung and dropped.

The spine is used flexibly with many front, side and back arching bends.
Paxton and Booth incorporate a wide variety of bends and twists of the
spine into their choreography.

The above characteristics were reflected in the observed classes when there
were very few isolations but a considerable emphasis on whole body movement.
It can be seen from the common exercises described in Appendix D,
that the arms are not placed in set positions, instead they swing into
place, as a result of the movement of the spine. This is very much in line
with one of the principles of Hawkins Technique; as described by Brown (1979):

> "Hawkins frequently does not give specific forms
> for the arms, but rather reminds students to sense
> what would be the appropriate response in the arms to
> any given pelvic/spiral initiation. Much of the arm
> movement is the result of momentum; the arms are
> not put into a form, they swing into a form".

In exercises one and two (see Appendix D) the arms follow the movement
of the spine; in exercises three and four they are used to create momentum;
in exercise five there is a mixture of both.

The characteristic curving bends of the spine are found in exercises one,
two and four and the twisting bends are found in exercise five.

In the observed classes where these exercises were used i.e. five out of the sample of nine, the teachers asked for feet in:

i) parallel first - feet under the hips

ii) slightly turned out first

iii) parallel second

iv) slightly turned out second.

Neither arms nor legs made gestures in isolation and there were no held extended limbs in any of the observed classes.

Balance

There are no "held" static balances in New Dance and no set poses, rather there are small suspensions in a flow of movement, where the body is poised but not extended or held in tension as it is in Contemporary Dance. Often the arms may be still momentarily with the spine or gesture leg moving into the next manoeuvre in an almost continuous flow. As in Contemporary Dance there is a frequent use of off-centre balance (this is particularly noticeable in the work of Maedée Dupré, Kirstie Simpson and Julyen Hamilton) but the overall quality is fine touch, in contrast to the firm touch of Contemporary Dance. Few of the balances arise from a standing position, most come out of a step, jump or turn and are resolved into these actions.

The ideas of Hawkins and Fulkerson predominate in most New Dance classes: Hawkins:

> "... by shifting the pelvis directly over the
> support whether it is one leg or two, in plié or
> straight ... tension in the leg muscles can be
> reduced ..."

<div align="right">Brown (1979)</div>

Fulkerson (1977):

> "Balance happens when the body parts fall into
> line. Balance is not held. It is allowed".

The ideal is the tension free or rather minimum tension balance.
But it is not always the act of balancing which creates muscular tension
but sometimes the position of the body i.e. the shape it makes and its
alignment. Balances in Classical Ballet are tense because of the need
for high limb or spine extensions, a greatly extended supporting foot
and a wide secure turn-out; Contemporary balances are often tense because
of the need to hold an extremely ex-centred position. By adopting the
tension free balance, New Dance has restricted its vocabulary of available
shapes to those which (a) are not extremely extended or offcentred,
or (b) are momentary.

One sees in the work of Laurie Booth an example of fleeting off-centre
balances which are quickly resolved into other movements; and his classes
reflect that preoccupation. In one class the students were encouraged to
swing and throw parts of the body in order to initiate movement in the
rest, this movement continued (in the form of rolls, falls, steps, jumps,
turns, balances, any action in fact that seemed to arise naturally from
the impetus) until the momentum was finished, whereupon, a new impetus was
found. No movements were set for the students, they found their own and
were encouraged to focus attention on what was happening inside the body
i.e. the kineasthetic sensations during the movement, concentrating
particularly on moments of suspense or balance. This approach is directly
related to that of Fulkerson, described in Section 4.3.1 in which students
improvise a series of simple actions concentrating on the alignment of
their bodies. They are encouraged to find balances and suspensions which

arise naturally out of their improvisations without any undue muscular tension being necessary and to resolve the balances in the same way. Fulkerson (197 7) suggests a number of actions which focus attention on balance i.e. "still balance", "curve and fall", "turn and fall", "swing arms and legs" and "turn".

In the second of Booth's classes the students were asked to make balances of their own choosing, take them off-centre and fall to be caught by other students and laid to the floor. This echoes another feature of some New Dance classes and choreography where two dancers balance their weight against each other, viz. Contact Improvisation.

It is curious that only one of the other New Dance classes observed included a balance in the centre work section and this was a simple side ways lean incorporated into a stepping sequence.

Stepping

There is no vocabulary of set steps for New Dance. In choreography and class ordinary walking and running steps are used; and three of the observed classes included low (drag) steps similar to those described in the Contemporary Dance Example Class (see Appendix C) but lighter in quality. This lighter quality arises out of a more relaxed use of the leg muscles; the legs are not extended so forcibly nor is the plié on weight transfer resisted, as in Contemporary Dance.

Four of the classes incorporated walking and running; the students were instructed to focus attention on the feeling of the motion and were given images or anatomical information concerned with alignment and weight centring as they moved.

Changes of direction were introduced; stops, starts and suspensions of movement were asked for, some of the suspensions involving small balances

and shifts to off-centre to initiate a continuation of the stepping.

Six teachers used forward sideways and backward steps in their locomotor sequences or to link jumps and turns. Two teachers made use of an uneven step described in Appendix D, (exercise 7), which used one foot on demi-plié, the other flat against the floor.

In its choreography and its classes New Dance makes use of different body parts as bases for weight transfer. This is discussed more fully in the following section.

Locomotion

New Dance makes use of steps, falls, rolls, jumps, runs and turns in its locomotor sequences. Some dancer/choreographers display an interest in travelling steps with side bends (e.g. Juffs, Butcher, De Groot) and remain more or less always on the middle level; others, such as Booth, Paxton, Hamilton and Simpson are more concerned with changing levels and bases; and their choreography includes passages of seemingly continuous and effortless flow of movement from floor to air and back again.

This approach was reflected in Booth's classes where the emphasis was on using momentum to swing the body into actions on different levels and bases. Many different locomotor actions were "found" by the student's rolling, falling, balancing, turning, jumping, stepping and running.

Jumps

There are no set jumps in New Dance, but the characteristic usage of the body i.e. soft bends, lack of tension and lack of extension of the limbs, dictates that jumps will be small and fine touch. In the work of MacLennan, de Groot, Juffs, Simpson and Butcher one sees the arms used to give a little extra lift, so that in many jumps the arms are raised

softly to front or side and this seems to be accompanied by a rounding
or lifting of the lower trunk (to the back and up), slightly higher than
the pelvis, which is reminiscent of a contraction but without its
suddenness, strength or downward focus. The knees are often slightly
lifted and the focus is slightly down. Three of the observed classes
used these jumps in centre work, jumping from one foot to the other, sideways.
De Groot spent thirty-five minutes teaching this jump in one class trying
to get the students to relax into their landing pliés rather than resisting
them and trying to get a fine, quick and flexible (flick) quality to
the initial gesture of the jump on take off.

MacLennon and Hamilton also sought this quality in the jumps of their
locomotor sequences. These sequences comprised a series of small quick
jumps with a variety of complicated foot patterns with complex rhythmic
phrasing. There were hops, two feet to one and one to two, small leaps
and (in one) a two feet to two feet jump (small); many incorporated
changes of direction and some were turned. The impetus was along rather
than up, with a light and skimming quality.

In neither choreography nor classes were there any highly elevated jumps
with extended and held limbs.

Turns

There are no specific set turns in New Dance, neither do there seem to
be specific turning "exercises". Only in one class was there a turning
exercise, but its characteristics, except the dynamic ones, were not
specified. It arose out of an exercise similar to number five (see Appendix
D). The legs were placed in a relaxed, turned out second position, the
arms were swung to the left in a wrapping movement at middle height
twisting the upper body to the left; at the same time the legs made a

small plié; the arms were swung across the body to the right gaining momentum and repeating the twisting and plié to the right; the whole thing was then repeated to the left but as the arm swing was reversed to the right it was lifted slightly, there was no plie and the momentum of the arms carried the body round in a turn.

In two other classes pivot turns were introduced as part of the opening "walking" sequence - again the type of turn was not specified, the emphasis was on the feel of the turn not its shape.

Turns arose naturally out of the redirection of swing and momentum in Booth's classes and again the emphasis was on feeling the momentum the axis of the turn and the redistribution of the body weight around it with the changes of direction.

In the six classes where low, wide steps were used in the centre work, quarter turns and half turns were introduced; two of the teachers incorporating full turns in the final form of the exercise.

Jumping and stepping and pivot turns were used in the locomotor sequences of two classes; largely in a functional way, to change direction suddenly, rather than for the intrinsic qualities of the turn itself.

The choreography of Booth and Paxton incorporates many turns both full and partial, to change direction. An additional feature of their usage of turning is seen when they use a turn to change level. Booth especially is fond of backward, sprialling turns which culminate in a fall to the floor and which then continue into a roll. Both Booth and Paxton use rising, spiral turns as well.

Summary

All of the techniques examined showed a use of characteristic recurring actions
in class and in the choreography of the genre. The extent of this vocabulary
varied greatly across the techniques, with Classical Ballet relying
heavily on the repetition of its extensive and well developed set movements
and at the other extreme New Dance using only a few set actions and
most of those only in a teaching situation.

Ballet Characteristics:

i)   Classical Ballet uses a vocabulary of set patterns of movement with
     highly specific co-ordinations of body parts which must be learned
     and repeated in class and choreography.

ii) Gestures move along specified and symmetrical pathways with arms and
     legs working in a symmetrical way, or to balance each other. Poses
     with extended limbs or spine must be learned. Precision in placement
     is essential.

iii) Stability in posed balances is a necessity for the classical dancer,
     often in conjunction with highly extended limbs. Balances are
     usually vertical.

iv) Set stepping patterns (foot to foot) are learned which follow
     specified and symmetrical pathways.

v)   Jumps are usually highly elevated, holding an extended shape in the
     air; and they have an upward focus.

vi) Repeated turns are a feature of Classical Dance, either on the floor
     or jumping. Female turns tend to be in big poses, often with spinal
     extensions.

vii) A display of skill is part of the Classical aesthetic, especially

    for the male dancers.

Teaching Methods

The Classical technique is codified in a series of exercises which form a

progression of increasing skill in increasingly complex maneouvres. The

exercises build slowly upon previous skills that have been mastered in more

basic work. There is a very great degree of repetition in the exercises,

to the extent that even advanced or professional classes incorporate the

same exercises as the beginners class i.e. plié, relevés, battements, etc.,

although there is obviously a difference in the complexity of the co-ordination

required and the degree of extension, stability, strength etc. which is

demanded.

Contemporary Dance Characteristics

Contemporary Dance relies on the repetition of some set patterns of

movement, but not to the same extent as Classical Dance. Repeated

movements are used constantly in class but in choreography, variations

rather than set patterns, are used.

i) Many gestures of arms and legs are used but the most frequently

    recurring gesture is the contraction and release of the pelvis and lower

    spine. Other gestures often follow from this initial movement in a

    successive way rather than being placed in position simultaneously.

    High extensions of the limbs and the spine are used but often in an

    asymetric way.

ii) Contemporary balances are usually off-centre and asymetric; they are

    often held in a suspended position by a counter pull of forces

    where the pelvis is shifted in one direction and the upper body and limbs

    are extended in the opposite   direction, creating the appearance of

a dramatic contradiction of forces.

iii) Set stepping patterns are learned which are characteristic of
the style; close to the ground or drawing along the ground to
acknowledge gravity; with spiralled spine, or changing levels.

iv) High, medium and low levels are used and specific falls and rolls
are incorporated into the Technique.

v) Specific jumps are learned which show style characteristics i.e. close
to the ground; highly elevated but with a contraction and a low
focus; with asymetric elevated shapes.

vi) Turns often arise out of contraction, release and spiral movements.
They sometimes incorporate these gestures into the turn itself.

Teaching Methods

Contemporary technique is not codified to the extent that Classical Ballet
technique is. The system of technical training employed at the London
School of Contemporary Dance is not written down in publicly available form.
Nevertheless a recognisable teaching content and method is observable in
classes by teachers who have studied at the school, or worked with the
company. What emerges is: a repeated sequence of floor exercises, based
mostly on contraction and release and co-ordinations arising from these
movements; a repeated sequence of centre work based on some ballet exercises
e.g. pliés, relevés, battements, retirés, and developpés, but also
incorporating Contemporary turns and balances in longer phrases (comparable
to adagio) and a finishing sequence involving the characteristic Contemporary
locomotor actions which are repeated from lesson to lesson but which gain
in complexity with development.

In advanced and professional classes there is a greater variation from the teaching forms of these centre and locomotor actions as the students rehearse repertory.

New Dance Characteristics

New Dance uses very few set movements either in choreography or in class, although more recur in teaching situations, where the intention appears to be to teach the body to move in a particular way, rather than to teach the movements themselves.

i) There are very few isolated body part gestures in classes, although these are used in choreography.

ii) Balances tend to arise as a temporary suspension of momentum.

iii) No "held" positions are used i.e. static balance or poses where extended limbs are placed and held by muscular tension.

iv) There is a use of swing and momentum to initiate and prolong movement flow.

v) No set foot patterns (steps) are used.

vi) Different body parts are used as bases.

vii) All levels of movement may be used.

viii) There is a use of small quick jumps in complicated rhythmic phrases.

ix) Turns may be used to change direction or level.

x) There is a "soft" usage of the body with minimal tension used consistent with completing the action.

Teaching. Methods

Two types of teaching method emerged:

1) A conventional, exercise approach with teacher directed movements.

2) An improvisatory approach with "found" movement, directed by the teacher but without set movement patterns.

Unfortunately New Dance classes were not observed over a sufficiently long term for a development to become apparent. Classes using the conventional approach were observed at beginners and advanced levels and the differences were related to the complexity of the centre and locomotor phrases, but how this complexity is arrived at, how co-ordination skill is developed through a progression of given tasks, is not possible to assess in these circumstances.

The same is true of the improvisatory approach where it seemed that the students guided their own development by trying out more difficult and complex movements.

Some classes incorporated both methods.

4.3.3 Strength, Flexibility and Stamina

These body conditioning objectives are defined in relation to dance as follows:

Strength

"Strength is the ability of the body or its segments to apply force".

Jensen and Fisher (1972).

But different kinds of movement require different kinds and degrees of strength, as Singer (1975) comments:

"The type and location of strength necessary for

performance*are unique for each activity".

*Of motor skill activities.

The kind of strength needed for dancing is unique to dance then and depends upon

i)   the nature of dance actions

ii)   the Technique related manner of their performance.

The physical requirements of dance actions have already been discussed in Sections 3.2 and 3.5. They can be summarised as follows:

i)   in the form of good muscle tonus to maintain good habitual alignment.

ii)   in the limbs, spine and abdomen, to hold highly extended positions.

iii) in the legs, feet, spine and pelvis in order to maintain stable balance with reduced floor contact.

iv)   in the legs and feet for safe and efficient jumping.

v)   in the arms and upper spine for lifting other dancers.

The particular strength requirements of individual techniques are discussed below.

Flexibility

> "Flexibility is determined by the range of movement of a
> joint. Joint flexibility is related to the nature of the
> joint structure, the condition of the ligaments and
> fascia that surround the joint, and muscle extensibility".
>
> Singer (1975)

The joint structure and the range of movement at a joint are determined at birth. The ligaments and fascia support the joint and maintain its integrity; they are only slightly elastic and are liable to permanent damage if over stretched. Therefore the only way to increase flexibility is to increase muscle extensibility. The degree of flexibility needed by the dancer depends upon the range of motion she has to perform. This, in turn, is determined by:

1) The nature of dance actions

2) The particular technical style in which those actions are performed.

The former is discussed in Sections 3.3.1 to 3.3.6 and summarised in Figures 3.5a and b.

The indications are that flexibility is needed:

i) for overall mobility of the joints, so that they move freely and without tension to allow 'fluid' movement.

ii) for high extensions of the limbs.

iii) to maximise the potential range of movement of the spine.

iv) to safeguard against pulled or torn muscles and ligaments.

There are two aspects of flexibility to be considered in relation to dance; the first concerns the temporary flexibility gained through warm-up. This is essential because cold, unworked muscles do not stretch very well and must be brought to their working length slowly before being used at full stretch. Damage can be caused to muscles, ligaments and tendons if they are forcibly stretched without prior warming up. The second aspect concerns the permanent increase in flexibility brought about by a permanent increase in the working length of a dancer's muscles. This happens to all professional dancers, who reach their own maximum flexibility over a number of years.

Stamina

Most texts concerned with the performance of motor activities refer to endurance rather than stamina.

Singer (1975) notes:

> "The individual must maintain a moderate energy output over
> an extended duration of time. Whether it be muscular or

cardiovascular in nature, endurance permits the individual
to prolong the performance of an act".

In fact, both muscular strength and cardiovascular fitness would seem to be important factors in promoting stamina.

Jensen and Fisher (1972) describe cardiovascular fitness as follows:

"Cardiovascular endurance refers to the ability of the
circulatory system to provide oxygen to the cells to
support the oxidative energy schemes of the body and
to remove the waste products of metabolism. When
many muscles are worked for long periods of time, these
factors limit the amount of work which can be accomplished.
Therefore, the primary objective of cardiovascular
endurance training is to improve the circulation to the
working muscles".

The dancer must have sufficient stamina to perform dance actions during the learning, the rehearsal and the performance periods, each of which brings its own energy demands. Learning new movement patterns is energy demanding, firstly because of the constant repetition involved and secondly because skilful performance of an action is less wasteful of energy than the unskilled performance of the beginner.

Stamina is needed for jumping and other locomotor activities.

1. *Classical Ballet*

Classical Ballet has additional body conditioning objectives to the basic ones listed above. These are related to its style and, more particularly, to its action vocabulary.

The Classical turn-out of the legs requires a major re-education of the muscles of the hips, legs and feet. At the hip, those muscles which hold the rotated leg in position must be strengthened, whilst those which inhibit lateral rotation must be stretched. This means the strengthening of the deep posterior muscles of the thigh i.e. piriformis, obturator internus and externus, gemellus superior and inferior and quadratus femoris; as well as the larger adductors and the superficial sartorius and biceps femoris. At the same time the antagonistic muscles i.e. the ilio psoas, gluteus medius and minimus, gracilis, semitendinosus and semimembranosus must be stretched.

The muscles of the legs and feet must be strengthened in order to ensure correct weight distribution through the vertically aligned joints and the heel, ball and outer borders of the feet.

The muscles at the front of the thighs, the quadriceps must also be strengthened for the permanent "pulling up of the knees" that is a requirement of the classical stance.

Many Classical actions require high extension flexion, rotation adduction and circumduction of the legs at the hip joint. This joint needs to be very mobile for Classical dance, but this mobility is insufficient without accompanying strength to hold the limb in position. The muscles of the legs must be both strong and flexible and the same is true of the spine. The upper spine is frequently extended, requiring flexibility, but it is also used for supporting the upper limbs and head and therefore needs strength. The requirement of the lower back is for strength rather than flexibility, since it must always be held as still as possible, whether in the big poses, the jumps or the turns.

The gleno-humeral joints must also be mobile to allow easy movement from and to all the arm positions, but this would seem to be a function of coordination rather than of increasing flexibility since it is often undue tension in the muscles of the neck and shoulders which prevents the arms from swinging freely. However the muscles of the arms must be sufficiently strong to hold the limbs away from the trunk in the set positions, since this is an important factor in the creation of virtual lightness (see section 5.2).

Male dancers require additional strength in the arms for the lifting of the ballerina which is so much a part of the Classical style.

The legs and feet must be very strong in Classical Ballet firstly for balance, on demi and full pointe and secondly for jumping, both of which feature largely in the Technique and in choreography. But again the emphasis is on the joint development of strength and flexibility: the knee joint must be strongly supported by the leg muscles in order to maintain good alignment in the leg during all maneouvres; the ankle must be strong and flexible to support weight correctly and to allow for the pointing of the feet; and the feet operate most efficiently to absorb and distribute weight if they are both flexible and strong.

Before all Ballet classes, except perhaps the lower children's grades, one sees the students "stretching out" at the barre. The most frequent stretches are:

i)   for the hamstrings; the leg is lifted onto the barre

(a) to the front and the trunk is flexed over it

(b) to the side and turned out, and the trunk is flexed laterally over it with the arms raised.

ii) for the hip joint, the leg is swung backwards and forwards and across and out to the side.

iii) side, back and front bends of the body with arms raised.

iv) for the feet, pressing the tops of the toes back to increase plantar flexion (pointing).

Once the class proper begins there is no stretching without accompanying strength work. All the classical exercises incorporate a flexibility and a strength increasing component; in a sense, the Classical dancer develops both of these attributes by doing the movements she will actually perform. Thus flexibility at the hip, essential for rond-de-jambe en l'air is attained by practising ronds-de-jambe en l'air and thus the co-ordination, flexibility and strength necessary to the maneouvre are developed at the same time.

Pliés stretch and strengthen the muscles of the legs and feet for holding turn out.

Relevés strengthen legs and feet for balance on demi-pointe and eventually en pointe.

Pliés and relevés together strengthen legs and feet for take off and landing in jumps as well as preparing the basic coordination for jumping.

Battements stretch and strengthen the legs for high extensions; flexions and rotations and prepare the body for balances on one leg. Fondus strengthen the legs for balance or landings on one leg.

Retirés and developpés develop strength for holding the legs in extended poses.

Echappés strengthen and increase the flexibility of the feet for jumping and pointe work.

Ports-de-bras strengthen the arms for the set positions by practising the set positions and part of this practice involves learning not to tense the muscles of the neck and shoulders unnecessarily and thus to increase mobility at the shoulder joint.

Cambrés stretch and strengthen the muscles of the trunk and spine for back, side and front bends.

By constant repetition of these and other exercises, the Classical dancer builds up the necessary strength and flexibility concurrently and over a long period of time.

In the same way no exercises are used to increase stamina alone, but all the exercises contribute to its development either by increasing coordination skill or strength. The allegro section of the class where fast steps, jumps and turns are practised probably makes the most direct contribution to aerobic fitness and therefore to stamina.

2. Contemporary Dance

Contemporary dance uses strength for expressive as well as for physical purposes (see Section 5.2). This is reflected in the alignment of the dancer which is tense, with greater muscle definition than is common in Classical Dance. The stomach and buttocks are held tightly, the legs are "pulled up". Many Contemporary Dance actions are performed in turned out positions, so that the contemporary dancer must develop the necessary strength and flexibility at the hip joint described above for Classical turn out.

One of the major differences between Contemporary and Classical Dance is seen in their relative usages of the spine. In Contemporary Dance the spine must be very flexible and strong along its length; it must rotate, flex (forward and sideways) and extend and it must do so in fluid, successive movement (see Section 5.2), in contraction and release. Contraction demands considerable strength in the muscles of the pelvis and lower spine and flexibility too, to extend the backward curve of the contraction to its fullest. High release also requires strength in the lower spine to hold this vertical and flexibility in the upper spine to maximise the extended shape.

Like her Classical counterpart the Contemporary dancer must perform high extensions, rotations, flexions and circumductions of the hip and therefore needs extra mobility in this joint; which in turn means that the muscles of the legs must be flexible (for the greatest range of movement) and strong (to hold the limbs in position).

Strength is also needed in the legs and feet for balances on demi-pointe or on one leg and for take-off and landing of jumps.

The use of a flexed foot requires extra flexibility in the calf muscles.

The Contemporary Dancer has to develop overall strength and flexibility to cope with a wide vocabulary of low level or floor movement and falls. Some of this movement is gymnastic in its nature, requiring the taking of body weight on to the hands and arms, (see Section 4.3.2 [2]). Extra strength is also needed to maintain a variety of elevated shapes with limb extensions or contractions.

As in Classical Ballet, the arms must be able to move freely and smoothly at the gleno-humeral joint through the set positions; but there is not the same requirement for holding the arms away from the body all the time.

The Contemporary dancer may have to perform a wide variety of arm movements some requiring strength (in held positions), others relying on swing or impetus; but the greatest strength requirement is for lifting of other dancers (both male and female dancers perform lifts) and for weight support. In Contemporary Dance the arms may be required to take the weight of the body in gymnastic type movements. Both male and female dancers frequently perform such movements in the LCDT repertoire.

The off-centre balances common to the style also require additional overall strength, either to maintain balance in the pose or to support an extended limb.

The Contemporary Dance class always begins with stretching exercises, either directed by the teacher (for beginners) or devised by the dancer (advanced or professional classes - see Mansfield Appendix C - questionaire response).
p.3
The most common pre-class stretching exercises are given below:

1. Lying on the floor:

i)   supine with knees bent and open and soles of the feet together.
     The weight of the legs pulls the knees to the floor and stretches the
     inner thighs to give flexibility in lateral rotation at the hip.
     This is sometimes a passive exercise, sometimes it is "bounced".

ii) supine, with one knee (bent leg) pulled towards the chest by the
     hands and the other leg stretched forward. This is usually a slow,
     held stretch for the muscles at the back of the thigh.

iii) as above with a straight leg and the hands holding the ankle or calf;
     to stretch the whole of the back of the leg.

iv) supine with the legs lifted to the vertical and then opened in turned-
     out second position. This is usually a passive exercise and may be

performed against a wall so that the thighs do not have to
contract to support the lifted legs. The weight of the legs pulls
them out and down towards the floor stretching the inner thighs
and increasing flexibility for turn-out and adduction.

v) supine, with the legs lifting up and over the head (the hips come
off the floor) as in the Yoga "plough" position. The knees bend to
each side of the head then stretch and the spine uncurls bringing the
legs down again. This exercise stretches the hamstrings and the spine.

vi) on the side, lifting the uppermost leg in parallel rotation to stretch
the inner thigh muscles and turned-out to stretch the hamstrings.

2. Sitting:

i) with the soles of the feet together, pushing or bouncing the knees
to the floor and stretching the inner thighs; alternatively, bending
forward taking the head to the floor to stretch the spine and the backs
of the legs; or bending the body to the side with the arm reaching up
and over the head, to stretch the muscles at the sides of the trunk.

ii) in second position stretching the body forward or to the side.
The side stretches may be with the chest facing the leg and low, or
open to the front and high or spiralling the spine so that the chest
faces the ceiling.

iii) with the legs stretched forwards, bending over to put the head close
to the knees or reaching forward parallel to the legs. These
exercises stretch the hamstrings and the spine.

iv) in fourth position, spiralling the spine.

3. Squatting:

i) on both legs, straightening the legs vertically with the hands
    remaining on the floor - for the hamstrings and the spine.

ii) on one leg with the other stretched out behind, to stretch the
    muscles at the front of pelvis and thigh. This exercise is sometimes
    pushed slowly and held and sometimes "bounced" gently.

4. Standing:

i) leg swings forward and back and out to the side and across, to increase
    flexibility at the hip for lateral rotation, flexion and extension,
    adduction and abduction.

ii) very low lunges forward and to the sides sometimes culminating in
    "splits" positions, to increase mobility of the hip joint in all
    directions.

iii) flexing and pointing the feet, passively and actively. (The former
    by using the hands or by pressing against the floor).

iv) stretches up or to the side involving the arms and the whole of
    the trunk; stretching the arms, the spine and the flexing, extending
    and rotating muscles of the trunk.

The class proper usually begins with the stretching exercise sequence 1,
described in Appendix C. This is primarily a flexiblity increasing exercise:

In position one, the inner thighs and inhibitors of lateral hip rotation
are stretched, as well as the spine.

In position two, the inner thighs, hamstrings turn-out inhibitors and
spine are stretched.

In position three, the hamstrings and spine are stretched; as well as the arms and muscles at the sides of the trunk.

There is a strength increasing component for the muscles of the lower abdomen and the posterior muscles of the pelvis and lower spine in all these positions when the exercise is begun on a slight contraction (in the Contemporary Dance sense of a tilting back of the pelvis) and the back is released forward in a straight line.

The "Side Stretches" (see 2, Appendix C) also focus on increasing the flexibility of hamstrings, turn-out inhibitors, spine and sides of the trunk.

The "Breathings" and "Spirals" (3 and 4, Appendix C) increase the strength and flexibility of the spine; lower in the simple forms, lower and upper in the more complex which include high spiral extensions.

The "Turn-out" exercises (5, Appendix C) work towards increasing the combined strength and flexibility necessary to achieving and holding the legs in lateral rotation.

"Pleadings", sitting contractions and the "Exercise on Six" (6, 7 and 8, Appendix C) strengthen the abdominal and posterior muscles of the pelvis and spine for more complex contraction and release coordinations.

Floor work combinations (examples of these are given at 10, Appendix C) often incorporate rolls, falls and weight bearing on different body parts. At such, they begin to prepare the body for the more strenuous and gymnastic movements of Contemporary Dance by increasing overall strength and mobility.

The centre work pliés, relevés, brushes and developpés fulfil the same strengthening and flexibility increasing functions for the legs and feet as they do in Classical classes.

But there are subtle differences in the ways in which these exercises are practised in Contemporary classes. Mansfield (in classes for teachers) comments on the following differences:

i)   in a plié the arms are lifted as the knees bend and lowered as the legs straighten; the knee bend is not "allowed" to happen easily, it is "fought against" by an increase of muscular tension in the antagonistic muscles.

ii) Brushes in Contemporary Dance are not "thrown" to the extent that a Classical Battement is; there is a greater emphasis on controlling and placing the leg, which of course requires greater strength. (Mansfield Interview Appendix C).

Other centre work exercises fulfil specific Contemporary style functions:

Standing contractions strengthen abdominals, buttocks pelvic and lower spinal muscles,

Off-centre balances develop the overall strength and flexibility necessary to the maintenance of stability in such positions.

Conventional ports-de-bras are rare in Contemporary classes but arm co-ordinations are incorporated into all floor, centre and locomotor exercises. In contracted positions the arms are always held firmly and often with their muscles contracted to give greater muscle definition.

Floor combinations and fall sequences frequently include a strength increasing component for the arms. Lifts are practised in double work and repertory classes.

Travelling or locomotor sequences including fast stepping and jumping to strengthen the feet and legs and increase stamina.

It is interesting to note that London School of Contemporary Dance has a
Body Control Studio on its premises and that body conditioning is
actually timetabled for its students. Its purpose is not solely remedial
i.e. to facilitate recovery from injury or to correct individual
student's specific physical problems. Mansfield (Interview Appendix C)
states that all students make use of this clinic, mostly to strengthen
abdominal and inner thigh muscles in isolation from rhythm, and
coordination tasks. That this additional body conditioning should
be considered necessary casts doubt on the adequacy of the technique in
preparing the student dancers for contemporary choreography. There is
clearly a need for more in depth research into this topic, but such an
investigation is beyond the scope of this thesis.

3. New Dance

Many New Dancers reject the body conditioning aspects of conventional techniques
in an attempt to find a more "natural" or at least "unforced" way of
moving. Some dancers study various forms of Martial Arts;others "jog";
still others study "T'ai Chi". However it should be noted that these are
usually supplements to and not substitutes for an earlier, now rejected
dance training in conventional classical or contemporary techniques.

The attitudes of New Dancers towards body conditioning objectives such as
strength and flexibility seems to have been strongly influenced by Fulkerson
and Hawkins, both of whom in turn, have been influenced by Sweigard.
Following Sweigard, they lay the emphasis on correct, balanced skeletal
alignment and mimimal muscular tension in order to ensure the maximum natural
mobility at the joints.

As noted in section 4.3.2 [3]. the majority of New Dancers accept the
limitations this imposes on their choreography in terms of available
shapes, since without the requisite additional strength and flexibility,

extended limbs are not possible (see above, this section).

Tension and strength are not part of the aesthetic of New Dance as they are of Contemporary Dance rather the aesthetic objective is to move with minimal tension and the characteristic actions of stepping, balancing, jumping and turning are accomplished not with muscular force but by utilising gravity and momentum in swings, falls and rolls (see sections 4.3.2 [3] and 5.1.1]3]). Lifts are accomplished not by muscular arm strength but by the use of balance and counter balance of bodies.

A degree of overall flexibility, strong feet and good muscle tone are essential even for New Dance and the exercises described in Appendix D, reflect this:

Rolling up and down through the spine (1 + 2) stretches the muscles along the length of the spine; forward rolling stretching the posterior muscles of back and legs and sidways rolling stretching the lateral trunk muscles.

Swing stretches (3) mobilise the gleno-humeral joints and also stretch the trunk, spine and legs. These also incorporate plies in parallel and slightly turned-out positions and therefore stretch and strengthen the muscles of the legs in both positions.

Releves are used in some of the swing/stretch exercises and these help to strengthen the feet.

Other swing/stretches incorporate a flat back position which helps to strengthen and stretch the spinal muscles.

Large steps in different directions stretch and strengthen the feet and legs, as do the travelling steps described at 6-10 in Appendix D.

Where continuous movement rather than a specific exercise is used, as in Laurie Booth's classes; the emphasis is on overall strength and flexibility as weight is transferred from one body part to another (see sections 4.3.1 [3] and 4.3.2 [3]).

CHAPTER FIVE: SPATIAL AND DYNAMIC CHARACTERISTICS OF SELECTED TECHNIQUES

5.1.1 CharacteristicUsage of Spatial Design

In addition to possessing a characteristic vocabulary, each Technique
demonstrates a characteristic attitude towards spatial design. This
attitude is revealed by examining the Techniques in relation to their
utilisation of the spatial concepts of shape, pathways, levels, direction,
orientation and focus.

i) Shape - the design of the body in space, the grouping and design
    of bodies in space.

ii) Pathways - the imaginary line traced in the air or on the floor by
    a gesturing body part, the imaginary flow pattern followed by a
    travelling body.

iii) Levels - movement which is placed at low or middle height or which
    is elevated.

iv) Direction - the direction of a gesture or a travelling movement.

v) Orientation - alterations in the vertical planes of movement, in
    relation to "front".

vi) Focus - the use of the eyes and head to direct attention to a
    particular point or along a particular direction or to reinforce
    particular expressive qualities.

5.1.2 Classical Ballet

The design of each individual dancer's shape is conditioned by her
characteristic alignment and the vocabulary of the technique as well as
by the Technique's use of very specific pathways and directions. These
must always correspond to the orientation square shown in Figure 5.1 and
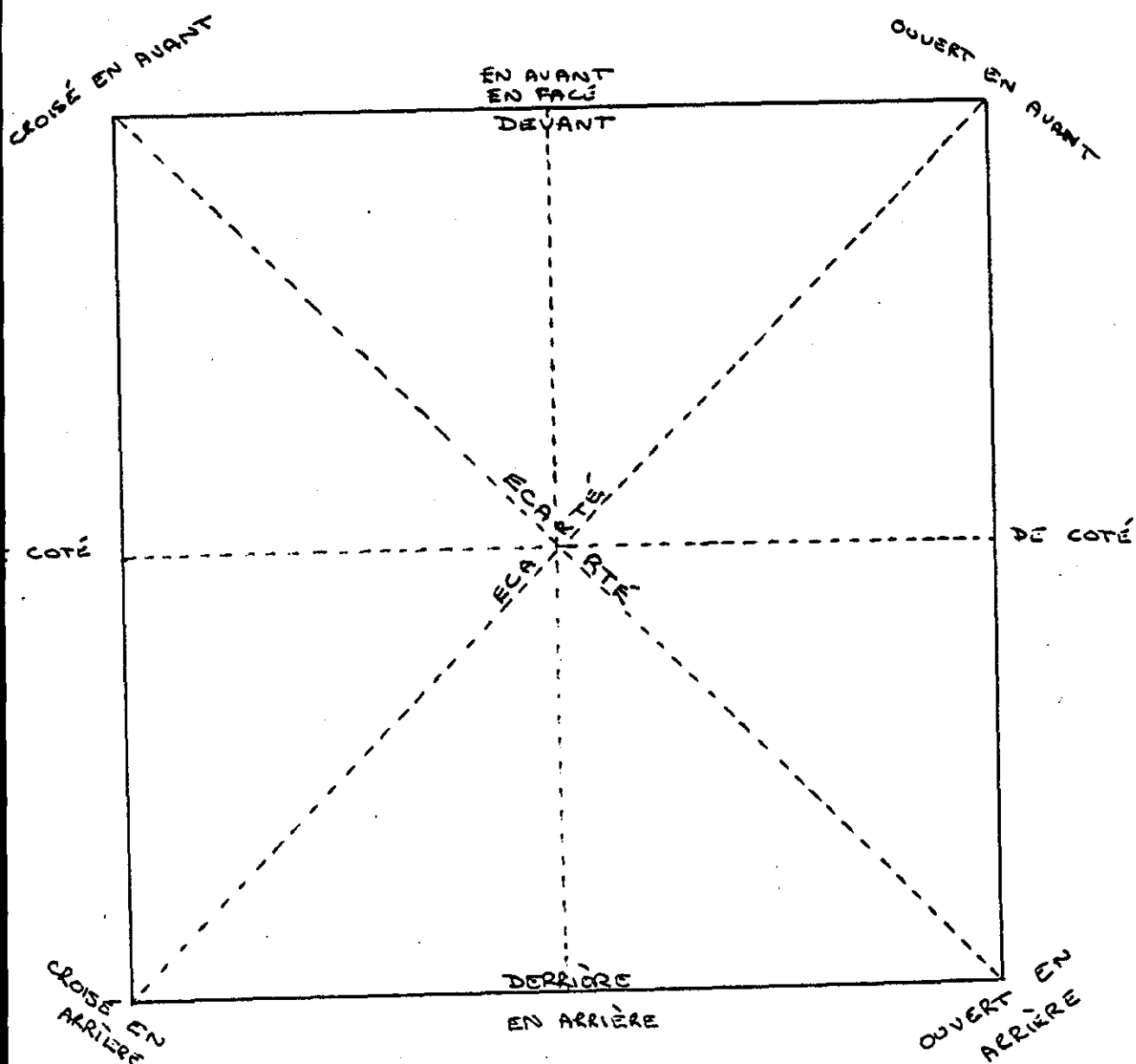
FIG. 5.1   ORIENTATION TABLE FOR CLASSICAL BALLET - R.A.D. MAJOR SYLLABUS (1982)
(RIGHT FOOT WORKING)

described below.

In Classical Dance, according to Lawson (1975), the alignment of the body is predominantly vertical, with the spine as straight as possible and the pelvis, spine and shoulders always working in the same plane.

The vocabulary of the technique requires the dancer to move the arms independently of trunk movement, to and through set positions. The arms are always curved, except in arabesque positions (Lawson 1975). The legs also have very definite positions to move to and through. The arms and legs usually move in opposition to each other (see Section 4.3.2 [1]) creating a visual design of symmetry and balance. This design is carried through into balances, especially in the big poses (see Figs 4.4), steps, jumps and turns. The classical dancer's "line" in these actions is of paramount importance i.e. the line made by the limbs extended in oppostion, in a vertical, horizontal or angled plane, which is so dependent upon correct alignment*and limb placement. These "lines" play an important part in the Classical aesthetic of grouping, whether in a pas de deux (see Figure 5.2) where the "lines" of male and female dancer are parallel or in corps de ballet, (see Figure 5.3a) where the parallel "lines" of the dancer's extended limbs change direction, plane and focus in unison, or in more formal ensemble grouping (see Figures 5.3a + b) where use is made of symmetrical group shapes with crossing "lines" or "lines" extending out and/or up from the centre. It would be simplistic to suggest that all Classical Ballet shapes and grouping follow this pattern, new Classical choreographers are making increasing use of curves in spine in arms and asymmetry in their work; but the lines and symmetry are very much in evidence in the Romantic Ballet, some work by Ashton and a lot of ballets by Balanchine.

*Classically correct.

FIG. 5.2a CLASSICAL USE OF "LINE" IN PAS DE DEUX

FIG. 5.2b   CLASSICAL USE OF "LINE" IN PAS DE DEUX

FIG. 5.2c   CLASSICAL USE OF "LINE" IN PAS DE DEUX

FIG. 5.3a   CLASSICAL USE OF LINES IN ENSEMBLE GROUPING

FIG. 5.3b CLASSICAL USE OF LINES IN ENSEMBLE GROUPING
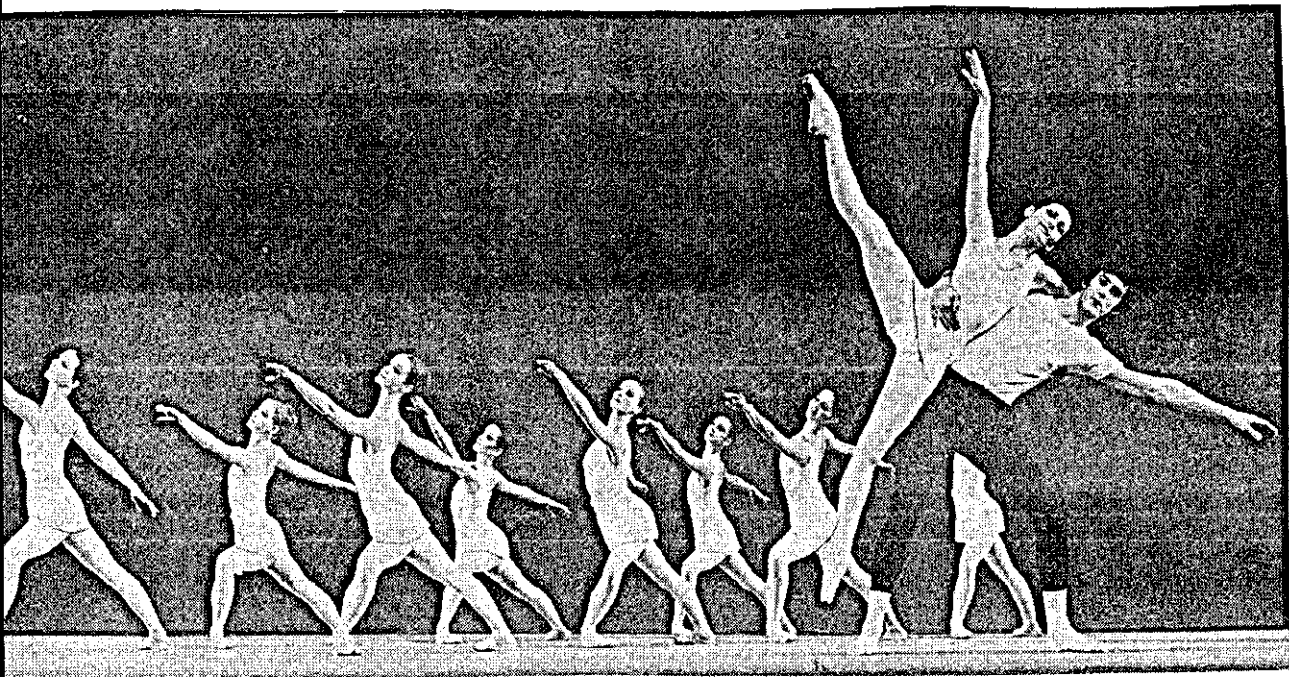
FIG. 5.3c   CLASSICAL USE OF LINES IN ENSEMBLE GROUPING

Pathways

The pathways made by gesturing limbs are predominantly curved, peripheral
and direct; they link the fixed points determined by the set positions
of first, second, third, fourth and fifth and the extreme points of the
orientation square. The pathways are curved because the limbs move with a
fixed radius from the centre (except in developpé) with curved arms*
(which accentuates the curved pathway) and predominantly extended legs.
The pathways are direct because they flow from one fixed point to
another and they are largely   peripheral because they rarely move
in close to the trunk.

Floor pathways follow the directions of the orientation square (see below)
which means a predominance of straight lines, this is especially evident
in Romantic Ballets in the movements of the Corps de Ballet. Curving
floor pathways are sometimes used when the men's jumping turns are
performed in series.

Levels

Classical Dance operates predominantly on the middle and high levels
with the emphasis on elevation through jumping and pointe work. There
are moments even in the Romantic Ballets where the ballerina is lowered
to the floor or where dancers sit on the floor but these usually have
a dramatic purpose and are not part of the technique as seen in classes,
or syllabi.

Direction and Orientation

Many of the spatial characteristics of Classical Ballet obtain from its
use of an orientation table, which determines

1) the orientation or épaulement of the dancer

2) the direction of gestures

3) the direction of steps

* Except in Arabesque.

4. the direction of locomotion.

The orientation table from the Royal Academy of Dancing's Major
Examination Syllabi, is reproduced in Figure 5.1.   It is the dancer's
personal square and may face in any direction or the stage but for the
moment we will assume that En face is front, representing audience or mirror.

The dancer's orientations may be (1) en face, (2) ouvert (en épaulement),
or (3) croisé (en épaulement croisé).

Taking fifth position (right foot front) as an example, the dancer may
have feet, head, shoulders and hips in one plane facing the front - this
is en face.   In épaulement, the dancer's feet, hips, and shoulders are
rotated in the same plane but $\frac{1}{8}$ of a turn to the right, with the head
remaining facing the front.   In épaulement croisè the feet, hips and
shoulders are turned in the same plane, $\frac{1}{8}$ of a turn to the left with the
head facing front.

The direction of gestures of the legs is guided towards any of eight
points:

Devant; de face, croisé and ouvert
Derrièr; de face, croisé and ouvert
De coté, left and right.

Steps likewise follow the directions given for gestures but these are
usually signified by écarté, forward and back (for the diagonals), en avant
or en arrière for straight to the front or to the back respectively.

Instructions for direction of locomotion may be given in relation to
the dancer's orientation square or to the room (stage itself).

The Vaganova school make use of a system of numbers relating to straight front (1), upstage right corner (2), mid stage right (3), up stage right corner (4), mid point back (5), up stage left corner (6), mid stage left (5), downstage left corner (8).

Focus

The focus is choreographed even for the simplest of barre exercises. Lawson (1975) gives the following instructions for focus:

> "When standing correctly the eyes should focus straight ahead".

and Lawson 1973,

> "the eyes should always indicate the line and position to be taken and therefore should slightly anticipate the movement and remain absolutely still when a position or pose is taken".

and

> "the eyes and head indicate the direction to be travelled and must be trained not only to anticipate that direction, but also, to some extent to indicate the rise and fall of the movement e.g. if a grande jeté en avant is to soar up and over, the head and eyes lead the movement upwards before the leap, but if it is a modern jeté developpé, the eyes project the line forwards and not so high".

Focus is also used in "spotting" to maintain equilibrium in turning (section 3.3.6). But mostly its function is aesthetic, and it is used to accentuate the line of the body, or to give an added impression of

upward movement in elevation.

5.1.3 Contemporary Dance

Shape

The shapes made by the Contemporary dancer are largely conditioned by
the technique's use of contraction and release, direct or in spiral and
of off-centre balances which need counter balances.

Contraction curves the spine, presenting a very different body outline
to that of Classical Ballet with its straight line emphasis. These curves
of the body form part of the shape design and are emphasised by
characteristically tightly fitting costumes which reveal the body form.
The arms and legs rarely make gestures in isolation from trunk movement, at
least in class.

The spiral takes the spine, shoulders and pelvis out of the plane
occupied by the legs, creating an asymmetric shaping of the body. Asymetric
shapes are also a result of the off-centre balances of the technique (see
Section 4.3.2) where the body maintains its balance by equal and opposite
pulls by different body parts.

Contemporary shapes are full of contradictions: bodies which pull in two
directions at once (see Fig. 4.16), high jumps with low focus, (see
Figure 4.22); falling movement with lifted and extended legs and
reaching movements of the arms while the body lowers to the ground, (see
Figure 5.4). The body may even be on the ground with one arm straining
upwards.

The same is true of group shaping. Groups of dancers frequently make
asymetric shapes, often showing the tension of bodies pulling in different
directions. Balanced, harmonious symmetric shapes are used in choreography

FIG. 5.4   TENSIONS AND CONTRADICTIONS IN CONTEMPORARY SHAPE

a

b

c

but often as a counterpoint to the more dramatic tense asymmetric ones.
In reality two dancers may use each other as a counter balance to
maintain extremely off-centre positions but the visual effect does not
communicate trust and harmony as for example in Contact Improvisation
but conflict and tension. Figure 5.5 illustrates this point.

The sculptural qualities of the whole body are exploited by Contemporary
Dance and as Cohan stated at the University of Surrey (1983), are deliberately
emphasised by lighting. Cohan devised the use of side lighting to give
shadows which mould the body and increase its three-dimensionality.

Pathways

There are no set pathways or floor patterns used in Contemporary technique.
Gestures may move in to away from or around the body and in any direction
so generalisations are difficult to make. The same is true of travelling
movements which may go in any direction, in a circle, a curve, straight
line or a zig-zag.

However there is an important difference between Contemporary and
Classical Dance since the latter uses fixed positions for arms and legs
to move to and through, thus determining direct pathways. Contemporary
dance, on the other hand with its use of successive spine initiated
movement tends towards the use of flexible pathways in the air.

Levels

High, medium and low level movements are prevalent in Contemporary Dance,
but the high, soaring jumps of Classical Ballet are very rarely seen, in
choreography and even more rarely seen in class.

Orientation and Direction

There is no given floor plane used in Contemporary Dance, and as a result,
the spatial design (of orientation and direction in particular) can be very

a
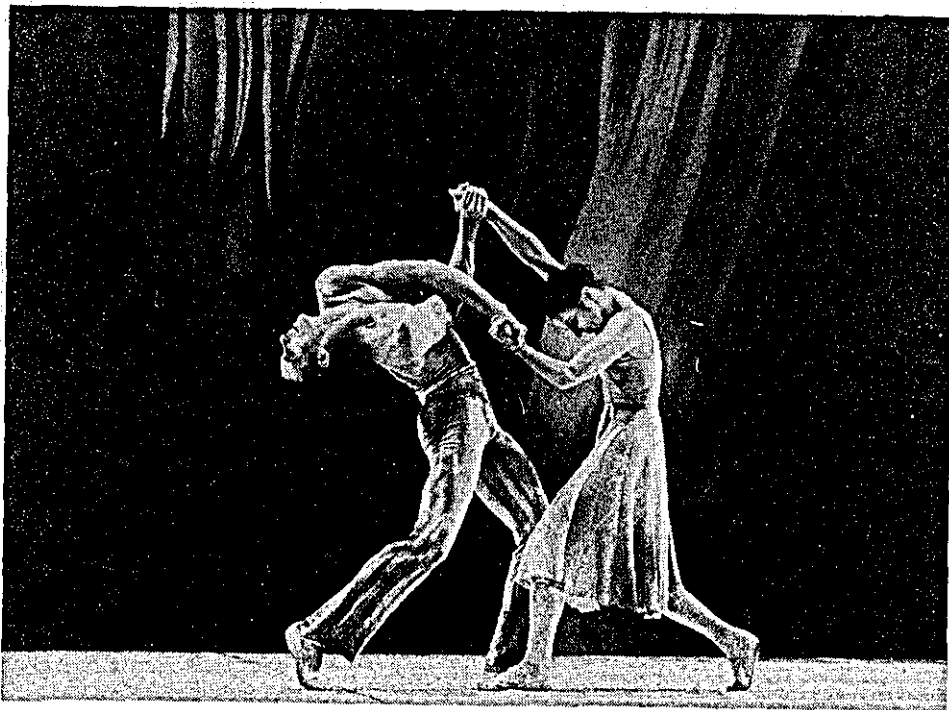
b

FIG. 5.5 TENSION AND COUNTER-BALANCE IN CONTEMPORARY SHAPE
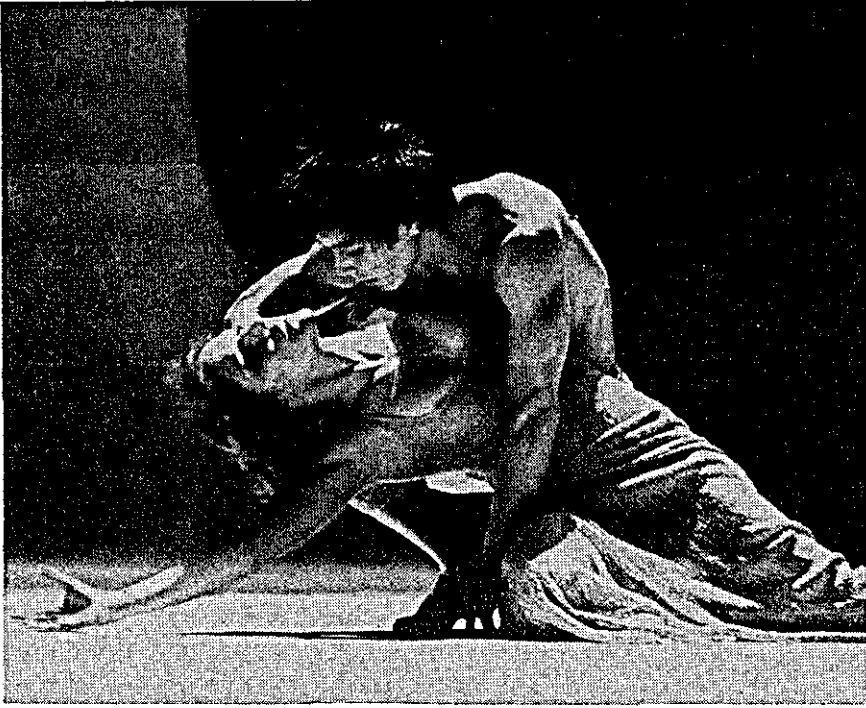
FIG. 5.5   TENSION AND COUNTER-BALANCE IN CONTEMPORARY SHAPE

complicated. Preston Dunlop (1979) has attempted a choreutic analysis of
"Lamentation" and "Diversion of Angels" and she comments on the wide
range of choreutic content in the latter:

she notes use of "spatial mass, spatial tension and spatial progression"
in the White Girl's solo:

> "very often she shows a secondary overt mass, and a tertiary
> statement, mostly in the head, which provides a third
> tension".
>
> and in the Yellow Girl's solo:
>
> "The Yellow Girl uses a great deal of spatial progression
> with orientation shifting rapidly from octahedral
> to cubic icosahedral".

It became obvious, even from this small piece of analysis that Contemporary
Dance choreography is more spatially complex than Classical Dance
choreography, utilising movements in several planes at once, gestures in
different directions (since the body organisation is less rigidly
prescribed than in Classical Ballet). It is difficult to visualise any
system of orientation which could allow for the codification of all the
possibilities. Nevertheless there are some "signposts" used to help
the student dancer to orientate herself.

At LSCD the following are used (Mansfield, Interview Appendix C).

> "In a normal class you have front back, sides - both
> sides; you have diagonals, that is front side left, front
> side right, back left, back right; these relate to the
> dancer and to the room as a whole".

But these can only be very general directions used as a guide.

Focus

Lockhart (1981) states:

> "Locomotion and movements of elevation have their own
> organic focal points, usually in the direction in
> which the movement progresses and at a slightly
> higher than eye level".

This is very similar to Lawson's (1975) description of focus in Classical Ballet (see above). However it does not take "contraction" into account. Even in elevation there are contracted jumps with low focus (see Section 4.3.2 [2]). The focus for contraction and release is co-ordinated through the beginner's exercises, the breathings, contraction sequences, spirals etc. Figure 5.6 shows the direction of gaze in the breathings with high extension.

When the pelvis is straight, the gaze is straight ahead, when the pelvis is contracted the gaze is lowered to a point on the floor in front of the feet; in high release the focus is up to the ceiling but again slightly to the front, not vertically up.

In contraction to the floor the gaze remains focussed out and down, in the opposite direction in fact to the movement direction; Figure 5.7 shows this focus. Here it helps to create the illusion of an opposite force against which the body is fighting.

A similar effect is seen in the off-centre balance shown in Figure 5.8.

The lifting of the gaze does accentuate the upward movement of the release. This is particularly apparent when the release is on spiral and the gaze is directed above the leading shoulder.

FIG. 5.6 DIRECTION OF FOCUS IN BREATHINGS WITH HIGH EXTENSION

FIG. 5.7   OPPOSITE FORCES SUGGESTED BY DIRECTION OF GAZE IN CONTRACTION
TO THE FLOOR
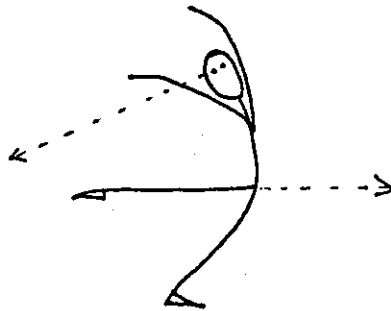
FIG. 5.8   OPPOSITE FORCES AND FOCUS IN OFF-CENTRE BALANCE

5.1.4 New Dance

Shape

The sculptural shapes of Contemporary Dance and the extended lines of
Classical Dance both rely on the use of held limb extensions and on
considerable muscular tension. New Dance has rejected both of these
aesthetics of space,so inevitably,it places less emphasis on the shape of
the body altogether. Clothes are baggy, hiding the form of the body. There are
pauses   in movement and extended stillnesses in New Dance choreography
which draw attention to the shape of the body, but frequently their shape
reflects calm, everyday, ordinary posture. The emphasis is actually on
the cessation of movement rather than the aesthetic, dramatic or symbolic
meaning of the pose.

Dancer groupings are not used to accentuate visual features such as
line or symmetry or asymmetry of shape, but to suggest relationships or
lack of relationships between dancers.

Pathways

Because there are no set positions in New Dance it is difficult to generalise
about the air pathways, except to say that because of the predominance
of swings they are usually flexible rather than direct, and because the
emphasis is on whole body movement and moving with "ease", they do not
normally travel in contradictory directions like those of Contemporary
Dance.

Floor patterns however seem to be of significant importance to some
New Dancers, more important in fact than any other spatial element. This
becomes apparent in much of the choreography where the floor pattern
is often both the stimulus and the whole raison d'etre of the dance.
Much of Rosemary Butcher's early work, for example showed this bias:

"The dance pieces in the programme are all concerned
with visual space ...."

Rosemary Butcher 1979.

was stated in the programme notes for a performance at Loughborough
University in 1979. But the emphasis was not on space, or shape design
but on floor pattern in most of the dances.

At Dartington Festival (1982) Gabby Agis performed "Spiral Square",
with choreography by Gale Burns which was based on the floor pattern
shown in Figure 5.9. Yolande Snaith's "In the Hollows" took place
mostly on a diagonal line from upstage right to downstage left De Groot's
"Whole Dances (Mud Bird)", like Snaith's dance used a different stimulus
but had very clear straight and curved floor patterns which the dancers
followed separately and together. Nancy Topf's performance at Dartington
did not show a preoccupation with floor pattern but the illustrations for her
choreography for the students (shown in Figure 5.10) clearly do.

It is possible that this interest in floor pattern results from an
American Post-Modern influence. In the video "We Make Dances", Lucinda
Childs is seen rehearsing a piece in which the dancers trace out floor
patterns which are displayed as backcloths. Each section has its own
pattern as shown in Figure 5.11.

The dancers follow the patterns with intricate steps and small jumps,
sometimes changing direction where pathways intersect.

In the same video Kenneth King is seen choreographing a dance based on the
interconnections of a grid.

Orientation and Direction

No orientation table is used and the dancers move and change direction
according to the choreographic intention. There are no prescribed rules.
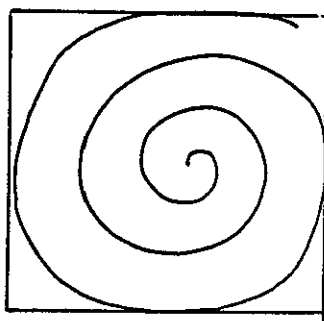
FIG. 5.9   "SPIRAL SQUARE" FLOOR PATTERN FOR GABBY AGIS
CHOREOGRAPHY AT DARTINGTON

FIG. 5.10 NANCY TOPF'S FLOOR PATTERNS FOR CHOREOGRAPHY AT DARTINGTON
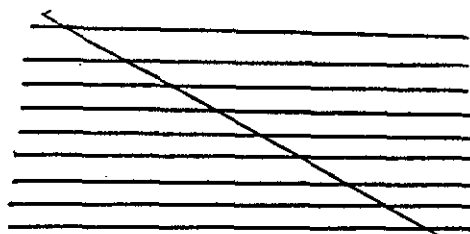
FIG. 5.11   FLOOR PATTERNS FOR LUCINDA CHILD'S DANCES
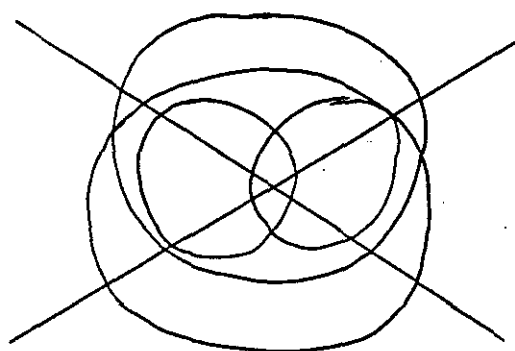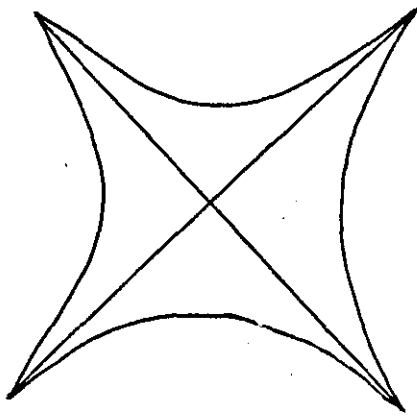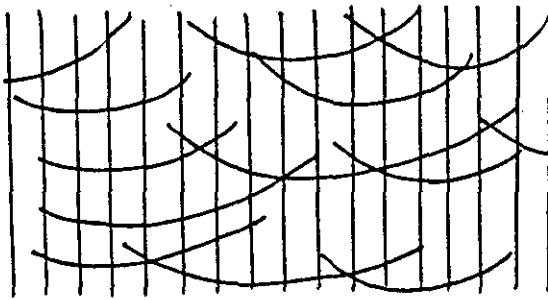
FIG. 5.11   FLOOR PATTERNS FOR LUCINDA CHILD'S DANCES

Focus

Because there is little use of shape and line, the focus is not used as part of the spatial design.

Many New Dancers use focus in an everyday way to reinforce dancer relationships, in other words dancers make eye contact and react to each others' presence. In one of the observed classes, Maedée Dupré constantly exhorted her students to look around them, to "see" other students. Two other classes incorporated walking around sections where students were directed to "react" to any students they encountered face to face. This use of focus reinforces New Dance's rejection of the separation between dance and ordinary life.

5.1.5 Summary

Spatial design in Classical Dance is conditioned by the use of prescribed orientations and directions of movement. Shapes are made with the limbs and some extension of the upper spine. The trunk is held in one plane, while the limbs are held either in the same plane or at right angles to it. Extended lines and symmetrical shapes predominate. The focus accentuates the shape or indicates the direction of movement. The emphasis is on elevated or high level movement.

Contemporary Dance also uses shape but concentrates on the form of the body rather than the line of the limbs. The curves of the spine in contraction and release are important. There are no prescribed orientations and directions as in Classical Dance, but movement tends to be either forward, sideways,backwards or on a diagonal, in class. The body may operate in more than one plane and body parts may move in conflicting directions. Contemporary shapes often show tensions and conflicts held in temporary balance. The focus is used as in Ballet, but is also used to accentuate the tensions of opposite directions. Movement on all three

levels is used. Pathways are both flexible and direct.

In New Dance there are no prescribed directions or orientations and little use of the properties of shape and visual design of the body. Floor patterns tend to be the only aspect of spatial design emphasised.

5.2.1 Characteristic Dynamic Qualities

All dance makes use of the dynamic elements of weight, time and flow and does so in a way which creates rhythmic patterns. Each genre displays a characteristic use of these dynamic elements and a characteristic attitude towards rhythmic phrasing and music. In this section the three techniques are examined in relation to their use of:

1) weight: the use of strong and light qualities

2) time: the use of speed, duration, acceleration and deceleration

3) flow: the use of continuous or interrupted movement; of
             simultaneous or successive movement of body parts;
             of free and bound qualities.

4) rhythm: the use of characteristic rhythmic patterns for movement
             and the relationship between the movement and the accompaniment.

5.2.2 Classical Ballet

Weight

It is important to be aware of the difference between real strength and virtual strength and between real lightness and virtual lightness. In classical ballet real strength is needed to maintain the classical alignment, the high limb extensions, the elevated poses and the soaring gravity defying jumps. Yet the impression created is one of virtual lightness. The strength is hidden; only sufficient weight is used to accomplish the manoeuvre, there is no extra muscular tension used for

expressive purposes.

The actions of Classical Ballet themselves (when performed skilfully) help
to create the illusion of lightness: the arms are held away from the body
and are frequently raised, they have a buoyant appearance; the alignment
of the body focusses up, through the lifted chest and the ballerina en
pointe is lifted even higher. The legs fly up out of their normal space;
jumps and lifts soar high into the air. All of this helps to create the
impression that the dancer has difficulty staying on the ground and could
easily fly away if required.

Time

Classical Ballet makes use of sustained and sudden movement and a few
accelerating/decelerating, swinging movements.

At the barre the emphasis is on sustained, controlled movement such as
pliés, tendus, ronds-de-jambes, fondus, developpés and port de bras.
Frappé is a quick movement as are echappés and the !sautes.. Battement
jeté which involves a throwing of the leg is a decelerating movement.

Sustained and sudden movements are practised in separate sections of the
class, the Adagio for the former and the Allegro for the latter. The
Adagio includes slow steps, balances, poses; and tours whilst the Allegro
includes jumps and pirouettes. (See Appendix B for description of a Classical
Class). Some jumps and turns involve a throwing of arms and legs and
the pirouette itself is an accelerating/decelerating movement.

Flow

In Classical ballet the shapes and poses must be seen, so although there
is usually more or less continuous flow from one movement to the next
there may be a slight emphasis or hesitation as the body passes through

the shape. This is most clearly seen in the big poses, which may even be prolonged by support from the male dancer. On the whole though, the continuity of flow corresponds to the musical phrasing.

The flow of movement is usually simultaneous, with arms and legs moving at the same time. The rigidity of the trunk militates against the use of successive flow through the body. But there are occasions in choreography where one arm moves ahead of the other and the Adage Study shown in Appendix B begins with such a movement.

The use of set positions through which the body must move naturally inclines Classical Dance towards bound rather than free flow and this is the case where the poses, big and little, are used. On the other hand there are moments in pirouettes or fast enchaînements (tours enchâinés) where the skill of the dancer overcomes the hesitations, and apparent free flow is achieved.

The Classical dancer first learns the flow of Ballet through the Temps Lié (time-linked or linked steps) section of the class, (see Appendix B) In the Temps Lié the student must learn to move through the movements positions and steps with an understanding of their rhythmic phrasing.

Rhythm and Musicality

Classical ballet always finds its rhythmic phrasing in music. The relationship between the rhythm of the music and that of the movement, is very exact both metrically (in terms of the time signature) and in terms of the musical phrasing. Fokine (quoted by Lawson, 1973) said:

> "It is not enough to dance on the beat. The movement must flow to, through and from the beat, pausing if necessary on the high-lighted note to make some point, perhaps in the shape of a pose, beat or jump".

Right from the start musical counts are given for exercises (see
Appendix B, Example of a Classical Class) in the Royal Academy of
Dancing syllabi.

For the teacher choreographing her own adagio sequences Kostrovitskaya
and Pisarev (1978) give some idea of the precision and rigidity of ballet's
relationship to musical rhythms:

> "The small adagio is built on a musical phrase of no
> less than four measures of 4/4 or eight or twelve measures.
>
> The big adagio is built on a phrase of from twelve to sixteen
> measures. Precise meter, rhythm,tempo, and the observance of metrical
> squareness are necessary for the construction of the adagio.
>
> Strong movements such as tours in the big poses, grand fouettés,
> renversés, tours sur le cou-de-pied, and a series of other
> movements that must be included in adagio begin on the strong
> beats of the measure, that is for example, on the first or
> third quarter of a four-beat measure. If the above movements fall
> on the weak beats of the measure (the second and fourth quarters),
> they disturb the unity of the musical and choreographic
> construction.
>
> On the weak beats fall, mainly, the linking and auxiliary
> movements, the pas de bourrée, all kinds of passé, etc,".

As far as the tempo for jumping is concerned, Kostrovitskaya and Pisarev
(1978) suggest that the teacher set this "according to the demands of the
study programme for the given class" and that it will differ from
elementary, intermediate and advanced classes: "All new jumps are
learned first at a slow tempo, then the tempo is speeded up as mastery of
the movement is acquired".

For the teacher choreographing jumping sequences they suggest:

> "The tempo set for a jump combination is preserved until
> the end of the phrase, even if the combination consists
> of different kinds of little and big jumps.
> Musical design plays an important role here, since
> it must underscore the diverse character of the jumps".

Thus the Classical dancer is conditioned to move in close relationship with the musical form and phrasing. Many choreographers have found this close relationship with regular musical form stultifying and have created Ballets with irregular and complex rhythms, or a less slavish interpretation of the music. This is not reflected in the early stages of Classical training but there are grounds for maintaining that the rules (of regular musical form) must be learned, or they cannot be broken.

5.2.3 Contemporary Dance

Weight

Contemporary Dance choreography makes use of both strong and light weight qualities but the strong qualities predominate.

The alignment of the body is strongly held, emphasising the curves of the held muscles and the sculptural qualities of the body. The arms do not "rest" they are seen to be held. When movements are made in contraction, the whole body becomes tense. Bilances are held by muscular strength; steps press into the floor; jumps show, indeed emphasise, the strength needed to escape from gravity and different parts of the body strain to get away from each other. In other words strength is used not just to move the body, or keep it upright or to get it off the ground but with an artistic or expressive purpose; more strength is used than is necessary for the accomplishment of the manoeuvre. This excess strength

is used to communicate something, as, for example in Graham's "Lamentation" where the strong qualities suggest grief and despair or in "Troy Game " where strong qualities in gesture, jumps, steps and turns suggest masculine competitiveness and aggression.

But the opposite of contraction is release and the release movement with its accompanying lifting of the arms has a far lighter quality. Contraction/release then is a movement of contrasting strong and light qualities and most Contemporary Dancers make use of this contrast, rather than relying on only one set of qualities. It is the choreographic idea or stimulus which largely determines the weight qualities of Contemporary Dance. In Davies's "The Calm", the movement is light and sustained as might be expected. In "Khamsin" (Cohan), strong whirling movements suggest Dervishes; light, decelerating movement suggests lethargy in the heat of the day. In Cohan's "Cell" or Bruce's "Ghost Dances" strong qualities suggest anger and frustration. In "Nympheas" (Cohan) lyrical, light movement, especially in the "Clair de Lune" duet, accurately reflects the pastoral qualities of the Impressionists.

Time

In Contemporary Dance, movements may be sustained or sudden, accelerating or decelerating, depending upon the choreographic idea. In Cohan's "Forest" for example, passages of quick light movement suggest startled small animals of the forest floor, while sustained calm passages suggest the soporific mid-day quiet of the forest.

In class, both sudden and sustained movements are used with changes in timing for set exercises (see Rhythm below). Many exercises are taken in a slower form until they have been mastered, but once mastered their timing characteristics may be altered. For example a floor exercise may

have a quick contraction and a slow release followed by a slow
contraction and a quick release.

Sudden and sustained movements are combined in centre and locomotor
sequences, to build up the rhythmic pattern of the phrases. In Figure
4.14 for example there would be choice as to whether to perform some of the
movements quickly or slowly: (a) to (b), a contraction with a $\frac{1}{4}$ turn could
be quick or slow, while (b) to (c), a swinging, rond-de-jambe movement
would probably need to be quick; (c), the tilt could be held for a long
time before being tipped off balance into second position plié at (d), this
would be an accelerating movement. The contraction at (d) would probably
be sudden with a slow spiral release to (e). The arms opening over the head an
plié at (f) would probably also be sustained. The contracted turn (g)
would have to be sudden while the plié and side extension at (h) could be
either fast or slow. The turn or spiral release at (i) would probably be
quick but with as much suspension as possible at (i); (i) to (j) is a fall
and therefore accelerates. The contraction at (k) is a repeat of (d)
and would probably be sudden; whilst the release at (l) could be either
sudden or sustained.

Flow

Continuous and interrupted flow are both used in Contemporary Dance,
with the interruptions being in the form of momentary suspensions,
longer stillnesses or sudden percussive movements as in the separated
contractions (see Example Lesson in Appendix C).

Likewise simultaneous and successive flow are used in choreography but
it is the latter which is most commonly found in class because of the
use of contraction and release and the importance of movement which starts
at the spine (see Section 4.3.2 [2], Gesture).

Much of Contemporary Dance is bound in its flow, not because of the need
to move from position to position as in Classical Dance but because of
its consistent use of counter tension and muscular tension in general.

In the observed classes many teachers were concerned that the movement
flow should never stop; in all exercises the students were exhorted
to "use all the counts" and to continue stretching the position until
it was time to move elsewhere. There were no static poses. The off-centre
balances were extended as far as possible to maintain equilibrium during
the counts, they did not "die".

Rhythm and Musicality

Robert North, Artistic Director of Ballet Rambert commented in an interview
(see Appendix C), that Contemporary dancers lack the musicality of
Classical dancers. If this is true it is a sad indictment of their
training, because in fact they require probably more rhythmic awareness
and musicality than Classical dancers.

Contemporary Dance is less restricted in its relationships to musical
form. In many instances there is no music, or the choreographer may
choose to work against the music or to anticipate or to follow the
music. He may choose to do all these things in one dance or to create
a whole dance about one of these relationships. Even if there is an
exact correspondance between music and dance the contemporary dancer has
often to contend with modern, irregular rhythms.

The dancer can only cope with this if she has a very strong rhythmic
sense and yet many contemporary classes are taken without any other
accompaniment (not the professional classes at LSCD) than the teacher's
counting. All of the observed classes used very simple basic rhythmic
forms even in the centre and locomotor sequences of advanced classes.

Counts are prescribed for much of the floor work e.g. (1) bounces:

sixteen bounces	16 counts
straighten back	2 counts
lift back	2 counts
straighten legs	2 counts
open legs to second	2 counts
repeat in each postion	

e.g. (2) simple breathings - 3 counts to straighten

3 counts to contract

thus building up some rhythmic sense but when it comes to the longer
phrases these simple rhythms may well be inappropriate. In centre work
for example there may be swings and suspensions, accelerations and
decelerations which do not correspond to regular metric patterns. Some
teachers of the observed classes coped with this by demonstrating the
phrase as a whole so that the students could experience the flow of
the movement and thus grasp the rhythm of the phrase before they could
perform its constituent movements with any degree of action accuracy.
Other teachers "sang" the phrase as they taught it. The least successful
method seemed to be to teach the separate parts of the phrase and then try
to impose the rhythmic phrasing afterwards. There is an logical rhythmic
structure to most movement phrases and the sooner it is made apparent
to the students the more quickly they seem to cope.

Contemporary teachers have to choreograph these phrases, but unlike
their Classical counterparts they have no rules to guide them. A piece
of music, a poem or a rhythmic pattern may provide guidance or the
actions themselves or their juxtaposition may determine the phrasing
but the teacher must obviously be very clear what that phrasing is if
she is to communicate it.

5.2.4 New Dance

Weight

New Dance is concerned with achieving movement with the minimum amount
of muscular work so, as might be expected, most New Dance makes use of light
qualities. Not however the deliberately created virtual lightness of
Classical Dance, but the relaxed lightness that comes of minimal effort.
Only the minimal strength needed to lift the body from the ground or to
move a body part is used. As far as possible the momentum of the body
or parts of it are used to initiate movement.

Time

Sustained, sudden, accelerating and decelerating movements are seen in
New Dance choreography, although some New Dance choreographers do seem
to have a preoccupation with one or the other e.g. Butcher's (1979) work
seems to have a sustained dreamlike quality, whereas Booth's work especially
"Manipulating Motion" uses mostly sudden, accelerating and decelerating
movement. Other choreographers however show a greater use of contrasting
speeds e.g. Hamilton, De Groot, Simpson, Maclennan.

Most New Dancers make extensive use of swing and momentum to initiate and
prolong movements. This was evident in both choreography and classes
at Dartington.

Flow

Continuous flow was a feature of Booth's work in both class and
choreography. The flow was begun by a shift of weight or a swing to
initiate momentum and continued as long as the momentum lasted creating
a natural pause as it dissipates. Suspensions were used to accentuate such
pauses or to re-orientate the body through a turn into a different direction.
Other choreographers incorporated similar flow features into their works
and also longer stiffnesses.

Much of New Dance movement flows successively through the body
initiated by one part. The most common simultaneous movements are the
small jumps indicated in section 4.3.2 [3] under "Jumps".

Many choreographers incorporated free flow into their work with their
use of swings and momentum but in classes only Booth explored the
possibilities of free flow with students, to any great extent (see 4.3.2 [3],
under "Locomotion").

Rhythm and Musicality

New Dance choreographers showed a wide range of attitudes towards
rhythm and music. Some were concerned with long phrases whose structure
was totally determined by momentum (Booth, Paxton, Simpson) others chose
to explore intricate rhythmic patterns (Hamilton, Maclennan, Snaith).

No New Dance work (that I have seen) has shown a close correspondence with
musical accompaniment in the traditional sense of interpreting the music.
Often the music is deliberately ignored with the rhythmic patterns of music
and dance showing no relationship to each other. Hamilton is the exception,
working with a percussionist who is choreographed into the dance, he
explores a variety of rhythmic relationships, improvising sections of
dance to a rhythm set by the percussionist, then starting a rhythm of his own
for the percussionist to follow, then using a question and answer pattern.

Sound or music collage tapes or spoken phrases were the most common form
of accompaniment at Dartington (1982). Some used the tapes as a sort of
background noise, ignoring any rhythmic patterning inherent in them e.g.
Paxton's "Two Things". Others made tapes with overlaid phrases which
created intricate rhythmic patterns and used these patterns to shape
the dance movement e.g. Snaith "In the Hollows".

Although Paxton's dance was not shaped by the rhythmic structure of the tape it was still an interpretation of it. The tape was of American citizen's band radio which was distorted, fragmented and unintelligible in terms of verbal meaning. Paxton's manic, rapid movement with its sudden, spectacular changes of direction which seemed to take half of his body by surprise, reflected the disjointed nature of the sound. Just as there seemed to be many conversations going on on the tape, so Paxton seemed to be dancing many dances at once, changing from one to another with wrenching suddenness.

Other dancers spoke monologues or long passages of unconnected phrases while dancing but sometimes the connection between the words and the movement was obscure, following neither rhythmic patterning or meaning.

5.2.5 Summary

The creation of virtual lightness is part of the style of Classical. Ballet and there is very little usage of any other weight qualities. Contemporary Dance on the other hand, works at the opposite end of the spectrum, using *mostly* strong qualities, but not exclusively. Dynamic contrast is more evident in Contemporary Dance and the qualities are determined by the choreographic idea as well as the style.

New Dance uses mostly light/relaxed movement qualities, which are very much part of its style and which are determined by a characteristic body usuage.

All techniques utilise changes of speed, acceleration and deceleration.

The flow of Classical Ballet is in part continuous, but incorporates hesitations or pauses which emphasise the shape of the poses. Contemporary Dance has more continuity of flow but there are hesitations or suspensions

caused by the off-centre balances and sudden or longer stillnesses may be used to indicate dramatic or symbolic meaning or simply for the sake of contrast.

New Dance uses both continuous and interrupted flow, depending upon the choreographer's idea and style.

Classical Ballet movements are mostly simultaneous whereas Contemporary and New Dance tend towards successive flow, but use some simultaneous movements in choreography.

Only New Dance makes use of free flow with any regularity, although the allegro sections of Classical Dance, when performed skilfully, give the impression of free flow. Contemporary Dance uses a great deal of bound flow.

Classical Ballet mostly uses regular rhythmic patterns in conventional musical form. Its relationship with musical accompaniment is usually very precise following both the form and the phrasing.

Contemporary Dance may employ this musical relationship but it makes more frequent use of irregular rhythms, and explores more complex and less exact relationships with the musical form.

New Dance makes use of a variety of musical, sound and spoken accompaniments with which it has diverse and varied relationships, depending upon the choreographic style and intention.

CHAPTER SIX: CONTENT AND TEACHING STRATEGIES FOR DANCE TECHNIQUE
IN THE SECONDARY SCHOOL

6.1 Introduction

This chapter examines what could be considered as appropriate technical
content and teaching strategies for the Secondary level dance curriculum.
The determining criteria for the selection of content and teaching
strategies are:

1. The dual role played by the study of Technique in the broader
   context of the dance curriculum, viz, to confer both practical
   performance skills and knowledge about styles and genres.

2. Specific age-related problems of a physical, psychological or sociological
   nature which occur in relation to dance.

It is always difficult to specify appropriate material for particular
age ranges, given the different rates at which students develop. Nevertheless
a distinction is made in this chapter between material appropriate for the
eleven to fourteen age range and that for the fourteen plus age range. The
reason for this is to differentiate between the basic first three years
of dance study (which might in fact begin at the age of ten, as in some
Middle School situations) and the subsequent two (or four) years when
public or school examinations must be taken into account.

Technical content, appropriate for the two age ranges is examined in
section 6.2; appropriate teaching strategies for the two age groups in
section 6.3.

6.2 Technical Content

6.2.1 Core Performance Skills

A list of core performance skills is given in Table 6.1. It is a summary

PERFORMANCE SKILLS

1

GOOD ALIGNMENT

In a still upright posture: conforming to principles described in sections 3.2.2 and the summary of section 4.3.1. The elimination of excess tension.

2

GOOD ALIGNMENT AND WEIGHT CENTRING IN ALL MOVEMENT

Conforming to principles described in section 3.2 in order to ensure good balance and efficient muscular usage in the five body actions.

3

CO-ORDINATING AND CONTROL OF DANCE ACTIONS

The technique of efficient and safe balancing, stepping, jumping, turning and falling. Precision in movement isolations; the movement of body parts in relationship; the initiation of movement with different body parts; simultaneous and successive movement.

4

STRENGTH

Sufficient overall tonus to maintain correct alignment; sufficient strength in the legs and feet for stepping, jumping and rising on to the toes. Sufficient strength in the lower spine and at the femoral joints to support additional flexibility gained in these joints.

5

FLEXIBILITY

All over mobility to protect against pulled or torn muscles. Specific additional flexibility at the femoral joints and in the legs and feet.

6

SPATIAL PRECISION

The ability to reproduce the shape, pathway, level, direction, orientation and focus of a movement with accuracy.

7

DYNAMIC RANGE AND PREC-ISION

Physical awareness of different weight/time/ flow qualities of movement. Physical ability to reproduce different weight/time flow qualities. Skill in recognising and reproducing subtle changes of dynamics and dynamic contrasts.

8

RHYTHMIC SENSE AND MUSICALITY

Ability to recognise and reproduce i) regular metric rhythm ii) irregular metric rhythm. Ability to perform rhythmically correct unaccompanied phrases. Ability to phrase longer movement sequences rhythmically.

9

INTERPRETATION AND PROJECTION

Ability to vary the following according to expressive need: dynamic qualities, rhythmic phrasing, focus, facial expression, relationship with other dancers.

10

CLARITY OF STYLE

Ability to vary the factors listed above, according to both expressive need and technical style.

TABLE 6.1 A CORE OF PERFORMANCE SKILLS FOR THE SECONDARY SCHOOL STUDENT

of those principles of good body management and aesthetic criteria
identified in Chapter Three as being universal requirements of good dance
performance. The first eight categories represent fairly straightforward
physical skill objectives and have already been discussed at length.
The last two categories are less specific, since they rely for their
specificity on practical and propositional knowledge of the technical style
characteristics indicated in Tables 6.4, 6.5 and 6.6. These last two
categories are less applicable to the eleven to fourteen age range,
since the depth of understanding and practical skill they require is
considerable.

Categories one to eight are on-going goals, appropriate to all ages and
stages of development.

1 and 2. Alignment
Good alignment in stillness and motion is essential both for dance and
for life. The alignment described in sections 3.2.2 and 4.3.1 is free
from stylistic characteristics and is therefore a good basis on which to
build. It seems sensible to work on alignment firstly in a parallel position,
either standing or lying, before attempting turned-out positions. In any
case, the author can see no justification for working specifically to
increase turn-out beyond what occurs naturally, since this is very time
consuming; and irrelevant for anyone who is not intending to perform
professionally. However, where a turned-out position is used, whatever
the degree of rotation, it is vitally important that the legs, feet and
pelvis are correctly aligned. *The principles of "turned-out" alignment*
could be introduced immediately after the alignment of parallel positions
has been mastered.

Once the principles of good alignment of the still body have been
mastered it is necessary to ensure that these are transferred to the body

in motion. Teaching good alignment is not simply a matter of once
and for all explanation of its principles, but of constant guidance,
correction and reinforcement throughout the entire dance course, from
the age of eleven through to eighteen. At the age of eleven years, most
of the postural deviations associated with the younger child i.e. the pelvic
tilting which results in "baby tummy", are disappearing and alignment
work can begin. This is an opportune time to begin before too many
bad postural habits have been acquired. Although it should be noted that
some eleven year old girls have already developed a poor alignment of the
lower spine and pelvis due to early experience of incorrectly taught
gymnastics.

3. *Co-ordination and Control*

Co-ordination and control are essential dance performance skills i.e.
co-ordination and control of dance actions. These actions have been
identified in section 3.3 and are summarised in Figure 6.1, which makes
it easier to be specific about the types of co-ordination skill needed.

1. Skills of the gross motor actions:
   balancing, stepping, locomotion, jumping and turning

2. Skills of finer actions involving:
   isolation of body parts, use of body parts in relationship;
   initiation of movement with different body parts, simultaneous and
   successive movement flow.

The level of co-ordination skill demonstrated by students varies
according to age, experience and natural ability; with development
being towards ever increasing complexity and precision of action. The
co-ordination tasks set for eleven year olds should be far simpler and
less precise than those set for sixteen year olds. For example, an
eleven year old might very well be able to perform a two feet to one
foot jump, followed by a circling arm gesture with a turn of the head,

as separate movements. Whereas, a sixteen year old (with dance experience) could perform both movements simultaneously and incorporate a half turn into the jump.

It is important to recognise:

1. that some co-ordination skills can be taught separately

2. that co-ordination skills should be considered hierarchically, each one building upon the experience gained by the previous one.

All professional techniques do this and an educational technique must operate in the same way. It is most unwise to attempt to teach a movement phrase incorporating a number of new skills i.e. skills with which the students are unacquainted. The author's suggested guide to the ordering of co-ordination skills is given in Table 6.2. The list starts at one, with what the author considers to be the simplest tasks of each action category and finishes at ten with the most difficult. An attempt has been made to correlate degrees of difficulty across the different actions, so that (reading across from seven) leading movement with the arm, hand, finger head or elbow is considered to be of the same order of difficulty as stepping with gestures and balances, jumping from one foot back on to the same and a three-quoter pivot form. It is difficult to find a scientific basis for this kind of correlation and the table is intended only as a guide.

Dance does not consist of isolated skills but of movement phrases which combine these skills for an expressive purpose. Thus it is important that a balance is found between the practise of specific skills and the performance of whole phrases. In Table 6.3 suggestions are given for action combinations in order of difficulty. Each is numbered to suggest a correlation with the degree of difficulty of the skills listed in Table 6.2.

TABLE 6.2 GUIDE FOR ORDERING OF DANCE CO-ORDINATION SKILLS

GESTURE	BALANCE	STEPPING	LOCOMOTION	JUMPING	TURNING
1. Isolated movement of head, arms, hands, fingers, legs, feet.	On 2 feet/bottom.	Forward and sideways	Stepping purposefully		
2. Isolated movement of shoulders/hips.	Rising on toes, balance on side, knees, one knee and foot.	On different parts	Running and skipping	Running to jump	
3. Contrasting whole/part body movement.	On one leg One knee and a hand.	Backward High/medium/low levels.		Making shapes in the air.	
4. Movement of 2 isolated body parts in the same direction.	On upper back and shoulders.	With leg gestures	On different body parts. Rolling.	2 feet to 2 feet, with correct use of legs and feet.	Stepping turns with spotting.
5. Movement of 2 isolated body parts in different directions.	On hands.	With arm or head gestures.	Falling.	One foot to the other.	$\frac{1}{4}$ pivot turn.
6. Movement of 2 or more body parts.	With limb extensions	With combinations of gestures and direction changes.		One foot to the other in different directions.	$\frac{1}{2}$ pivot turn.
7. Leading movement with: arm, hand, finger, head and elbow.		With gestures and balances.		One foot to the same.	$\frac{1}{4}$ pivot turn
8. Leading movement with: knee, toe, shoulder, hip, spine, ribs.		With gestures, balances and turns.		Two feet to one and one to two.	Full turns.
9. Successive movement flow.				Jumps with gestures, steps, balances and turns.	Turns with gestures.
					Steps with turns. Turns with changes of speed.

ACTION COMBINATIONS

1. Stepping for 8 count phrases, with changes of direction and different use of feet.

1. Stepping for 8 counts, stepping with head gesture 8 counts, stop, arm gestures for 4 counts, combined stepping and arm gestures for 4 counts.

2. Rising on toes 4 x , running into a jump 4 counts, skipping off 4 counts, repeat.

3. Stepping in a square with arm gesture, 4 counts, rise on to toes and lower 4 counts, step with gesture 2 x. Run and jump 2 x.

4. Travel on different body parts, 8 counts, hold still balances 4 counts, repeat.

5. 4 side steps with reaching arm gestures, rising and falling, 8 counts, step into a balance and hold 4 counts, run into a jump (2 feet to 2).

6. Opening gesture into a balance, over balance and fall, roll and stand, 2 leaps to the side and repeat.

7. Lead with the elbow into an extended balanced shape, over balance into 2 steps with falling arm gestures repeat to travel.

8. Jumping sequences:
step, step, leap step hop step hop hop.

8. Two to one x 2 step hop step leap.

9. (slow) 2 successive flow steps with high leg gestures and extended balances; step into $\frac{1}{4}$ turn, hold balance after turn complete, repeat with $\frac{1}{2}$ or $\frac{3}{4}$ turn.

10. 2 to 1 jump with arm gestures, hold balance on landing foot, swing free leg through in high gesture step, step into full pivot turn.

10. Step, leap, step hop, step turn, step turn repeat.

TABLE 6.3 SUGGESTIONS FOR DANCE ACTION COMBINATIONS, IN ORDER OF DIFFICULTY

It should be borne in mind that a phrase combining a number of skills is more difficult to perform than the separate skills themselves are, because of additional difficulties such as linking, which may involve a change of weight or direction. There is less time to prepare body and mind for the task ahead when that task is not merely repeated, but is changed.

There are endless permutations on such phrases, which can be constructed so that they make use of the skills learned.

Some of the skills listed in Table 6.2 are very simple ones. However the assumption for the purposes of this thesis is that the secondary student has not encountered dance in the primary school. Categories one to four are probably more suitable for the primary level, but in the interests of obtaining a whole picture, they are included here. By the age of fourteen one would expect the student to have mastered categories one to eight althoughhe/she may be experiencing difficulties in co-ordinating extended balances, fast jumping/stepping sequences and some turns. The Action Combinations nine and ten, may also cause some difficulties.

Students of fourteen years and over would require more complicated phrases if they are to build up their performing skills i.e. phrases with changes of direction and weight, complex stepping patterns and more turns. But by this stage there are other factors which concern them, related to interpretation and style. These are discussed below.

4. and 5. *Strength and Flexibility*

An adequate degree of muscle tonus is necessary for good alignment and balance. Extra strength is necessary for the legs and feet for safe and

efficient jumping (and landing). Some strength is needed to support the limbs in extended shapes and the spine in extension, flexion and spiralling movements. Flexibility is essential to guard against pulled or torn muscles and to increase the range of shapes available to the dancer, in terms of extended limbs and spine. A normal degree of mobility in all joints is necessary, together with enhanced mobility at the femoral joint and flexibility of the spine. Flexible feet and hamstrings are a necessity for safe jumping. But apart from these modest increases in flexibility it is unwise to focus too much attention on this aspect, because of a number of problems particularly associated with adolescence. These problems are as follows:

1. the extreme flexibility of eleven to twelve year old girls
2. the extreme lack of flexibility of boys of the same age,
   Both of which bring their attendent difficulties.

Girls

Girls of this age tend to be extremely flexible and proud of it. "Doing the splits" often becomes an important personal goal and the sign by which a "good dancer" is recognised. But such flexibility needs to be accompanied by a corresponding increase in strength, firstly to ensure good support at joints such as the hip and ankle and *especially along the length of the spine*; and secondly in order to support the limb when it is extended. Extreme flexibility is dramatic and for many girls it is quick and easy to achieve by forceful means. Whereas the necessary strength and co-ordination skills of dance take much longer to acquire and are therefore less attractive. In the author's experience many girls have to be actively encouraged to value the other aspects and skills of dance performance.

Boys

In comparison with the girls, boys tend to be very immobile, partly because of social expectations and partly because of their different pelvic structure. When flexibility is given value, the boys start off at a disadvantage. They can never equal the achievement of the girls and therefore must always seem to fail. There are commonly two responses to this, either the boys refuse to participate, finding refuge in the "dance is for girls" palliative or they decide to 'compete' and risk injuring themselves through forceful stretching.

Boys do need to increase their flexibility, but gently and gradually and they have to accept that they are unlikely ever to be as flexible as the girls.

It is important for both sexes, therefore, not to place too high a value on extreme flexibility, but to stress the importance of other performance attributes which are after all, of greater relevance to good dance performance. If body conditioning objectives have to be stressed, then strength, stamina and agility are equally as important as flexibility.

Accepting the need for these body conditioning objectives does commit the teacher to the use of repetitive exercises. Repeated muscle contractions are the only way to increase muscular strength. Repeated muscular extensions are the only way to increased flexibility and repeated aerobic exercise is the only way to increased stamina. Section 6.3 looks at teaching strategies for these objectives, as well as safe ways of "warming up" the body.

6. *Spatial Precision*

Shape, pathways, levels, direction orientation and focus are themes
common to most dance teachers. They are used here not so much in the
traditional sense of choreographic elements but from the point of view of
performance skill. A performer must be precise and accurate in
reproducing the spatial qualities of a movement. He may be engaged in
reproducing movement choreographed by someone else, in which case he must
be able to:

i)   perceive the spatial qualities
ii) reproduce them accurately with his own body.

To do this, the performer must have a conceptual understanding of spatial
elements and a visual map of the space which surrounds him. Alternatively,
the performer may be engaged in performing his own choreography, whereupon
he must have both the choreographer's understanding of the expressive
nature of spatial qualities as well as the performer's spatial precision.
He must be able to visualise what he is doing and therefore the "map" is
still essential.

Traditional Laban based methods of dance teaching concentrated on
"exploration" and "awareness" of space. Students experimented with
contrasting shapes, direct and flexible pathways and with low, medium and high
level movement and so learned to feel the difference between them This is
a valuable early experience for the performer who then needs to go on
to match up this kineasthetic understanding with the visual effect he is
creating. In this way he can build up his spatial "map".

Spatial precision is a co-ordination skill and like the other co-ordination
skills discussed above it must be built slowly, with a development
towards greater complexity, precision and subtlety.

Young children find it impossible to be spatially precise, since they are unable to correlate what they do with what they visualise themselves as doing. The spatial map is built up slowly with simple directions from the body centre e.g. "to the front at middle level"; "to the side, low"; "to the back and up" etc. Fixed arm positions, such as first, second and fifth are helpful as points of reference; as are such instructions as "at shoulder height" or "on a level with your eyes".

For the eleven to fourteen age group, the exploration of Laban spatial themes makes an excellent basis for teaching the spatial map, as long as steps are taken to ensure that students are made aware of the visual effect of what they do; by verbal feedback, mirrors or videos.

Spatial precision can not be taught in isolation from the other co-ordination skills, but must be combined with them (see Table 6.2), so that: direction, orientation, pathways and levels are taught in connection with gesture; direction, pathways and levels with stepping; shape with balance; direction and pathway with jumping; orientation and levels with turning.

For the older age group the basic material is the same, only the degree of subtlety, complexity and precision demanded is greater. There is also the additional factor of "style" to take into account (see section 6.2.3).

7. *Dynamic Range and Precision*

Again the themes are those associated with traditional dance education i.e. weight, time and flow; and again the emphasis is not so much on the expressive, choreographic aspects of the themes but on the performer's precision in reproducing them accurately.

As noted above, the performance and choreographic roles can (and should) never be totally separated in education. The performer should be always

aware of the expressive intention of his movement dynamics. But the major concern at this point is how the student dancer can develop the co-ordination necessary to alter the weight, time and flow of his movement and thus effect a whole range of subtle and dramatic dynamic contrasts.

The analogy used to describe spatial understanding is that of a "map", for dynamic understanding/precision it is a "volume control", or rather, three separate volume controls, to be used along the continua of:

firm to light

sudden to sustained

free flow to bound flow.

The performer needs to be able to recognise the appropriate volume level for each; to reproduce these levels accurately and to turn them up and down during the performance of a single phrase if so required.

Again exploration of the appropriate Laban themes provides an excellent basis for developing awareness of the dynamic possibilities. But in order to choose the correct volume level, the dancer needs to compare his kineasthetic feeling of the "volume" with an accurate visualisation of it. In this way he can "calibrate" his "volume controls".

In professional dance training, the concepts of dynamics are redundant because performers learn only the range of "volumes" demanded by the style. In education however, these concepts are a necessary part of the choreographic and appreciation knowledge base and it seems important to provide performance knowledge of the whole range.

Another useful analogy is that of a scale, so that students learn firstly the extent of the scale with all it subtle gradations e.g. from firm to

light, secondly to select appropriately and accurately from along the
scale and thirdly to select appropriately from all three scales at
once*.

Dynamics can not be taught in isolation from actions but it is
important to recognise that attention can only be focussed on to one
aspect at a time. For this reason dynamics should be taught through
simple actions, the skills of which have been mastered previously.

Age differences are apparent in the degree of subtlety and the complexity
of dynamic changes which can be mastered. Young children can contrast
strong and light movements but are unable to reproduce dynamic "shades".
They are also unable to change swiftly from one set of dynamics to another.
As in spatial precision the basic material remains the same throughout
the secondary age range apart from the level of skill exhibited and in
the application of style characteristics (see section 6.2.3) in the fourteen
plus age range.

8. *Rhythmic Sense and Musicality*

A continuum of rhythmic skills is suggested in Table 6.1. There are two
processes at work:

i)   recognition of a sound pattern

ii) reproduction of the sound pattern in movement form.

The latter incorporates both rhythmic and co-ordination skills, but for
the moment the concern is with recognition of pattern and its translation
into very simple action, such as clapping, or walking. The stages, in
order of difficulty, could be summarised as follows:

i)   keeping time in $\frac{2}{4}$ and $\frac{4}{4}$ over a four bar phrase

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* The author cannot accept that the rigid classifications of the effort actio
  are anything but limiting to dynamic subtlety.

ii) accentuating different beats in a $\frac{4}{4}$. four bar phrase

iii) keeping time in a $\frac{3}{4}$, four bar phrase.

iv) keeping time with irregular rhythms.

It may be necessary for the teacher to focus attention on rhythm for a time, keeping the actions very simple until the students can "hear" the rhythms but it is equally important to ensure that a rhythm/movement relationship is maintained at all times. In professional dance training all exercises and movement phrases are taught in specific rhythms and the same should be true of dance in education. Thus, when actions phrases are constructed and taught by the teacher (see Table 6.3) their rhythmic integrity must be maintained. Likewise when students compose phrases of their own they should be encouraged to pay attention to their rhythmic structures.

One would expect a fourteen year old to be able to:

i)   keep time in $\frac{2}{4}$, $\frac{4}{4}$ and $\frac{3}{4}$ in all simple dance actions

ii)   "come in" on the first beat of a bar

iii) "come in" at the beginning of a four bar phrase

iv)   "count" in order to finish at any point in a regular *four bar phrase*

v)   "count" in order to "come in" at any point in a regular four bar phrase.

Whereas one would expect an older student eventually to be able to keep time with regular, irregular and unaccompanied rhythms; and also to be aware of style factors (see section 6.2.3) in musical relationship.

9.   Interpretation and Projection

The student performer in education should not simply learn to copy movement. There may be times when he is learning a new co-ordination skill for example, when copying is essential for buiding up the correct

movement habits. But on the whole, the movements and phrases he learns
should have an expressive purpose, however simple that may be. The
performer should know what this purpose is and should learn to recognise
how its spatial and dynamic qualities contribute to the successful expression
of this purpose.

For example, the teacher may wish to teach a rhythmically patterned
stepping and jumping phrase. She must choreograph a mood or purpose into
this phrase. It may be lighthearted and joyful or urgent and determined.
She will then acquaint the students with both phrase and mood so that they
are able to equate the two.

In other words the teacher should attempt to convey the expressive nature
of dance with the phrases she teaches as well as in the compositional
tasks she sets.

The students must learn to recognise that subtle changes in dynamic and
spatial qualities, in rhythmic phrasing, focus and facial expression can
affect what is expressed in the movement. Subsequently they will be
able to vary these factors in their own interpretation of dance phrases.

It should be borne in mind that we are not concerned directly with the
choreographer's process of selecting spatial and dynamic qualities
appropriate to a stimulus; but with the performer's process of identifying
an expressive purpose within a pre-choreographed phrase and enhancing it
with small dynamic and spatial emphases. This is a very subtle process
and for this reason it is wiser to leave the unguided interpretation of
pre-choreographed phrases to the upper age range.

With the lower age group the concern is to ensure:

i)   that the students are able to make clear the expressive mood of
     pre-choreographed phrases in their performance of them.

ii) that students learn to recognise the relationship between movement
     and its expressive possibilities through composition.

Between the ages of fourteen and eighteen, students could be asked to
interpret pre-choreographed phrases, in relation both to expressive
purpose, as discussed above and technical style (see section 6.2.3).

10. *Clarity of Style*

It is not possible to examine this category without recourse to the
characteristics of style discussed in the following section.

6.2.2 Style Characteristics of Techniques

The style characteristics of Classical Ballet, Contemporary Dance and New
Dance are summarised in Tables 6.4, 6.5 and 6.6 respectively. These
summaries are based on the analysis given in Chapters Four and Five.

It is suggested that the eleven to fourteen age group would benefit from
learning the core performance skills discussed in the previous section and
that performance material based on differentiated styles is more appropriate
to the fourteen plus age group. This is not the way that professional
Techniques operate, but they are training performers in a particular
style and are not concerned with broadly based skills. They teach "balance"
through a specific vobabulary of characteristic balances. But as noted
in section 2.2, the purpose of an educational technique is to provide a
core of performance concepts and skills which will permit the student to
make comparisons across styles.

CLASSICAL BALLET

ALIGNMENT

Good alignment as described in sections 3.2.2 and 4.3.1, plus use of set positions for arms and legs, 1st, 2nd, 3rd, 4th, 5th, use of turn-out. Quadriceps, abdominal, pelvic and buttock muscles held taut.

CO-ORDINATION OF CHARACTERISTIC ACTIONS

Use of a specific vocabulary of movement with the following characteristics: shoulders and hips always in the same plane, limbs moving in opposition, along peripheral pathways and in clearly defined, symetrical directions, high limb extensions, held balanced poses; highly elevated jumps, repeated turns.

STRENGTH AND FLEXIBILITY

Extra strength and flexibility needed at hip and pelvis to maintain secure turn-out, in limbs for extreme extensions, in feet and legs for jumps and balances, in the lower spine for support in the big poses.

SPATIAL CHARACTERISTICS

Use of a prescribed orientation square to determine directions, symmetrical shapes made by limbs, frequent use of extended lines in individual and group shapes; movement on the high and medium levels only. Direct pathways, usually peripheral, predominate.

DYNAMIC CHARACTERISTICS

Strength is needed to accomplish much of the standard vocabulary, but an illusion of lightness is maintained. No strong dynamics are used but there is a contrast of fast and slow movement. Flow is usually simultaneous. Flow is interrupted slightly to allow time for the big poses to be seen clearly.

RHYTHM AND MUSICALITY

There is an exact musical relationship, and a predominant usage of regular rhythms and conventional musical forms.

PROJECTION

The focus is choreographed for all movements which limits the choices available to the dancer. There is some deliberate projection of the dancer in the show of skill of some classical performances. Some "Romantic" roles require projection of a character.

TABLE 6.4 SUMMARY OF THE CHARACTERISTICS OF CLASSICAL BALLET TECHNIQUES

CONTEMPORARY DANCE

ALIGNMENT

Good alignment as described in sections 3.2.2 and 4.3.1, plus use
of parallel, 1st, 2nd, 4th and 5th positions of legs and 1st, 2nd and
5th positions for arms. Turn-out used, but less extreme than Classical.
Taut stomach, buttocks, inner thighs; a sense of pressing into the floor,
especially in parallel positions.

CO-ORDINATION OF CHARACTERISTIC ACTIONS

Some use of set vocabulary. Body usage based on movement initiated
from the spine and especially through contraction and release. Less
use of placing of arms than in Classical Dance, greater use of
successive flow. Use of off-centre balances and contradictory tensions,
of spiralling of the spine and low focus jumps, of movement which
presses into the floor.

STRENGTH AND FLEXIBILITY

All over strength needed for gymnastic type movement and muscle
definition. Strength and flexibility needed for turn-out and high
extensions; in legs and feet for jumping and balancing and along the
length of the spine. Strength needed in abdominal, pelvic and buttock
muscles for contraction/release.

SPATIAL CHARACTERISTICS

The body form is important in a 3-dimensional sense. The spine often curves
continuously with the limbs to make rounded shapes rather than lines.
Asymetric shapes are common with the body parts moving in different
pianes. Shapes often express conflict and tension. All levels are used.
Flexible and direct pathways are used.

DYNAMIC CHARACTERISTICS

Use of both strong and light, fast and slow dynamics, depending upon
expressive need. Likewise for simultaneous and successive, continuous
and interrupted flow. Bound flow is common. Suspensions are used
often in connection with off-centre balances. Strength is often used,
not to accomplish movements but for expressive purposes.

RHYTHM AND MUSICALITY

Sometimes use of exact musical relationship, sometimes conflicting
relationship. Music often used to create mood. Regular and irregular
rhythms used and sound and voice accompaniments.

TABLE 6.5 A SUMMARY OF CONTEMPORARY DANCE CHARACTERISTICS

TABLE 6.5 CONTINUED

PROJECTION

The type and degree of projection used depends upon the expressive
purpose. Dancers never project "themselves". Some dances are abstract
others require the dancers to reinforce a particular dramatic mood e.g.
in "Cell" but there is little use of facial expression since the
movement is supposed to do the communicating. Focus depends upon
expressive purpose.

NEW DANCE

ALIGNMENT

Good alignment as described in Sections 3.2.2 and 4.3.1. This
alignment is "allowed" rather than "held", with minimal tension.
There is no "uplift" i.e. tension in abdomen and buttocks and no
forced turn-out.

CO-ORDINATION OF CHARACTERISTIC ACTIONS

No specific vocabulary used, but body usage a characteristic i.e.
minimal tension, no held positions, no high extensions or highly
elevated jumps, whole body movement, use of swing and momentum.
Movement initiated from the "centre".

STRENGTH AND FLEXIBILITY

Some all over strength and flexibility, some strength and flexibility
in legs and feet.

SPATIAL CHARACTERISTICS

No extended lines or use of the body's abstract visual properties.
Use of floor patterns. Flexible pathways predominate.

DYNAMIC CHARACTERISTICS

Mostly relaxed qualities used. Fast and slow movement is common
but expressive possibilities of dynamics are rarely utilised. Minimal
tension, free flow and use of momentum are characteristic of the style.

RHYTHM AND MUSICALITY

There is a rejection of exact musical relationships, and there is
much experimentation with spoken accompaniment and improvised sound
and music.

PROJECTION

Dancers do not project themselves, either there is an appearance of
self-absorption or a "natural" acknowledgement of other dancers and
audience.

TABLE 6.6 A SUMMARY OF NEW DANCE CHARACTERISTICS

It is inevitable that even in the teaching of the basic performance skills listed in Table 6.1, a certain amount of style conditioning will occur. The teacher will have favourite jumps or gestures that she will pass on to her students. But as long as this style is based on good alignment and body management, does not contradict the general aesthetic criteria of good dance performance and the students are introduced to other people's choreography, this should not be a serious problem. The idea of a style free technique for education is unrealistic. If a Technique is style free, by definition it is not a Technique (see section 2.1).

There are occasions when it might be appropriate deliberately to introduce younger students to movement phrases with definite style characteristics:

i) if the teacher has choreographed a simple phrase based on a repertoire dance that the students are about to see/have seen in the theatre or on video.

ii) if there is a particularly talented group who already have experience in a particular Technique.

But on the whole, it seems unwise to attempt any systematic teaching of style characteristics before the basic skills have been mastered. This suggests that any stylistic emphasis should be left until after the age of fourteen.

With reference to Tables 6.4, 6.5 and 6.6, the material could be taught horizontally or vertically. In other words, the differences and similarities of alignment could be compared across techniques (horizontally), then co-ordination of characteristic actions and so on. Or the genre/style could be studied as a whole (vertically). The author has found the latter to be successful with a fourth year, combined CSE/'O' level group. It is described overleaf in section 6.3.

6.3. Strategies for Teaching Technique in Education

6.3.1 The Eleven to Fourteen Age Range

Two tasks face the teacher, firstly to find appropriate methodology for presenting the skill information in an assimilable form and secondly to find the means of constant reinforcement, guidance and correction necessary to the building of skilful performance.

In practice, all the performance skills are inter-related and would be taught in combination in the professional dance world. However, the teacher needs to be clear as to which exercises contribute to good alignment; which have a flexibility increasing component and how these skill objectives can be integrated with other dance material. In this section, alignment methodology is treated separately, as are the body conditioning objectives of strength, flexibility and stamina. Co-ordination skills, spatial and dynamic precision rhythmic skills and interpretation are considered together.

1. *Alignment*

Professional training techniques teach good alignment through repeated exercises which also have a style conditioning element. Appropriate exercises for the secondary school would be:

(a) The teacher talking through the principles of good alignment with the pupils standing or lying on the floor. Images could be used to help the students to visualise correct alignment e.g. shoulders "dropped", arms "hanging", head "balanced", neck long.

A skeleton would be a useful visual aid.

(b) Rolling down and up through the spine (see New Dance exercise No. 1 in Appendix D).

(c) Soft demi pliés and relevés in parallel first position.

(d) Isolations with the rest of the body correctly aligned.

(e) Walking - as the teacher talks, helping to visualise the internal mechanics. This can be interspersed with the spine rolling exercise (b).

Specific alignment problems may require specific corrective measures. Common problems are:

i) tense shoulders

ii) a forward, dropped head with rounded and compressed upper spine

iii) knock-knees with accompanying inward rolling feet and bow legs with outward rolling feet.

Tense shoulders are difficult because drawing attention to them often makes an eleven year old more tense. Deliberate lifting with over tension and sudden relaxation with dropping can help, as can the spine stretching exercise illustrated in Figure 6.1.

The dropped head can be corrected using imagery, such as hanging like a puppet from a string connected to the top of the head; or attempting to push the top of the head up to the ceiling.

Knock knees, as noted in section 3.3.1, are only partially correctable. The student must always remember to bend so that the knee is over the middle of the foot. It is useful to imagine lines of force passing down the outside of the leg and pressing the outer border of the foot into the floor, during pliés, relevés, stepping and balancing movements.

Bow legs are not usually amenable to correction, but they do not constitute a serious problem.
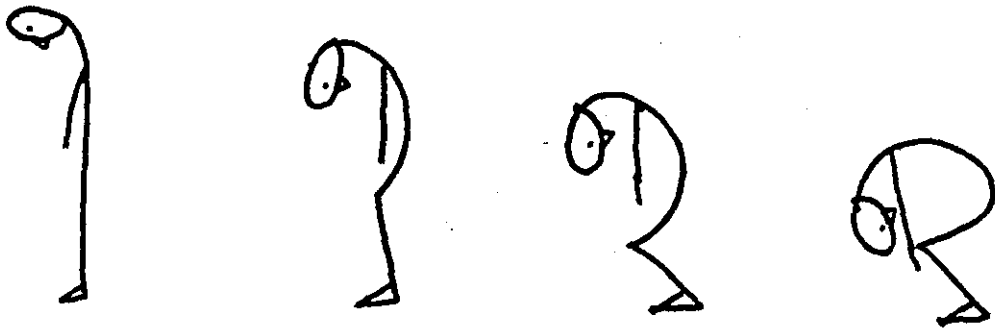
FIG. 6.1   SPINE STRETCHING AND ALIGNMENT EXERCISE

Once these principles have been communicated to the students, the
teacher must try to ensure that they are put into practice in all
movement. She must constantly correct, guide and reinforce. Mirrors and
video provide useful feedback, exercises using a barre for support or
sitting to alleviate balance problems can also be useful.

2. *Body Conditioning Objectives*

As indicated in sections 4.3.3 and 6.2.1, body conditioning objectives
such as strength, flexibility and stamina can only be achieved by
repetition of contractions, extensions and aerobic exercise respectively.
Professional performers in the Classical and Contemporary genres need
extreme flexibility for a spectacular range of extended shapes and considerable
strength to support these extensions, for highly elevated jumps, dramatic
gymnastic type movement and lifts. They also need stamina to take class,
rehearse and perform, often daily. They therefore need to spend a great
deal of time and energy in preparing their bodies, through repetitive
exercises. However, as indicated in section 4.3, and in the summary in
Table 6.1, the basic physical requirements of safe and efficient
performance of dance actions are far less demanding and within the reach
of most secondary school students.

The priorities indicated are:

i)   A normal degree of mobility at all joints

ii) Enhanced flexibility at the femoral joints and along the spine

iii) Enhanced flexibility of the feet and legs, especially the hamstrings

iv) Good overall muscle tonus

v)   Enhanced strength in the lower spine and pelvic region

vi) Enhanced strength in legs and feet.

When specific objectives are pinpointed in this way, they become a less daunting prospect. Repetition is still unavoidable but exercise sequences can be devised which have sufficient variety to maintain the student's interest.

The basic ingredients would need to be:

i)   whole body stretches

ii)   isolated movement at joints

iii)   stretches of the trunk and spine in sideways and forwards directions

iv)   stretches for the hamstrings and for the legs in general

v)   stretches for the feet

vi)   contractions of muscles which flex and point the feet

vii)   contractions of muscles under the arch of the foot

viii) contractions of lower spinal/abdominal muscles

ix)   contractions of leg muscles involved in jumping and landing

x)   contractions of leg, pelvic, and abdominal muscles used to flex, extend, rotate and adduct hip joint.

Some appropriate stretches for (i) to (v) would be:

i)   (a) improvised whole body stretches in different directions

     (b) jazz stretches, where the arm reaches up at the same time
          as the foot is pressed into the floor. The alternate arm
          then reaches as the weight is transferred to the other foot. The
          stretch is then repeated to the side or in other directions (see
          fig. 6.2).

ii) A progression through the body, rotating, flexing and extending each
     joint as appropriate.

iii) Side

     (a) Reaches over the head to the side in a standing position (as in
          Figure 6.3). The pelvis must remain centred and the spine
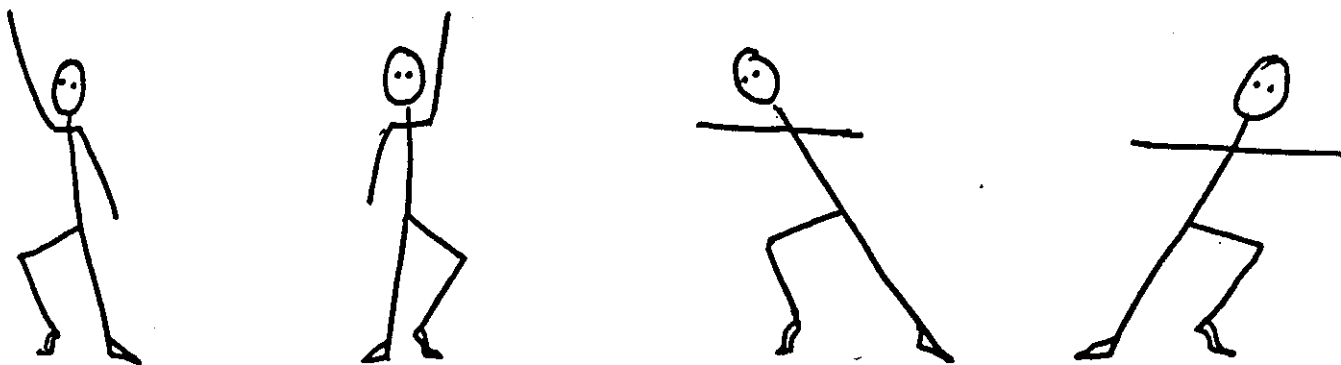
FIG. 6.2   JAZZ STRETCH FOR THE WHOLE BODY
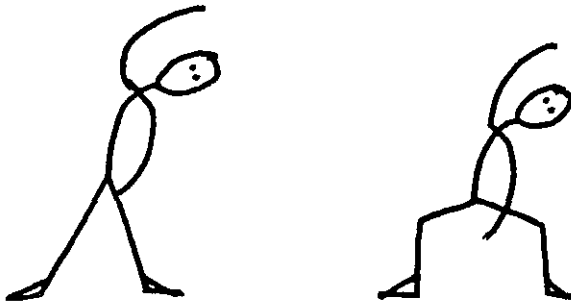
FIG. 6.3 SPINE STRETCHING AND ALIGNMENT EXERCISE

bends by lifting "out of the pelvis". A variation of this exercise incorporates a plié and a drop to the front with an uncurling movement back to the vertical.

(b) Reaches over the head to the side, in a sitting position - see Contemporary Exercise No. 2, Fig. C2, Appendix C.

(c) Contemporary side stretches, Exercise No. 3, Appendix C.

iii) Forwards

(a) In a standing position the arms reach high and the trunk flexes forward with a "flat back"; the back rounds and arms relax to the floor. The spine is uncurled to the vertical.

(b). Cunningham pulses: in a standing position the cervical spine is stretched forward and down in a curve, 8 pulses stretch it in this position; the pulses are repeated with the curve starting at lower points down the spine. See figure 6.1.

(c) In various sitting positions, as in Contemporary Dance Exercise 1 with variations, Appendix C.

iv) (a) Standing with one foot behind in a parallel position with the back leg straight and the front bent and the weight equally distributed between the two feet and the pelvis "facing the front"; the back heel is slowly pressed into the floor to stretch the hamstring. The back knee should not be over extended.

(b) Sitting, the Contemporary "16 bounces" sequence with variations, Exercise 1, Appendix C.

(c) Contemporary side stretches, see above (iii) (b).

v)   (a) Standing pointing and flexing alternate feet

     (b) Sitting with legs forward, pointing and flexing the feet.

There are a number of points to bear in mind where stretching exercises are concerned:

i)   Muscles should be "warmed" by gentle aerobic activity prior to stretching in order to prevent tearing either of muscle fibre or other connective tissue.

ii)   The body must be correctly aligned before and during the stretch to ensure that the correct muscle is in fact under strain and not the joint ligaments or tendons. In exercise (iv) (a) if the knee is hyperextended a pull or even a pain at the back of the knee may be felt. The pull should be felt in the calf muscle. If the knee is slightly relaxed the problem disappears. The pull should always be felt in the belly of the muscle[1] and never at a joint. Joints are supported by ligaments and tendons which are non-elastic and therefore should not be stretched.

A particular problem arises in relation to turned-out positions (see section 3 under "Turn-out") where it is vital to ensure that the legs are correctly aligned, before any stretching occurs. Where stretches are used in second position (sitting) the legs must not be allowed to roll in to the centre but must be held with the knees pointing up at the ceiling.

iii) All stretches should be gentle and sustained rather than forceful or ballistic. If pulsing movements are used they should be in the nature of gentle "reaches" rather than a throwing of body weight. Ballistic stretching can bring into play the stretch reflex, (Benjamin 1980), whereby the muscle contracts to protect itself or the joint from damage.

It is then impossible to stretch it efficiently. Forceful stretching can also cause damage in the form of muscle, ligament or tendon tearing.

4. Forced stretching through another person's manipulation is totally unacceptable in the school situation, since there may be difficulty in controlling the force used.

Good stretching is a matter of gently easing the body into a stretch, carefully monitoring the sensation of the pull in the belly of the appropriate muscle (a pull which should never be a pain), setting individual goals and recognising individual limitations.

Some appropriate strength increasing exercises for objectives (vi) to (x) are given below:

vi) (a) Contemporary exercises No. 5, Variations 1, 2 and 3, Appendix C.

   (b) Standing, brushes/pointes tendues in parallel and first positions.

   (c) Standing, peel the heel of one foot off the floor, press the toes into the floor, point the foot by lifting the ball of the foot so that only the tip of the toe rests lightly against the floor. Repeat as a continuous process of peeling the foot off the floor.

   (d) Releves.

viii) (a) Sitting on the floor with the legs in front, knees bent and feet slightly apart; turn the pelvis back contracting the abdominal muscles and roll the spine to the floor. Roll the spine back up, returning the pelvis to vertical last of all.

   (b) A continuation of the Cunningham pulse exercises iii (b); from the lowest curved position, straighten the legs and simultaneously flatten the spine, parallel to the floor at 90° to the legs.

Curve over and repeat.

(c) Contemporary "Breathing" exercises, No. 3, Contractions
No. 7* and "Spirals"* No. 4, "Pleadings"* No. 6, Appendix C.

(d) Contemporary Exercise No. 8 (centre) Standing Contractions*,
Appendix C.

(e) Contemporary Exercise on Six No. 8, Appendix C.

ix)   (a) Pliē in parallel, first and second positions.

(b) Pliē to relevé.

(c) Barre exercises with fondus.

(d) Barre exercises on demi-pointe

(e) Exercise (vi) (c).

x)   (a) Pointe tendus/brushes in parallel and first position

(b) Battements, front side and back.

(c) Retirés.

(d) Barre exercises with developpé.

Aerobic work is not included, although stamina is a requirement for dance
performance. Professional dancers build up stamina through dancing,
especially fast jumping/travelling movements. The intention is that
students in the Secondary school should do the same. Therefore it is
advisable to include some fast movement in each lesson.

A large (but by no means exhaustive) list of exercises is given above but
many of them are alternatives, fulfilling the same or similar functions.

* Suitable for fourteen plus students only.

Some alternatives are more difficult than others and so choices have to
be made as to what is appropriate at a particular stage of development.
The author considers that only the exercises (viii) (c) marked with an
asterisk are too difficult for the eleven to fourteen age range. Many
of the stretching exercises are potentially injurious if badly taught.
The chief dangers are poor alignment and forceful stretching. The teacher
must try to monitor every child's performance and at the same time to instil
a responsible attitude towards the accurate and safe practise of exercises.
If the class is very large, unco-operative or irresponsible it is wise to
avoid exercises with turn-out, and especially those in *second position*
(sitting).

It is important to remember that these exercises do not constitute a
"warm-up". The body must be prepared for these exercises by increasing the
temperature and flow of blood to the muscles. Gentle jogging or
skipping or small bouncing foot patterns increase the temperature, the
heart rate and the flow of blood to the muscles prior to beginning the
exercises.

Dance is not a series of separate movements but a rhythmic flow of
movement. When exercises are taught it is helpful if they are rhythmically
phrased and linked in a continuous flow as far as possible; so that a
"dance like" feeling is engendered. Two exercise sequences are given in
Table 6.7 (a(and (b). They are suggested as being appropriate for eleven
and fourteen year olds respectively.

3. *Co-ordination, Spatial and Dynamic Precision, Rhythmic Skills and*
   Interpreation

All of these aspects of performance are interconnected. It is impossible to
consider strategies for teaching actions without also taking into account
their spatial qualities, dynamics and rhythms; and their expressive

STRENGTH AND FLEXIBILITY EXERCISES 11 YEARS

WARM-UP

Dodging i.e. running round the room, avoiding contact, freeze at a given signal.

ISOLATIONS

Head rolling to front only [8]; head turns to each side [8] and front; head drops, lifts centre, lifts back [8]. Repeat head movements.

Shoulders circle back [8 each] then forward [8 each]
Repeat.

Arms circle back [8 each] then forward [8 each]
Repeat.

Both wrists circle one way [4] hands open + close [4] wrists circle other way [4] hands open + close [4].

Trunk bends to side (hands on hips) [4], circles to front [4] to other side [4] then up [4]. Repeat in other direction. Repeat trunk exercise.

Pelvis swings in a wide circle [8], then reverses direction [8] repeat.

Leg swings forward and back [8] alternate leg does same, repeat.

Point and flex one foot [8], alternate foot [8] repeat.

4 plies (demi) [16]
4 releves [16]
Foot exercise (vi) (c).

WHOLE BODY STRETCHES

Rolling up and down the spine.
Quick curling and stretching improvised.

FLOOR EXERCISES

Sitting with soles of feet together, relax knees out and towards the ground, no pushing, no bouncing just sitting and relaxing muscles.
Scoop lift, Contemporary Ex 1, variation 2.
Repeat with legs stretched forward.
2nd position (sitting), put fingers on the floor in front of the trunk and walk them forward, easing the trunk towards the floor.

TABLE 6.7a STRENGTH AND FLEXIBILITY EXERCISES SUITABLE FOR 11-14 YEAR OLDS

STRENGTH AND FLEXIBILITY EXERCISE SEQUENCE 14 YEARS

WARM-UP

Foot patterns: copying small jogging, bouncing foot patterns set
by teacher.
Jazz stretches: (i) (b) Alternate stretches up [8], then to the side [8],
then down to the floor [8] then to the front [8]. Repeat on 4, then
2 counts.
Shoulder circles: back one side [4] other side [4]
                    with elbow [4] other elbow [4]
                    with arm swing [4] other arm [4]
                    repeat forwards
Rib shifts to sides [8]
hip circles [8] reverse [8] repeat.
Leg swings from the hip [8] alternate leg [8]
Foot exercise (vi) (c).

FLOOR EXERCISES

Contemporary Ex. 1. (16 bounces) but with a roll up through the spine
not a flat back. 2 x. Draw in knees, roll to floor (viii) (c) on [16]
then [8] then [4].
Curl over knees, extend legs forward and back up arms stretched up in a
'V' shape repeat 4 x.
Contemporary side stretches in 2nd position Ex. 2.
Variation 2. 4 x.
Contemporary turn-out Ex. 5. Variation One. 4 x.
Draw legs up to side and into a kneeling position. Contemporary Ex. 8. 4 x.

CENTRE EXERCISES

Pliés in 1st and 2nd positions.
Brushes in parallel and 1st positions, low, medium and high.
Plié - relevés.
Small jumps in 1st and 2nd positions.

TABLE 6.7(b)

qualities. Additionally, it is apparent that in the practice of dance in education the processes of composition and performance, although conceptually distinct are taught together. Thus a theme based approach in which particular aspects become the focus of attention for a while seems to be appropriate. Separate choreographic/performance dynamic themes, such as "Flow", "Time" or "Weight" could form the basis of individual, or blocks of lessons. Firstly, the theme would be introduced through a process of guided improvisation, secondly a teacher-choreographed phrase, embodying one or more aspects of the theme might be learned and thirdly, the theme might be used as a basis for a composition task. Spatial themes could be tackled in the same way i.e. combining performance and compositional elements; action, spatial and expressive elements.

Underlying the spatial and dynamic themes is the need for a vocabulary of action skills (as listed in Table 6.2). Spatial and dynamic themes can introduce new vocabulary, find new ways of extending existing vocabulary and even begin to convey some of the expressive possibilities of dance movement; but they cannot confer skill in the performance of dance actions. These skills require the transference of specific information which must somehow be integrated within the broader themes of the dance lesson.

The initial strategies for teaching skills are always teacher directed. The teacher explains and demonstrates and the students copy as closely as possible. Teacher feed back is given to guide or correct and perhaps mirrors or video are used to give additional feedback. Specific skills such as correct use of legs and feet in jumping, weight centring, use of impetus and "spotting" for pivot turns, correct alignment in balances on one foot and correct body use in falls can only be taught in this way. Once the initial information is conveyed, only guided repetition and practise of the specific movements concerned will bring skilful performance.

Other skills, such as those involved in gesture, stepping and locomotion which are of a less specific nature can be taught in a less directed way i.e. through guided improvisation, where students can experiment with their own movement. But there must come a time when these movements are refined so that they acquire the spatial dynamic and rhythmic precision that is characteristic of good performance.

The teaching of action skills can be incorporated into dance lessons in three ways:

1. Dance actions can be made the dominant theme for one or two terms, with lessons planned so that the skills are tackled horizontally (see Table 6.2). Using this method, the skills could be taught separately, but concurrently, by whatever is the most appropriate means and then combined at each stage in a teacher choreographed dance (see Table 6.3). This dance, which should also embody an expressive purpose, however slight, could be used as the basis of a compositional task if required.

2. Action skills could be taught concurrently with dynamic and spatial themes, with each lesson divided into two parts. It would again be advisable to tackle the skills horizontally (see Table 6.2) so that by level four, for example, students would have learned skills of stepping in different directions, with gestures, various balances and gestures involving two body parts. These could then form the action basis of an exploration of directions and/or levels. The teacher might pre-choreograph a dance which combines these points, or she might set a compositional task around them.

3. The skills could be taught through a series of lessons based on expressive themes which again could lead into the learning of a pre-choreographed dance or a composition task. For example, the students might be asked to imagine themselves on a tight rope and

during guided improvisations they could be taught a number of
types of balance. Or themes of running, chasing and escape might
be used to teach locomotion and jumping skills.

There are many possibilities in this method. Each method has its
advantages; the first is very thorough and action skills can be developed
quickly when attention is focussed on them in this way. The second method
is helpful in clarifying the connections between the concepts of action
space and   time and ensures that students are made aware of the need to
consider the spatial/dynamic qualities. The third method can capture the
interest of younger students, especially if relevant themes are chosen.
It is also useful because it sustains the connection between the expressive
and the physical qualities of dance.

In reality, a wise teacher would make use of all three methods, according
to the age, interests and abilities of the students. Lessons which follow
the same format week after week become boring for students and teacher alike.

Rhythmic skills might be the focus of attention for a short time, when
compositional tasks are based on teacher derived or student derived rhythmic
patterns. But rhythmic skills should be taught continuously, in every lesson,
through exercise sequences, pre-choreographed phrases and through compositional
tasks.

Likewise, interpretative skills should be constantly informed and
reinforced throughout the lesson; underpining all the performance and
compositional work, rather than being taught as a separate entity. The
expressive qualities of all dance phrases taught to the students should be
made clear to them (see section 6.2.1 under [3] Co-ordination and Control)
and they should be encouraged to emphasise focus, projection and dynamic
qualities as appropriate to that purpose in all their performances.

Compositional tasks based on expressive themes; understanding of the expressive nature of spatial and dynamic qualities, watching and discussing performances by professional dancers, class mates and themselves all contribute to the development of interpretative skills.

Developing performance skills is a matter of constant reinforcement, guidance and correction. Whether the dance material is teacher or student composed there is a constant need to ensure that it is performed skilfully in terms of its action; with rhythmic, spatial and dynamic precision and with emphases appropriate to its expressive purpose. The teacher must instil in the student a critical attitude towards his own performance so that he will not only strive to achieve polish in his performance of other people's choreography but also in the performance of his own.

A summary of performance teaching strategies appropriate to the eleven to fourteen age group is given below:

1. Direct teaching of:
(a) Exercises for strength and flexibility
(b) Action skills
(c) Dance phrases emphasising action skills, dynamic and spatial qualities and always embodying an expressive purpose or mood.
(d) Simple dance phrases from the repertoire of a particular genre (under special circumstances, see section 6.2.3).

2. Guided improvisation:
(a) On action themes
(b) On spatial, dynamic or rhythmic themes
(c) On expressive themes.

3. Refinement of student composition

4. Watching and discussing performances.

6.3.2 Teaching Strategies for the Fourteen Plus Age Group

The methods described below are only appropriate if the students have in
fact covered the ground indicated for the eleven to fourteen age group.
It is unwise to make generalisations about student behaviour, but in
the author's experience fourteen to sixteen year olds are very conscious
of the "look" of their bodies. They must "look right", which means they
must bear some resemblance to the dancers they have seen on television
or on the stage. Consequently, they are easily discouraged and frustrated
by their own lack of skill. It is important that time is spent acquiring
the basic performance skills, for many such students are reluctant to
tackle compositional work if they cannot physically achieve the effect they
require. In such circumstances, direct teaching of exercises and phrases,
interspersed with compositional tasks based only on skills that have been
mastered are quick and effective strategies.

Assuming the fourteen year olds have covered the material suggested for
the younger age group, they now need to:

1. Develop their performance skills further
2. Increase their knowledge and understanding of dance genres and
    styles.

The first task can be accomplished through the direct teaching of
longer phrases and technical studies. These would incorporate more complex,
precise and subtle actions, spatial and dynamic qualities, rhythmic
patterning and expressive purpose as well as a clear technical style.

Some such phrases could be derived from the characteristic action

vocabularies of the techniques examined in this thesis, (see section 4.3.2 and Appendices B, C and D).

Strength and flexibility exercises would of course need to continue, along the lines described for the younger age group. A suggested exercise sequence for the sixteen year olds is given in Table 6.8.

As far as tackling the style characteristics is concerned, the author would like to suggest a method she has found successful with a fourth year mixed CSE/'O' level group.

Using this method a particular genre is made the subject of a term's practical and theory lessons (three and a half hours per week). Videos and live performances of characteristic works are seen and appraised, the theoretical and historical background is tackled and students learn pre-choreographed studies designed to illustrate particular aspects of the style. Ultimately the students compose and perform studies which have a flavour of the style in question.

In their practical lessons, to use Contemporary Dance as an example, students would learn the characteristic alignment of the technique and some of the exercises in order to understand the use of the spine and contraction/ release movements. Then they would learn some of the action vocabulary and its characteristic spatial and dynamic qualities. Attention would be focussed onto the off-centre balances, low turns and jumps and shapes with opposing tensions.

It is probably easier to get the flavour of Contemporary and New Dance styles than that of Classical Ballet, particularly in performance. Nevertheless, certain aspects can be explored e.g. the set positions of arms and legs; the clearly defined use of space and probably some of the

STRENGTH AND FLEXIBILITY EXERCISE SEQUENCE 16 YEARS

WARM-UP

Jogging and foot patterns
Jazz stretches: 8 stretches up on alternate arms, drop over for [8],
                 repeat on [4], then [2] then [1]. Repeat.
Side rolls (iii) (a), with plie and drop forward.

FLOOR EXERCISES

16 bounces Contemporary 1, with flat back 2 x
simple breathings Contemporary 3
Breathings with chest lift Contemporary Ex. 3.
Side stretches Contemporary 2 Position One 4 x
Side stretches Contemporary 2 Position Two, variation two.
Turn-out exercise, Contemporary Ex. 5, Variation 3.

CENTRE

Plies in parallel, 1st and 2nd positions
brushes with weight transfer, low, medium, high retire, developpe,
pointe tendu, close, repeat au fondu, to the front and to the side.
Plie/releve.
Small jumps in 1st or 2nd.

TABLE 6.8

simpler action vocabulary and the musical relationship. On the other hand, the jumps, turns and "illusion of lightness are all a result of considerable skill, developed through endless practise and which could not possibly be acquired in one term. However, the study of ballet characteristics makes a valuable contribution to the appreciation knowledge base, even if it is predominantly theoretical.

The practical work must, of course, be supported by theoretical and historical knowledge. This necessitates the use of strategies appropriate to academic study.

Appropriate strategies for the fourteen plus age group can be summarised as follows:

Practical

1. Direct teaching of style characteristics through exercises and pre-choreographed studies.

2. Guided improvisation on style related themes e.g. off-centre balances.

3. Direct teaching of repertoire.

4. Composition tasks based on one or more of the style related themes.

5. Unguided composition of a dance in a particular style.

Theory and History

1. Direct teaching of the propositional knowledge base.

2. Project based teacher directed written work.

3. Project based student directed written work.

4. Watching videos and live performances of characteristic work.

5. Evaluative appraisal of dance performances, formal i.e. written

and informal i.e. discussion.

6. Watching lecture demonstrations by professional dancers, or daily class, or choreography in progress.

With this age group as well it would be important for the teacher to mix and vary the strategies used in order to maintain interest.

Conclusion

The main thrust of this thesis has been to examine the changing rationale for dance in education and to assess the implications of these changes for dance teaching in the secondary school.

If, as would seem to be the case, the major educational value of dance is in terms of the contribution it can make to aesthetic education, then it is the art form of dance which must be taught.

By introducing students to dance as an art form teachers are enabling them to participate in the communication of a unique language which combines feeling and form. If they themselves are to communicate through the creation of art objects and appreciation of the art objects of others, they must learn the conventions and practices which combine to make up the language of the art form.

The body of knowledge for dance study must therefore include information about the concepts, practices and conventions of dance performance, choreography and appreciation. The study of Dance Technique has a valuable contribution to make to this body of knowledge and yet in the past it has been largely ignored. This would seem to be because of its association with a narrow range of physical dance performers' skills.

Dance Technique is more than "drill" however, it embodies a wealth of propositional and practical knowledge about dance styles and their performance and choreographic conventions. Moreover, individual Techniques are models for training in performance skills. Dance in education, with its changing emphasis which places greater value on the quality of student performance, is in dire need of such models.

There is currently, very little guidance available for teachers as to the performance objectives they should aim for or the criteria of good dance performance they should apply to their students' work. A dance Technique devised specifically for dance in education could resolve these problems.

In this thesis a core of performance objectives is suggested which could form the basis of such a technique. Some appropriate teaching methods, drawn from professional theatre dance Techniques are indicated. There is however, a great deal more work needed to develop these ideas into a taxonomy of skills for performance and more formal descriptions of Technical teaching methodology.

Incorporating the suggested material is not difficult, it simply requires the setting aside of a section of each lesson for the development of physical, musical, performance and interpretative skills. However, it does involve the teacher in adopting teaching styles not normally associated with dance in education viz., the direct teaching of set movements, phrases, technical studies and repertory dances, as well as working constantly to refine and polish the performance of student-generated dance.

But it is in the fourteen-plus age range that the study of Dance Technique comes into its own. It is far more rewarding to learn about different dance styles by actually dancing them rather than simply reading about them. The acquaintance, practical and propositional knowledge gained from this practical experience can never be acquired from a book.

In conclusion, it is to be hoped that in the future, Dance Technique can be recognised for what it is, not a narrow physical training system for professional dancers but a valuable addition to the body of knowledge for dance in education and for secondary school students a valuable aid to their own performance, choreography and appreciation of dance as an art form.

APPENDIX A - PROBLEMS OF TECHNICAL TERMINOLOGY AND GLOSSARY OF
TECHNICAL TERMS

Problems of Terminology

Literature about dance techniques contains frequent reference to
the gross core structure objectives described in Chapter six. The
majority of technical writing stresses the importance of "strength",
"flexibility", "co-ordination", "control" and "centring", but not always
with consistency of meaning. To add to the confusion, different techniques
sometimes pursue the same objective but give it another name. The
problems do not even stop there because even where two techniques can be
said to be pursuing the same objective, this may be difficult to
perceive in practice due to stylistic differences. A typical example
of this confusion is "good alignment".

Bearing in mind that good alignment is a concept which is common to all
dance techniques, in practice, what each technique considers representative
of this may be slightly different (see Section 4.3.1). The terminology also
varies: Ballet texts refer to "placement" or "placing" (see Mackenzie
[1979], Fonteyn [1978] and Shook [1978]). Contemporary texts sometimes
refer to "alignment" (see Shurr and Yocon [1980] and Lockhart [1981]
sometimes to "placement" (see Brown 1979]), or to both (see Stodelle [1979]),
and sometimes to "posture" (see Graham [1941] and Wilks [1981]). The
GCE 'O' syllabus also refers to "posture", the meaning of which has been
taken as synonymous with alignment. But doubt is cast on this interpretation
when Graham (1941) writes:

> "Posture is correct when it is relative to the need
> of the instant".

But then she proceeds in the next paragraph to outline characteristics

of efficient vertical alignment.

The Royal Academy of Dance, in its Major Examinations Syllabi, also
refers to "alignment", but defines it as follows:

> "The direction of the dancer's body, the framework of her
>
> own square, in relation to space e.g. the stage".

and proceeds to give a "diagram of alignment" which might more appropriately
be termed a diagram of orientation.

There are also "flexibility", "suppleness", "mobility" and "elasticity",
all of which have slight variations in meaning. The GCE 'O' level syllabus
has chosen to use "mobility" which suggests the range of movement available
at the joints of the body and which is to some extent also dependent on
strength as well (think of the mobility of the hip joint which in dance
is demonstrated by the lifting of the leg to the front, back, side
or in rond-de-jambe). The term "flexibility", which suggests the ability
to "bend" and seems to concern the whole body, is commonly used regardless
of the technique [see Lawson, J. [1973], Graham [1973], Lockhart [1981],
Humphrey [Stodell 1979], Smith [1977], Shurr and Yocom [1980]]. "Suppleness"
also suggests a generally pliable body. It is used by Humphrey [1941]
and Hawkins [Brown 1979]. "Elasticity", when used by Shurr and Yocom [1980],
Kostrovitskaya and Pisarev [1978] and Shawn [1941] seems to refer specifically
to the properties of the muscle tissue itself.

A large number of dance technique texts refer to the dancer's need for
increased strength (Humphrey in Stodelle [1979], Shawn, and Graham in
Rogers [1941], Lockhart [1981], Kostrovitskaya and Pisarev [1978] Lawson
[1973], Smith [1977], Mackenzie and Jarrell in Preston-Dunlop [1979]) but
Shurr and Yocom refer to "tonicity" and "muscle tonus".

Most techniques agree that control and co-ordination are important factors

in a dancer's training but these are imprecise terms in themselves since what would be considered good control and co-ordination in say Hawkin's technique, with its swings and "tassel like" limbs, would appear totally uncontrolled to someone used to the staid geometry of Classical Ballet "placement". Graham based dancers might claim that Ballet movements lack control from the centre whereas Graham movements are all controlled from the centre. Such a confusion arises from the fact that Graham "control" means initiating movement from the centre of the body (pelvis and lower back or middle trunk) whereas Ballet "control" of this area means (mostly) keeping it immobile. The concept is the same, but the style related practice operates on a different set of values. Kostrovitskaya and Pisarev [1978] refer to "body organisation", rather than co-ordination and control, but the principle seems otherwise the same:

> "By the 'organisation' of a part of the body we mean its
> deliberate and conscious arrangement, not only in itself but
> in its relationship to the adjacent parts, so that it will
> function in the movements of classical ballet with the
> greatest possible efficiency".

None of the technical texts refers to agility by name but this seems to be what Mackenzie (1979) means when she claims that Ballet confers the ability for "very quickly reacting to direction" and what Shurr and Yocom (1980) mean by "readiness for movement" and "muscular alertness".

"Stamina" and "endurance" are referred to frequently, irrespective of technical style. But only Lockhart (1981) mentions movement memory, surely a necessary requirement for all dancers.

There is one term which should be mentioned here, since it embodies a considerable amount of conceptual confusion i.e. "centring". It has been used thus far in this thesis in the Sweigard sense of equal weight distribution about the body's vertical axis. As such it combines a series

of alignment factors described by Sweigard, from the balance of the
head on its fulcrum at the top of the spine, through the centring
of thrust and counterthrust at weight bearing joints down to the equal
distribution of weight through the feet, (see Chapter 3). The term
itself however, can be traced back to Todd (1937) who writes of the
"centring" and "ex-centring" muscles of the pelvis and lower back. She
is quoted in full here, because what she says seems to be the key to the
central concept of Hawkin's technique:

> "For some time after birth the active muscles are those which
> are centering, that is holding the parts back against the
> spine, which is their center of support. Thus, arms and
> legs tend to be held close to the body, as before birth.
> Later, when more expansive movements take place, the
> excentering muscles, that is, those pulling weights
> away from centers of support, become active in response
> to self-determined impulses and desires for movement".

Hawkins has followed Todd's usage and added to it the concept that all
good dance movement should be centred i.e. controlled from the pelvis.
Brown (1979) describes his ideas as follows:

> "He finds all movement that the human body does to be
> either "centred", that is controlled from the pelvis, or
> "excentered", that is, lacking sufficient pelvic control,
> and therefore controlled peripherally .... Gradually as
> skill increases all movements can be achieved without
> 'excentering' ...... it is possible to identify which is the
> most 'centred' way to produce any specific movement form".

Lawson (1975), refering to classical ballet uses the term centering in
the Sweigard, "axis" sense:

"... the teacher should ensure that the weight of the
body is firmly centred and the line of balance runs
through the centre of each foot".

She also refers to "centring" the head at the top of the spine.

Smith (1977) on the other hand entitles her paper "Centring the mind in
the Body, Some thoughts on Dance Technique". She adds another dimension
to Sweigard notions of good centred alignment by stressing the importance
of inward focussing; of learning good alignment by its feel rather than
by its look. Centring according to Smith then is more a mental than a
physical act.

We have then three related but different uses of the term "centring" (in
addition to Sweigard's (1974) "centred breathing"). It seems to suggest
that the only way to reduce the confusion is to qualify the term according
to its context: e.g. "centre the weight over the toes" or "focus the
attention inwards to the body's centre" etc.

Glossary of Technical Terms

Adagio   :   Slow section of Ballet Class.

Alignment   :   The body's stance in the upright posture.

Allegro   :   Fast section of Ballet Class.

Arabesque   :   An extended Ballet pose with balance on one leg.

Assembles   :   Ballet jumps from two feet to two feet.

Attitude   :   A Ballet pose with a turned-out and lifted gesture leg
                       behind.

Battements   :   Leg lifts.

Battus   :   Beating movements by the foot or of the two feet
                       together. Ballet.

Bras bas   :   Low rounded position for the arms - Ballet.

Breathings   :   Contemporary exercises to mobilise and strengthen the
                       lower spine.

Brushes   :   Contemporary term for pointes tendus.

Centre   :   Could mean a return to first position or as in "centre
                       work" i.e. without the barre. The "centre" in Contemporary
                       Dance refers to the pelvic/lower spine region or body
                       centre.

Centring   :   Ensuring that the weight is securely placed over the point
                       of contact with the floor or ensuring that movement
                       originates from the Contemporary Centre.

Changements   :   Small Ballet jumps into different feet positions.

Contact   A way of moving with another person to shift and take
Improvisation :   each others weight - New Dance.

Contraction   :   The pelvic movement which is the basis of Graham
                       technique.

Coupé   :   A swift cutting action by which one foot replaces the
                       other - Ballet.

Croisé   :   An orientation of the body - Ballet.

Degagé   :   The act of removing the foot from one position to another -
                       Ballet.

Demi-plié   :   A small knee bend with the heels remaining on the floor.

Demi-pointe   :   The act of balancing on the balls of the feet.

Derrière   :   A movement to the back - Ballet.

Devant   :   A movement to the front.

Developpé	:	The extension of a bent leg - Ballet.
Diagonal	:	Could refer to a diagonal pathway across the floor or to a position for release after contraction (Contemporary) or to a line of movement from the body.
Echappé	:	A slight lifting movement of the leg, either en pointe or in a jump - Ballet.
Efface	:	An orientation of the body - Ballet.
Elasticity	:	Of the muscles - a requirement for flexibility.
Elevation	:	The act of leaving the ground.
Enchainement	:	A series of Ballet steps.
En face	:	Orientation to the front - Ballet.
En pointe	:	Balancing on the tips of the toes - Ballet.
Epaulement	:	Movements en croisé in Ballet.
Extension	:	Either the extending of the limbs at any joint or in as a description term of a dancer's flexibility.
Fifth position arms	:	Arms curved and raised above head
feet		Turned out one foot in front of the other and parallel to it, heel to toe.
First position arms	:	Arms rounded to the front at lower end of breast bone height
feet	:	Turned out heels together.
Flexibility	:	The degree of joint mobility acquired by extending the muscle length.
Fondu	:	Movements with a plié-ing supporting leg. Ballet.
Fourth position arms	:	One arm out to the side the other to the front.
feet	:	As in first position with a step forward.
Frappé	:	A striking movement of the foot - Ballet.
Gallop	:	A step in which the following foot does not pass the leading foot before weight change.
Glissade	:	A sliding step - Ballet.
Grand plié	:	A full knee bend.
Imaging	:	The process of providing an appropriate visualisation for a movement.

Jeté   :   A Classical leap.

Low Walks   :   A Contemporary Step.

Lift   :   Dancer's lift i.e. an elevated posture.

Line   :   The extended line made by the classical dancer in
                    an extended pose.

Mobility   :   Free movement of the joints, as appropriate.

Orientation   :   The way the body faces.

Parallel   :   A position for the feet - not turned out but both
                    pointing in the same direction.

Pas Couru   :   A running step.

Pas de Bourrée }   Classical steps.
Pas de Basque }

Pirouette   :   A pivot turn - Classical.

Placement   :   The exact placing of limbs required by Classical Ballet
                    Technique.

Pointe Tendu   :   The act of pushing the foot forward at sideways, or backwar
                    along the floor until only the toe retains contact.

Port-de-bras   :   A Classical exercise whereby the arms move through
                    set positions.

Posture   :   Any stance that the body adopts.

Prances   :   Contemporary steps.

Pulse   :   A small rhythmic stretching movement.

Release   :   The straightening of the pelvis and spine after
                    contraction - Contemporary.

Release Work   :   A style of new dance.

Relevé   :   Rising on to the toes.

Retiré   :   Drawing the gesture foot up to a position just below
                    the knee - Ballet.

Rond-de-   :   A circular gesture of the leg - Ballet.
jambe

Sautés   :   Small jumps - Ballet

Second
position arms :   Arms rounded and extended to each side.
         feet :   Feet apart and turned out.

Shift	:	A transfer of weight initiated by a pelvic movement - Contemporary.
Sickling	:	Incorrect alignment of the foot.
Simple	:	The most basic form of the exercise - Contemporary.
Sixteen bounces	:	Contemporary Exercise.
Skips	:	Contemporary step.
Spiral	:	A twisting movement of the pelvis - Contemporary.
Spotting	:	The technique of focussing during turns.
Springs	:	Contemporary sautés.
Suspensions	:	Moments of temporary off centre balance - contemporary.
Temps lié	:	Linked steps, usually adagio - Ballet.
Tonus	:	Sufficient muscle tension for skeletal support and basic movement actions of everyday life.
Tours	:	Turns in Classical Poses.
Triplets	:	A Contemporary $\frac{3}{4}$ time step, involving a change of level.
Turn-out	:	Lateral hip rotation, held in place.
Wrap	:	A throwing movement, initiated in the spine whereby the arms wrap to the side of the body - New Dance.

APPENDIX B: AN EXAMPLE OF A CLASSICAL LESSON - R.A.D. CHILDREN'S SYLLABUS - GRADE 4

GRADE 4
BARRE

1. PLIÉS

BLUE BOOK 40 Bars   GREEN BOOK 40 bars

Feet 1st position
INTRO: Arm to 2nd position

COUNTS:

1 - 2	Demi-plié in 1st position
3 - 6	Grand plié in 1st position
7	Dégagé to 2nd position
8	Lower heel
1 - 6	Repeat in 2nd position
7	Dégagé
8	Close 5th position devant
1 - 6	Repeat in 5th position
7	Dégagé to 4th position
8	Lower heel
1 - 4	Demi-plié in 4th position
5 - 8	Demi-plié in 4th position
1 - 4	Demi-plié in 4th position
5 - 6	Dégagé
7 - 8	Close 5th position
	Bras bas

Notes:

In all demi-pliés and a grand plié in second, the heels stay on the floor. In all other grands pliés the heels come up at the latest moment during the descent and are pushed down at the earliest moment during the ascent.

Dégagé is a lifting of the heel and pointing of the foot prior to changing its position.

2. BATTEMENTS TENDUS

BLUE BOOK 32 Bars   GREEN BOOK 32 Bars

Feet 5th position
INTRO: Arm to 2nd position

COUNTS:
1 - 2	Battement tendu devant
3 - 4	Lower heel
5 - 6	Dégagé
7 - 8	Close devant
1 - 2	Battement tendu derrière with back foot
3 - 4	Lower heel, head inclined to back foot
5 - 6	Dégagé
7 - 8	Close derrière
1 - 2	Battement tendu to 2nd position
3 - 4	Lower heel
5 - 6	Dégagé
7 - 8	Close devant
1 - 2	Battement tendu to 2nd position
3 - 4	Close derrière
5 - 6	Battement tendu to 2nd position
7 - 8	Close devant
1 -32	Repeat
	Bras bas
	Basic use of head except for transfer of weight 4th derriere

Notes:

devant - to the front, derrière - to the back.

In a tendu the foot is pointed and brushed along the floor to its

maximum distance from the body.   There is no transfer of weight unless

the heel is lowered as in this exercise. The pelvis does not move.

3. BATTEMENTS GLISSÉS

BLUE BOOK 32 Bars   GREEN BOOK 32 Bars

Feet 5th position
INTRO: Arm to 2nd position

COUNTS:
1	Battement glissé devant
2	Hold
3	Close devant
4	Wait
5 - 8	Repeat
1 - 8	Repeat to 2nd position closing devant and derrière
1 - 8	Repeat derrière
1 - 8	Repeat to 2nd position closing derrière and devant
1 - 32	Repeat to 2nd position closing 1st position (8 times in all

closing last one 5th position devant)
Bras bas

Notes:

In Battements glissés the leg is slightly thrown so that the foot

leaves the floor - a little.

4. ROND DE JAMBE À TERRE

BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Feet 5th position

INTRO: Demi-grand rond de jambe en fondu en dehors, arm to 2nd position

COUNTS:
1 - 2	Rond de jambe à terre en dehors finishing in 4th position derrière
3 - 4	Repeat
5 - 6	Repeat
7 - 8	Pass foot from 4th position derrière through 1st position to 4th position devant
1 - 8	Repeat en dedans
9	Circular movement à terre from 4th position derrière to 4th position devant
10	Close devant
	Bras bas

Notes:

The foot draws a half circle en dehors, or outwards i.e. forward through

second, to the back and en dedans or inwards i.e. to the back, through

second to the front.

5. GRAND ROND DE JAMBE À TERRE EN FONDU

BLUE BOOK 32 Bars   GREEN BOOK 16 Bars

Feet 5th position

INTRO: Breathing movement

COUNTS:
1 - 2	Grand rond de jambe à terre en fondu en dehors, arm to 2nd position
3	Close 5th position derrière
4	Battement tendu to 2nd position
5	Close 1st position
6	Draw up to retiré
7	Close 5th position derrière

```
        8       Bras bas
1 - 8           Repeat in reverse
1 - 16          Repeat (4 times in all)
```

Notes:

Fondu means with the supporting leg going into a demi-plié.

6. BATTEMENTS FRAPPÉS

BLUE BOOK 8 Bars   GREEN BOOK 8 Bars

Feet 5th position

INTRO: Arm to 2nd position, dégagé to 2nd position and place working
   foot sur le cou-de-pied devant, bras bas

```
COUNTS:
1 - 8           8 Battements frappés to 2nd position
2 chords        Pointe tendue and close 5th position devant
```

Notes:

In a frappé the toe strikes the floor.

7. DEVELOPPÉS

BLUE BOOK 32 Bars   GREEN BOOK 32 Bars

Feet 5th position

INTRO: Breathing movement

```
COUNTS:
1 - 4           Developpé devant
5 - 6           Lower slowly to point tendue
7 - 8           Close devant
1 - 6           Repeat to 2nd position
7 - 8           Close derrière
1 - 6           Repeat derrière
7 - 8           Close derrière, leaving arm in 2nd position
    1           Battement tendu to 2nd position
    2           Close devant
    3           Demi-plié, bras bas
4 - 5           Demi-détourné, opening arm on barre to 2nd position
    6           Lower heels in 5th position, straight knees
    7           Demi-plié, bras bas
    8           Stretch knees
1 - 32          Repeat on other side (all developpés through retiré position)
```

Notes:

In a developpé the working foot is drawn up to the knee, the leg is then
straightened and lowered.

8. EXERCISE FOR ATTITUDE

BLUE BOOK 18 Bars   GREEN BOOL 16 Bars

Facing the barre, feet 1st position, both hands placed on the barre

INTRO: Degagé R foot to 2nd position and place sur le cou-de-pied derrière,
  R arm to bras bas, head turned to supporting leg.

COUNTS:
1 - 2	Raise leg and arm to attitude
3 - 4	Hold
5 - 6	Lower sur le cou-de-pied
7	Dégagé 2nd position, opening arm to 2nd position
8	Close 1st position and place hand on the barre
1 - 4	Port de bras with R arm and side bend to L and recover, replace hand on barre
5 - 8	Port de bras with L arm and side bend to R and recover, replace hand on barre
9 - 10	Dégagé L foot to 2nd position and place sur le cou-de-pied derrière, L arm to bras bas, head turned to supporting leg.
1 - 15	Repeat to other side
16	Bras bas

Notes:

When the leg is in attitude it is lifted to the back, turned out and

slightly bent. So that the toe is horizontally in alignment with the

knee.

9. GRANDS BATTEMENTS

BLUE BOOK 12 Bars   GREEN BOOK 12 Bars

Feet 5th position

INTRO: Arm to 2nd position

COUNTS:
1 - 6	6 Grands battements devant
7	Demi-plié
8	Stretch knees
1 - 8	Repeat in 2nd position
1 - 7	Repeat derrière
8	Stretch knees, bras bas

Notes:

In a grand battement the leg is lifted to 90° or more.

10. EXERCISE FOR ASSEMBLES

BLUE BOOK 8 Bars   GREEN BOOK 8 Bars

Facing the barre, feet 5th position, R foot derrière

INTRO: Place both hands on the barre

COUNTS:
1	Demi-plié
2	Extend R leg to 2nd position stretching supporting knee, head ¼ turn to working leg
3	Close R foot 5th position devant in demi-plié
4	Stretch knees, head erect
5 - 8	Repeat with other foot
1 - 8	Repeat in reverse, head inclined to supporting leg
	Bras bas

CENTRE

11. 4TH PORT DE BRAS

BLUE BOOK 9 Bars   GREEN BOOK 8 Bars

Feet 1st position

INTRO: Arms to 2nd position

COUNTS:
1 - 2	Carry R arm with very broad movement to 1st arabesque (en face)
3 - 4	Extend to arabesque épaulée
5 - 6	Arms to 1st position
7 - 8	Arms open to 2nd position, head ¼ turn to L
1 - 8	Repeat to the other side
	Bras bas

Notes:

In first arabesque the arm (right in this case) is stretched out to the front (en face) so that the hand is level with the shoulder and opposite it.

12. TEMPS LIÉ

BLUE BOOK 8 Bars   GREEN BOOK 8 Bars

Facing croisé, feet 5th position

INTRO: Breathing movement

COUNTS:
AND	Demi-plié
1	Extend R leg devant en fondu, arms to 1st position
2	Demi-plié in 4th position
3	Transfer weight onto front foot and place attitude à terre
4	Close 5th position, retain arms in attitude
AND	Demi-plié en face, lowering attitude arm in front towards 3rd position
5	Degage R leg to 2nd position en fondu, arm in 3rd position
6	Demi-plié in 2nd position, arm to 2nd position
7	Transfer weight onto R leg and dégagé L
8	Close 5th position devant en croisé, bras bas
1 - 8	Repeat to other side
1 - 16	Repeat (4 times in all)

13. ARABESQUE AND ARABESQUE· ÉPAULÉE

BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Facing croisé, feet 5th position, R foot derrière

INTRO: Breathing movement

COUNTS:
1	Dégagé devant en fondu, arms to 1st position
2	Place 1st arabesque a terre
3	Raise en l'air in 1st arabeseque (very low)
AND 4	Close 5th position, arms through 2nd position to bras bas
5 - 8	Repeat in 2nd arabesque
1	Dégagé devant en fondu
2	Place 1st arabesque a terre
3 - 4	Extend to arabesque. épaulée
5	Raise en l'air in arabesque· épaulée (very low)
6	Close 5th position derrière, bras bas
7	Degage front foot to 2nd position en face, arms demi-seconde
8	Close 5th position derrière en croisé, bras bas
1 - 16	Repeat to other side

Notes:

·Épaulée refers to épaulement - it is an arabesque croisé (see below 17) that is required here.

14. DEMI-POINTE ENCHAINEMENT

SUPPLEMENTARY SHEET 8 Bars   GREEN BOOK 8 Bars (P.29)

Feet 5th position

INTRO: Breathing movement

COUNTS:
1 - 4   4 Changements
    5   Echappé relevé to 2nd position, arms demi-seconde
    6   Close 5th position changing feet, bras bas
7 - 8   Relevé 5th position, head ¼ turn to front foot
1 - 8   Repeat to other side

Notes:

Changements are small jumps from two feet to two feet in fifth

position where the feet are changed round at the last moment before

landing.

In echappé relevé the legs and feet are separated into a rise in second

position.

15. PAS DE BOURRÉE

BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Feet 5th position, R foot derrière

INTRO: Breathing movement

COUNTS:
1 - 2   Pas de bourrée over with the back foot
3 - 4   Pas de bourrée under with the front foot
5 - 6   Pas de bourrée over with the back foot
    7   Stretch knees
    8   Wait
1 - 8   Repeat in reverse
1 - 16   Repeat (4 times in all)
           Head and shoulder towards front foot for pas de bourrée over.
           Head and shoulder towards front foot at completion of pas
           de bourrée under.

Notes:

In a pas de bourrée the weight is transferred from one foot to the

other as in Figure B1. (Head positions are not shown).

16. ASSEMBLÉS

BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Feet 5th position, R foot derrière

INTRO: Breathing movement

COUNTS:
1	Assemblé over
AND	Stretch knees
2	Demi-plié
3 - 12	Repeat 5 times, without the last demi-plié
13 - 16	Simple port de bras through 2nd position to bras bas
1 - 16	Repeat with assemblé under
	Head ¼ turn working leg for assemblés over
	Head inclined to supporting leg for assemblés under

Notes:

Pas assemblé is a jump from two feet to two feet with the working leg

thrown out to the side.

Over - working leg closes to the front.

17. PAS DE BASQUE EN AVANT

BLUE BOOK 12 Bars   GREEN BOOK 12 Bars

Facing croisé, feet 5th position

INTRO: Arms to demi-bras

> 4 Pas de basque en avant, croisé to croisé, arms through
> bras bas to demi-bras
> 3 Balances de coté travelling backwards, commencing with the
> front foot, arms 3rd to 3rd position palms up, step back en
> croisé and dégagé devant, arms making small reversed port de
> bras to demi-seconde
> 4 Pas de basque en avant, finishing the last one in dégagé
> derrière, arms demi-seconde

18. ENCHAINEMENTS

To prepare 3 of the following enchaînements, plus enchaînement B from
the Boy's Syllabus with preparation from 5th position for last pirouette

(A)
BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Feet 5th position, R foot derrière

INTRO: Breathing movement

COUNTS:
and 1   Glissade derrière, bras bas
and 2   Jeté over, arms 3rd in opposition
and 3   Pas de bourrée under, bras bas
    4   Assemblé over
5 - 8   Repeat to other side
1 - 16   Repeat (4 times in all)

(B)
BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Facing croisé, feet 5th position

INTRO: Arms to demi-bras

COUNTS:
1 - 6   2 Pas de basque sautés, croisé to croisé, arms through
           bras bas to demi-bras
1 - 3   3 Jetés over en face (first jeté onto front foot) moving to
           bras bas
    4   Assemblé over finishing croisé
5 - 6   Demi-bras
1 - 12   Repeat commencing with L foot
1 - 24   Repeat (4 times in all)

(C)
BLUE BOOK 32 Bars   GREEN BOOK 32 Bars

Feet 5th position, R foot derrière

INTRO: Breathing movement

COUNTS:
and 1 }   2 Pas de chat, arms in 3rd position
and 2
and a 3   Pas de bourrée over, moving to bras bas
and a 4   Pas de bourrée under
and 5 }   2 Pas de chat, arms in 3rd position
and 6
    7   Changement, arms to 5th position, head inclined to back foot
    8   Wait
1 - 8   Repeat to other side
1 -16   Repeat (4 times in all)

(D)
BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Facing efface

INTRO: Step back on L foot, dégage R foot en fondu, arms in demi-seconde
hands placed as if resting on tutu

COUNTS:
    1   Posé forward on R leg, temps leve in 1st arabesque
    2   Balance back, R arm across chest with strong épaulement, head
           to audience

3 - 4	Repeat
5 - 7	3 Balancés de côté turning in one circle to R, arms in 3rd position, palms up
8	Step back on L foot, dégagé R foot devant en fondu, arms to starting position
1 - 8	Repeat
	1 count to a bar

(E)
BLUE BOOK 16 Bars   GREEN BOOK 16 Bars

Feet 5th position

INTRO: Breathing movement

COUNTS:

and 1	2 Glissadés changées travelling to R
and 2	
3	Degagé R foot devant en fondu, arms in 3rd position palms facing down
and 4	Pas de cheval
5 & 6	Pas de-bourrée under, bras bas
and 7	Changement, head to front foot
8	Wait
1 - 8	Repeat to L
1 - 16	Repeat (4 times in all)

MUSIC SECTION

The candidate will be asked

-    to listen to a short piece of music played twice, and express the music in movement as it is played a third time

DANCE

Either Russian Dance or Czechoslovakian Polka

CURTSEY

Theory questions will be asked during the examination.

APPENDIX C

AN EXAMPLE OF A CONTEMPORARY DANCE CLASS STANDARD - ELEMENTARY

Floorwork

1. Three position stretch sequence. (see figure C1).

Position One: the soles of the feet are together; the body is aligned vertically with ear over shoulder, over hip; the shoulders are relaxed and level; the hands lightly hold the ankles.

Action: (a) the pelvis tilts back slightly and the head drops to the feet; the elbows stay outside the legs; the spine is curved and stretched along its length. 4 counts.
(b) the had pulses gently towards the feet, pulling the whole spine with it 16 counts
(c) the head leads a forward and diagonally upward pull which, together with the straightening of the pelvis, straightens the spine.4 counts
(d) the spine is lifted to vertical as the legs straigten forwards and open into position two. 4 counts.

Position Two: The legs are stretched out sideways with the knees pointing upwards and the feet pointed; the arms are stretched in second position; the spine is upright with the shoulders relaxed and the gaze level and out to the front. The muscles of the legs must work throughout the exercise to maintain their fixed position with the heels lifted (by the bulk of the contracted calf muscle) from the floor.
(a) the pelvis tilts back (very slightly in this position) to curve the back, the head leads the spine over towards the floor; the arms curve slightly towards the floor, but otherwise maintain their relationship to the spine.
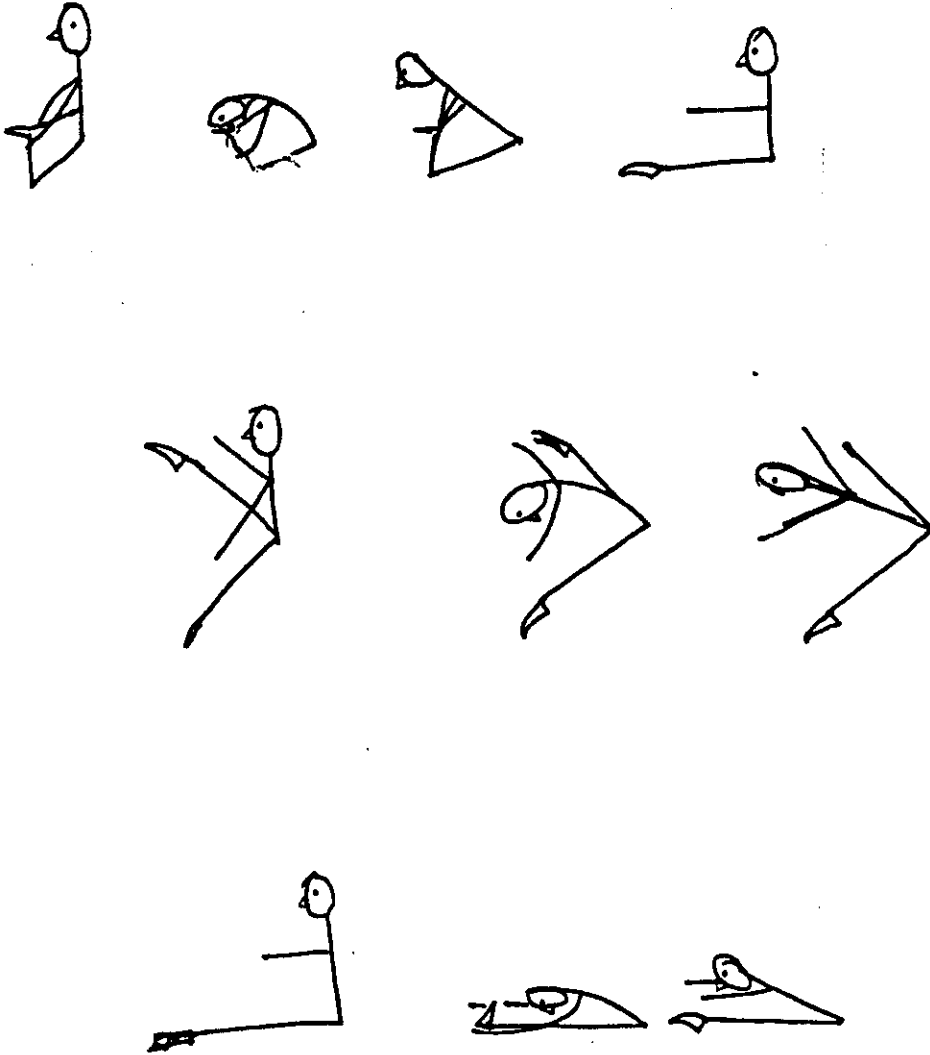
FIG. C1a   THREE POSITION STRETCH SEQUENCE

(b) the back pulses gently forward stretching the spine and the inner thigh muscles; the legs remain absolutely static. 16 counts.

(c) the pelvis straightens and the top of the head reaches forward to straighten the spine along a diagonal line from the hips. 4 counts.

(d) The spine lifts to the vertical and the legs close in front for position two. 4 counts.

Position Three: The legs are stretched forward with pointed feet, the spine is upright (same alignment as position one), the arms are stretched forward at shoulder height, parallel to the legs.

Action: (a) the pelvis tilts back to round the back and the head drops towards the knees, the arms rest along side the legs or lightly hold the feet. The feet flex. 4 counts.

(b) The back pulses gently forward and down, stretching the spine and hamstrings; arms reaching past the sides of the feet; the focus is down, not out. 16 counts.

(c) The pelvis straightens, lengthening and straightening the spine, the feet point, the focus goes out beyond the feet but the head stays in line with the spine. 4 counts.

(d) The spine lifts to the vertical as the legs draw back into position one.

Action Variations

In the following variations the basic positions, both static and stretched remain constant but the type of stretch varies.

Variation One - Static stretching

Instead of using pulsing movements, the stretched position is held at maximum stretch for the given counts or longer.
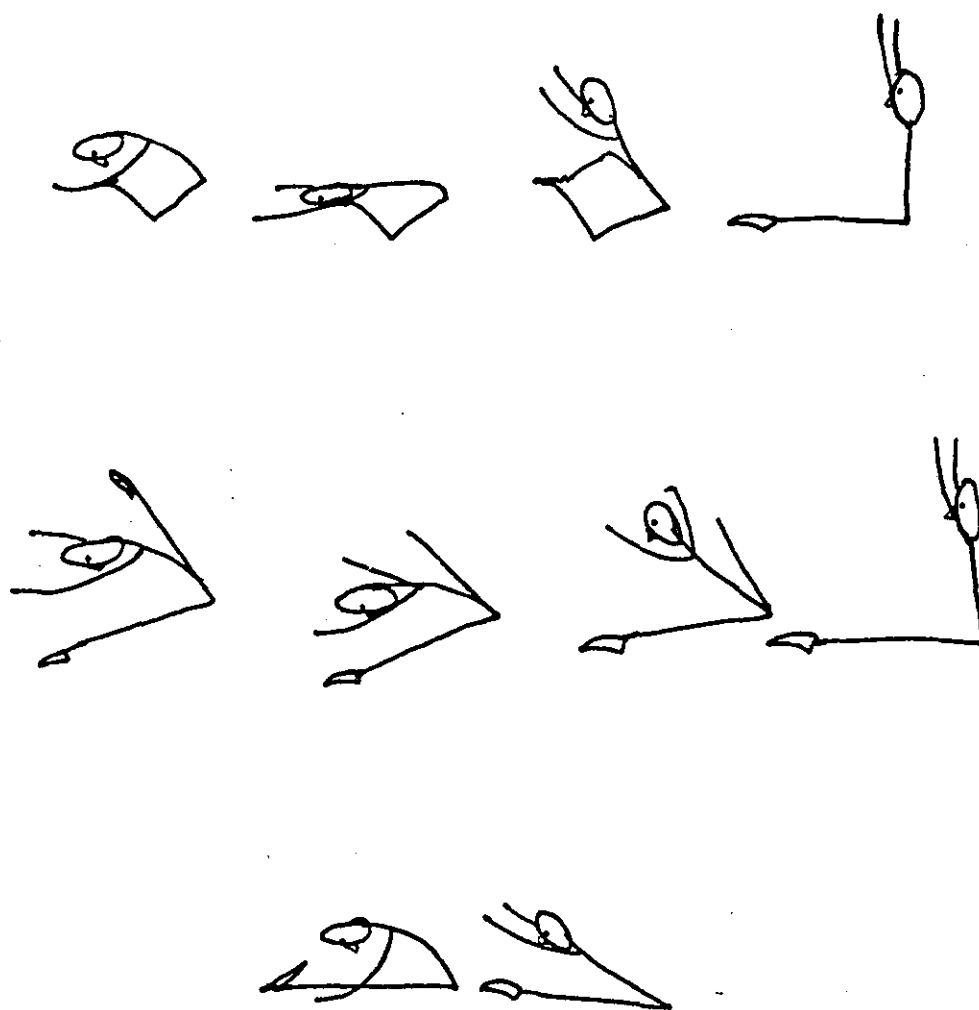
FIG. C1b   THREE POSITION STRETCH SEQUENCE - VARIATION TWO, WITH
           SWING STRETCHES

Variation Two - Swing stretching

The arms are used to swing the body into the stretched positions by pushing forwards along the floor as far as possible, then swinging up, straightening and lifting the spine. This exercise may be a repetition of (a) (b) (c) (see figure C1) or (a) (a) (a) (a), (b) (b) (b) (b), (c) (c) (c) (c) or any other combination.

2. Side Stretches

Position One: (see figure C2). Sitting in a relaxed cross-legged position, the spine and head vertically aligned over the hips; the arms are lifted to second position.

Action: (a) keeping both buttocks on the floor, the body bends sideways (right) and the right elbow is lowered to the floor, the left arm curves up and over the head. This action is repeated to the left and then right again.

(b) the sideways bend turns into a scooping movement as the trunk turns slightly to face the right knee and is then circled forwards and around to the left and finally upright. The whole exercise takes 4 slow counts.

(c) the whole exercise repeats, starting to the left.

Second Position: (see fig. C3) sitting with legs and arms in second position; the legs are stretched and feet pointed, the knees point up; the arms are stretched to the sides but slightly curved (as if holding a huge ball) so that the palms of the hands can be seen in the peripheral vision; the shoulders are relaxed and the neck made long; the back is held in the lumbar region.

Action: (a) The upper body tilts to the side and the arms stretch up along a diagonal line from the centre up; the shoulders are not lifted; the head remains in line with the spine between the up raised arms. The arms pull along both sides of the trunk in gentle pulses for 8 counts.
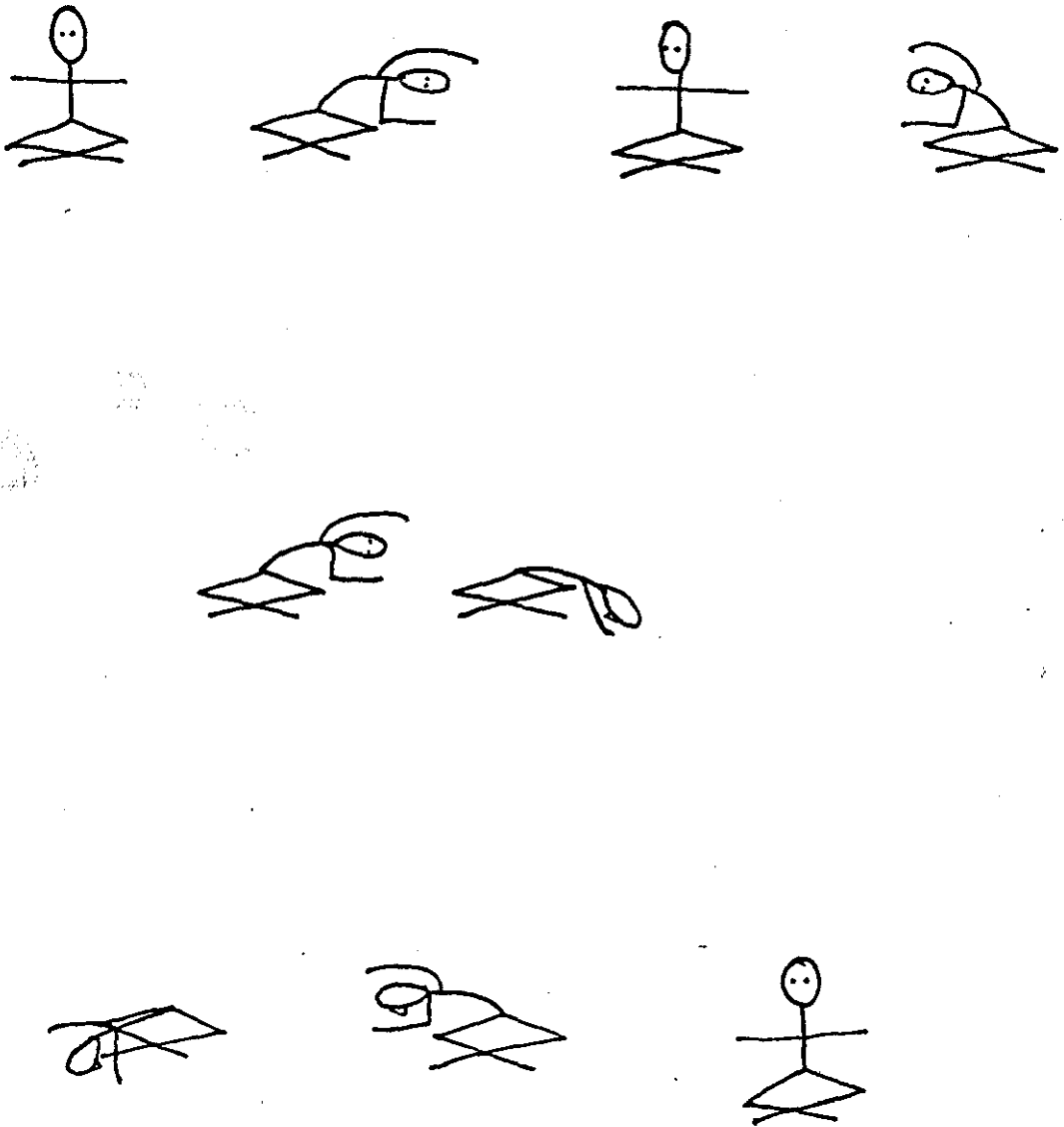
FIG. C2   SIDE STRETCHES - POSITION ONE
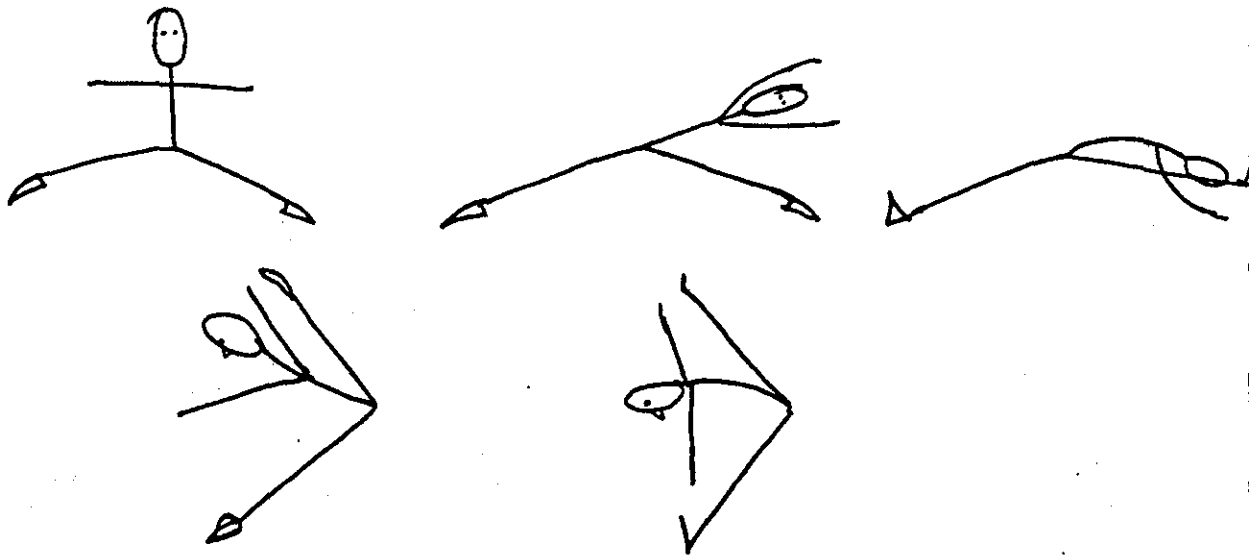
FIG. C3   SIDE STRETCHES IN SECOND POSITION

(b) The spine   reaches forwards with the arms in second position and the back flat, for 8 counts .

(c) (a) is repeated to the opposite side (left)

(d) The body is lifted to centre i.e. back to the starting position. The feet flex 4 counts.

(e) The spine turns towards the left and drops over the left. The head pulses slowly towards the knee, taking the body with it. 8 counts.

(f) The curved spine drops to the front with and relaced in the floor; the upper body pulses gently towards the floor. 8 counts.

(g) (e) is repeated to the right.

(h) The body is lifted to centre (starting point) and the feet point.

(a) to (h) is repeated on four counts

(a) to (h) is repeated on two counts

(a) to (h) is repeated on one count.

Variations on Side Stretches

Variation One: using static stretches instead of pulsing movements and holding stretched positions for the given counts or longer.

Variation Two: using swinging arm movements to maximise the stretch. e.g. sitting in second position; slide the right hand along the floor outside the right leg and along its length until it has to leave the floor (allow the body to follow the hand); scoop the right arm into the air and up over the head to the left foot; the body remains open to the front; turn the body towards the leg and sweep the right arm across the floor in front until it reaches the right foot; lift the body to centre and repeat on the left.

3. Breathings

Simple

Sit cross legged with inside muscles of the legs relaxed and the feet pointed with the heels lifted off the floor; the arms relax by the sides and rest lightly on the floor; the spine and head are in vertical alignment; the shoulders are relaxed.

Preparation: (a) breathe out, tilting the pelvis back but maintaining the vertical alignment of the shoulders and hips; drop the gaze slightly; tighten the muscles of the lower abdomen (front) and the muscles at the top and back of the legs in order to achieve the greatest possible degree of tilt. 3 counts.

Action (b) breathe in slowly and straighten the pelvis, thus straightening the spine vertically; maintain fingertip contact with floor; aim for a calm and still upper body; the focus lifts slightly as the spine straightens. 3 counts.

Repeat (a) and (b).

With Extension of the Upper Spine (Chest lift)

Sit as above but place the hands on the floor, resting on fingertips and thumb; the arms are bent and rotated so that the space between thumb and first finger faces front. Do not allow the arms to push the shoulders up.

Preparation: (a) as above.

Action: (b) Breathe in and straighten the pelvis, lifting the spine to vertical, using the arms to give extra support, lift the chest up to the ceiling whilst maintaining vertically in the lower spine and pelvis;* See Figure C4.

*Care should be taken not to take the head too far back so that its natural line as an extension of the back is not broken - it should not be dropped back but lifted back.
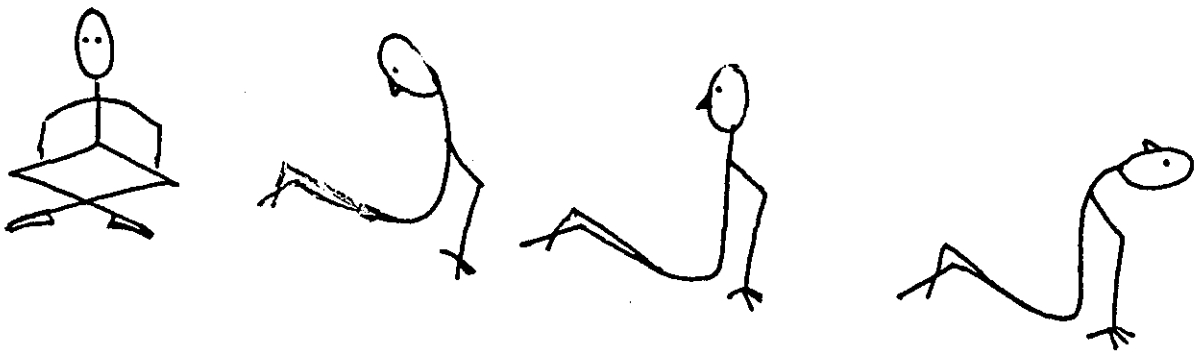
FIG. C4   BREATHINGS WITH HIGH EXTENSION

4. Spirals

Simple

The principle of a "spiral" is the rotation of the pelvis in the transverse plane so that for example the right side moves forwards and the left back or vice versa. When the pelvis moves in this way the spine is turned about its axis and the pelvis, spine, shoulder girdle and head are orientated in a new plane. This principle is incorporated into the breathing exercises as follows:

Simple breathing (a) (see above) is performed but before (b) is started the pelvis is rotated into its new plane and as the spine straightens the body spirals to face one or other leg.

Action

Take up the position for simple breathing (a), but straighten the arms or allow them to rest one on each knee. The left leg is crossed over the right, the exercise performed then the right is crossed over the left and the exercise is repeated.

Preparation (a) 4 counts.
(b) pull back the pelvis at the right hip; breathe in and straighten the spine so that the chest and upper body make $\frac{1}{8}$ turn to the right; look over the left shoulder which is now facing the left knee. 4 counts.
(c) Centre the pelvis and repeat preparation (a) 4 counts repeat to the left.
NB care should be taken not to exaggerate the spiral by moving the shoulders in relation to the spine.

Spiral with Upper Spine Extension

Action

Preparation (a)

(b) as simple spiral (b) on one count

(c) extend the upper spine (as in breathing with chest lift (b)) whilst maintaining the spiralled position; the head is taken slightly back and to the side by the action of the spine, with the gaze high over the left shoulder. One count.

(d) The pelvis returns to the centred position with the upper back still extended. One count.

(e) The spine is returned to the vertical.

NB This exercise requires considerable strength in the lower lumber region and lower abdomen - it is a development of the breathings and the simple spiral and is attempted only when these exercises have been mastered and the body is ready.

The spiral is repeated to the other side.

Spiral with Leg Extension

Preparation (a), with arms resting on knees as in the simple spiral.

Action

(b) as simple spiral (b) but with the left leg opening to second position and the arms lifting up to fifth and opening to second. They are aligned the spiralled spine and so the left arm follows a line parallel to the left leg, (where there is extreme flexibility at the hip and a very wide second position the arm may be in front of the leg). One count.

(c) The pelvis is centred and the left leg returned to its first position; at the same time the right arm curves to touch the returned foot; one count

(d) The right arm lifts up (not crossing the centre line of the body) to fifth position and the upper spine extends back slightly; the right arm opens to second. One count.

(e) the pelvis pulls back (in contraction) and the spine rolls towards the floor; at the same time the legs extend forward; the contraction is

maintained so that the upper body does not touch the floor; the arms reach forward. 2 counts.

(f) The legs which are strongly extended do not touch the floor; the left leg and right leg cross twice (left over right, right over left). 2 counts.

(g) The upper body is lifted slightly (still in contraction to the point where the pelvis can straighten and release the back in an upwards diagonal straight line; the arms are taken up to fifth, open to second and return to the starting position; the legs draw back with the right crossed over the left to the starting position. 2 counts.

The exercise is then repeated on the other side.

Development   (shown in figure 4.15)

This exercise incorporates the following developments for more advanced classes.

During (b) the body reaches over (or in front of) the extended leg. After (b) the body tilts back over the right buttock and the left leg is raised off the ground.

(c) During the movement opening the arms to second there is a high lift of the chest and focus to the ceiling with a high arch of the upper back.

(g) Instead of releasing to the front the spine spirals and releases in a quarter turn to the right; the right leg rests (bent) on the floor the left foot is placed flat on the floor with the bent knee raised; the right foot is tucked behind the left heel. The body which now faces to the side, bends sideways at the waist to lower the right elbow to the floor - it does not lie on the floor; the left leg is straihtened from the knee and lowered; the left arm reaches along the line of the raised leg. 6 counts.

(h) The pelvis pulls back to centre (facing front) in contraction; swinging the body round over the legs which have returned to the starting position. 2 counts.

(i) The pelvis straightens and the spine is released up with the arms passing through fifth position, opening to second and finally returning to the starting position. The right leg is now in front ready to repeat the exercise on the other side.

5. Turn-out Exercise: One

Position: sitting with legs stretched forwards and spine vertically aligned; arms are placed as in breathing with upper spine extension, in order to support the lower spine.

Action

(a) Flex the feet, rotate the legs outwards from the hip joints, point the feet, rotate the legs back to parallel position. 4 counts.

(b) (In reverse) Point the feet, rotate the legs outwards from the hip joint, flex the feet, rotate the legs back to parallel.

Turn-out Exercise: Two

Position: sitting on the floor with the soles of the feet together, lift the heels and point the feet and separate the toes by approximately twelve inches.

Action:

(a) Push the heels forward and together to flex the feet (the weight is balanced on the outer edge of the foot just above and partially over the little toe - this area acts as a pivoting point during this exercise and the next). The heels remain lifted and the feet are now flexed. This position is known as "on the walk".

(b) Point the feet - still lifting the heels.

Turn-out Exercise: Three

Position: sitting with the feet "on the walk".

Action:

(a) the right leg is pushed forwards along the floor; the foot is flexed and the weight is on the outer edge of the foot just above and including the little toe.

(b) Point the foot, making sure that the turn out is secure from the hip.

(c) Flex the foot and draw back to the starting position.

The exercise is then repeated on the left.

6. Pleadings

The following exercises are used to teach or develop the extent of, the basic pelvic contraction.

Simple

Position: lying on the floor, relaxed with arms by the side, palm down. The legs are extended and feet pointed with some tension.

Action

(a) The pelvis is rotated backwards pushing the "small of the back" into the floor. This is not done "easily" but with considerable tension in the muscles at the lower front of the trunk, behind the tops of the legs and in the buttocks. The contraction of the abdominal muscles is strong enough to lift the upper body and head off the floor and cause the knees to bend. The arms are straight with the hands cupped and facing palms upwards.

(b) The tension is released slowly and the body falls to the floor.

With $\frac{1}{4}$ Turn onto One Hip

Action

As (a) above, but with a spiral contraction so that as the body comes
up, its weight is taken on one hip.

As (b).

With Release - Simple

As (a) in simple pleading, but the upper body is raised higher.

(b) The pelvis straightens and the spine is straightened to an
angle of 45° with the floor, lifted to vertical and then rolled back down.

With Release on $\frac{1}{4}$ Turn and One Hip

As (a) above but with a spiral contraction so that as the body comes up
its weight is taken on one hip.

(b) The pelvis straightens, releasing the spine to a diagonal line at
45° to the floor. The weight is still on one hip and the body straightens
to face the side.

(c) The forearm is lowered to the floor and slides along the floor
lowering the body to the floor as the legs straighten. The sideways
curve necessitated by this manoeuvre is taken above the waist.

7. Sitting Contractions

Position One: with the soles of the feet together, the spine aligned
vertically and the hands lightly holding the ankles.

Action:

(a) rotate the pelvis to the back contracting the abdominal muscles*,

*Specifically, the rectus abdominis, external and internal oblique
and psoas major groupings.

maintaining the vertical alignment of shoulder and hip. 4 counts.

(b) Straighten the pelvis and return (release) the spine to the vertical.

4 counts.

Reduce the counts successively to one.

Variations

i) With Diagonal Release (see Figure C5)

As (a) above.

(b) Take head over to feet and release the spine at an angle of 45°

to the floor, ensuring that it is in line with the angle of the pelvis.

(c) Lift the straightened spine to the vertical.

(d) Take the straightened spine back to 45°, contract in the pelvis and

lower the head to the feet.

(e) Pull backwards from the pelvis and release to the vertical.

This exercise can be reversed.

It is performed quickly and with a swinging flow.

ii) Percussive Contractions

Instead of a sustained contraction of four counts the movement flow

is interrupted to make four sudden smaller contractions en route to a

full contraction. Release is accomplished in the same staccato way.

Position Two: in second position i.e. with the legs stretched to the

sides.

Action

(a) The same as in contraction in position one except that the feet

   flex in this position and the hands are cupped, facing, palms up
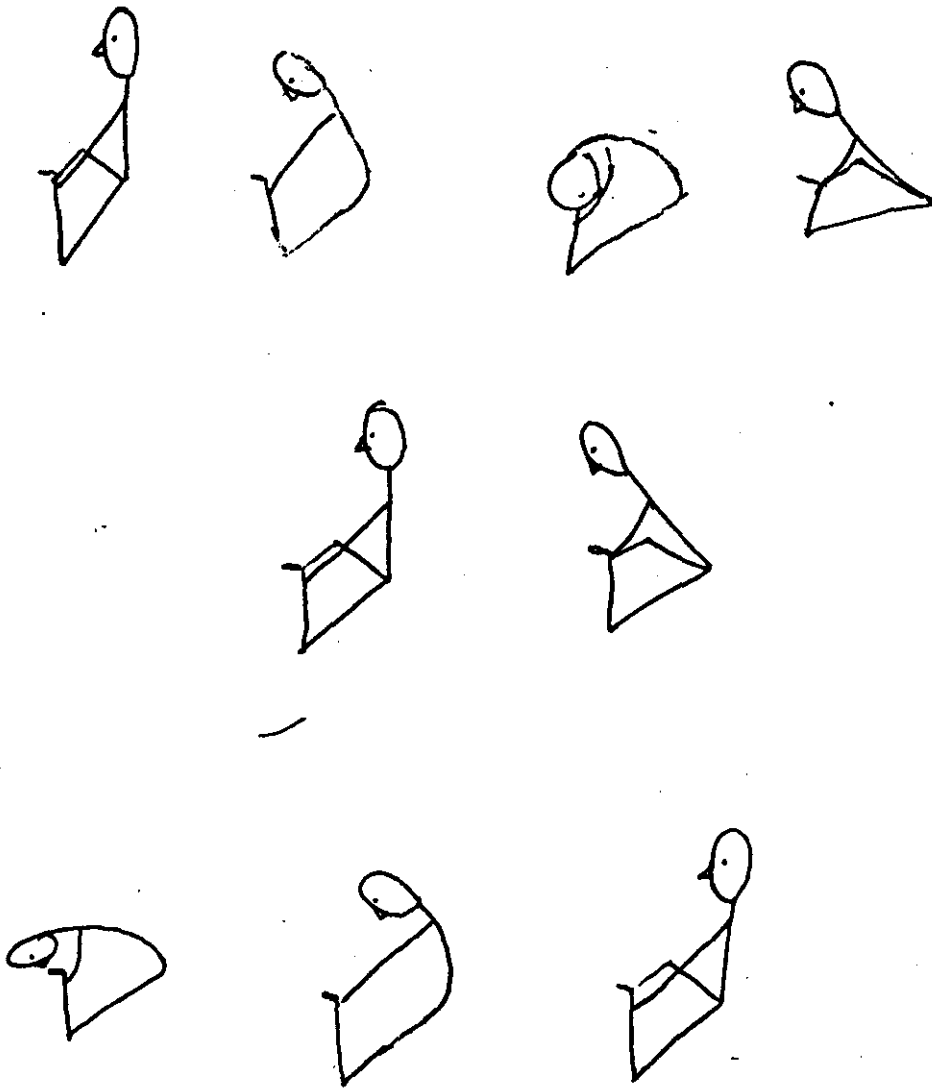
FIG. C5   SITTING CONTRACTION WITH DIAGONAL RELEASE

as the arms are rotated backwards at the shoulder joint.

(b) As in contraction in position one but the feet point on release and the arms rotate back to normal second position.

Variations (i) and (ii) are performed in this postion as well.

Position Three: sitting with the legs stretched forwards, parallel and with pointed feet.

Action

(a) as in position one contraction except that the feet flex and the heels of the hands press forward.

(b) as in position one contraction but the feet point and the hands return to rest with the release.

Variations (i) and (ii) are performed in this position as well.

8. The Exercise on Six

Position: on all fours with the thighs as near vertical as possible and the arms placed along the sides of the body.

Action:

(a) Contraction in the pelvis, rounding the back, release to flat back, contraction in the pelvis. 6 counts.

(b) Pull back to a raised kneeling position leading with the pelvis, lower until the hands can take hold of the heels, lightly, do not sit. Release the pelvis pushing it well forward so that the whole back arches over backwards. 6 counts.

(c) Pull the pelvis back to an almost but not quite sitting position bend over with a flat back, contract and release. 6 counts.

(see figure C6).
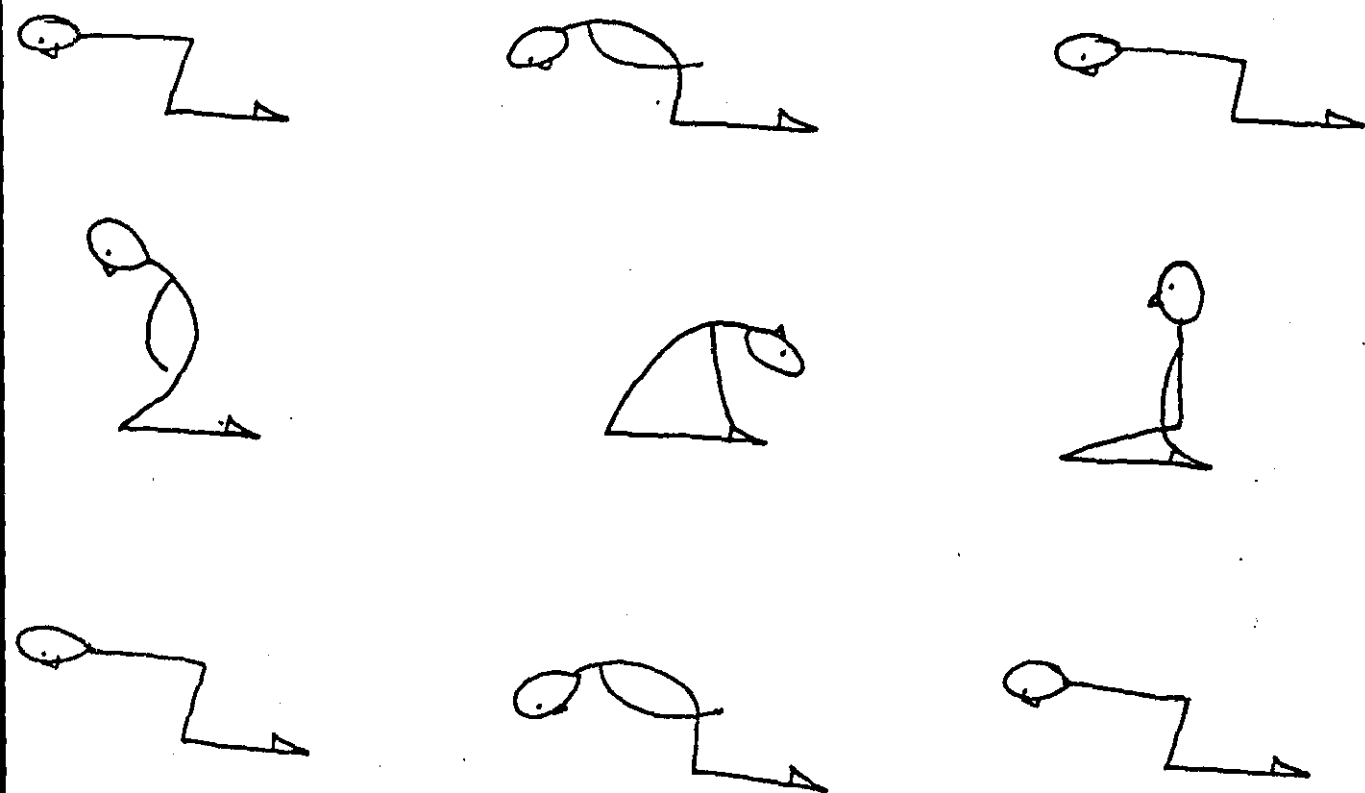
FIG. C6   EXERCISE ON SIX

9. Swing Falls (see figure 4.20.)

Position: sit kneeling, with the fronts of the feet resting along the floor; the arms raised to the left.

Action:

(a) Swing the arms round in circle (clockwise)*.

(b) Continue the circle into a gliding movement of the hands along the floor to the right side, allowing the side of the body to slide along the floor after them.

(c) Push off the floor back into a sit-kneel and continue circling the arms, to the left, for one full circle.

Repeat (b) to the left.

10. Floor Combinations

i) Side Stretch Lift

Repeat side stretch variation two (pp. 4 + 5) but after sweeping the right arm across the front, continue by swinging the left arm up over the head and using the right arm for support, lift the pelvis so that the body is supported on the feet and the right hand. Lower the pelvis, reversing the swing of the left arm, swinging the right arm over to the left foot and repeating the balance on the other side. Reverse the swing of the right arm back to the left foot, continue across the front until the body reaches centre and lift back to second position to start again, this time with a scoop to the left. See figure C7 for a diagram of the lift.

ii) Spiral with Attitude Fall

Position: sitting with legs extended to front in parallel; spine vertically aligned; arms stretched to front, palms down and parallel to

* Raising the body up off the hips at the high point.
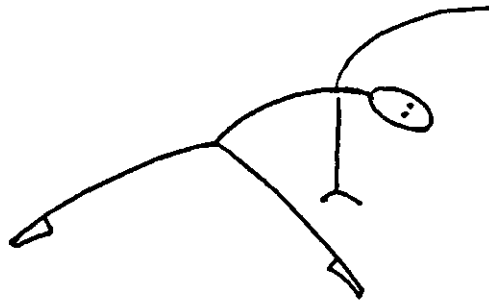
FIG. C7   SIDE STRETCH LIFT

the legs.

Action: $\frac{3}{4}$ time

(a) Spiral to right drawing back right arm as if drawing a bow and bending the right knee; come back to centre pushing right arm forward. 3 counts.

(b) Repeat to the left. 3 counts.

(c) Twist the body to the right and fall onto the hands, lifting the left leg en attitude. 3 counts.

(d) Push back up to the starting position. 3 counts.

(e) Roll the whole body (with the weight on the pelvis and hands) to the right. 3 counts.

(f) Assume starting position. 3 counts.

Repeat starting on the left.

iii) Pelvic Lift (see figure C8)

Position: lying prone with hands on floor at shoulder height but wider than shoulders.

Action:

(a) Lift right leg and allow it to turn the body successively from the pelvis; push with the hands to lift the upper body and contract the pelvis into a sitting position with the left leg straight and the right foot by the left knee. 4 counts.

(b) With the right hand on the floor, push the pelvis up into the air and stretch the left arm up vertically. 4 counts.

(c) Pull the pelvis and arm down. 4 counts.

(d) Reverse action (a) to return to the floor. 4 counts.

Repeat, raising the left leg to start.

Diminish the counts with repetitions.
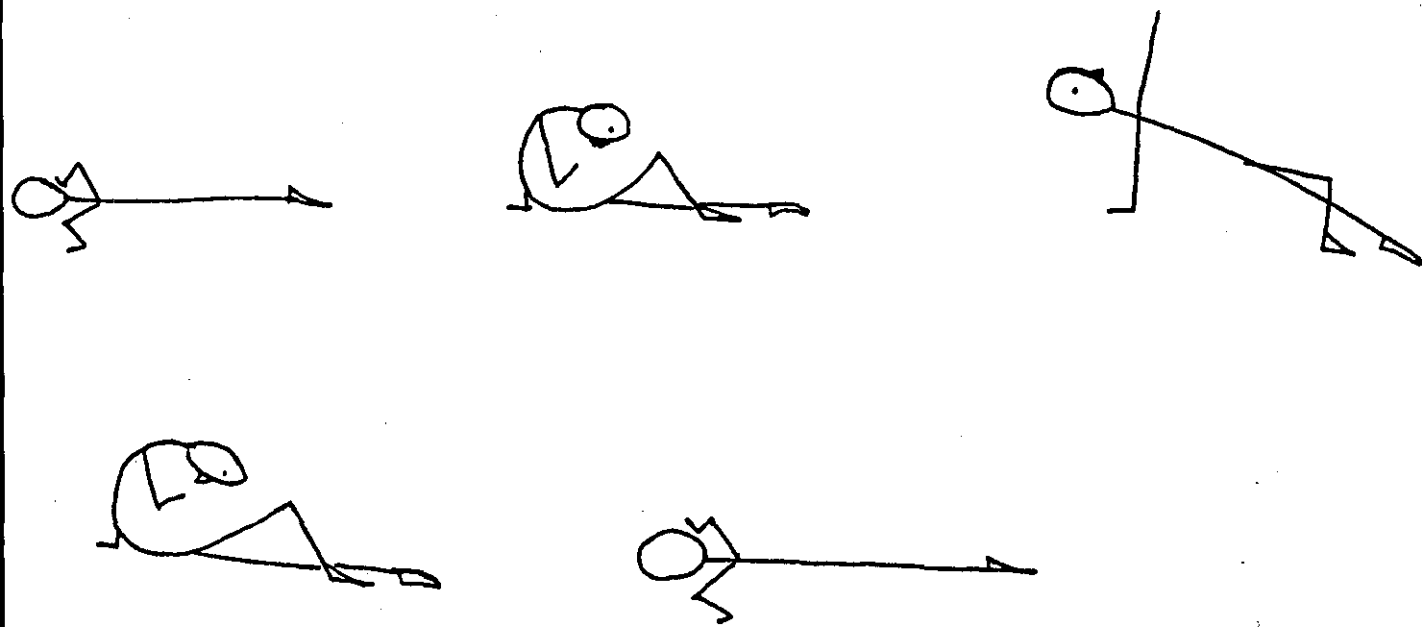
FIG. C8   PELVIC LIFT

iv) Swing Fall with Pelvic Lift and Roll

(a) Swing fall to the right. 6 counts.

(b) Push back to the knees circling the arms under (to the left) for a full circle. Continue the circling of the right arm, for a half-circle, and lift the pelvis, taking the body weight on the left knee, the foot of the extended right leg and the left hand. 6 counts.

(c) Reverse the circling (to the right and under) for a full circle, tuck in arms and legs and roll sideways onto the back and over back onto the knees. 6 counts.

(d) Repeat (b).

(e) Pull down to a tucked sitting position and spin round to the front repeat (b) to the right. 6 counts.

Repeat exercise with a swing fall to the left.

CENTRE WORK

1. *Turn-out Exercise*

Position: standing in parallel position.

Action:

(a) Take arms to fifth position and rotate the legs out from the hips - make sure the weight is over the whole foot and not rocked back onto the heels.

(b) Demi-plié, opening the arms to second position.

(c) Straighten the legs, taking the arms to bras bas.

(d) Return the leg rotation to parallel.

2. Demi-pliés and Grands Pliés in First and Second Positions

3. Brushes

Standing in parallel position and forward.

In first position - forward, side and back.

At first the foot does not leave the floor.

For the second repetition the foot leaves the floor slightly.

In the third repetition the leg is thrown into the air.

4. Brushes with Weight Transfer

To fourth position and second.

5. Developpés

In first position to the front and to the side.

6. Leg Swings from the Hip

Forward and backwards; side and across the body; incorporating a step.

7. Rond-de-Jambe Step (see figure 4.19)

Position: right leg behind, weight on left. Arms in second.

Action:

(a) Take the right leg through second position to fourth and transfer weight on to it, spiralling towards right leg. Balance.

(b) Step back onto the left leg taking the right leg through second and back; spiral left and transfer weight to the right leg.

Repeat (a) and (b).

Add step left, step right and repeat on the left.

This step can incorporate a turn if the working leg is allowed to turn the body and the rond de jambe initiates a quarter turn to the left (on the right foot) and a quarter turn to the right (on the left foot).

8. Standing Contractions

Position: Parallel

Action

(a) The pelvis rotates back with contractions of the abdominal muscles and the upper back thighs and buttocks; the knees bend the shoulders remain in vertical alignment over the hips; the arms lift to the front with the backs of the hands uppermost.

(b) The pelvis straightens releasing the spine upwards; the knees straighten and the arms go up to fifth open to second and lower.

(a) is repeated.

(c) Still in contraction, the trunk is flexed, the pelvis straightens releasing the spine forwards at 90° to the legs; the arms open to second and the back is lifted to vertical.

Position - First.

Action

(a), (b) (a) (c) as above.

Position Second

Action

(a), (b) (a) (c) as above.

9. Spiral Contraction/Open Second

Position - second, demi-plié.

Action:

(a) Pull back pelvis at right hip to initiate a quarter turn to the right, on contraction. Take the feet to parallel and the arms reaching forwards (in relation to the body's new orientation) with the backs of the hands uppermost. Hold the contraction to give a sense of the pelvis pulling the

body backwards.

(b) Just before the balance is lost, transfer this backwards impulse into a movement which throws the left leg in a slight rond-de-jambe back to second position, with a quarter turn to the left; take left arm up through fifth position and open to second. Plié.

Repeat to the left.

10. Low Turn in Contraction

Develop the exercise above (9) as follows: increase the extent of the turn by quarters i.e. half-turn, three-quarter turn, full turn etc.

11. High Turn with Spiral

Second position:

Action:

(a) Swing and drop upper body and arms to the left with a soft plié, repeat right, repeat left.

(b) Use the impetus of the third swing to turn the body successively i.e. arms, shoulders, chest, upper spine, lower spine, pelvis, leg and foot (the last three together). Leave the working leg behind the body.

12. Wide, Low Steps (Draw Steps)

These are taken from a plié and to a plié;* the working leg is extended as far as possible (sliding the leg along the floor) before the weight is transferred on to it. The pelvis stays over the working leg. The upper body should lean in the direction of the movement and not get "left behind". The working leg is drawn along the floor.

They can be done either to the front, to the sides or to the back. The working foot passes through first position.

* In first position.

13. Brushes with Weight Transfer, Falls and Balances

First position to second position:

Action:

(a) Standing in first position, brush the right leg to second and lunge on to it.

(b) Push back onto the left leg with the right leg in retiré.

(c) Developpé the right leg and fall onto it in second position.

(d) Push back onto the left leg,brushing the right foot back into first. Repeat on the left.

Turns can be incorporated into this exercise on any of the returns to first position. See Figure C9.

First position to fourth position:

This exercise can be repeated with the working leg brushing either to the front or to the back to start. The arm positions would differ from the example given above.

Combinations of Positions:

The lunges may be taken from position to position through first e.g. brush to second, pull back to retiré, developpé forward and fall to the front in fourth position etc.

Alternatively the balances in first may be omitted and the weight transferred directly from second to fourth for example.

TRAVELLING

1. Walk in First Position

Maintaining turn-out, step onto a fully extended leg; make sure the upper body is transferred at the same time as the pelvis; arms held, slightly rounded at the sides. Gaze level and in the direction of the travel.
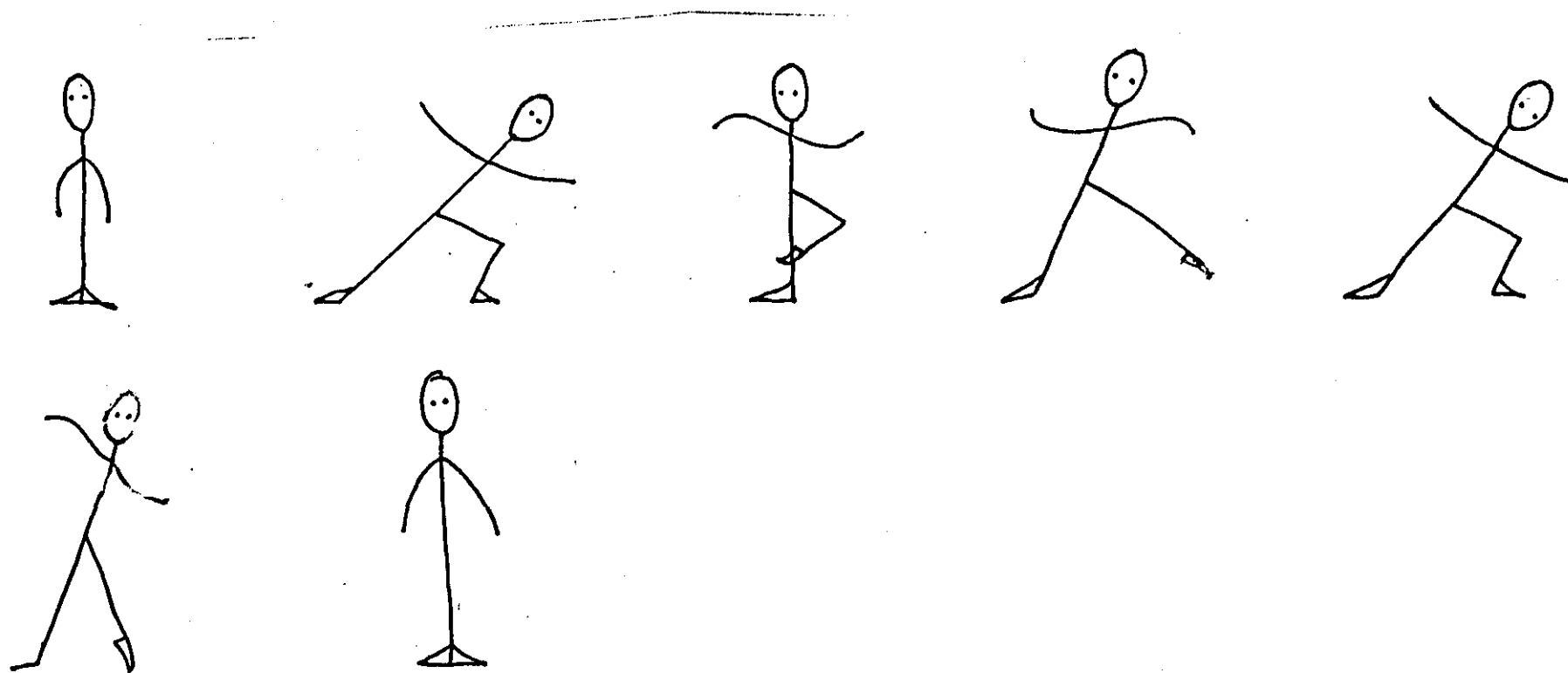
FIG. C9 (4.17)   BRUSHES WITH WEIGHT TRANSFER, FALLS AND BALANCES

No movement in the upper body. A sense of purpose.

2. Prances

A prance is a light, quick bouyant travelling step where the weight is transferred when both feet are in relevé, one on its way up to point and become the working leg, the other on its way down to become the supporting leg. The arms are held slightly curved at the sides and the head is lifted; the gaze is level. There is no movement in the upper body. The working leg is held in a right-angled position (knee) with the shin vertical. It goes directly to this position when it ceases to support, without the heel lifting to the back. See Figure C10.

3. Low Walks

(See exercise no. 12). These may be forwards, sideways or backwards.

4. Triplets

Simple

A triplet is a series of three steps performed in $\frac{3}{4}$ time. The legs are turned out; the first step brushes along the floor, pushed off from a straight supporting leg; the weight is taken on toe and subsequently heel and the working leg pliés as the weight is transferred on to it; it then straightens (forward, not up) to push off for the next step. The next two steps are taken with straight legs on high relevés. The series is repeated continuously starting on alternate feet.

With Turn

These are usually performed (in class) following one straight or simple triplet.
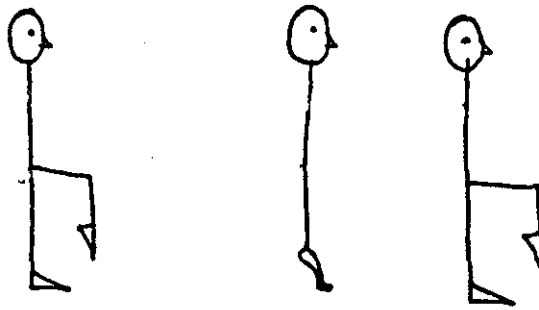
FIG. C10   (4.18)   PRANCES

Action:

(a) The first step is taken as in the simple triplet (on the right foot).

(b) The next (high) step is taken across the right foot turning the body approximately 180° to the right, with a slight pivot which continues into the next step.

(c) The third step also crosses and pivots to turn the body another 180° so that the body can continue in its original direction.

With Balance

(a) The first step is taken as in the simple triplet (on the right foot).

(b) Two counts are taken to lift the left leg to the back (turned out) either straight or en attitude; arms may be taken to arabesque or straight up to the front; the supporting leg may be en relevé.

NB Any balance could be used here.

Triplet Combinations

Simple triplets may also be performed to the side which gives greater scope for creating triplet combinations. One such might be:

(a) One simple triplet forward (right)

(b) One balance on the left

(c) Side triplets right and then left

(d) One turning triplet to the right

(e) One turning triplet to the left.

(f) One balance to the right

(g) One plain triplet (left).

5. Off-Balance Swing Steps

Simple - 5 counts

(a) Take a step to the side with the right foot. 1 count.

(b) Cross the left foot over the right. 1 count.

(c) Take a small sideways jumping step onto the right (1 count) foot circling the arms down to the right then up and over the head. Allow the pelvis to shift sideways (right) out of vertical alignment whilst holding the arms up high and to the left. Extend the opposition of pelvis and arms as far as possible and bend gesture leg crossing it over the right. 2 counts.

See Figure C11.

With Turn - 5 counts

(a) and (b) as above

(c) and (c) above but allowing the swing to turn the body, pivoting on the (right) foot throughout the swing and taking up the extended and opposed position in the new orientation on count 4 crossing foot over count 5.

Before commencing jumps, the legs must be prepared (see p 131.

6. Skips

These are actually hops taken so that the position in the air is as follows:

The pushing/supporting leg is straight with the foot pointed; the gesture leg is bent at an angle of 90° at the knee, with the shin parallel to the supporting leg; the foot is pointed.

If the left knee is lifted the right arm is stretched forward at *shoulder* height; the left arm stretches to the side at shoulder height.

The chest and gaze are lifted, slightly. (the upper back is not extended).

Skips are performed in class:

(a) With one step in between i.e. on the same leg

(b) With two steps in between i.e. changing legs.
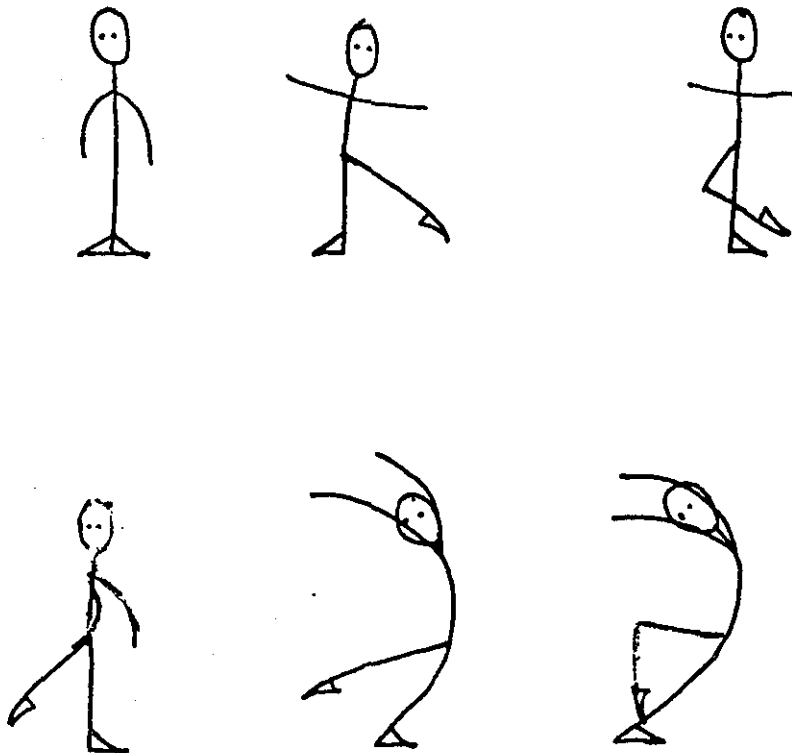
FIG. C11   OFF BALANCE SWING STEPS

7. <u>Leaps</u>

These may be taken in the form of jetés i.e. soaring up as well as along, but more frequently, they skim along the surface with minimum upward motion.

They may be performed on alternate legs or on the same leg with a step in between.

8. <u>Travelling Combinations</u>

One: low steps, low turn on contraction, hop, plié and relevé in second.
16 counts - fairly slow.
Begin - upstage left corner facing downstage right.

1. Low step forward on right. 2 counts.

2. Low step to the side on left (through first). 2 counts.

3. Small step to right side, low full turn on contraction. 2 counts.

4. Slide step into hop on left front diagonal (left foot); arms extended up in 'V' shape with palms down; right leg lifted up behind and extended back right diagonal. 2 counts.

5. Turn to step right and left along back right

                    diagonal   2 counts.

   Turn to step right and left along front right

                    diagonal   2 counts.

6. Slide right foot along floor to plié in second position, making a small turn to orient the body to face front, take arms to second position. 2 counts. Rise up to relevé, taking the arms up in a 'V' position with a high extension of the upper back. 1 count. Lower heels and arms, close left leg into first position facing the original direction. 1 counts.

Repeat.

Two: jumps in first position, gallops, skips, leaps, swing step turns, brushes with weight transfer.

Begin as for previous combination. 32 counts - fast.

1. 2 jumps in first position   2 counts

2. skip on right foot   2 counts

3. gallop forward on the left   2 counts

4. gallop forward on the right   2 counts

5. swing turn onto left foot to the left -   4 times
    to make a full circle   8 counts

6. step right leap left (travelling to the back)   2 counts

    step right leap left (same direction)   2 counts

7. gallop (backwards along original travel direction but   2 counts
    facing front)

    brush left foot out into a lunge   2 counts

    draw back to first (with arms as in diagram)   2 counts

    brush left foot out into a lunge   2 counts

    draw back into first, turning to face back   2 counts

    brush left out into lunge again.   2 counts

Interview with Richard Mansfield - Transcript Extracts

Q. The first question is about alignment. Can you describe the pattern of muscular tension and relaxation in Contemporary Alignment?

A. The muscular thing is pulling up the front and down the back .... shoulders pulled down, ears pulled to the ceiling .... the inner thighs working as well and from the waist, pushing down really hard into the floor and pulling up from the waist. The muscles are pulled up at the front of knee.

Q. In the school, do you work on alignment in a standing position?

A. It is worked on throughout, everything .... on the floor for a start. Then throughout the pliès and brushes etc. Standing alignment does differ between teachers; some teachers ask for a lean forward, alert kind of stance.

Q. Is extreme flexibility essential for a Contemporary Dancer?

A. Ideally yes. Flexibility is worked for. But Contemporary Dance takes into consideration other things. Your overall dancing persona is taken into consideration. Different dancers have different qualities.

Q. In general, do most Graham teachers begin their classes with the Graham bounces?

A. Yes, they all do. Sometimes these are done with bounces and sometimes with a long sustained stretch.

Q. Can you answer some questions about the frequency of certain exercises at the London School of Contemporary Dance? The bounces, how they are done?

A. With the soles of the feet together, then in second and then with legs stretched forward.

Q. Then breathings? Taught in every class?

A. Yes. But Sue Davies teaches no floor work.

Q. Then Spirals?

A. Yes.

Q. Contractions?

A. Generally contractions come after the breathings.

Q. Is the exercise on six still taught at the school?

A. Definitely yes.

Q. Is it true that students of LSCD spend 50% of their time doing Contemporary and 50% of their time doing Classical techniques?

A. Yes.

Q. Also, am I right in thinking that the normal Contemporary class includes pliès, brushes. In which position?

A. First, fourth and fifth and parallel. Parallel position is difficult, it is not taught until after first and second.

Q. Brushes - front, side and back?

A. Not always to the back.

Q. What about general body conditioning, I understand this is taught in the first year?

A. Yes, body conditioning is timetabled and we have a body conditioning studio with pulleys.

Q. Is this for corrective measures?

A. Yes, but they are also considered an essential part of the dancer's training.

Q. It seems to me that a greater degree of spinal strength and flexibility is required by the Contemporary dancer, in comparison with the classical is that true? Especially with regard to the lower spine.

A. Yes, that's true. But with the breathings, high release, that only happens in the upper back, you don't arch the whole spine.

Q. Tell me about centre and barre exercises. Are these borrowed from ballet? Retirés, developpés, plies, relevés etc.

A. Yes but they don't look like ballet because they are done with off balances or with tilts. Brushes are controlled rather than thrown.

Q. I've looked at characteristic co-ordination or vocabulary for Classical and Contemporary Dance, especially with regard to set positions. Are there any for Contemporary Dance?

A. Yes, there are positions for the arms, the fingers must follow the line of the arm, the arm must come up through the centre of the body. When you do a

plié, your arms come up, as you rise the arms come down. The opposite of ballet. There is the way to do it.

Q. Contemporary Dance uses 1st, 2nd, 4th and 5th feet positions, yes?

A. Yes. But the ballet arms are not used.

Q. Are these predetermined by the use of the spine and pelvis, i.e. the spine moves and the arms and the rest of the body follows?

A. Yes. If the spine spirals enough, the head moves, if you drop it, the head drops.

Q. Balance - are there exercises for balance?

A. Yes. The walks forward often finish with an arabesque. Actually a lot of exercises are for developing balance, relevés, all that work on the inner thigh for example.

Q. Contemporary balances are not usually static poses, like in Classical Ballet are they? Aren't they usually the result of a shift of weight? Except in choreography.

A. Yes. In the school you get step step tilts, step turn, tilt and combinations of these.

Q. There are steps that are taught as well aren't there? Like the Graham walk.

A. Through first, yes. Then there are low walks.

Q. Triplets?

A. Yes, and high walks. You do low walks, then high walks, this leads into triplets.

Q. Then triplets with turns and balances etc.

A. Yes then there are draw steps.

Q. Any other steps?

A. Chassées, backward steps, steps in a square. All these are taught in the school. Then prances.

Q. The rond de jambe step?

A. Yes and the contraction, release step, and then there is preparation for skips which is stepped. All jumps are prepared by stepping first.

Q. What about falls, are these taught?

A. There are the falls to the side, taught firstly from sitting on the hip.
    Then there are back falls. Spiral falls.

Q. Turns then.

A. There are turns that start with a spiralling back. And there are preparations
    for pirouettes, and this one.

Q. That is a turn where the upper body starts the turn, towards a lifted back
    leg which then continues into a rond de jambe where the leg leads the turn?

A. Yes, and it starts with a lunge preparation for pirouette, but the back does
    start the turn.

Q. Do people practise pirouettes?

A. They do in their ballet classes.

Q. Are there any other turns set?

A. Turning is really an extension of the spiral.

Q. Jumps. Do all classes start jumping with little springs?

A. They start with plies/relevés, for preparation then 8 jumps in first, 8 in
    second, then alternating. Sometimes in fifth. Then there are prances
    which warm up the ankles.

Q. Then jetés.

A. Leaps. These are taught from a high brush step. Forward and sideways.

Q. And sparkles?

A. Yes.

Q. The focus is not always high is it?

A. No, they use a lot of low jumps, and contracted jumps.

Q. Then we've got hops?

A. Yes, different directions and different shapes in the air.

Q. Any other jumps?

A. Stag leaps, forward and sideways.

Q. I think that's all I want to ask, is there anything you would like to add?

A. Yes, about balance. It's just that balance relies on very strong abdominal muscles, buttock muscles and adductors and, the inner thigh muscles. In a plié for example, these antagonistic muscles work against the movement.

Q. Yes because really the inner thigh muscles are lengthening in a plie aren't they?

A. Yes and you must try to contract them.

Q. Could I ask you about spatial orientation and design? What directions are used?

A. Front, sides back, diagonals, high to low. It's a very three dimensional technique. Think about the fourth position floor exercises with its spiral and wrap arounds. Every conceivable direction.

LONDON CONTEMPORARY DANCE   MANSFIELD FEBRUARY 1982

Dance Technique Questionnaire

Loughborough University - Department of Physical Education and Sports Science.

To be used in connection with postgraduate research project by V.G. Freakley.

General

Do your dancers take part in a daily technique class?	YES / NO *
Do you lead the class personally?	YES / NO
Would you call it a ballet class? (*Sometimes we have ballet class, but mostly contemporary*)	YES / NO No
Would you call it a contemporary class?	YES / NO
Does it combine ballet and contemporary techniques?	YES / NO
Can you label your class more precisely? (e.g. Ceccheti or Cunningham)	YES / NO

If YES what label could you give it?   *London Contemporary Dance Technique*

GRAHAM-BASED) COHAN DEVELOP(E)

. . . .

Does the class which you teach differ in content from your own
training classes?   YES / NO *

If YES - please elaborate

. . . . *When Bob was trained it was with Graham.* . . . . .
. . . *Now he teaches his own technique based in Graham principles*
. . . .
. . . .
. . . .

Does the class which you teach differ in method from the classes
in which you were trained?   YES / NO *

. . . . *COHAN HAS DEVELOP(E) IT CONSIDERABLY* . . . .

. . . .

* Delete as appropriate

Physical Abilities required by the Professional Dancer

Please indicate by ticking the appropriate box whether you consider the following physical abilities (1) unnecessary, (2) desirable, (3) essential.
Boxes are provided for both male and female dancers

	FEMALE			MALE		
	1	2	3	1	2	3
Wide, secure turn-out of the legs			✓			✓
Strength and control to hold the back firmly			✓			✓
Flexibility of the spine			✓			✓
High lift of leg to a) front			✓			✓
b) back			✓			✓
c) side			✓			✓
d) rond-de-jambe			✓			✓
Good elevation when jumping			✓			✓
Good alignment a) static			✓			✓
b) dynamic			✓			✓
Good balance			✓			✓
Stamina			✓			✓

Class Organisation

Please indicate the approximate amount of time spent daily on each of the following:-[1]

1) Individual stretching *Before class* ....15............. minutes

2) Whole body activity warm-up *Before class* .....10............. minutes

3) Floor work ....20 - 30.......... minutes

4) Barre work .....Sometimes none.... minutes

5) Centre work ....30 - 40.... minutes

6) Locomotor/travelling activity: jumps, steps ......15 - 20.... minutes

7) Combinations: patterns of steps, jumps, turns, falls, balances ....15 - 20.... minutes

8) Rehearsal of set dances, new works ....240....... minutes

9) Other .... minutes

[1]If none, please write none.

Please give a brief description of type exercises practised in each section: (2)

1) Individual stretching

Dancers do this individually – its not a
taught part of the class. Usually involves spine rolls,
stretching in second sitting, plies, swings etc

2) Whole body activity warm-up

As above

3) Floor work

Bounces, breathings, contractions and releases in
various signatures, Spirals, Sequences in 4th
Knee work

4) Barre Work

Stretches (if at all)

(2) If the sequence of sections given differs from yours please explain below:

Stretching + warm-up are the responsibility of
the Dancer. There is very little + usually no
barre work – unless to demonstrate a point – such as
balance

5) Centre Work ....Plies, brushes, ~~tear~~ shifts of weight, pleves, "jumps etc turns

6) Locomotor Activities ....Walks, runs, leaps, skips, triplets, etc

7) Combinations ....Certain elements worked on in the class. Can be very simple or very complex.

8) Rehearsal ....Rehearsing Dances for performance.

9) Other ....

Please indicate the minimum and maximum amounts of time which you consider necessary for the student dancer aged between 14 and 16 years.

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	FEMALE				MALE			
	DAILY		WEEKLY		DAILY		WEEKLY	
	MIN	MAX	MIN	MAX	MIN	MAX	MIN	MAX
1) Individual Stretching	-	15	-	-	-	15	-	15
2) Whole body warm-up	-	15	-	-	-	15	-	
3) Floor work		30				3.		15.
4) Barre work		15						
5) Centre work		15 30				3.		15.
6) Locomotor activity		30				3.		15.
7) Combinations								
8) Rehearsal		120				12.		600
9) Other								

Depends what else they have on their school curriculum, how intelligent they are, how flexible they are, and how strong; how they will to develop - and whether they will to become professional dancers

Physical Objectives of Technique Class

Flexibility

Please indicate by ticking the appropriate box whether you consider the flexibility of following parts of the body to be:

(1) undesirable
(2) of no importance
(3) of little importance
(4) of moderate importance
(5) of great importance
(6) essential

Where flexibility is defined as the deliberate increasing of the length of those muscles which inhibit the mobility of specific joints.

	FEMALE						MALE					
Spinal Column	1	2	3	4	5	6	1	2	3	4	5	6
Head on neck: (cervical spine)						✔						✓
Flexion (forward)						✓						✓
Extension (backward)						✓						✓
Lateral flexion (sideways)						✓						✓
Rotation (turning)						✓						✓
Circumduction (circling)						✓						✓
Middle back: (thoracic spine)						✓						✓
Flexion (forward bend)						✓						✓

	FEMALE						MALE					
	1	2	3	4	5	6	1	2	3	4	5	6
Extension (backward bend)						✓						✓
Lateral flexion (sideway bend)						✓						✓
Rotation (turning)						✓						✓
Circumduction (circling of upper body)						✓						✓
Lower back (lumbar spine)						✓						✓
Flexion (needed to touch toes)						✓						✓
Extension						✓						✓
Lateral flexion						✓						✓
Rotation						✓						✓
Circumduction						✓						✓

Pelvic Girdle

	FEMALE						MALE					
Anterior rotation (forward tilt i.e. tucking under)						✓						✓
Posterior rotation (backward tilt i.e. hollow)						✓						✓
Rotation to left or right (as in some jazz movements)						✓						✓

Hip/Thigh or Femoral Joint

	FEMALE						MALE					
Flexion (lifting to front)						✓						✓
Extension (lifting to back)						✓						✓
Adduction (sideways across the leg)						✓						✓
Abduction (sideways away from the leg)						✓						✓
Rotation - outwards (turn-out)						✓						✓
Rotation - inwards						✓						✓
Circumduction (rond de jambe)						✓						✓

Knee.

	FEMALE						MALE					
Flexion (bend)						✓						✓
Extension (straighten)						✓						✓

Ankle and Foot

	FEMALE						MALE					
Flexion						✓						✓
Extension (pointing)						✓						✓
Inversion (lifting inner edge of foot)						✓						✓

	FEMALE						MALE					
	1	2	3	4	5	6	1	2	3	4	5	6
Eversion (lifting outer edge of foot)						✓						✓
Adduction (turning foot outwards)						✓						✓
Abduction (turning foot inwards)						✓						✓
Arch						✓						✓
Toes						✓						✓
Shoulder Girdle												
Upward and downward						✓						✓
Forward and back						✓						✓
Rotation						✓						✓
Upper Arm and Shoulder or Glenohumeral Joint												
Flexion (forward)						✓						✓
Extension (backward)						✓						✓
Adduction (inwards-across body)						✓						✓
Abduction (outwards-away from body)						✓						✓
Rotation - inwards						✓						✓
Rotation - outwards						✓						✓
Circumduction (circling)						✓						✓
Elbow												
Flexion						✓						✓
Extension						✓						✓
Wrist and Hand												
Flexion						✓						✓
Extension						✓						✓
Circumduction						✓						✓
Hand												
Flexion of fingers						✓						✓
Extension of fingers						✓						✓
Circumduction						✓						✓
Lateral (sideways) flexion						✓						✓

Do you make use of exercises which are specifically
designed to increase flexibility?   YES / NO *

Do they involve slow stretching?   YES / NO

Do they involve bouncing movements?   YES / NO

Do they involve both slow stretch and bouncing?   YES / NO

Please describe any exercises which you consider to be particularly
successful for achieving greater flexibility of:

The Spine

.... The Exercise on Six ....
.... The breathings on two + four counts ....
....
....
....
....
....

The Hamstrings

....
.... bending forward over the outstretched legs in ....
.... parallel sitting : ⊏◌⊐ ....
....
....
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....

The Inner Thigh (for turn-out)

....
.... Rotating the legs from the hips - parallel out to ....
.... 1st, from 1st back to parallel, also from parallel to ......
.... 1st with rleves. From wide parallel - squeezing heels ......
.... in + into rleve ....
....
....
....

* Delete as appropriate

Other   ᵗᵉ

....
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....

Strength

Do you consider the increase of muscular strength[3]
to be a desirable objective for a dancer?   YES /. NO

(3) Where strength is defined as the maximum force which muscles can
     generate in a single contraction.

Is strength in certain muscle groupings more desirable
than in others?   *Important to have as much flexibility as strength
i- every group. Essential to have this in all
groups — but I have estimated the vital ones.*   YES / NO

Please indicate by ticking the appropriate box, the importance you attach to
the development of strength for the following body parts.

	FEMALE						MALE					
	1	2	3	4	5	6	1	2	3	4	5	6
Neck						✓						✓
Shoulders						✓						✓
Upper arm						✓						✓
Lower arm						✓						✓
Chest ✗						✓						✓
Abdomen ✗						✓						✓
Upper back ✗						✓						✓
Middle back ✗						✓						✓
Lower back ✗						✓						✓
Buttocks ✗						✓						✓
Inner thigh ✗						✓						✓
Outer thigh						✓						✓
Front thigh						✓						✓
Back thigh ✗						✓						✓
Lower leg						✓						✓
Foot - upper						✓						✓
Foot - under ✗						✓						✓
Toes						✓						✓
Hands and fingers						✓						✓

Please give examples of any exercises you consider particularly effective for increasing strength in:

The Back

Chest lifts from prone position

Curving + straightening the spine in breastings etc

Thigh

Lower Leg

....
....
....   ''
....
....
....

Other

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Dangers

Are there any technique exercises which you consider to be:

a) Inherently dangerous[4]? <u>None in our work</u>

Any exercise if taught or executed badly.
Eg: Pliés — Swaying the lower back, not getting the turn-out
from the hips, rolling-in onto the arches, not getting the knees over
the middle toes.
Sitting in 4th position if taught badly and if back is
weak, or hips are tight.

b) Potentially dangerous if not practised correctly?

....
....
....
....
....
....

[4]dangerous is meant here to indicate a possible cause of injury.

(4)dangerous is meant here to indicate a possible cause of injury.

c) Dangerous to certain body types?

....
....
....
....
....
....
....

d) Dangerous to children at certain stages of their development?

....
.... Points work before teenage years ....
.... Work in fifth position before 13 yrs ....
....
....
....
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....
....

lacement/Alignment/Posture

uld you describe what you consider to be a correctly aligned body standing:

In first position parallel?

.... Ears over shoulders, over hips, with the weight ....
.. falling just in front of the ankle bone; the arches lifted.
....
....
....
....
....

2) In classical first position?

....

.... As alws ....

....

....

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....

....

....

How do you achieve correct alignment in your dancers:-

a) Through imagery?   YES / ~~NO~~*

b) By verbal reference to specific anatomical features?   YES / ~~NO~~

c) By touch and/or manipulation?   YES / ~~NO~~

d) By reference to mirrored reflection?   YES / ~~NO~~

e) By personal demonstration?   YES / ~~NO~~

f) By use of video or film?   YES / NO

g) By a combination of ...A B C D + E...........................

h) By other methods ....

....

....

....

....

....

....

Transfer of Weight/Balance/Turning

Do you make use of specific exercises to increase your dancers' capabilities for:-

a) Smooth weight transfer?   YES / ~~NO~~*

b) Stability in balances where the normal base for
   balance is reduced as on one foot or en pointe?   YES / ~~NO~~

C) Precision and stability in turning?   YES / ~~NO~~

* Delete as appropriate

Please describe any of those exercises which you consider to be effective.

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Spatial Factors

Indicate[5] the importance you attach to a dancer's ability to:

	1	2	3	4	5	6
a) Orientate his/her body with regard to the dance space.						✓
b) Demonstrate clearly the direction of a particular movement						✓
c) Make obvious the focus (of attention) of a particular movement						✓

Do you make use of any specific methods to encourage your dancers' spatial awareness?

....

....

....

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....

....

....

....

[5]by ticking the appropriate box.

Dynamic Factors

Indicate, by ticking the appropriate box, the importance you attach to a dancer's ability to:

	1	2	3	4	5	6
a)						✓
b)						✓
c)						✓
d)						✓
e)						✓

a) Perceive and perform changes of speed in a movement or movement sequence.

b) Perceive and perform changes of effort[6] in a movement or movement sequence.

c) To perceive and reproduce (in movement) a specific rthythmic pattern.

d) To perceive and demonstrate changes of movement flow.

e) To perceive and reproduce the phrasing of a movement sequence.

Do you make use of any specific methods to increase your dancers' dynamic awareness and range?

....

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....

[6] Weight, strength and muscular tension

Communication of Meaning through Dance

Do you consider that the ability to communicate meaining depends upon the dancer's:

a) Understanding (of the purpose of the particular movement and the way in which it contributes to the meaning of the dance as a whole)?   YES / NO *

b) Identification (with a specific dance role)?   YES / NO

c) Projection?   YES / NO

d) Confidence?   YES / NO

e) Acting ability?   YES / NO

f) Sincerity?   YES / NO

g) Commitment?   YES / NO

h) Other ....

....

....

....

....

....

Do you consider that the above attributes are: ― *as possible to bring out.*

a) Inherent in the dancer's personality and therefore
   impossible to teach?   YES / NO

b) Possible to teach   YES / NO

By which methods would you encourage your dancers' abilities to communicate
meaning through their dancing?

....

....

....

....

....

....

So far the objectives of the dancer have been identified as: flexibility,
strength, alignment, transfer of weight, balance, turning, spatial and dynamic
awareness and the communication of meaning. If there are others which you
consider to be of importance, please list them below.

Comments

See typed appendix

1   The LCDT normally takes contemporary class, but occasionally ballet.
       Cohan normally teaches the contemporary class, but when he's away
       other members of the Company or guest teachers, such as Kazako Hirabayashi,
       or Dick Kutch, take the class

       There is no official name, but the technique is normally referred to
       as Contemporary Dance Technique. It really ought to be called London
       Contemporary Dance technique. It is Graham-derived, or Graham-based.

       Bob does not take class himself anymore (that is take part as a dancer)
       He was taught almost exclusively by Graham when he was a young dancer,
       and he has developed her principles to such an extent that the LCD
       technique is now very different from Cohan's own original training.
       However, the principles of contraction and release, spiral, sense of
       weight, stressed energy and so on have remained part of his material.

2   Ideally the male or female professional dancer should have all of these
       abilities. Obviously some have areas in which they are more able than
       others, but these abilities are essential.

       Class organisation for the Company involves dancers doing their own
       individual stretching and whole body warm-up. This is not seen as the
       Company teachers job. In the School this is different – some teachers
       will programme this into their class, some won't, depending on the age
       and experience of the student dancers. Young dancers need to be shown
       the importance of these activities as preparatory to the taking part in
       any class or rehearsal.
       The times for any of these sections varies greatly depending what the
       teacher wants to get over. Barre work is used very rarely with the
       Company (frequently in the 1st year at the School though, and with
       beginners). Of course it is used when the Company do ballet class.
       A class is normally 1½ hours long, sometimes longer, and there is usually
       30 minutes on the floor, 30 – 50 mins of centre work, and from 10 – 30
       minutes travelling. The third year classes in the School are usually
       more complicated than those of the Company. Company is usually very
       simple, in comparison, but the work is at a much deeper level.

3   If you want descriptions of particular sequences we should talk on the
       phone – or you should watch/do some classes at The Place. There is
       not enough room on the questionnaire to give the adequately detailed
       description that such sequences demand if they are to be done correctly.

5.   This really does depend on the extent to which the student dancer wishes
       to take his/her interest in dance. There are different amounts of time
       available to a full-time prefessional student dancer than there are to
       a normal teenager at comprehensive school. It also depends on the
       muscle tone of the individual concerned, the flexibility, the over-all
       intelligence, and so on. This should be talked about over the phone or
       in an interview, with direct questioning. Phone me if you want to follow
       those up.

Physical Objectives

Flexibility and strength of all the parts mentioned are essential to
the professional dancer, and to anyone wishing to work towards that
goal. For a student at a normal school some of these areas are essential
if they are to enjoy dance and experience it well. The areas that I
have asterixed are those that are the most imprtant for strength. In
one sense strength is more important for the young student, because there
is usually a greater amount of flexibility in the joints than there is
strength. Strong, stable joints are essential, flexibility tends to be
over-emphasised at the expense of joint stability in the teaching of young
people.

8   Again, examples of excersises and sequences for particular aspects
of strength and/or suppleness demand more space than is available
on this sheet, and in any case, need more than the writing down of
general positions. Perhaps we could talk about these ?

11   None of the sequences that we use for the Company or for the School
do we consider to be inherently dangerous - that is if taught by
good teachers, or if executed by well-educated dancers. Any exercise
cam be damaging if it is done incorrectly, and that is one reason why
we are loath to put general guides to exercises on paper unless in
the utmost detail.
The most fundemental dance movement, a plie, can be permenantly
damaging if executed incorrectly.
At the School during the first term the first year intake do not do
any exercises in sitting fourth - that is until their lower backs
have become strong enough to prevent weakness and stress on the
knees.

12   Point work for children is extremely damaging until early teens
Work in fifth position is not advisable until early teens
Too much emphasis on positions rather than movement can stultify a
child's breadth of movement experience, 'natural' full and free
movement.

One of the most vital aspects of the work as it is taught here is the use
of sensation. Cohan teaches from images of what the sensation should be like
towards the outer shape. In this way the deep muscle groupings of the torso
are brought into play in a way that they would not normally. Because the
action of the body is taught to emanate from the pelvis and the lowest bones
in the spine, the source of action coincides with the areas of the body
where the strongest emotions tend to register. Thus, the technique is inherently
dramatic, particularly as so much is concerned with the loss and recovery of
balance.

If you would like to talk more, please phone.

I am sorry that Bob has been unable to answer your questionnaire, but he is
extremely busy, and hardly ever here any more. At present he is in France,
so I'm sending this off pronto in order that you can at least make some sense
of the LCDT attitude to technique.

Best wishes

Richard

VF: I want to ask you, Robert, do you audition your dancers for the Company first of all.

R.N: Yes, in the future though we're going to take people I hope from the Academy so the audition will be the time they're at the Academy and we'll know whether they should be in or not and we won't have to do an audition. In the past we've had auditions that we've taken people.

VF: And you have been responsible for, one of the people responsible for making choices.

RN: Over the last year and a half, yes. Most of the Company were there of course when I arrived so we've taken three people into the Company, four people since I arrived.

VF: Yes, well what I'm interested in is really the sort of things you look for in a dancer that would be appropriate for your Company. Those are the sort of things that I'm after. Would it be easier for you to just talk about the things just off the top of your head.

RN Yes.

I suppose the first thing I'm looking for is a kind of versitility and musicality all in one they have to be able to work in different styles and have enough imagination to move in different styles but always in a very musical way. For me basically they have to do it in dance it sounds like an awful thing to say but in fact most people can't dance even if they've training for 10 years they've learnt alot of other things but they haven't learnt the basic in dancing which is moving dynamically to music with a certain amount of imagination. They also have to be able to perform or show potential of becoming real performers as opposed to technicians or strong dancers or what have you.

VF: Have you ever stopped and tried to analyse what it means to perform as opposed to simply repeat a section of dance, is it something instinctive or have you ever tried to think and analyse what it is.

RN: Well it can be taught I think almost, there's very few people that can't act, almost everybody can act just watch children they spend all the time acting. You become so conscious about it I suppose above the age of 11, depending on where you were brought up and depending on your particular set up you can always stimulate it. People always love to act but performing requires imagination and it requires an ability to speak with your body. Speak with the entire body and to speak with that in relation to music and you can learn that to various degrees. I mean, some people have naturally alot more than others but you can always bring out some degree of that in anybody.

VF: Do you think it corresponds to the difference, in say a musician, who being simply able to play the notes and interpreting the notes - do you think there is a comparison.

RN: Absolutely. It's not only interpretation it's actually being musical. I would eventually say that new musicians are not musical, they really arn't, they know alot of other things but they've forgotten what's musical and the interesting thing is what's musical is the same thing as what makes dancers dance. They're the identical things and in many ways I think all musicians should learn how to dance because if they don't they never get that element which I think is the musical element of all music.

VF: Can you break it down?

RN: Into certain things of course there's rhythm, there's dynamic, there's phrasing, its content, its interpretation. I mean there's a line of music in melody and in dancing we have the line of movement. Many dancers never have a line of movement they just go round making shapes and you don't see the movement. Many dancers don't have dynamic, musicians don't have dynamic whether it be a continuous one or an exaggerated one it doesn't matter. Most dancers and musicians don't have rhythm, they have a kind of rhythm they don't have real rhythm.
.. You find that the majority of dancers don't have rhythm but because they have some of it, it varies to different degrees. Usually classical dancers have some degree more or less although it's generally related to the music they work to which is a very limited kind of music. Basically 19th century music which is fine but ballet music tends to be you know.

VF: Do you think it's a function of training?

RN: Absolutely. Training should be based on that. That's what training - dance training should be based on learning how to move musically, nobody's going to walk around to music, they are going to move musically which is what any dance culture or any music culture anywhere in the world other than the west does. Even in the west if you go to Spain, if you watch the Spanish people dance the traditional steps.From the age of 3 the little girls can actually dance the steps to the rhythm and the actual chorus steps and they are all a different series. Little girls of 3 and little boys of about 8 all learning at the same time. The whole family there. You go to an African culture there's no African culture I don't think that's not musical.The whole society can sing, play the drums, it's all part of their life and they would never dream of separating the two things. West Indian culture even for them it's part of their politics? Reggae is political as well as something you do at parties. We separated it all and that's why I wrote that slightly off-hand letter which was because we in the

West always take it that way. We look at the details but we've forgotten what
the basic thing is and the amazing thing is everyone knows what it is, you
can ask anybody in the street whether this is a good musician or bad musician
people watch tv all the time or hear singers and say that singers good all
the time, we know it. We have a training board we also have training for
dancing. They recognise a   good mover, they know don't they?
Do you know?

V.F. Yes I think ......

RN: Almost everybody knows. They may not know whats a perfect technical performance,
a highly stylised technique like ballet or modern dance or something like that,
but they certainly know one persons a good dancer and another ones not. We
have to think to, or I have to, in the position I have, of the difficult side
as well as the musicality side because your body has to portray - obviously
the way the music is portrayed in certain ways as well.
The way you train your body is by teaching dance steps not by teaching exercises,
not by doing   stretches   , not by concerning yourself with the ar lysis of
flexibility. You can do all that and alot of people and its been done all over
the world but I don't think it leads to any sort of dancing. It may be valuable
supplementary knowledge but I don't think its basically a technique at all
and I think a knowledge of how flexibility works in the body and posture and
all that and I think it's all important. It's very secondary to dancing.

VF. I've got one question which comes down to it indirectly, have you ever actually
been involved in teaching children in any way.

RN: I've never done it consistently, I have taught children in various classes I've
had to give.

VF: And one of my questions was what would you consider would be the essential
thing you would want to communicate to children if you only had a limited time,
and I think you did answer it.

RN: Very simply you teach them a very simple dance the same as when you want to
teach children how to sing you don't teach them the rudiments of music you teach
them the song and that's the way they learn how to sing with no trouble and then
you teach them a nursery rhythm, that's the way kids learn to sing, and actually
you wouldn't dream of teaching anyone the rudiments of music until very late on
in their career, if they are going to specialise to a high degree in music. Mostly
you just get everybody together in church at the beginning of the day and you
all get together and you all sing a couple of hymns, that's the way you learn
how to sing, thats the way you learn music. You don't need to know the rest
of it that in elaboration for another technical side of the thing. For
professionalism , you can let that seep over, I'm not saying you:want to
differentiate necessarily, but you should start with teaching people dances.

Of course we don't have any dances we can teach anybody anymore. We have thousands of songs but no-one knows any dances, no folk-dances, no-one knows any of the waltzs, the polkas, the ballroom dances. A few people know some disco stuff, perhaps they ocassionally teach them. We have nothing to teach anymore. The problem is a cultural problem. We cut dance out of our culture there's no longer any real dance to teach the kids.

VF: So where do we start?

RN: I think we start with teaching them jazz technique which is as near as possible to the technique we may use compared to the disco. Also you can teach some folk stuff, because they love holding hands and dancing round in circles, most dance teachers I've met do this in schools and also you can teach some elaborate reels and things like that, but I would feel that jazz would be the obvious answer. You could involve yourself with certain amounts of flexibility and certain amounts of rotation and this and that but I wouldn't have thought it was vital.

APPENDIX D

COMMON EXERCISE VOCABULARY FOUND IN NEW DANCE CLASSES

1. Rolling the Spine up and Down:

Position: parallel, relaxed, vertical, balanced, alignment.

Action:

(a) Take the head forward, lengthening theneck; allow its weight to curve the spine and lower it to the floor drawing the upper body down with it. Bend the knees; keep the weight bearing down on the outside edges of the feet and the knees aligned over the feet; do not allow the stomach to relax but do not over contract. Do not sit back in the lowest position, but keep the weight forward.

(b) Uncurl the spine slowly, straightening the legs. The head is the last part to resume vertical alignment. Make sure the shoulders are relaxed.

2. Rolling the Spine to the Side:

Position: relaxed, semi-turned out second position. Arms relaxed.

Action:

(a) Take the head to the side, allow neck,shoulders and upper spine to follow - do not allow the pelvis to move.

(b) Plie and increase the sideways bend (without pelvic movement) from the waist so that the head and hands drop towards the floor.

(c) Allow the upper body to turn to drop forwards between the legs. The hands drop to the floor, there is no tension in the upper body.

(d) Roll up through the spine, straightening the legs.

3. Swing Stretches Up and Down

Position: parallel, arms stretched to the front at shoulder height.

Action:

(a) The arms and circle up over the head; continue the circle down again

allowing the weight of the arms to take the body forward and down from the waist. Plié.

Bounce the plié - see below.

(b) Reverse the direction of the swing, circle the arms to the back, bringing the body back to the vertical and straightening the legs

(c) Continue the arm swing up, taking the feet up to relevé.

Position: second, with parallel feet. Arms stretched up.

Action:

(a) Drop the arms to the floor in between the legs, following the downward movement with the upper body (from the waist). Plié - soft.

(b) Bounce the plié (a slight straightening of the knees followed by a relaxed bending), and straighten legs and back; the latter at 90° to the and flat with the arms stretching forward.

(c) Bend the knees and drop the back over in a forward curve; swing the arms back.

(d) Bounce the plié and swing the arms back to bring the body back to a starting position.

Position: second, slightly turned-out, arms in high second position.

Action:

(a) Plié, softly dropping the arms so that they swing across the front of the body simultaneously at the lowest point of the plié. Do not force an upright position of the spine in the plié, but conversely do not deliberately lean forward, bending at the waist.

(b) Reverse the swing of the arms and straighten the legs as the arms swing up.

(c) If desired, allow the swing up to go into relevé.

4. Swing Stretches to the Side

Position: second, slightly turned-out. Arms in second.

Action:

(a) Soft plié swinging the right arm across the body but leaving the left in second position; reverse the swing of the arm and straighten the legs just after the arm has passed the centre line of the body. Make sure that although the upper body follows the swing from the waist, there is no sideways movement in the pelvis.

(b) repeat (c)

(c) Do not stop the swinging right arm but allow it to complete a circle, finishing as it crosses the centre line, then reversing to make a complete circle in the opposite direction finishing in second position. The legs plie and straighten four times during the two complete circles.

Repeat (a) (b) and (c) with the left arm.

Development:

Allow the circling of the arm to provide the impetus for a sideways gallop as follows:

(a) and (b) as above.

(c) Circle under to the right - gallop to the right.

Circle under to the left - gallop to the left.

(when the right arm swings - reverse for the left arm swings).

5. Swing Wraps and Throws

Position: second, slightly turned-out; arms relaxed at sides.

Action:

(a) Plié (softly) at the same time drop the back and twist over to the right, wrapping the arms, low and close to the ground. Repeat left.

(b) Plié and straighten throwing the arms and twisting the body to the right at waist height. Repeat left.

(c) Plié and straighten throwing the arms, and twisting the body to the right above shoulder level.

Repeat left.

Development: (1) with weight transfer and successive wrap.

Position: first, slightly turned out; arms relaxed at sides.

Action:

(a) Shift weight to right foot, wrapping the arms successively (right then left) and twisting the body slightly, to the right. Finish with the weight on the right foot, in a plié, with the left drawn in at ankle height.

Repeat to the left.

Development: (2) with jump and arms swinging over the head.

Position: as above.

Action:

(a) as (a) above but with a wide jump (low) to the side and the arms circling - successively over the head.

Development: (3) with turn.

Position: as above.

Action:

(a) as (a) above (Development (1)) but with pivot step to side so that the body turns through 180°.

TRAVELLING

6. Heel toe walks:- in different positions, very wide with clear focus and arms simply swinging at the sides.

7. Flat foot - demi-pointe step: (apparently from some Afro-Caribbean styles) the right foot is placed flat on the floor, the weight is transferred to the ball of the left foot and then back to the right, flat foot.

8. Small jumps with knees slightly lifted: mostly to the side and one foot to the other.

9. Normal running.

10. Little hops.

Travelling Combinations

These may have complicated rhythmic patterns and changes of weight and consist mainly of fast intricate foot patterns and swinging arm movements.

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ILLUSTRATION SOURCES

Fig. 4.4a and 4.5 Uncredited dancers shown in Kostrovitskaya (1978)

Fig. 4.4b and c Galina Samsova, Sherilyn Kennedy, June Highwood and
Jennifer mills in Paquita. Choreography by Mazilier and
Petipa. Photography by Leslie Spatt.
A Royal Ballet performance.

Fig. 4.4d Marguerite Porter in A Month in the Country. Choreography by
Sir Frederick Ashton. Photography by David Montgomery.
A Royal Ballet performance.

Fig. 4.6a Lesley Collier and Mikhail Maryshnikov in Rhapsody. Choreography
by Ashton. Photograph by Reg. Wilson.
A Royal Ballet performance.

Fig. 4.6b Galina Samsova and David Ashmole in Paquita. Choreography by
Mazilier and Petipa. Photography by Leslie Spatt.
A Royal Ballet performance.

Fig. 4.11 Siobhan Davies in Sphinx. Choreography by Siobhan Davies.
Photograph by Anthony Crickmay.
A London Contemporary Dance Theatre performance.

Fig. 4.15 Members of the London Contemporary Dance Theatre in Class.
Choreography by Robert Cohan.

Fig. 4.16a Charlotte Kirkpatrick and Michael Small in Class.
Choreography by Robert Cohan.

Fig. 4.16b Anca Francenhauser in Class. Choreography by Cohan.

Fig. 4.16c Sallie Estep and Anca Francenhauser in Class.

Fig. 4.16d Siobhan Davies in Nympheas. Choreography by Cohan.

Fig. 4.16e Tom Jobe in Rainbow Bandit. Choreography by Richard Alston.
  All photographs at 4.15 and 4.16 are by Anthony Crickmay. All are performances
  by London Contemporary Dance Theatre.

Fig. 4.22a Linda Gibb in Layout. London Contemporary Dance Theatre performance.

Fig. 4.22b Keith Barlow in rehearsal. Midland Dance Company.

Fig. 4.22c Members of the London Contemporary Dance Theatre in Class.

Fig. 4.22d Bob Smith in rehearsal with London Contemporary Dance Theatre.

Fig. 4.2a Lis Jeppesen and Arne Villumson in A Folk Tale. choreography by
August Bournonville. Photograph by Rignar Mydtskov.
A Royal Danish Ballet performance.

Fig. 4.2b Merle Park and Anthony Dowell in Cinderella. Choreography by
          Ashton. Photograph by Anthony Crickmay.
          A Royal Ballet performance.

Fig. 4.2c Kit Lethby and Norika Ohara in Cinderella. Photograph by
          William Cooper. A Scottish Ballet performance.

Fig. 5.3a Karen Kain and Frank Augustyn, with members of the National
          Ballet of Canada in Swan Lake. Choreography by Petipa and
          Ivanov. A National Ballet of Canada performance.

Fig. 5.3b David Ashmole and members of the Royal Ballet in Homage to
          Chopin. Choreography by David Bintley. Photograph by
          Leslie Spatt. A Royal Ballet performance.

Fig. 5.3c Vivyan Lorraine and Derek Purnell, with members of Sadlers
          Wells Royal Ballet in Concerto Barocco. Choreography by
          George Balanchine. A Sadlers Wells Royal Ballet performance.

Fig. 5.4a Lucy Burge, Leigh Warren and Catherine Becque in Musical
          Offering. Choreography by Zoltan Imre. Photograph by
          Anthony Crickmay.
          A Ballet Rambert performance.

Fig. 5.4b Christopher Bruce in Cruel Garden. Choreography by
          Christopher Bruce. Photograph by Anthony Crickmay.
          A Ballet Rambert performance.

Fig. 5.4c Roslyn Anderson and Gerald Tibbs in Glacolitic Mass. Choreography
          by Jiri Kylian. Photograph by Jorge Fatauros. A performance by
          Netherlands Dance Theatre.

Fig. 5.5a Peggy Lyman and Mario Delamo in Diversions of Angels.
          Choreography by Martha Graham. Photograph by Martha Swope.
          A Martha Graham Company performance.

Fig. 5.5b Arlette von Bauen and Gerald Tibbs in Translucent Tones.
          Choreography by Nils Christie. Photograph by Jorge Fatauros.
          A performance by Netherlands Dance Theatre.

Fig. 5.5c Lucy Burge and Tom Yang in The Tempest. Choreography by Glen
          Tetley. Photograph by Anthony Crickmay. A Ballet Rambert
          performance.

5.5d Carolyn Adams and Christopher Gillis in Airs. Choreography by
          Paul Taylor. Photograph by Suan Cook. A performance by the
          Paul Taylor Dance Company.

          Please note that it has not been possible to identify the dates
          of the performances.