

Preparation for Interview

What can you tell me about your PREPARATION for your performance today?

Warm up

In order to use safe dance practice for coming in to the performance space today I completed a three stage warm up. A warm up is needed to prepare the body mentally and physically for dance. A warm up is to prepare dancers psychologically and causes them to focus on the dance or physical activity to follow. A warm up can take up to 10 – 30 minutes, depending on what you are preparing your body to do.

The first section of a warm up is cardiovascular, involving an increase in the heart rate, which increases blood flow around the body, leading to a rise in body temperature to warm up your major muscles preparing your body for dance and the prevention of injury. The cardiovascular warm up increases the internal body temperature by 1 to 2 degrees which allows more efficient energy production to fuel muscle contraction, increases flexibility of tissue, and increases the rate of transmission of messages along the nerves. The increased blood flow around the body allows more oxygen to be supplied to muscles, as working muscles take in three times as more oxygen than your resting muscles. It also allows the muscles to use this oxygen and glucose as energy to generate movement. The ability to breathe in more oxygen and breathe out more carbon dioxide causes you to feel less 'out of breath'. Some cardiovascular movements include aerobic activity such as: grape vine, tuck jumps, star jumps, burpees, jogging and small jumps.

The second section of a warm up is joint mobility. When you move, the volume of fluid and thickness of cartilage in the joints increases, which improves the joints ability to absorb shock and prevents direct wear on the bones. Movement in the joint increases blood flow and raises the temperature, increasing elasticity in the joints supporting tissue, therefore preventing injury and promoting safe dance. Some examples we executed are; knees, hips - through attitude swings, shoulders and neck isolations and rotations, as well as ankles through tendu exercises.

The final stage of a warm up consists of stretching. Stretching major muscle groups should be a slow static motion, and assists in the elongating of the muscles to increase flexibility and contributes in the prevention of injury and prepares them for safe dance. The first section is light, simple stretching for major muscles such as quadriceps, hamstrings, gastrocnemius, gluteus maximus and the torso, which includes the internal and external obliques and the rectus abdominus. The second section is further, more intense stretching, such as splits. Stretches should be slow and static and should be held for 10 – 30 seconds. Examples of stretches include:

- Lunges: In this position I am stretching my hamstrings, quadriceps and hip flexors. To improve this stretch to be more efficient, you could add a tilt of the torso towards the roof. This will stretch more muscles including the internal and external obliques, rectus abdominus, as well as our pectoralis majors
- Lateral side tilt: In this position I am standing in parallel with my feet out to second, with my upper body in a lateral plane, tilting to the right side. In this position I am stretching my external obliques on the left side of my core as well as stretching the ligaments and tendons running up the left side of my body from around my rib cage to my elbow. With my hips squared I am also stretching my hip flexors

Technique Exercises

Also prior to my performance I have participated in techniques exercises during class as well as before my exam. Technique is one of the most important aspects in dance, and is the fundamental base for all movements, ranging from holding your body correctly with proper alignment, to executing specific

An example of a technique exercise that I practice is sautés in which we complete 8 sautés in first, 8 in second and 16 changing. Sautés help prepare the the muscles for greater jumps such as grand jetés, which are performed in my dance. Through these jumping movements, we need to make sure we maintain correct alignment, concentrating on closing our ribcage, abdominal muscles engaged, hips squared, pelvis tucked under and feet turned out from the hips. When conducting the jump into the air, we need to use all our muscles in our leg from the soleus, gastrocnemius, quadriceps and hamstrings up to the gluteus maximus. Whilst the dancer is off the ground in the air, it is important they stretch their legs and their toes are stretched and pointed, giving maximum stretch at the front of the ankle. Finally, in landing the jump, we need to make sure that we land coming through the first two point of balance across the metatarsal arch, rolling through the longitudinal arch of the foot to the third point of balance. We then end in a deep plié, to land gently into the floor, with our patella is over our phalanges.

Progressions:

In preparation for my performance today I also conducted progressions down the room, which I also participate in class. These locomotor movements allow for kinaesthetic awareness – by increasing this awareness it gives me a better understanding of where my limbs are in the space as well as the quality of line that my body is creating. Progressions also helps develop dance technique and the creation of transition movements.

An example of a locomotor progression down the room starts off with two chassé turns into a turning jeté in attitude and roll to the floor, followed by a double pirouetté, ending with a firebird jump.

Nutrition

Prior to my performance it is vital for me to make sure my body is treated the way it should be in regarding to nutrition. It is important to have a balanced diet as well as a sufficient intake of water. A balanced diet includes:

Carbohydrates:

- 55% of diet
- fuel for energy production
- e.g. pasta
- these complex carbohydrates allow for the release of energy over a greater amount of time

Fats:

- Still important in a balanced diet
- Recommended that fats take up less than 30% of diet

Protein:

- 15% of diet
- Builds and repairs muscles
- E.g. eggs

Hydration:

- Important to have sufficient intake of water
- Replenish water excreted from sweat loss
- Without water your body can't function properly or work to its full potential.

What is SMART dance?

S – strength/stamina/stretching

- **Strength** - plays an essential role in safe dance practice. Strength training improves dancing, as well as preventing injuries. It is important to develop muscle strength, as it will enhance the dancer's endurance ability to perform. Movement often requires the dancer's body to be physically pushed and often requires a strong core, such as when executing jumps. With a high level of strength, dancers are able to push themselves and sustain themselves throughout the choreography. Dancers have the potential to injure their bodies if they don't have enough strength to perform the movement in a safe and correct way. An example of a strength exercise we conduct during class is strengthening our core through exercises involving a set of 16 V-snaps, whilst lying on your back, followed by holding plank. This cycle would then be repeated twice.
- **Stamina** - is the ability to sustain prolonged physical and mental effort, and it also helps delay fatigue. Stamina is important in dance to help prevent and reduce muscle fatigue and the potential risk of injury. Without stamina, a dancer is unable to execute the whole routine in a safe way and to the best of their ability. Stamina can be improved by cardio-training such as jogs.
- **Stretching** - should be a slow static motion and assists in the elongating of the muscles to increase flexibility and contributes in the prevention of injury and prepares them for safe dance. The first section is light, simple stretching for major muscles such as quadriceps, hamstrings, gastrocnemius, gluteus maximus and the torso, which includes the internal and external obliques and the rectus abdominus. The second section is further, more intense stretching, such as splits. Stretches should be slow and static and should be held for 10 – 30 seconds. Examples of stretches include:
 - Lunges: In this position I am stretching my hamstrings, quadriceps and hip flexors. To improve this stretch to be more efficient, you could add a tilt of the torso towards the roof. This will stretch more muscles including the internal and external obliques, rectus abdominus, as well as our pectoralis majors
 - Lateral side tilt: In this position I am standing in parallel with my feet out to second, with my upper body in a lateral plane, tilting to the right side. In this position I am stretching my external obliques

M – Maintenance

Refers to body maintenance. This involves good nutrition and a balance diet:

Carbohydrates:

- 55% of diet
- fuel for energy production
- e.g. pasta
- these complex carbohydrates allow for the release of energy over a greater amount of time

Fats:

- Still important in a balanced diet
- Recommended that fats take up less than 30% of diet

Protein:

- 15% of diet
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Hydration:

- Important to have sufficient intake of water
- Replenish water excreted from sweat loss
- Without water your body can't function properly or work to its full potential

A – Alignment

Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. When alignment is incorrect, it puts strain on bones, cartilage and ligaments. Some examples of injuries occurring due to misalignment include; Lumbar Lordosis, shin splints and torn ligaments in knees and ankles.

R – R.I.C.E.D.

RICED is an acronym to remind dancers what to do when an injury occurs:

- **Rest** - When the injury occurs, the person will need stop participating in the physical activity. Depending on the site of the injury, the person should sit or lie down with the injured part supported. Resting the injured part ensures reduced blood flow to the site, therefore reducing the swelling.
- **Ice** – Assists in reducing blood flow and swelling to the injured site. The ice/cold pack should not be directly applied onto the injured part, as this can cause further damage, but should be wrapped in a moist cloth and place on and around the injured part. Ice should remain on the injury for 20 minutes on and 20 minutes off.
- **Compression** - Compressing the injured site with a bandage will not only help the ice or cold pack to stay in place, but will also assist in reducing the swelling. For an injury with blood, compression will also help stop the flow of blood pooling at the injured site.
- **Elevation** - If possible, the injured body part should be raised above the person's heart. This elevation will also help to reduce swelling and blood flow to the area.
- **Diagnosis** - To ensure no further damage has occurred, the injured person should be referred to a medical professional, so the injury can be correctly diagnosed, and the person can be given a rehabilitation plan.

T – Training

Dance training involves technique and strength training. Training your body in these areas allows the dancer to have optimum dance ability, and improves their overall performance

Technique training:

Technique is one of the most important aspects in dance, and is the fundamental base for all movements, ranging from holding your body correctly with proper alignment, to executing specific movements in a performance.

An example of a technique exercise that I practice is sautés in which we complete 8 sautés in first, 8 in second and 16 changing. Sautés help prepare the the muscles for greater jumps such as grand jetés. Through these jumping movements, we need to make sure we maintain correct alignment, concentrating on closing our ribcage, abdominal muscles engaged, hips squared, pelvis tucked under and feet turned out from the hips. When conducting the jump into the air, we need to use all our muscles in our leg from the soleus, gastrocnemius, quadriceps and hamstrings up to the gluteus maximus. Whilst the dancer is off the ground in the air, it is important they stretch their legs and their toes are stretched and pointed, giving maximum stretch at the front of the ankle. Finally, in landing the jump, we need to make sure that we land coming through the first two point of balance across the metatarsal arch, rolling through the longitudinal arch of the foot to the third point of balance. We then end in a deep plié to land gently into the floor with our weight is over our balance.

Strength training:

Strength training improves dancing, as well as preventing injuries. It is important to develop muscle strength, as it will enhance the dancer's endurance ability to perform. Movement often requires the dancer's body to be physically pushed and often requires a strong core, such as when executing jumps. With a high level of strength, dancers are able to push themselves and sustain themselves throughout the choreography. Without strength, dancers have the potential to injure their bodies if they don't have enough strength to perform the movement in a safe and correct way. An example of a strength exercise we conduct during class is strengthening our core through exercises involving a set of 16 V-snaps, whilst lying on your back, followed by holding plank. This cycle would then be repeated twice.

In your performance today you executed some PIROULETTES, what can you tell me about those?

A pirouetté is a classical ballet turn meaning spin. Pirouettés are performed en dedans, turning inward toward the supporting leg, or en dehors, turning outward in the direction of the raised leg. In my performance today I execute a pirouette in this phrase (*demonstrate phrase*).

Prior to the turning motion, a proper preparation is needed, this requires the feet in fourth position and weight evenly distributed across the 3 points of balance on each foot, as well as positioning the arms in third. Before turning it is important to use a spotting action, this is where your eyes lock into something in front of you, and when you begin to turn around, you keep your eyes on that spot and turn and snap your head back around with your eyes back on the spot. It is important to do this action when completing the turn to prevent dizziness. With our feet in fourth, we plié, making sure our patella is over our phalanges, and our alignment is correct. This involves the weight evenly distributed through the centre of each joint, hips squared, pelvis tucked under and feet turned out from the hips. From this position, as our supporting leg rises onto relevé, our working leg draws up the inside of the gastrocnemius of the supporting leg until the phalanges reach the patella. It is in this retiré position that the turning motion occurs. To get to retiré, and to be able to maintain balance, our leg muscles including the soleus, gastrocnemius, hamstrings, quadriceps, and the gluteus maximus must be engaged. Whilst this is occurring, the left arm that was in second encloses in front of our body to meet with the other arm, which now causes the arms to be in first position. This movement of the left arm will also provide momentum for the turn. To maintain balance and a strong upper body, core, back and arm muscles must be working efficiently, these include: internal and external oblique's, rectus abdominis, pectoralis major, deltoids, trapezius, latissimus dorsi, biceps and triceps.

Alignment through the pirouetté is vital for a clean, safe turn, and also prevents injury and promotes safe dance practice. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. We must make sure that when we are in relevé, that our weight changes to be evenly spread across only two points of balance on the foot (across the metatarsal arch), and that our supporting leg is turned out and straight. Our engaged muscles will assist with postural sway, however we need to ensure our skeletal system is correctly in line, with our body maintaining it's plumb line throughout the whole movement. This involves a straight, supported back, pelvis tucked under, hips squared, shoulders down, and our sternum projected up slightly.

In your performance today you executed some BALANCES, what can you tell me about those?

A balance is an even distribution of weight over a base of support. As the size of the base of support decreases the dancer will have the least amount of stability and requires a stable balance in order to hold that particular position. In my performance today I execute a balance in this phrase (*demonstrate phrase*). In the phrase I just demonstrated, the type of balance I performed was a leg extension through développée à la seconde.

To do this correctly and promote safe dance practice, we need obtain our alignment. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. We need to ensure our weight is evenly spread across the three points of balance on our foot (2 across the metatarsal arch and 1 at the end of the longitudinal arch). We also need to engage our core muscles including the internal and

need ensure alignment by turning out from the hips and keeping the hips square with the pelvis tucked under. All leg muscles including the gastrocnemius, hamstrings and quadriceps must be engaged throughout the movement to ensure the *développé* is a sustained controlled movement.

It starts with drawing the working leg up the inside of the gastrocnemius of the supporting leg until the phalanges come to the patella. When we lift our leg to *passé* our quadricep acts as the antagonist (as the muscle is extending/relaxing) and our hamstring as the agonist (as the muscle is contracting). The roles then swap when extending the leg to second, abducting from the body. The quadricep now acts as the agonist and our hamstring as the antagonist. When extending the knee joint to second, the arms also follow into second position. The muscles that are working to make the arms extend in a controlled motion include the trapezius, deltoids, triceps and biceps. It is important to maintain quality of line by holding this position, extending the limbs out to the full extremities, through the carpals, metacarpals and out through the phalanges, as well as through the *développé* leg from the tarsals, metatarsals and out through the phalanges.

In your performance today you executed some JUMPS, what can you tell me about those?

A jump is when the dancer uses their leg muscles to propel themselves off a surface and into the air. In my performance today I execute a jump in this phrase (*demonstrate phrase*). In the phrase I just demonstrated, the type of jump I performed was a grand jeté which is a leap in the air with the front leg *développé* out front, and back leg extending out the back, creating a split.

In order to execute this jump in a correct and safe way, I need to ensure that I maintain correct alignment. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. With the preparation for the jump I need to make sure I *chassé* forward, with my patella over my phalanges and the weight evenly distributed across the three points of balance on my foot, two across the metatarsal arch with the third located at the end of the longitudinal arch. My muscles in my leg (gastrocnemius, hamstrings, quadriceps and the gluteus maximus) need to be engaged to ensure I reach optimum height in the jump. I use these muscles to help propel myself up into the air, whilst using the muscles through my feet to extend up on to *relevé* and then into the air. Whilst this is happening, I *développé* the back leg passing through *retiré* and stretch it straight out in front. At the same time, the supporting leg is going to brush back and I will lift my arms into a high 'V' shape, projecting my torso and eye line upwards.

Whilst creating the split in the air I need to engage my quadriceps, hamstrings, and gastrocnemius' to help stretch my legs and lock in my knees to extend my quality of line. I also need to think about pointing my feet so the toes are stretched and there is maximum stretch at the front of the ankle. To keep my upper body supported, my stomach muscles including the internal and external obliques as well as the rectus abdominus must be engaged. To maintain control in my arms and to extend my quality of line, muscles such as the biceps, triceps, deltoids and trapezius must also be engaged.

When landing a grand jeté I need to make sure I roll through all the muscles in my feet, starting with the two points of balance across the metatarsal arch, rolling through the longitudinal arch to cover all three points of balance. I then need to engage my muscles travelling up my leg, starting with the gastrocnemius, followed by the hamstrings and quadriceps. Finally, to finish off the jump, I need to make sure I land in a plié, with my patella over my phalanges, to land softly and prevent injury.

In preparation for the grand jetés and other jumps in my performance today I have participated in

second and 16 changing. Sautés help prepare the the muscles for greater jumps such as grand jetés. Through these jumping movements, we need to make sure we maintain correct alignment, concentrating on closing our ribcage, abdominal muscles engaged, hips squared, pelvis tucked under and feet turned out from the hips. When conducting the jump into the air, we need to use all our muscles in our leg from the soleus, gastrocnemius, quadriceps and hamstrings up to the gluteus maximus. Whilst the dancer is off the ground in the air, it is important they stretch their legs and their toes are stretched and pointed, giving maximum stretch at the front of the ankle. Finally, in landing the jump, we need to make sure that we land coming through the first two points of balance across the metatarsal arch, rolling through the longitudinal arch of the foot to the third point of balance. We then end in a deep plié, to land gently into the floor, with our patella is over our phalanges.

In your performance today you executed some NON-LOCOMOTOR sequences, what can you tell me about those?

Non-locomotor sequences involve movement occurring above a stationary base; movement of the body around its own axis. In my performance today I show a non-locomotor sequence in this phrase (*demonstrate phrase*).

This non-locomotor sequence consists of various dynamic movements of the arms. We start off with the slow release of the arms unfolding from the chest, opening up and projecting into the space in front of us. This fluidic movement is then contrasted with the sharp, jolting movements of each arm, one at a time, retracting towards our clavicles, flexed at the elbow joint. Following on with hard dynamic movements, our upper body then contracts, with our arms additionally coming to be in contact with our knees. We then release and recover our upper body to extend up towards the roof, with our arms floating with a slow release of energy out to second. This concept of contraction and release originated by Martha Graham, a pioneer of modern dance. Graham focused on the physiological effects of the act of breath and its effect on the torso as it expands and contracts, and on the function of contraction and release in the muscles. Graham discovered that contractions could be the source of powerful movements. This is evident throughout our performance, shown in this non-locomotor phrase, with a quick, dynamic contraction of the torso, followed by the slow release and expansion of the torso, allowing fluency and a sense of release.

Throughout this movement it is essential to safe dance practice to maintain good alignment. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. As this is a stationary movement good alignment is reflected through good posture, this means maintaining your plumb line, which is an imaginary line travelling through your body from your head to toes, which should be maintained during movement. We take our stance with our feet in parallel, shoulder width apart, our weight evenly distributed through the centre of each joint, balance evenly spread across the three points of balance in our foot (2 across the metatarsal arch and 1 at the end of the longitudinal arch). Our hips must be squared with our pelvis tucked under. Our abdominal muscles including the internal and external obliques and the rectus abdominus must be engaged to ensure our core is supported. In order to execute the arm movements with control and with different releases of energy our arms and back muscles must be working, this includes the biceps, triceps, deltoids, trapezius and latissimus dorsi.

In your performance today you executed some LOCOMOTOR sequences, what can you tell me about those?

Locomotor sequences involve travelling movements through space involving a change in location of the body in space. (travelling from point A to point B). In my performance today I show a locomotor sequence in this phrase (*demonstrate phrase*).

We begin in stationary position (point A) in which we create a sustained, slow and controlled movement, reaching with one arm in front of my body, this is then contrasted with a quick dynamic change and shift of weight into a plié on the left leg, with the right leg extending through derrière, with the arm complementing it in a circular motion.

Next we take four steps travelling in a sideways direction into a grand jeté facing the front (to get to point B). In order to do the jeté safely we need to make sure that we use the correct muscles and maintain our alignment throughout the whole movement. A grand jeté is a leap in the air with the front leg développée out front, and back leg extending out the back, creating a split.

In order to execute this jump in a correct and safe way, I need to ensure that I maintain correct alignment. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. With the preparation for the jump I need to make sure I chassé forward, with my patella over my phalanges and the weight evenly distributed across the three points of balance on my foot, two across the metatarsal arch with the third located at the end of the longitudinal arch. My muscles in my leg (gastrocnemius, hamstrings, quadriceps and the gluteus maximus) need to be engaged to ensure I reach optimum height in the jump. I use these muscles to help propel myself up into the air, whilst using the muscles through my feet to extend up on to relevé and then into the air. Whilst this is happening, I développée the back leg passing through retiré and stretch it straight out in front. At the same time, the supporting leg is going to brush back and I will lift my arms into a high 'V' shape, projecting my torso and eye line upwards.

Whilst creating the split in the air I need to engage my quadriceps, hamstrings, and gastrocnemius' to help stretch my legs and lock in my knees to extend my quality of line. I also need to think about pointing my feet so the toes are stretched and there is maximum stretch at the front of the ankle. To keep my upper body supported, my stomach muscles including the internal and external obliques as well as the rectus abdominus must be engaged. To maintain control in my arms and to extend my quality of line, muscles such as the biceps, triceps, deltoids and trapezius must also be engaged.

When landing a grand jeté I need to make sure I roll through all the muscles in my feet, starting with the two points of balance to then roll through the longitudinal arch of the foot to the third point of balance. I then need to engage my muscles travelling up my leg, starting with the gastrocnemius, followed by the hamstrings and quadriceps. Finally, to finish off the jump, I need to make sure I land in a plié, with my patella over my phalanges, to land softly and prevent injury.

In your performance today it is important to use correct ALIGNMENT, with an example from your work can you please explain how you have used correct alignment in order to ensure safe dance practice

Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. The body is correctly aligned when weight is transferred directly through the centre of each joint. When alignment is incorrect, it puts strain on bones, cartilage and ligaments. Some examples of injuries occurring due to misalignment include; Lumbar Lordosis, shin splints and torn ligaments in knees and ankles.

In my performance today I execute a balance in this phrase (*demonstrate phrase*). In the phrase I just demonstrated, the type of balance I performed was a leg extension through *développé a la seconde*.

To do this correctly and promote safe dance practice, we need obtain our alignment. We need to ensure our weight is evenly spread across the three points of balance on our foot (2 across the metatarsal arch and 1 at the end of the longitudinal arch). We also need to engage our core muscles including the internal and external oblique's and rectus abdominus to support our upper body. Throughout this movement we need ensure alignment by turning out from the hips and keeping the hips square with the pelvis tucked under. All leg muscles including the gastrocnemius, hamstrings and quadriceps must be engaged throughout the movement to ensure the *développé* is a sustained controlled movement.

Making sure we are in turn out, it starts with drawing the working leg up the inside of the gastrocnemius of the supporting leg until the phalanges come to the patella. When we lift our leg to *passé* our quadricep acts as the antagonist (as the muscle is extending/relaxing) and our hamstring as the agonist (as the muscle is contracting). The roles then swap when extending the leg to second, abducting from the body. The quadricep now acts as the agonist and our hamstring as the antagonist. When extending the knee joint to second, the arms also follow into second position. The muscles that are working to make the arms extend in a controlled motion include the trapezius, deltoids, triceps and biceps. It is important to maintain quality of line by holding this position, extending the limbs out to the full extremities, through the carpals, metacarpals and out through the phalanges, as well as through the *développé* leg from the tarsals, metatarsals and out through the phalanges, this is important as it assists with performance quality which creates tension between the dancer and the audience.

In order to perform dance as an art form it is essential to use the SPACE. What can you tell me about space and how it has been used in your performance today?

Space is one of the elements of dance and relates to general, performance and personal space used by the body. Aspects include level, shapes, floor patterns, size, place, focus, direction and pathways.

An example from my performance where I show space is in this phrase (*demonstrate phrase*). This particular phrase consists of non-locomotor shapes performed by various dynamic movements of the arms. We start off with the slow movement of the arms unfolding from the chest, opening up and projecting into the space in front of us, taking up the space in front of the body, utilising my personal space, which is characterised by the area surrounding my body, extending as far as the body and limbs can reach, without travelling. This fluidic movement is then contrasted with the quick, jolting movements of each arm, one at a time, retracting towards our clavicles, flexed at the elbow joint. Following on with hard forceful movements, our upper body then contracts, with our arms additionally coming to be in contact with our knees. We then release and recover our upper body to extend up towards the roof, with our arms floating with a slow release of energy out to second. The arms situated to the side of our body is using the frontal plane. Planes are an important aspect of space, and the frontal plane is an imaginary line running from side to side and the body is divided into front and back. This concept of contraction and release originated by Martha Graham, a pioneer of modern dance. Graham focused on the physiological effects of the act of breath and its effect on the torso as it expands and contracts, and on the function of contraction and release in the muscles. Graham discovered that contractions could be the source of powerful movements. This is evident throughout our performance, shown in this phrase of quick contractions of the torso, contrasted by the slow expansion of the torso, allowing fluency and a sense of release. The manipulation of space is shown with the body positioned in a non-locomotor stance, using the arms to explore the personal space surrounding my body through aspects such as planes.

In order to perform dance as an art form it is essential to use the TIME. What can you tell me about time and how it has been used in your performance today?

Time is another element of dance. Dancers can move with or against time, time can be seen by how long a movement occurs for, or how long a piece of choreography or performance can go for. Aspects include tempo, duration, momentum phrases, accents, rhythmic movements, natural rhythms and stillness.

An aspect of time is shown in this phrase (*demonstrate phrase*). Stillness is created in this phrase, standing in a neutral position, downstage right facing the diagonal. This conveys a sense of ongoingness, creating anticipation of what comes next, putting emphasis on the movement that follows the stillness.

Our performance shows aspects of time through accented movements, creating a particular focus on a specific phrase. Accented movements are shown throughout this phrase (*demonstrate phrase*). This particular phrase is non-locomotor and places accents upon each movement. We start off with the slow movement of the arms unfolding from the chest, opening up and projecting into the space in front of us, taking up a longer period of time. This fluidic movement is then contrasted with the quick, jolting movements of each arm, one at a time, retracting towards our clavicles, flexed at the elbow joint.

coming to be in contact with our knees. We then release and recover our upper body to extend up towards the roof, with our arms floating with a slow release of energy out to second. This concept of contraction and release originated by Martha Graham, a pioneer of modern dance. Graham focused on the physiological effects of the act of breath and its effect on the torso as it expands and contracts, and on the function of contraction and release in the muscles. Graham discovered that contractions could be the source of powerful movements. This is evident throughout our performance, shown in this non-locomotor phrase, with the manipulation of time, shown with the quick contraction of the torso, contrasted by the slow expansion of the torso, allowing fluency and a sense of release.

In order to perform dance as an art form it is essential to use the DYNAMICS. What can you tell me about dynamics and how it has been used in your performance today?

Dynamics is another element of dance, and is the interrelationship of weight or force, the release of energy and time. How these factors are utilised produces a movement quality. Movement quality is the look or aesthetic of a work. It is how you would describe the feeling of the work. Movement quality is descriptive, and examples of words that would be used to describe quality are; nervous, tense, smooth, floating, sad, sticky, prickly, heavy, grieving. To achieve movement quality the choreographer employs dynamics.

In my performance today I show dynamics throughout this this phrase (*demonstrate phrase*).

The phrase I just demonstrated consists of various dynamic movements of the arms whilst in a non-locomotor position. We start off with the slow release of the arms unfolding from the chest, opening up and projecting into the space in front of us. This fluidic movement is then contrasted with the sharp, jolting movements of each arm, one at a time, retracting towards our clavicles, flexed at the elbow joint. Following on with hard forceful movements, our upper body then contracts, with our arms additionally coming to be in contact with our knees. We then release and recover our upper body to extend up towards the roof, with our arms floating with a slow release of energy out to second. This concept of contraction and release originated by Martha Graham, a pioneer of modern dance. Graham focused on the physiological effects of the act of breath and its effect on the torso as it expands and contracts, and on the function of contraction and release in the muscles. Graham discovered that contractions could be the source of powerful movements. This is evident throughout our performance, shown in this non-locomotor phrase, with the manipulation of dynamics, shown with the quick contraction of the torso, contrasted by the slow release and expansion of the torso, allowing fluency and a sense of release.

What can you tell me about PERFORMANCE QUALITY?

Performance quality consists of:

- Sustaining control and manipulation of space, time and dynamics
- Quality of line
- Projection
- Kinaesthetic awareness
- Commitment

Sustaining control and manipulation of space time and dynamics:

In dance as an art form, the three elements of dance (space, time and dynamics) are the tools employed by the dance composer to communicate a particular idea to the audience

Quality of Line:

Is the execution, aesthetic look and the degree of accuracy of the movement. Quality of line involves elongating limbs to the full extremities. E.g. in the arm – through the carpals, metacarpals and out through the phalanges.

Projection:

Is the effective way of connecting and communicating dance as an art form to the audience through a particular movement. Projection is shown when the dancers eye line and sternum is raised up and out towards the audience.

Kinaesthetic awareness:

Is the internal ability of the dancer to rely on messages from the brain to the body, this allows the dancer to feel and be aware of what exactly their body's muscles are doing within the space.

Commitment:

With a strong commitment to the dance, a dancer is able to then connect and create tension with the audience, communicating dance as an art form.

All these aspects together create expression and emotion which allows the dancer to engage with the audience to create tension which assists in the communication of dance as an art form. In my performance today I show performance quality in this phrase (*demonstrate phrase*).

The dancer uses all these qualities of dance performance to create a clear interpretation of the work and to establish a stage presence.

What is KINAESTHETIC AWARENESS?

Kinaesthetic awareness is the internal ability of the dancer to rely on messages from the brain to the body, this allows the dancer to feel and be aware of what exactly their body's muscles are doing within the space. A dancer's kinaesthetic awareness can be improved through exercises involving locomotor movements in progressions down the room.

I use kinaesthetic awareness throughout my piece, particularly in this phrase (*demonstrate phrase*).

I begin with a pose turn into a barrel jump. When executing these locomotor movements, it is important for me to use my kinaesthetic awareness to ensure the placement of my body is where it is supposed to be at the right time. I need to be aware that I'm travelling in a straight line, whilst also being aware of where my limbs are at the same time. With kinaesthetic awareness I am able to be aware of where my muscles are placed in the space, and the lines that my limbs are creating.

How have the PIONEERS OF MODERN DANCE inspired movement throughout your work?

Martha Graham

Martha Graham is a pioneer of modern dance. Graham focused on the physiological effects of the act of breath and its effect on the torso as it expands and contracts, and on the function of contraction and release in the muscles. Graham discovered that contractions could be the source of powerful movements.

An example from my performance that shows this influence is through this phrase (*demonstrate phrase*)

The phrase I just demonstrated consists of various dynamic movements of the arms whilst in a non-locomotor position. We start off with the slow release of the arms unfolding from the chest, opening up and projecting into the space in front of us. This fluidic movement is then contrasted with the sharp, jolting movements of each arm, one at a time, retracting towards our clavicles, flexed at the elbow joint. Following on with hard forceful movements, our upper body then contracts, with our arms additionally coming to be in contact with our knees. We then release and recover our upper body to extend up towards the roof, with our arms floating with a slow release of energy out to second. This concept of contraction and release originated by Martha Graham, and is evident in this non-locomotor phrase, with the quick contraction of the torso, contrasted by the slow release and expansion of the torso, allowing fluency and a sense of release.

Doris Humphrey

This notion of fall and recovery originated from Doris Humphrey, a pioneer of modern dance, who was inspired by the idea of the contraction and release of muscles and of the breath cycle. Doris Humphrey was a pioneer in modern dance and was known as an innovator in technique, choreography, and theory of dance movement. She believed that the more extreme and exciting the controlled fall attempted by the dancer, the more vigorous must be the recovery.

An example from my performance that shows this influence is through this phrase (*demonstrate phrase*)

A fall is moving from a higher level to a lower level, typically rapidly and with no control. Within my performance I perform many falls, evident in this phrase (*demonstrate phrase*). Within this phrase the fall I execute is knee drop. To do this safely I begin by tucking my right foot under the weight of my body. I then roll through all the muscles in my foot beginning with the metatarsal arch, rolling through the longitudinal arch. It is important to engage my legs muscles to control the fall, this includes the soleus, gastrocnemius, quadriceps and hamstrings. As I get lower to the floor, I need to ensure I land on (the fat between to the side of the quadriceps) to allow for a soft landing.

It is important that when I am executing the fall that I maintain correct alignment. Alignment is the correct stacking of the bones, and is vital in safe dance. It is one of the most effective ways to prevent injury and improve your overall performance, as when your body is in correct alignment, your muscles can work efficiently. There is an imaginary line travelling through your body from your head to toes known as the plumb line, which should be maintained during movement. It is vital that when I begin the fall that my upper body is supported so it doesn't contract over, this involves engaging my rectus abdominus and internal and external obliques. I also need to make sure I begin with my hips squared and pelvis tucked under. When conducting the fall, I need to make sure that when I tuck my right foot under that it is pointed and not sickled as this could lead to an injury such as a sprained ankle.