

Planning your Basic Movement Training

Based on the show concepts, style and personality, design the proper training for the following components of movement. Include warm- up and technique instruction. Little will be as important to you as the correct training time you will invest in your students. Don't short change this investment.

- ☞ Movement fundamentals—preparing the body for heightened responsibilities
- ☞ Basics of step-time-space-line
- ☞ Method of traveling
- ☞ Turns-jumps-leaps-into and out of the ground
- ☞ Postural and gestural qualities
- ☞ Dance techniques
- ☞ Expressive qualities of movement dynamics (weight/time/space/flow)

Movement rehearsal should be done in appropriate attire—clothing that will allow the instructor to watch for posture, alignment, starts of moves, etc. Bulky attire will conceal this development of body skills relative both to movement and the manipulation of equipment. Wear the kind of shoe you will wear in the show. Basics/technique classes should follow a pattern. Consistency will encourage focus and achievement. Set the example for your students. Discipline should be understood and self-imposed. Screaming at the students will only put tension into the body and impair productivity.

Make Corrections

Don't let students practice errors. Your observation skills must be sharp and you must know how to make corrections. Be able to do what you ask of your students; much of what they learn will be through observation.

This is Movement information from the 2010 WGI Rule Book

MOVEMENT

WHAT IS MOVEMENT?

- ▶ All motion – traveling, dancing, body shaping (postural/gestural changes)
- ▶ The moving performer creates and depicts the pictures and patterns of the staging design, manipulates the equipment and puts life, energy and dynamics into all aspects of the program.

WHAT IS VOCABULARY?

- ▶ Vocabulary is the entirety of “**what**” the performer is asked to do. This includes the body as it partners with the equipment.

WHAT CONSTITUTES RANGE AND VARIETY OF MOVES?

- ▶ A simple traveling mode to variations on that move through running, hopping, speed changes, etc.
- ▶ Postural and gestural changes.
- ▶ Dance steps/phrases
- ▶ Jumps, turns, leaps
- ▶ Weight-sharing
- ▶ Partnering
- ▶ Moves in/out of the ground
- ▶ The engagement of equipment and the partnering with that equipment.
- ▶ Expressive (Dynamic) effort gradations.
- ▶ Each change to a given move expands the vocabulary consideration.
- ▶ The manner in which these moves are combined can lend greater depth to the choreographic moment.

WHY IS THIS IMPORTANT?

- ▶ Because of the nature of competition, we measure and compare the development of the body/equipment skills among/between the competitors to determine ranking in that caption. The depth of the vocabulary and the technical/expressive achievement becomes the benchmark against which our standards grow and evolve.
- ▶ It brings greater diversity and interest to the programs contributing to both the effect and compositional value.
- ▶ The goal of each class is to maximize the potential of the performers, and help them to take the appropriate learning steps from Class A through Open Class to World Class level. This comparison process sets the standard for achievement.

WHAT CONSTITUTES DEPTH AND RANGE OF IMPACT BETWEEN BODY & EQUIPMENT?

- ▶ When body and equipment combine, balance, centering and manipulation of the equipment take on a whole new responsibility as the “partnering” of body & equipment evolve.
- ▶ The range and depth begin as simply as spinning while traveling and/or while reshaping the body in postural or gestural moments.
- ▶ The depth and range evolve when the equipment is manipulated on a body that shapes, turns and travels simultaneously.
- ▶ At times the body and equipment will function in an equal and inseparable display of motion.
- ▶ All of these variations and **HOW** they are combined contribute to the depth and range of the impact between body & equipment.

▶ **INSTRUCTORS SHOULD ALWAYS WRITE TO SHOWCASE THE PERFORMERS' SKILLS.**

GREATER DEPTH OF VOCABULARY REQUIRES GREATER DEPTH OF TRAINING.

WHAT IS EXCELLENCE?

▶ The **ACHIEVEMENT** of all the qualities in the vocabulary reflects the performers' depth of training. This achievement can only be recognized through the choreographic display of movement and equipment. In that regard, the choreographed vocabulary becomes the showcase in which the performers demonstrate their skills. The measure for excellence is always based upon the fundamentals, principles and effort qualities demonstrated within each move.

WHAT ARE FUNDAMENTALS?

- ▶ Fundamentals are the basic techniques & foundation of the training process.
- ▶ Fundamentals are the basis upon which the body acquires that heightened level of skill found in the dancer or the athlete.
- ▶ Fundamentals develop musculature, flexibility and expand the range of rotation in the hip and shoulder socket thus preparing the performer for expanded movement responsibilities and equipment manipulation.

WHAT ARE MOVEMENT PRINCIPLES?

- ▶ **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. The ability to hold and organize oneself around one's own physical body center (pelvis).
- ▶ **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
- ▶ **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
- ▶ **POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
- ▶ **GESTURE:** This involves using the body as an instrument to communicate feelings and ideas in patterns of movement. Principles of flexion, extension and rotation apply here. Gesture applies principally to arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.
- ▶ **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed.

Sometimes it is not the destination but the motion itself, which is important. Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.

- ▶ **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL.** The means whereby quality changes can occur within any movement effort.
- ▶ **INITIATION OF MOVEMENT.** Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)
- ▶ **ARTICULATION.** Here the performer must define and achieve each individual aspect or detail involved in any move or effort.

WHAT ARE DYNAMIC EFFORT CHANGES?

- ▶ **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- ▶ **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- ▶ **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- ▶ **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement ranges from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of the movement flow we call bound.
- ▶ **RHYTHM (the combination of weight and time)** is an important expressive quality because it is the pulse or beat of motion and is paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

WHAT IS MEANT BY DEVELOPMENT OF BREATH?

- ▶ **BREATH** is crucial to motion not only to bring more oxygen to the body but to give equipment motion fluency and harmony.
- ▶ Breath will impact on the **quality** of motion. A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- ▶ A phrase "without breath" looks stiff and mechanical (no breathing space).
- ▶ Students often have a tendency to "hold their breath" and thereby conversely impact on the quality of the equipment achievement. Proper breathing must be taught, practiced and applied.

WHAT IS DEVELOPMENT OF MUSCLE, TENSION, FLEXION & ROTATION?

- ▶ This is a training process designed to heighten the strength and control of the muscles, and develop greater flexibility and rotation range within the joints.

WHAT DOES IT MEAN WHEN REFERRING TO TRAINING TO SUPPORT THE VOCABULARY?

- ▶ The vocabulary is the showcase to display training and skills.
- ▶ Performers require the proper training in order to achieve fully the skills within the vocabulary.
- ▶ "Emulating" a move without the proper technique or muscular development can prove dangerous to the performer and does not earn scoring credit.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND REHEARSING?

- ▶ Training conditions and develops the body to a heightened level that allows the performer to accomplish challenging skills.
- ▶ Training establishes the exact technique behind each equipment move that will be utilized in the vocabulary.
- ▶ Rehearsing is a repetition of the work and most often builds improved timing and confidence but **MUST NOT BE CONFUSED** as a means to establish the specific techniques involved in good training.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND WARM-UPS?

- ▶ As stated above, Training develops a heightened physical level and establishes proper technique.
- ▶ Warm-ups condition the performer and prepare the mind and body to achieve the challenges within the show.
- ▶ Warm-ups should contain a reinforcement of the techniques established within the training program.

ISSUES SPECIFIC TO THE MOVEMENT FOCUS

The movement vocabulary falls into the following general categories:

- ▶ Traveling
 - ▶ Jumps/hops/leaps
 - ▶ Turns/multiple turns
 - ▶ Moves in/out of the ground
 - ▶ Balance skills
 - ▶ Weight sharing/partnering
 - ▶ Postural/gestural changes
 - ▶ Movement layered with equipment
 - ▶ Dynamic effort qualities
 1. **SPACE: Motion is direct or indirect.**
 2. **TIME: Motion gradates from slow (sustained) through very fast or quick.**
 3. **WEIGHT: Efforts range gradates from light or soft through strong.**
 4. **FLOW: Motion gradates from free/open to bound (controlled by the degree of or release of tension and breath flowing through the body).**
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- ▶ INDIVIDUAL RESPONSIBILITIES
 1. **Method of Build**
 2. **Step Size variations**
 3. **Orientation of Path**

MOVEMENT PRINCIPLES and EFFORT QUALITIES: Each of the following principles and efforts requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our movement. Performers should understand and display training in the following principles:

1. **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. It allows free and graceful movement. The ability to hold and organize oneself around one's own physical body center (pelvis).
2. **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
3. **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
4. **POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.

5. GESTURE: This involves using the body as an instrument to communicate feelings and ideas in patterns of movement. Principles of flexion, extension and rotation apply here. Gesture applies principally to arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.

6. MOVING THROUGH SPACE: This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed.

▶ **Sometimes it is not the destination but the motion itself, which is important.** Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.

7. WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL. The means whereby quality changes can occur within any movement effort.

8. INITIATION OF MOVEMENT. Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)

9. ARTICULATION. Here the performer must define and achieve each individual aspect or detail involved in any move or effort. Of major importance here is the definition and articulation of feet while traveling, in turns and as part of the line relative to the leg.

10. EFFORT QUALITIES exist in every move. They are GRADATIONS OF:

▶ **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.

▶ **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.

▶ **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.

▶ **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of flow we call bound.

11. BREATH is crucial to movement to bring more oxygen to the body and give movement fluency and harmony.

▶ It is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as AN EXPRESSIVE TOOL as part of the language of movement that conveys meaning.

▶ A move done with "sense of breath" moves with freedom and harmony.

▶ A phrase of movement "with breath" has a controlled extension in time, a clear beginning and end

no matter how fast or how slow it is.

▶ A phrase "without breath" looks stiff and mechanical (no breathing space).

▶ Breathing in harmony with your steps gives a sense of calmness and fluency.

▶ Release of breath Changes the look of the body as the tension is relaxed and movement becomes freer.

▶ If the performer holds his/her breath the movement looks impaired. Breath impacts both technically and expressively.

12. RHYTHM (the combination of weight and time)

- ▶ It is the pulse or beat of motion and is paramount in creating dynamics.
- ▶ Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

THE PHYSICS OF MOTION & EXPRESSIVE DYNAMICS

Expression is the manner or impetus within the equipment or movement function.

The nature of motion results in the release of energy through a muscular response to an inner or outer stimulus. The response produces a visual result in time and space. This influences the handling of equipment as each equipment move responds to the degree of tension, flexibility and strength in the hands, wrists, arms, and entire body. These changes in the body range from inner tensions that the performer feels and which vary the expression of the carriage to more obvious changes that transfer to the handling of the equipment. Gradations of space, time, weight and flow enhance the technical skills and give the viewer a dynamic reflection. These "effort" or "quality" changes are the means whereby the dynamics are manifested.

- ▶ Expressive efforts and specific techniques are inseparable and occur simultaneously.
- ▶ Within every equipment or movement phrase, techniques will involve the incorporation of effort gradations governing time, weight, flow and space. These qualities exist simultaneously with such qualities as flexion, extension, rotation, muscle development, etc. Without them we would be robotic and all motion would be impaired.
- ▶ The “**physics of motion**” require certain changes in qualities of weight, time, etc. For example, a dancer must have strength in preparation in order to achieve lightness and height in a jump. The same is true in the execution of an equipment toss.
- Dynamic effort changes within an equipment pattern or within a movement combination will occur in initiation, connection, and completion of the given move; otherwise the move could not occur.
- ▶ In addition to these **inherent quality changes**, the vocabulary will also include a layer of expressive dynamic changes where gradations of time, weight, flow and space will enhance the look of the vocabulary layering it with expressive gradations.
- ▶ As you read through the written material, comprehend all that it involves, and consider the training and understanding the performer must possess in its execution.
- ▶ Be specific in identifying your recognition of these dynamic effort qualities.

Read, process and understand the entire meaning and involvement within each phrase (range & variety both technically and expressively), and cumulatively process the phrase in context with the entire vocabulary.