

Part A

Date: *SEPTEMBER 30, 2016*

Poetry in Motion

Dance is thought made visible – reconstruct the idea in the material world and see the poem in the dance. Analyze the process and the relationship between the stimuli and the movement.

- 1. Research the dominant concepts in the poem.**
- 2. Construct an artistic statement that communicates a personal, cultural and artistic perspective.**

i.e. Insert the poem. You need to provide written research of concepts. Describe them below with documented notes and sources cited. What does your poem mean? Is there a moral? Can you translate the poem into movement?

Pushing and pulling,
Like a tug of war kids play,
Trying to change those around us.
Being told different things,
Can't decide who to believe.
What is important and what is not,
Expectations that you can't do.
A higher pole to jump over,
Higher than I am tall.
Let me tell you a secret,
When somebody tells you to do something that you know you just can't do.
Just lift your head up,
And say I can't reach the pole now,
But I will when I am older and wiser.

As I am being stretched, I begin to discover what is important in life. I make my own path, deciding on my own what is important. Life is a daily struggle, working hard on climbing the mountain of life. If you stop, you could slide down the mountain. I reach for each pole, each one higher than the last. Be proud of your achievements and hard work, but ask for help if you need it.

Part B

Find the meaning in the poem through Composition

Use improvisation and the elements of dance (space, time, and energy) to create phrases that express ideas around the theme and support your artistic statement. Share movement ideas and discuss choreographic options with the class.

Make ACTIONS, SHAPES and GESTURES from the concepts in your poem. Define balance, control and coordination in a movement motif.

Select movement motifs at the Low, Middle and High levels that transition and connect to CREATE a short movement phrase with a beginning, a middle and an end.

MANIPULATE a short movement phrase that can be varied and incorporated into a dance study.

SELECT specific shapes and movements that will extend and change a patterned movement sequence.

REFINE the movement phrases and incorporate them into a movement sequence that has meaning.

Develop a sequence that demonstrates the theme, action and intent of the dance.

Use Choreographic Devices to enhance the phrase and develop the dance forward:

Repetition, Retrograde, change in size, rhythm, space,

Develop Contrast, Highlights, Proportion and Balance, Logical Development and Unison.

Organise the Dance Form:

Binary Form - A (original section), B (new section)

Ternary Form - A.B.A (going back to the beginning rounds it off)

Rondo Form - A.B.A.C.A.D.A. (a verse and chorus framework)

Theme and Variations - The theme provides the basis for the variations

Canon or Fugue - One or two themes or motifs are repeated by successive dancers and interweaved into a well defined single structure. Useful for group studies

Narrative Form - A.B.C.D.E.F.G. (A gradual unfolding of a story or idea. Movement content is sequentially arranged into sections.

Part C Generate and document ideas and choreographic options related to theme.

- 1) Starting position is me standing up with my hand in my hair in a diagonal position, elbow hiding one eye, looking toward audience.
 - a) showing strength but also conflict
- 2) Then being pulled than pushed and pulled in the opposite direction. Timing: "Pushing and Pulling, Like a tug of war kids play"
 - a) Movement NEEDS to start from the core! → show that you are off balanced
 - b) Then after the last pull, fall down onto the ground, right leg bent, left straight, leaning back on arms. Timing: end of "Like a tug of war kids play"
 - i) shows stubbornness. Look at the audience!
- 3) While still on the ground, spin counterclockwise, looking around, at the end face front of gym and slam your hands and feet down on the ground aggressively. Timing: "Trying to change those around us"
 - a) Look like you are searching for an answer
- 4) Soldiers and head lean back toward the sky. Timing: "Can't decide who to believe."
 - a) as if in exasperation, wondering what I should do or think
- 5) Then lean back even more, use that momentum to lurch back onto my feet. Timing: "What is important, and what is not"
- 6) Start on Left foot, then move quickly from right to left to right. Timing: "Expectations that you can't". Then fall dramatically down on your butt at "Do".
 - a) Showing that you are trying to achieve those expectations, then that by falling on your butt → you can't achieve them.
- 7) Then from sitting position jump up high over a line with hands reaching for the sky. Timing: "A higher pole to jump over".
- 8) Then stand on tippy toes with hands reaching for the sky or a pole. Timing: "Higher than I am tall".
- 9) Go back on feet. Place your right hand over your chest. Timing: "Let me". Left hand sweeping out toward the audience. Timing: "Tell you". Then put a finger to your lips. Timing: "a secret". Then cup your right hand around your ear.
- 10) Reach left hand out to the left. Timing: "When someone tells you something" shake finger, throw left arm down, drop to the ground. Timing: "you know you just can't do."
- 11) Sitting on floor in normal position, the start spinning up and to the left, head up, arms out. Timing: "Just lift your head up"
- 12) Spin down to middle level, hands reaching up for a pole in the air. Timing: "And say I can't reach the pole now". Jump a little. Right, then left.

13) Rise up to normal height, act as if the pole is now at eye level. Jump in middle and stand tall, arms at sides. Timing: “But I will when I am older and wiser.”

Part D Compose a solo dance using the movements/phrases generated, that explores a variety of choreographic devices and dance structures. The solo dance should support the artist intent as noted in the artistic statement. Record (document) draft piece. (Insert the first recording of the solo dance.)

First recording

Part E After recording (documenting) draft piece get feedback from the teacher or classmates. Written or recorded feedback from others includes specific feedback and source of feedback.

Feedback from teacher and classmate:

Things I need to work on:

-timing

-not enough movement, few pauses in which I wait for the next

line

Part F Discuss possible revisions based on feedback and reflections from the teacher and classmates. Submit in writing the feedback received and a corresponding rationale that depicts the revisions made and how these choices clarify the artistic intent of the dance.

Revisions/changes to dance:

- remove steps 11 -13 and replace with this:

11) Still sitting on ground in normal position and slowing lifting your head up high. Timing: “Just lift your head up”

12) Still on ground, reach arms up. Timing: “I can’t reach the pole now”. Then dramatically lower arms and gester at audience with left then right arms at “But I will when I am OLDER and WISER”.

Second Recording

Part G Make revisions to your solo dance and record, employing production elements. Rehearse, refine and perform dance, using performance dynamics (sustained, quick, light, strong, etc.) to express artistic intent of the piece. Recording of refined performance that shows the use of performance dynamics to express artistic intent of the piece.

Second Revisions:

- 1) “Pushing and Pulling like a tug of war kids play”. I added the use of my arms, pushing then pulling an invisible person in front of me.
- 2) “Trying to change those around us”. I spond faster counterclockwise, ending in a diagonal position.
- 3) “Expectations you can’t do”. While jumping right, left, right, I keep my eyes fixed on the wall, instead of looking down.
- 4) “Let me tell you a secret”. With a finger to my lips, I move around about 180 degrees.
- 5) “When someone tells you something you know you just can’t do”. Left arm reaches out diagonally behind me, then right arm, slowing going down.
- 6) “I can’t reach the pole now but I will when I am OLDER and WISER.” While still on the ground, left arm out for OLDER, then right arm for WISER and hold.

Final Recording

Part H Respond to and analyze the choreography of a peer’s solo using class-generated evaluative criteria. Discuss how her approach to the assignment and expression of the theme differed from that of your own group. Using genre-specific dance terminology, comment on how the finished dance reflects a range of perspectives and values.

My classmate did a symbolic representation of her poem while I did a literal representation of my poem. She also did her dance to lyrical music while I had my poem read aloud. Both of our poems had the same basic message of struggle and learning how to draw strength from those challenges.

Assessment Three: Taking it Home - Practice and share your composition with friends and family

Date:

Share a photograph of yourself in practice.