**Unit 3 Dance – Outcome 1**

*Students analyse phrasing in selected solo dance works with reference to the choreographers’ uses* ***of body actions, physical skills, choreographic devices*** *and choreographic manipulations of* ***the elements of movement****. They also analyse* ***the dance design*** *of each work and consider* ***influences*** *on the choreographer’s* ***expressive intention****.*

**CHOREOGRAPHER: Matts Ek DANCE WORK: Smoke 3 (1995)**

**DANCE DESIGN**: Expressive Intention, Form, and Movement Vocabulary

**WHAT IS THE EXPRESSIVE INTENTION? DESCRIBE/EXPLAIN:**

Overall Intetnion:

In *“Smoke*” *[Mats Ek](http://en.wikipedia.org/wiki/Mats_Ek" \t "_blank" \o "Mats Ek)*shows the relationship between a man and a woman (*[Niklas Ek](http://www.imdb.com/name/nm0252256/" \o "Niklas Ek " \t "_blank)*and *[Sylvie Guillem](http://www.sylvieguillem.com/" \t "_blank" \o "Sylvie Guillem)*). Each of them has his/her own life as expressed in their respective solos.

Female Solo Intention: The females regret and the emotion she feels after what she’s done to their relationship.

As a series they examine the relationship between a man and a woman, and together and ***individually explore fleeting moments of loneliness, insecurity, jealousy, passion, anger, acceptance and ennui (discontent & weariness)– part of the stuff of life that most of us experience at one time or another.***

FORM: Identifying patterns in the dance

How was the dance structured? (Refer to motifs, phrasing, and construction of sections, floor patterns & musical structure).

The overall ***formal structure*** is **EPISODIC** as Smoke 3 is part of the complete dance work “*Smoke 1-3, a solo for two.”*

*Smoke 3 (female solo by Sylvie Guillem) can be clearly divided into 2 sections (A & B), depicting two different time periods (as shown by the costume change) and also follows the EPISODIC formal structure. For the ease of analysis each of the main sections has been divided into smaller more manageable parts (Section A part 1,2,3 and Section B part 1,2,3&4)*

|  |
| --- |
| SECTION A  **Motifs**   * Frantic shaking of hands conveys panic, anxiety over the insecurity of ending the relationship. * Swinging motion of arms – manipulation of this motif is seen later in the section when she performs the action as a swinging of the lower leg. The dancer is standing facing downstage with one hand place on the table as she quickly rotates her lower leg. She then repeats this movement facing upstage using her other leg. Could be a portrayal of the passing of time as she experiences a range of emotions. At times she is calm (opening phrase that includes swinging of the arms) or uneasy (propeller type movement of her lower leg while she’s holding on to the table). The swinging could also help convey her femineity. * Smoothing calming gesture could be construed as a calming, soothing action or part of her day to day routine. * Angular shapes within the body positions emotional pain, externalising of the emotional pain she is feeling. * Cupped hands in front of face insecurity – hiding her face or praying for help   **Music structure**  Slow mournful cello (sadness) with constant underlying piano phrase (monotonous & repetitive)    The transition from Section A into Section B occurs when she changes costume depicting two different time periods, constant piano music accompanies this transition almost representing a ticking clock, giving the impression of time passing. |
| SECTION B  **Motifs**   * Frantic shaking of hands (standing with her back against the wall) conveys panic, anxiety over the insecurity of ending the relationship. * Angular shapes within the body positions emotional pain, externalising of the emotional pain she is feeling. * Cupped hands in front of face insecurity – hiding her face or gesture of looking in the mirror   **Music structure**  Remains the same as Section A - Slow mournful cello (sadness) with constant underlying piano phrase (monotonous & repetitive) |

**MOVEMENT VOCABULARY**: is the ***dance style*** and the ***physical skills* (**ABCCFSST) required to execute the chosen ***body actions*** (GLEFTS) and dynamic quality of movement (SSSPVC).

Dance Style: ***Contemporary*** with elements of ***Classical technique*** - how does it help to communicate the intention?

Describe examples of the MV and how the form and MV communicate the expressive intention of the dance.

|  |  |  |
| --- | --- | --- |
| **SECTION** | **DESCRIPTION OF MOVEMENT VOCABULARY** | **EXPRESSIVE INTENTION** |
| Section A | * Mats Ek’s choice of movement vocabulary in the opening scene of Smoke 3 cleverly combines his unique *contemporary style* with a range of everyday, pedestrian movements. The piece begins with the dancer standing still facing up stage before she lowers her body *(falling)* while *elevating* her arms to the side, leading with her elbows requiring *flexibility* of the shoulder joint and creating an angular shape. She repeats this movement 4 times *reinforcing the emotional pain she is feeling after ending the relationship*.   She then proceeds to walk (*locomotion*) to her left on a curved pathway to face downstage. As she walks she’s performing the *gesture* of holding her hands out as though smoothing or running them along a wall. The smoothing action finishes with her arms *elevated* in parallel extending towards stage left before she quickly rotates *(turn)* them in to finish with her arms crossed and her hands pressing on her cheeks. Her facial expression combined with this *gesture* suggests *she appears to be looking at herself in the mirror.* Following this she slowly hides her face, then holding her face quickly and repetitively shakes her head 6 times. *This series of gestures gives the impression of her looking deep into her mind and doubting the decision she’s made.* The dancer then repeats the walking and smoothing action but this time travels a full circle anticlockwise to once again finish with her arms extending towards stage left. The repetition of this movement *helps to portray the confusion and uncertainty she’s feeling*.   * The phrase starts when the dancer is facing the back and *elevates* her leg *fluently* in a *controlled* and *sustained* manner to reach her foot, to then *lower* it in to a retiré which requires *balance* and *control*. She then *steps* into a *sustained*, *light turn* with her right leg in attitude derrière and her arms flat in second. This requires *balance* and *strength* in the back muscles and glutes to maintain the height of the attitude throughout the turn. Following this, the dancer performs a *suspended* but *fluent* pas de chat with her arms flicking inwards, into a grande plié in second and forcefully reaches with her right arm to stage left, which requires *coordination* to perform the movements correctly. The dancer then *turns* to the front and performs a *sustained, light* fan kick with her left leg and right arm *falling* towards stage left. She then steps three times with her right arm stretched in front of her, to then *turn* to her right and move her arms to cross in front of her body, and continues on into a high *sustained*, *controlled* retiré. The phrase finishes with her stepping back on her right leg and *lowers* herself while her arms *fluently* curve upwards in a sustained means. |     *EI included with phrase*   * This conveys the fleeting moments of passion and acceptance. |

|  |  |
| --- | --- |
| Section B | * The dancer performs quick bourree’s (locomotion) backwards while shaking hands at either side of her waist, until she reaches the backstage wall. She then remains *still,*  placing her hands on the wall and pausing. She continues by shaking her hands again and *falls* to the floor, with her back still against the wall in a slow sustained manner. When she has reached a sitting position, where her feet are in parallel first position, and she is sitting on her feet with her knees raised off the ground, she executes a quick elevation where both her arms and legs shoot out to second position, stretching as far as they can go, against the wall. The is followed by the dancer lifting her right arm over and around her body and dropping her left until they have twitched positions, and her body has turned with the movement. She then puts both hands on the wall and executes a tendu derriere with the left leg, followed by the right leg, and falls to the floor in a sustained manner into the splits. * The dancer places her left forearm softly across her chest followed by the right forearm and then begins a shaking, fluttering motion of the hands. She then sharply places her right forearm behind the left on a diagonal followed by the left and then right again. Whilst her arms drop she stands there for a brief moment of stillness before collapsing to the ground with her hands by her side and her legs in an angular position displaying the strength of her legs and back as her hips are elevated whilst she controls her balance. The dancer then hits the ground and slowly slides back with her legs. She then quickly places her arms behind her and sharply elevates her legs on diagonals. Before using her arms to turn her around whilst still on the ground with her legs elevated. |

**THE ELEMENTS OF MOVEMENT (SPACE, TIME & ENERGY)**

**SPACE** (including SHAPE)

* Shapes (angular, linear & curved) positive & negative space
* Direction (floor directions, locomotion & axial directions) personal space
* Pathways/patterns (aerial & floor)
* Levels
* Focus (eye/body – facing)
* Personal space (axial)
* Dimension – height (up/down), width (sideways), depth (forward/backward) of shape (2D, 3D)

**TIME**

* Tempo/Speed (Fast/Slow)
* Rhythm patterns
* Duration
* Accent
* Meter (music score 4/4, 3/4)
* Pulse (underlying continuous beat)
* Stillness/pauses

**ENERGY**

* Force- Strong, Heavy (firm, forceful) to Light (fine, delicate)
* Flow- Free (fluent, ongoing) to Bound (tense, restricted, checked)
* Qualities of Movement (SSSPVC)

|  |
| --- |
| **Choose 2 phrases from Section A: How is S. T. E. manipulated to show the Expressive Intention?**  Phrase #1 The dancer steps to the right slowly leaning over whilst her eye focus is also facing right, with her right arm bent in an angular position against her chest. She then slowly transfers her weight back towards the left with her eye focus slowly shifting from right to left whilst her right arm performs a sustained slides against her forehead and then slowly falls down to her side. Following this she walks towards stage right, using her left arm to hold out her dress whilst hunching her back over creating a curved shape. After travelling 4 small steps she performs the small, quick vibratory gesture of rubbing her lower back with her right hand, and then using her right hand strokes across the circular shape made by the pulling out of her dress. She continues walking towards stage right before stepping into a small lunge with her right leg forward and then performs small vibratory movement of the right hand behind the fall of her dress. This helps to convey the insecurity she is experiencing as she procrastinates within her movements. She then lightly drops the dress and releases her back elevating her focus, while her left arm slowly undulates, before she slowly collapses to a low level in a bound angular position as though melting or fainting to finish on the ground. Leaning on her right side and elevating her leg’s bound with flexed feet and her eye focus on her feet. She then performs 6 fast running like motions of her legs to then elevate to her knees and with a brief pause before she begins to perform small bound, angular gestural movements of threading one hand underneath the other, beginning with her right behind and finishing with her left behind. She then quickly but lightly extends her legs to stand in 2nd with her back straight and collapsed over to a low level with her eye focus down on her hands. She swings freely from her hips left to right as she drags the back of her hands along the ground creating a curved shape with her arms. Throughout this phrase we are seeing her move through a range of emotions varying from insecurity as the dancer looks from side to side, weariness such as when she melts to the floor as well as pain as she overlaps her hands whilst on the ground.  Phrase #2 In section one of the dance the dancer travels across the stage towards stage left in a waddle like bound, even rhythmic walk, using angular shapes with her legs that are in plié creating an angular shape and her eye focus to high level. She then performs a double turn with her arms starting in first position and then holding onto her right shin that is elevated off the ground and her torso contracts, creating a curved shape. Falling out of the turn she steps back onto her right leg into a quick sustained developé towards downstage left. Stepping onto her left leg she takes two quick steps forward and scoops her right arm up and around to the left as it suspends on a curved pathway. This phrase of movement conveys the discontent and weariness she is experiencing. Turning fluently with this arm elevation she falls/collapses onto her stomach into an angular “push up” position with her arms on the floor in front of her. Still at a low level the dancer then drags her body forwards onto the floor so she is lying on her belly with her legs in an angular turned out position (frog legs), with her feet flexed, she performs a light, bound crisscross of her ankles 4 times. She then pulls herself up into an angular sitting position, with her right leg bent to the side with her foot at her backside, and her left leg threads through her arms to finish in left side in attitude. In a slow heavy quality movement she releases her upper back and tilts her head to take her eye focus as far back as she can look. The second half of this example shows more of the emotional pain and turmoil she is feeling. |

**Choose 2 phrases from Section B: How is S. T. E. manipulated to show the Expressive Intention?**

Phrase #1 After putting her dress back on, the dancer takes quick little steps backwards on her toes till she has her back and hands pressed against the wall with her eyes focusing upwards where she remains still for a short time. She slowly slides down the wall to a low level while shaking her hands in a vibratory fashion before forcefully jumping back up to mid-level on an accent with her legs and arms in second in a bound position spread against the wall, her eye focus is to a high level. *This shows her anxiety over the breakdown of her relationship, and the confusion she feels.* Her left arm travels on a circular pathway overhead along the wall to turn to face it. Then, keeping her hands firmly pressed on the wall, she takes two flowing steps backwards with her legs crossing over each other in a swinging motion. She slowly and lightly lowers into a split in a sustained bound manner as she performs a sustained reach with her leg and arm towards stage right to sit before lying down to face the wall with her arms lightly wrapping around her in a curved shape. She then quickly elevates to standing and places her hands against the wall with her focus changing to the floor. She moves her backside from side to side in a swinging motion as she performs small quick swivels on her toes.

Phrase #2 The phrase begins when the dancer steps towards stage right in fourth on relevé (*high level*) and leans *back* in a large movement while *slowly* elevating her *curved* arms until they are extended (*linear shape*) above her head.  She then *lightly* fan kicks (swings) her left leg *devone* with a bent (*angular shape*) leg, to step and facing up stage performs a *quick, small, bound* turning changement (*linear shaped legs*).

The dancer then reaches *slow* and *bound* to *stage right* with her right arm and left leg elevated executing *linear shapes*, to then quickly repeat this to the opposite side. She then *lightly* takes three steps, contracts her torso and extends it while bringing her *curved* arms to her side and squeezing her legs to parallel during which she elevates to demi pointe, her *curved* arms to straight (*linear shape*) above her head and her *eye focus is down*. This follows into the dancer *quickly* stepping *forward* to *lower* herself into a grande second (*low level*) keeping her *eye focus low*, while folding her *angular* *shapes* arms over each other to then *quickly* elevate and turn towards upstage. She then transitions into a *light* and *swinging* fan kick with her right leg arabesque *derrière* while collapsing her upper body to a *low level* so her right arm touches the ground to support her.The dancer then *quickly* steps *backwards* on her right leg and elevates her left leg into attitude *devone* (*angular shape)* with a flexed foot, while releasing her upper body *derrière* and her *eye focus is up*. This progresses on with the dancer *quickly* stepping to fifth on relevé (*high level*) while performing a *small, quick and light* wrap of her arm across her body to finish folded/tucked behind her back (*angular shape*). She then performs quick turn with her left leg *lightly* kicking to attitude (*angular shape*) with her arms crossing over each other. This transitions into a *quick, bound* but *light* pas de chat with her arms opening through fifth (*curved shape*). The phrase finishes with the dancer *freely* stepping to attitude (*angular shape*) with her right leg *derrière* and her arms in fourth (*curved shape*). Throughout the phrase, there is a contrast of *larger, swinging* sorrowful movements with *small, angular* movements conveying emotional pain she is feeling.

**CHOREOGRAPHIC DEVICES**

|  |
| --- |
| Identify the **CHOREOGRAPHIC DEVICES** used to create the Movement Vocabulary (motif, abstraction, repetition, addition, accumulation, distortion, inversion, rearrangement, retrograde, augmentation, embellishment, insertion, transposition); describe how the movement vocabulary is manipulated using choreographic devices to **communicate the expressive intention.**  **Identify the original movement/phrase-> manipulated movement/phrase -> link to Exp Intention** |
| 1. TRANSPOSITION (performing the movement with one body part and then another) There are 2 clear examples of the use of transposition, the first being in section 1 when the dancer is facing up stage, she performs a sustained, bound extension of her arms to second with her left palm upwards and her head leaning to the left as she steps forward on fondue. She repeats this movement towards the right as she steps towards up stage. The continuation of this phrase also includes the use of ADDITION, as the dancer then performs 3 small quick “propeller like” rotations of her lower arms before moving into the original extension of the arms to 2nd towards the left. This phrase of movement helps to convey the tension and pain she is feeling interspersed with a moment of panic/anxiety. 2. TRANSPOSITION can also be seen towards the end of section 1 when the dancer is standing facing down stage resting her left hand on the table. She performs 3 quick ‘propeller like’ rotations of her lower right leg before turning to face up stage and repeating the movement with her left leg and her right hand resting on the table. This transposition of movement helps to portray the ennui (discontent) she is feeling. |
| 1. ABSTRACTION (the process of altering or reducing the realistic appearance/features of the original movement while maintaining the essence of the idea) We first see the gesture of “smoothing action” performed by the dancer in section 1 when she runs her hand across her forehead as she slowly turns to face stage left. This gesture is seen again later in section 1 as she runs both hands down the wall stage right and when she lifts the table and carefully smooths the ground under the leg of the table with her foot. These all contribute to the feeling of weariness, discontent and insecurity she is feeling emotionally. |
| 1. REPETITION (a movement, motif or phrase repeated exactly the same) repetition is used throughout the dance to reinforce the emotion she is experiencing at that particular time. For example the opening phrase of the dance she is facing up stage as she performs two slow sustained, bound elevations of her arms to 2nd in a downwards angular position. She has a moment of stillness before performing this movement again. This angular position portrays the emotional pain she is experiencing. She then proceeds to walk (*locomotion*) to her left on a curved pathway to face downstage. As she walks she’s performing the *gesture* of holding her hands out as though smoothing or running them along a wall. She repeats this exact series of movement again reinforcing the insecurity and weariness she is experiencing following her relationship breakdown. |

**INFLUENCES** – Economic, political, philosophical, religious, social & environmental.

Explore the Influences for **Mats Ek** when choreographing “**Smoke 3**”.

When & where was the solo work choreographed?

What is the purpose of the solo?

1. ***Identify*** the influence and give a brief description
2. What ***impact/effect*** does this have on the choreographer?
3. Give evidence/***specific examples*** from the dance work.

|  |  |  |  |
| --- | --- | --- | --- |
| **EXPRESSIVE INTENTION** | **MOVEMENT VOCABULARY** | **FORM** | **PRODUCTION ASPECTS** |
| * Wanting to convey underlying emotions and feelings as opposed to just the narrative detail.   Aim was to engage enthusiasts of both Classical Ballet & Contemporary dance.   * German expressionism (Mary Wigman) – *psychological drama, a disturbed state of mind* * Modernist, Martha Graham – *abstract, expression of internal emotions.* | * Initial dance training under Lilian Karina & Donya Feuer * Kurt Jooss * Laban Technique * Training with Cullberg Ballet Co. traditional classical ballet under the guidance of his mother Birgit Cullberg * Performing with the Nederland Dance Company * *Ek has a distinct choreographic style, which embraces both a classical and contemporary movement vocabulary. The style draws on both his ballet and Graham technique training and he uses the long extended lines of ballet but with off-balance tilts and attitudes. Balletic movements such as arabesques, attitudes and jetes combine with the low centre of gravity, a spiralling torso and use of off-balance from contemporary dance. He makes use of weight and the floor in deep plies and lunges.* | * Martha Graham * Dramatic theatre | * Period of time as director of Marionette Theatre Co and as director of Royal Dramatic Theatre * “Spiegel im Spiegel” composed by Arvo Pärt – Eks doesn’t chose the easy way to relate to the music * Choreographed specifically for television * Minimal set and use of space & props. |