

Intersections, Dance and Sport

INTERSECTIONS, DANCE AND SPORT

Professional dancers perform excerpts from a typical ballet class demonstrating the training and technique behind the art of ballet. This program examines the parallels between Olympic sports such as figure skating, freestyle skiing, half pipe snowboarding and the art of ballet. Ballet Victoria studies the aesthetic of movement, explaining the art of line, flow and dynamic in choreographic sequences.

OUTLINE

The dancers will demonstrate different techniques related to the art of ballet. They will explain its history, artistic language and physical demands. Our staff will provide a general comprehensive look all aspects of a dance performance, costumes, & footwear. The program will examine subjects such as basic anatomy, strength training, flexibility and agility, with comparative thought to other physical activities like sports. The parallel between athletics and ballet is examined through the aesthetics of movement: line, flow, and dynamic in chorographic sequences.

A demonstration of ballet techniques and its terminology with display of pointe work, partnering and lifting will be followed by a performance of choreographed works. The workshop will be interactive addressing questions of the students.

STRUCTURE OF THE PRESENTATION

Welcome, introduction

Lecture, question/answer classical ballet technique and history

Demonstration of classical dance technique warm-up

Explanations / demonstration for structure and flow of a ballet barre

Lecture, question answer about dynamic elements of dance

Presentation of excerpts from various classical ballets

Question, answer session

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LEARNING GOALS / OUTCOMES

- Students will learn how performing artists train for their profession similar to that of athlete.
- Students will be introduced to the artistic elements of classical ballet; learning about basic vocabulary, choreography, costumes, sets and make-up.
- Students will be shown how the training relates to performance.
- Students will be introduced to basic anatomy, physiology of dance related to sport.
- Students will be introduced to the evaluation of choreographic sequences relating to dance and sport.
- Students will be introduced to the aesthetic elements of line, flow, tempo and difficulty.
- Students will be able to ask questions of the performers and artistic staff.
- To increase student's enjoyment and understanding of ballet
- To develop working relationships with teachers and schools so that Ballet Victoria can assist in meeting the liberal arts education objectives the curriculum.

VOCABULARY

- Flow – to proceed continuously and smoothly.
- Dynamic – of or pertaining to the range of movement.
- Line – a mark or stroke long in proportion to its breadth, made with the movement of the body between two points in space.
- Choreography – the art of composing ballets and other dances and planning and arranging the movements, steps, and patterns of dancers.
- Aesthetic – the branch of philosophy dealing with such notions as the beautiful, the ugly, the sublime, the comic, etc., as applicable to the fine arts, with a view to establishing the meaning and validity of critical judgments concerning works of art, and the principles underlying or justifying such judgments.
- Style - the mode of expressing thought in movement by selecting and arranging steps, considered with respect to clearness, ease, and characteristic.

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FIGURE SKATING

Figure skating is a sport in which individuals, pairs, or groups perform a choreographic routine of spins, jumps, footwork, figures and other intricate and challenging moves on ice skates.

Under the new system, points are awarded individually for each skating element, and the sum of these points is the *total element score*. Competitive programs are constrained to have a set number of elements. Each element is judged first by a technical specialist who identifies the specific element and determines its *base value*. The technical specialist uses instant replay video to verify things that distinguish different elements; e.g., the exact foot position at take-off and landing of a jump. The decision of the technical specialist determines the base value of the element. The panel of twelve judges, award a mark for the quality and execution of the element. This mark is called the *grade of execution* that is an integer from -3 to +3. This mark is then translated into another value by using the table of values in ISU rule 322. The grade of execution value from the twelve judges is then processed with a computerized random selection of nine judges, then discarding the high and low value, and finally averaging the remaining seven. This average value is then added (or subtracted) from the base value to get the total value for the element.[3]

The *program components score* awards points to holistic aspects of a program or other nuances that are not rewarded in the *total element score*. The components are:

- Skating skills
- Transitions
- Performance/execution
- Choreography
- Interpretation

Judges award each component a raw mark from 0 to 10 in increments of 0.25, with a mark of 5 being defined as "average". For each separate component, the raw marks are

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then selected, trimmed, and averaged in a manner akin to determining a *grade of execution*. The trimmed mean scores are then translated into a factored mark by multiplying by a factor that depends on the discipline, competition segment, and level. Then the factored marks are added to give the final PCS score.

The *total element score* and the *program components score* are added to give the total score for a competition segment.

HALF PIPE SNOWBOARDING

One snowboarder at a time performs a routine of acrobatic jumps, twists and spins, along with other complex aerial manoeuvres, while sweeping from one side of the half pipe to the other.

4 judges evaluate the following criteria on a scale of 1-10:

- Amplitude
- Standard maneuvers
- Rotation
- Overall impression

SKI JUMPING

Some athletes have been known to soar over 300 feet. That's more than the length of three basketball courts combined! Points are awarded while in the air and during landing, based on:

- Distance
- Style

The distance points are determined by the actual distance achieved during the jump in relation to the K Point. The K Point is an ideal landing point that is a set distance from the ramp.

Style points work a bit like the old skating scores. A perfect jump will earn 20 points from each of the judges. Judges will deduct points for poor arm position and skis crossing over each other in mid-air among a few other things. For example, skiers will lose points if their arms flail for a fraction of a second during flight.

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FREESTYLE SKIING

Freestyle skiing is an amazing sport that combines elements of downhill racing and snowboarding in two separate competitions - moguls and aerials. For moguls, competitors race down a steep slope that is dotted with bumps. Along the way, each skier performs a variety of acrobatic maneuvers and jumps.

The judges consider:

- Speed
- Execution of turns
- Creativity of the program
- Skier's ability to handle the bumps with grace

Fifty percent of the score goes to technical skill, the aerial maneuvers account for 25 percent and the speed (the run is timed from start to finish) accounts for the remaining 25 percent of the score.

During aerials, competitors ski down a hill and take off from a raised platform. Once airborne, the skier must perform a series of twists and flips before he or she lands. Scores are based on creativity and level of difficulty of the program, and technique and form in execution of the maneuvers and the landing.

Aerial scoring is based:

- Air (20% of score)
- Form (50% of score)
- Landing (30% of score)

Certain judges only look at and score Air and Form. Other judges are assigned to look at and score the Landings. The skier's final score is determined by adding the Landing number to the Air and Form total and multiplying that number by a predetermined Degree of Difficulty value assigned to the skier's aerial plan.

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REFERENCE BOOKS AND WEBSITES

Grades K-12

Ballet Vocabulary/Terminology

<http://www.abt.org/education/dictionary/index.html>

American Ballet Theatre Dictionary

QuickTime videos with definitions of various ballet steps and terms.

First Lessons in Ballet; Friedman, Lise New York: Workman Publishing, 1999.

PBS – Great Performances

<http://www.pbs.org/wnet/gperf/genre/dance.html>

www.youtube.com - offers many videos of ballet by some of the most famous dancers

Grades 7-12

Tutus, Tights and Tiptoes: Ballet History As it Ought to Be Taught; David W. Barber, Sound And Vision (2000)

The Muscle Book; Paul Blakey. Himalayan Institute Press; Spi edition (2007)

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EVALUATION FORM – INTERSECTIONS, DANCE AND SPORT

School:

Grade level of students:

Have your students participated in other arts events in the past year? Yes No

If yes, what were they?

Did you spend classroom time discussing the performance after your students attended the ballet program? Yes No

What did your students enjoy most about the ballet program?

Were there areas of curriculum that connected to the ballet program?

If so please elaborate.

What changes would you make to the program?

Would you like to receive information on our future school programs?

Yes No

How would you like to receive information? Fax Email Letters Other

Please return this form to:

Ballet Victoria • PO Box 5191 • Victoria, BC • V8R 6N4

info@balletvictoria.ca

POSITIONS OF THE ARMS

Pictures are of the basic positions for the arms. In your class you will learn many more, and will come to see how a subtle change in the use of your head, or the angle of your arm, can completely alter the spirit of the position.



Preparatory Position

Frame your well-centred body with a softly curved oval. Let the tops of your arms snuggle back in the shoulder sockets and bring your elbows slightly forward, in front of the side seams. Feel the energy that reaches across the gap between your fingers and connects each finger with its twin on the other hand.

First Position

Lift your preparatory oval in line with your navel, as if your oval were resting on a table. Keep the tops of your arms and your shoulders calm and relaxed. This position can be used as a gateway to other arm positions.
**not shown*



Second Position

Reach your arms out into a generous, open line that slopes slightly down from your shoulders. Keep your elbows buoyant and your arms gently curved, as if to include the entire audience in a welcoming embrace.

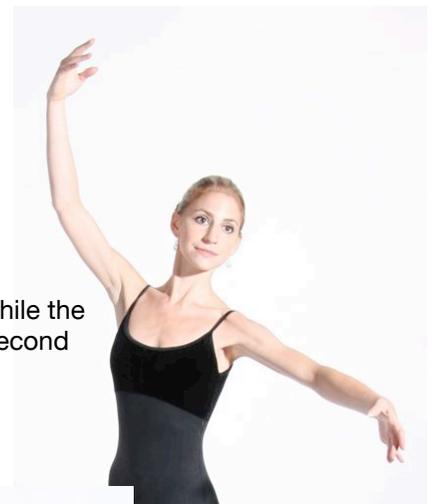


Third Position

One arm is placed in first position while the other is placed in second position.
**not shown*

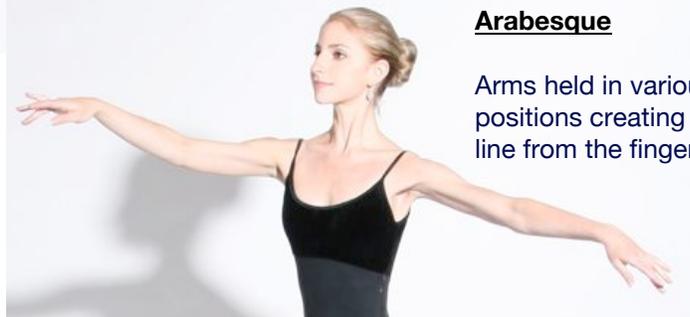
Fourth Position

One arm is placed in fifth position, while the other arm may be placed in first or second position.



Fifth Position

Lift your preparatory oval to frame your face. Once again, relax your shoulders as you lift from under your arms. Check that your third fingers softly follow the line of the oval, while your thumbs relax toward them to complement this line.



Arabesque

Arms held in various harmonious positions creating the longest possible line from the fingertips to the toes.

POSITIONS OF THE FEET

The position of the foot is determined by the rotation of the top of the thigh bone in the hip socket. Always turn out to your maximum, but never clench your feet or roll them forward. Keep an equal amount of weight on your little and big toe metatarsals (the balls of the feet). Remember that the rotation of your feet will increase as your turnout muscles strengthen.

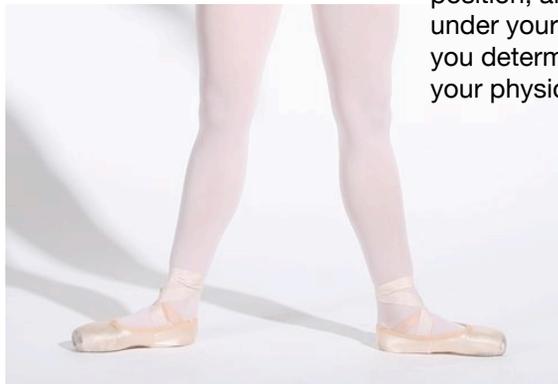


First Position

With your heels touching stand in your best turnout. Let your feet melt into the floor to give your dancing secure roots.

Second Position

Keep the turnout you established in first position, and stand with your heels aligned under your shoulders. Your teacher will help you determine the exact width that best suits your physique.



Third Position

Cross one foot to the middle of the other. Check that your hips are centred equally over your feet, and not allowed to twist forward or back in sympathy with them. Similar to fifth position. **not shown*



Fourth Position

Here your feet are crossed, as in fifth position, but they are separated by approximately one-foot length. In this advanced position, you must work hard to centre your hips between your feet, and equalize your turnout and weight placement.

**photo shows tendu to fourth devant*



Fifth Position

When you can stand correctly and work well from first position, your teacher will probably move your home base to third, and finally to fifth position. You may begin fifth with your front heel crossing to the big toe joint of your back foot, and then gradually increase this crossing action as your technique strengthens.