

LEARNING RESOURCE BALLET



GRADE 8 QUARTER 4

LEARNING RESOURCE for BALLET QUARTER 4

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FOREWORD

Welcome to this Learning Resource for Dance Education.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES

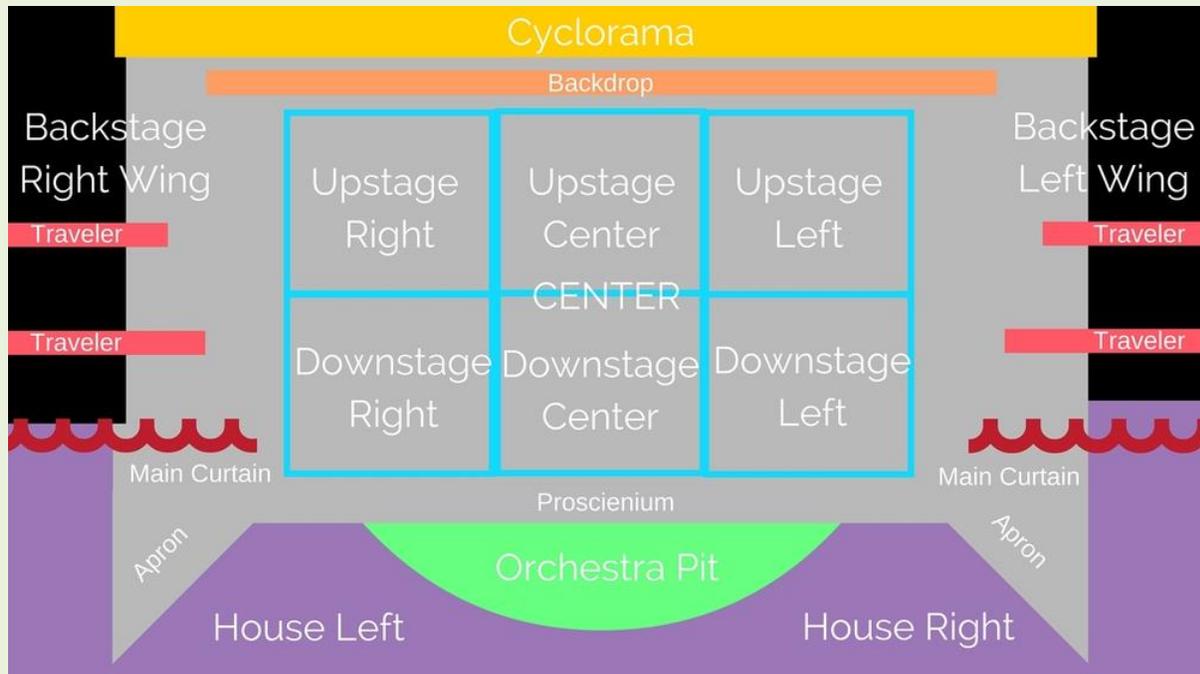
In this learning resource we develop the understanding of the basic concepts of staging classical/neoclassical dances for production and performance.

At the end of this Learning Resource, you will be able to:

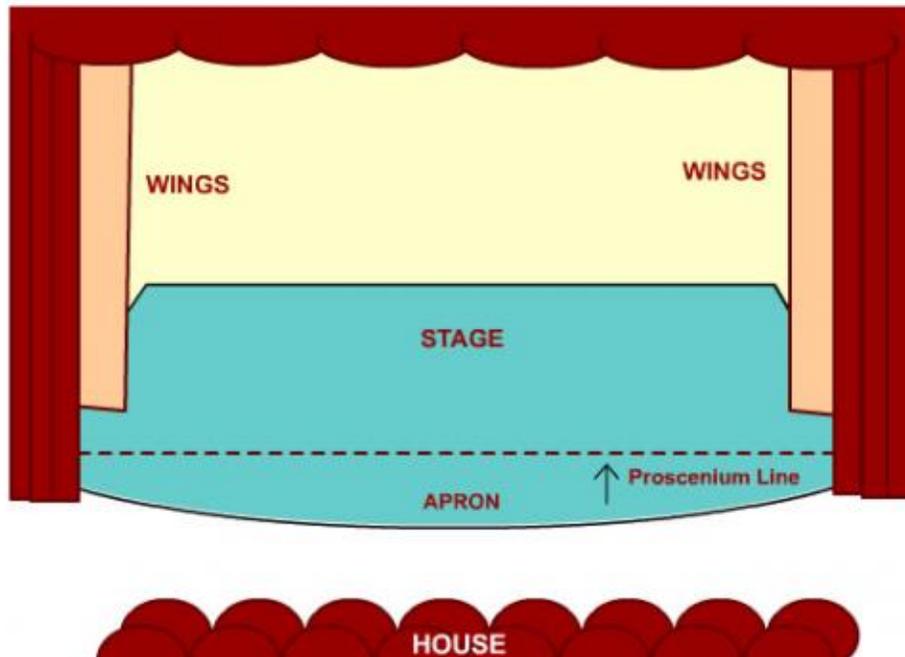
1. Parts of the stage
2. Stage markings
3. Elements of a stage production
4. Preparations before a stage performance

TOPIC 1 – Parts of the stage

Before we conduct stage performances, we should be able to identify the parts of the stage. The terms used for the stage are common all over the world. The terms are important to know so that it would be easier to communicate with the different groups of people in charge of a theatre production.

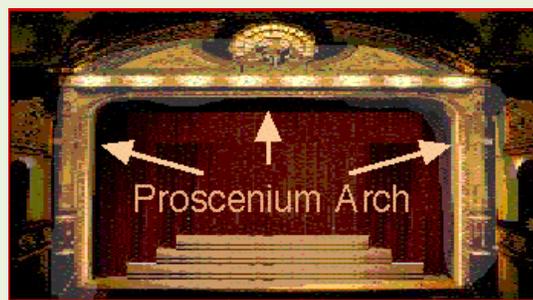


<https://www.theaterish.com/blog/free-download-parts-of-a-stage>



<https://www.knowitall.org/photo/learning-about-stage-acting-areas-diagram-artopia>

1. CYCLORAMA – it is a background used to cover the back of the stage. It is usually used for special lighting to create different illusions.
2. BACKDROP – the backdrop is a piece of cloth that depicts a scene or scenery
3. BACKSTAGE – the area beyond the stage. This includes the wings and the dressing rooms
 - a. BACKSTAGE RIGHT WING – facing the audience, it is the right side
 - b. BACKSTAGE LEFT WING – facing the audience, it is the left side
4. WINGS – part of the stage that are out of sight of the audience. This is the area where performers prepare before they go on stage. This is also the area where sets are stored for quick transitions of scenes
 - a. FIRST WING – in front of the first traveler
 - b. SECOND WING – in front of the second traveler
 - c. THIRD WING – in front of the cyclorama
 - This is assuming there are only 2 travelers
5. TRAVELER CURTAIN – this area divides the wings into parts.
6. MAIN CURTAIN – Large piece of cloth that conceals the stage from the audience
7. PROSCENIUM – an arc/box in front of the stage that frames the stage.



8. APRON – the part of the stage after the proscenium
9. STAGE – designated space where majority of the production is performed. Do not be confined in this area because some productions use the apron and house area as well
10. DOWNSTAGE – part of the stage closer to the audience
11. UPSTAGE – part of the stage closer to the cyclorama
12. STAGE RIGHT – your right side facing the audience
13. STAGE LEFT – your left side facing the audience
14. HOUSE – audience area

www.britannica.com

www.merriam-webster.com

www.dictionary.com

www.wikipedia.com

TOPIC 2 – Stage Markings



HOUSE

There is no standard way of marking the stage but this is the most common. Masking tape is commonly used to make markings. These markings are used to be able to have perfect formations and for dancers to know where to stand or go during their performance.

X in the middle of the stage – to mark the center of the whole stage from the sides and front to back

Arrow – indicates the center of the stage

X | X (x, bar, x) – the x, bar and x on each side of the arrow serves a division of stage right and left. The “x” closest to the wings also signifies that it is the farthest point of “danceable” area on stage

TOPIC 3 – Elements of Stage Production

To be able to give quality performance, we must know the different elements of stage production. Since we are focused on dance, I will just go through these briefly to set basic expectations of the basic elements.

STAGE – make sure it is clean and free of debris to avoid injuries

SETS – if you will use sets, you have to make sure that it is appropriate for the theme and production that you are creating. A life size set would be preferable to make the scene realistic. Make sure also that these sets are safe and stable. Falling sets would be distracting to the audience

PROPS – When using props, you have to be mindful of the size and weight. If it is too big and heavy, the dance might be compromised and your dancers injured. Make sure also that the props are appropriate for the dance. Make sure props are not flimsy. Beautiful and sturdy props will aesthetically enhance your production.

LIGHTING – for every choreography, there is a mood. Make sure that the lighting director uses the appropriate lights for your choreography. It is important that the stage is well lit and all performers are seen unless stated by the choreographer. A well lit stage gives the mood and makes the performance enjoyable to watch.

MUSIC – make sure to choose music that is “clean”. “Clean” means music free from clapping, unnecessary background noise, recorded music that is too loud that it distorts the original music.

SOUND – Some dances include tapping, clapping, stomping sounds and the like in their choreographies. These may require microphones for the audience to hear the sound. Make sure that microphones are situated well and it captures the sound of the performers

COSTUME – No matter how plain the stage is but if the costumes are beautiful, this makes up for it. The costume is the most basic part of a performance that makes a big difference in the dance. Make sure that the costume is appropriate for the theme of the dance. Costumes should be well sewn to avoid stage accidents.

TOPIC 4 – Preparations Before a Stage Performance

Before we go on stage there are a lot of things that needs to be set.

1. Theme – this will set the tone of the piece or the whole production
2. Music – should be appropriate to the theme
3. Sets and Props – try during rehearsals. Sometimes you do not get it right the first time
4. Class – it is important that you take class to train your body as well as improve in your craft. This is very important. Make sure that you are doing the correct forms during class
5. Choreography – The steps and formation of the dance should match the music and theme
6. Rehearsals – Rehearsals are important for the dancer not only to memorize the choreography and the formation but for them to be able to dance it “without thinking”. Once you stop thinking of the steps, you will be able to add more expression in your dance. During rehearsals, you should also simulate the stage. You can do this by putting markings on the floor of your rehearsal venue.
7. Stage Blocking – Your rehearsal space, most often than not, is a different size from your stage. This is important for the dancers to get acquainted with their performance area
8. Stage Rehearsal – After blocking, it is time to rehearse on stage. This is to build the stamina of the dancers with the new space they are dancing in.
9. Technical rehearsal – this includes the lights and costume. Dancing with the lights sometimes disorients the dancers. This is the time for the dancers to adjust to the actual stage setup

ACTIVITY:

For our final activity for this school year, I want you to make one classical dance and one neo classical dance. If costumes are not available, use the simplest costume possible that will complement your dance and submit a drawing of the costume that you would ideally want to have. Explain to your teacher the thought process of why you chose the theme, music, steps as well as choreography of the dance. Enjoy the process and be proud of your output.