

Work 7(a): 'Still Life' at the Penguin Café — the Southern Cape Zebra

This section introduces the key shapes performed by the Southern Cape Zebra.

Materials

Practical worksheet 7	Written descriptions
Pages 52 and 89 of textbook	Photos of students
DVD	Photos of students in the photo gallery Video recording of a student solo using these resources
Set work	The section of the professional performance on the DVD of the work

These materials provide different starting points for students to identify positions, actions and motifs within this work, to support their compositional knowledge and understanding. The resources can be used to enable students to:

- ❖ Observe the actions and identify their qualities.
- ❖ Observe the choreographic devices used in the professional work and in the student solo, and to discuss what they have seen.
- ❖ Learn to perform in the style of the work as a solo.
- ❖ Create motifs in the style of the work for a solo composition.

Creating motifs

The student in the solo on the DVD started by watching the solo of this section of the work. She then read the descriptions and chose at least six actions, trying to perform each chosen action accurately. She linked these together in an order of her choice.

She was asked to perform her choice of actions, showing their relationship to the accompaniment and the style of the movement. She could use up to 24 bars of the music provided.

Comments

- ❖ The dancer had selected more than six actions from the solo and the notes.
- ❖ She had decided an order to perform them.
- ❖ She had listened to the music to link the motifs rhythmically.
- ❖ Her transitions seem very stilted and the flow from one position to another is not always logically or dynamically made.
- ❖ The positions are shown quite accurately, but the solo has no real structure and the feel of the animal is absent.
- ❖ Rehearsal time was short and her emphasis was on mastering the given positions rather than structuring a short cohesive solo based on the motifs in which the positions appear.



Practical worksheet 7:

'Still Life' at the Penguin Café — the Southern Cape Zebra

Practical

WS7

This worksheet introduces the key shapes performed by the Southern Cape Zebra.

Key shape (1)

Facing front:

- ❖ Stand, weight on right, left in pad, knees bent, hands low left and right, head tilted right.
- ❖ Facing DSR, little springy step travelling downstage, leading with left side of body.
- ❖ Onto ball of left foot to your left, step right up to left on flat foot.
- ❖ Perform four times then twist to left to change sides, and continue downstage with right side leading.

Key shape (2)

- ❖ Kneel on left, facing front, right on ball to right side.
- ❖ Right arm reaching overhead to high left.
- ❖ Left to low left.
- ❖ Head looking at left hand, weight tilting to right, but upper body curving over to left.

Key shape (3)

From the position above:

- ❖ Arms move up to high parallel.
- ❖ Stand making a quarter turn to your left.
- ❖ Feet arrive in fourth parallel.
- ❖ Move into a flat back position...
- ❖ ...head is in line with back but looking at the floor.
- ❖ Right arm forwards of left in parallel, and reaching down towards floor, beneath shoulders.

Key shape (4)

Stand on right, in fondue (i.e. leg bent, in turnout):

- ❖ Left leg is in attitude derrière (i.e. bent in air behind hips, toes pointed).
- ❖ Left arm is high in 5th.
- ❖ Right arm is low behind your body.
- ❖ Turn to the right in small stages — pushing with your right heel will help.

Key shape (5)

- ❖ Sit facing front, on left hip, left leg bent in front of you.
- ❖ Right leg is crossed over left in front, right foot on ball.
- ❖ Arms are in 2nd, but curving down towards the floor on either side of the body.



Key shape (6)

- ❖ Stand with your back to the audience, weight on left, right in pad, left shoulder high.
- ❖ Head looks up in the same direction, arms by sides. They move up to high and curve over forwards to the next shape.

Key shape (7)

- ❖ Face SR.
- ❖ Balance on right leg.
- ❖ Left knee touches inside of right knee, left toe pointed behind.
- ❖ Bend the right knee at an easy level — hands on floor, OR hold ankle with straight right leg, OR calf with straight right leg.
- ❖ Head is tucked in, elbows are near knees.

Key shape (8)

- ❖ Deep side lunge on left, with right leg extended to right along floor (calf of right leg is on the floor!).
- ❖ Right arm forwards along floor, with palm up.
- ❖ Left arm reaches high — if you are able, right shoulder is on floor.

This motif can be done with either side of the body.

Key shape (9)

- ❖ Sit on the walk facing SR, right leg forwards.
- ❖ Right arm reaches behind in 2nd as body twists, left arm is folded over the head.
- ❖ If you are able, lift your left toe and hold it with the right hand.

Key shape (10)

- ❖ Weight on right in fondue, left leg in retiré parallel.
- ❖ Arms are crossed at the wrists, both above and behind head.

Work 7(b): 'Still Life' at the Penguin Café — elegant customers

This section focuses on motifs based on the ballroom scene.

Materials

Practical worksheet 8	Written descriptions
Pages 90 and 128 of the textbook	Photos of students
DVD	Photos of students in the photo gallery Video recording of two student duets using these resources
Set work	The section of the professional performance on the DVD of the work

The materials provide different starting points for students, enabling them to identify positions, actions and motifs within this work to support their compositional knowledge and understanding. They will then be able to:

- ❖ observe the actions and identify their qualities
- ❖ observe the choreographic devices used in the professional section and in the student duet, and discuss what they have seen
- ❖ learn to perform in the style of the work as a duet or quartet
- ❖ create motifs in the style of the work for a solo composition

Creating motifs

The students in the duets on the DVD each started by:

- ❖ watching the duet at the beginning of this section of the work
- ❖ watching the ladies dancing in the background of the scene (gossiping)
- ❖ reading the descriptions

They chose at least six actions, which they tried to perform accurately. They then linked the actions together in an order of their choice. They were asked to use their choice of created motifs, showing:

- ❖ the relationship to the accompaniment
- ❖ the style of the movement
- ❖ the relationship between them
- ❖ the use of the stage space

They could use up to 24 bars of the music provided.

Comments

- ❖ The two dancers took time to learn and cross-check, as well as reading the movement descriptors.
- ❖ The style of performance was not one with which they were already familiar.
- ❖ They found using turnout and the ballroom posture required both concentration and effort to achieve.
- ❖ They did manage to perform short phrases with a sense of style and keen awareness of each other.
- ❖ They used the music rhythmically well.
- ❖ They showed some use of focus.
- ❖ Their performance was weightier than the style required, but this would have developed with more rehearsal time and training.



Practical worksheet 8:

'Still Life' at the Penguin Café — elegant customers

Practical

WS8

The descriptions of the motifs below give the simple idea, with movement descriptions, duet relationships and facings.

Motif (1)

This is a greeting step.

- ❖ In pairs, the male stands on the right side of female.
- ❖ The male holds female round her waist with his left arm and performs pushing gestures with his right hand.
- ❖ The female dancer has her right hand on the male dancer's left shoulder and pushes with her left hand.
- ❖ They walk forwards, side by side, as they gesture while stepping.
- ❖ They push their arm forwards twice, with palm facing forwards on the first step with the outside leg (male with right leg, female with left leg).
- ❖ They then drop the arm twice towards the floor in front of them, with the palm up on the second step.
- ❖ The head and body is leaning forward and looking at the palms on the second step.

The pattern is repeated four times.

Motif (2)

- ❖ Female pairs face each other, a little distance apart. One is facing SR and the other SL.
- ❖ They do a small waltz step, springing forwards on the right foot, step left close behind right on the ball of the foot, step right on the whole foot on the spot.
- ❖ They half turn to their left so their backs are to their partner, and spring onto the left foot forwards, away from their partner. They step on the ball of the right foot close behind the left foot, and step on the right foot flat on the spot.
- ❖ They put their hands to their mouth as they face their partner, and behind their back when facing outwards.

This motif can be varied with a listening action, in which the dancers face their partner, and put their hand to their mouth when their back is to their partner, as if passing on gossip to someone else.

Motif (3)

This is a waltz step.

- ❖ The dancers spring sideways onto their right foot, step left onto the ball of the foot, behind the right foot, and then step flat on the right on the spot.
- ❖ The left arm is folded across the body, so that the left hand cups the right elbow. The right lower arm reaches upwards, with flexed wrist and palm to face the ceiling.
- ❖ The head and eyes look to the right.



This step repeats to the left, and then can travel forwards following a pathway:

- ❖ In pairs, facing front, the dancer on the right of the pair starts on the right foot, and the other dancer starts on the left foot.
- ❖ They travel forwards, but gesture first away from each other, and then towards each other.

Ballroom position and short sequence

Position

This is a position seen at beginning of the café scene.

The female dancer

- ❖ She stands facing SR, weight on the right foot, with the left foot placed on the ball or pointe in front of her.
- ❖ Her left hand is on the male's right shoulder, her right arm high to her right, holding her partner's left hand with her right.
- ❖ She is looking out to downstage left, with her head turned to her left.

The male dancer

- ❖ He faces both SL and towards his partner with his weight on his left foot, and his right foot degagé (pointed) on the floor behind him.
- ❖ He has his right hand round his partner's waist, touching her mid-lower back
- ❖ His left arm is high and is holding her right hand.

Travelling across the stage using this hold

The female dancer

Facing SR, she walks forwards four steps — L, R, L, R — with her left hand on the male dancer's shoulder and her right hand holding his left hand.

The male dancer

Facing SL, he walks backwards four steps — R, L, R, L — with his right hand round the female waist and his left hand holding her right hand.

A turn following this travel and leading to a balance

The female dancer

- ❖ She steps forwards on her left then makes a half-turn clockwise on the left.
- ❖ Her arms leave her partner and reach high above head, her hands high.
- ❖ She walks back on her right, then L, and stays on her left, as she lifts her right leg forwards low and straight.
- ❖ She places her left hand on her partner's left shoulder or upper arm, and holds her right hand out behind her.

This motif can then be repeated starting with other leg and travelling back to where she started.



The male dancer

- ❖ He twists his body, leading backwards with the right shoulder, and steps back on a bent right leg, making a half-turn on his right to face SR.
- ❖ His arms leave his partner as he starts the turn, and reach high above his head, hands high.
- ❖ He steps forwards onto his left, then right, and onto the left, then lunges on the right.
- ❖ He holds his partner, now with his right arm around her waist and his left hand high — he is holding her in a balance.

This motif can be repeated, starting with the left leg, and travelling back to where he started.

Work 7(c): 'Still Life' at the Penguin Café — penguins

Materials

Practical worksheet 9	Written descriptions
Pages 66, 70 ,90 and 128 of the textbook	Photos of students
DVD	Photos of students in the photo gallery Video recording of a student trio using these resources
Set work	The section of the professional performance on the DVD of the work

The materials provide different starting points for students to identify positions, actions and motifs within this work, to support their compositional knowledge and understanding. They can be used to enable students to:

- ❖ observe the actions and identify their qualities
- ❖ observe the choreographic devices used in the professional section and in the student duet, and to discuss what they have seen
- ❖ learn to perform in the style of the work as a trio
- ❖ create motifs in the style of the work for a solo composition

Creating motifs

The students in the trio on the DVD each started by watching the trio at the beginning of this section of the work and reading the descriptions. They then chose at least six actions and tried to perform each accurately, linking them together in an order of their choice.

They were asked to organise and use their choice of motifs, showing:

- ❖ the relationship to the accompaniment
- ❖ the style of the movement
- ❖ the relationship between the movements
- ❖ the use of canon and unison
- ❖ the use of the stage space

They could use up to 24 bars of the music provided.

Comments

- ❖ The three dancers selected which motifs they wanted to include in this trio.
- ❖ Each had chosen slightly different combinations.
- ❖ They received help in mastering some of the more complex steps.
- ❖ They watched the excerpt of the work and decided to use canon in their entrances and canon to end, as in the professional work.

- ❖ They danced well together with a sense of the penguin waiters clearly expressed most of the time.
- ❖ They made a mistake in the last section, but were unable to dance the trio again due to restrictions on the time we had to film other dances.
- ❖ It was considered as a possible performance piece. As it is, it is too short.



Practical worksheet 9:

'Still Life' at the Penguin Café — penguins

Practical

WS9

The descriptions of the motifs below give the simple idea, with movement descriptions, duet relationships and facings.

Motif (1)

- ❖ Start with your weight on your left foot with your right heel on the floor, as your leg is stretched to your right side. Your right hand is supporting an imaginary tray on an upturned palm, and your left hand is held behind your back.
- ❖ Do a polka step: hop on the left, step to the right on the right foot, spring onto the left, and step on the right.
- ❖ Repeat on the other leg: hop on the right, step to the left on the left foot, spring onto the right, and step on the left.

When you hop, the other leg is stretched low to the side with a flexed foot.

Motif (2)

This is a travelling motif made on a diagonal pathway, from USL to DSR.

- ❖ Leap forwards onto the right leg, with the left leg extended in a low arabesque behind.
- ❖ The left arm is in 5th position and the right palm is still holding the imaginary tray.
- ❖ Spring onto the left foot, behind the right, and then step onto the right (this move is sometimes known as a ball change).
- ❖ Make a half-turn clockwise as you now spring again onto the left foot.
- ❖ Step on the right ball to turn the rest of circle and step forwards on the left.

This motif uses same foot to start each time.

Motif (3): chassé hop close

Start in 3rd position, in turnout, with the right foot in front, the left hand by your waist. Then:

- ❖ Slide the right foot forwards with the knee bent in demi-plié position.
- ❖ Hop on the right foot with the left leg stretched behind in a low arabesque, the toe pointed.
- ❖ The right arm reaches forwards with the palm pushing forwards.
- ❖ Close the left foot behind in 3rd position, the left arm returning to the starting position.

This step repeats with the same leg four times, travelling forwards on a circular pathway.

Motif (4)

Face the front, with your feet in 1st position. Then:

- ❖ Step on the right foot to the right.
- ❖ Pad or dig the left ball of the foot next to the right.
- ❖ Step to the left, and make a full turn anticlockwise on the left.
- ❖ Land with both feet together in 1st, facing the front.
- ❖ Keeping in first, sauté (spring) to your right and then to your left.



Motif (5)

Travelling backwards, and starting with your weight on the left foot:

- ❖ Hop on the left, the other leg stretched low to the side with a flexed foot.
- ❖ Step right foot behind left.
- ❖ Hop on the right, the left leg stretched low to the side with a flexed foot.
- ❖ Do at least eight hop-cross steps to travel back.
- ❖ The right hand is holding the tray, the left wrist flexed, palm facing the floor.

Motif (6)

This is a travelling step.

- ❖ Step left hop, run right, run left.
- ❖ As you hop, the take-off foot (i.e. the left) taps the right heel in the air.
- ❖ The right hand holds the tray, the left wrist flexed, palm facing the floor.

The step repeats on alternate legs.

Work 7(d): 'Still Life' at the Penguin Café — the Texan Kangaroo Rat

Materials

Practical worksheet 10	Written descriptions
Pages 5, 50 and 69 of the textbook	Photos of students
DVD	Photos of students in the photo gallery Video recording of a student solo using these resources
Set work	The section of the professional performance on the DVD of the work

These materials provide different starting points for students so they can identify positions, actions and motifs within this work to support their compositional knowledge and understanding. The resources enable students to:

- ❖ observe the actions and identify their qualities
- ❖ observe the choreographic devices used in the professional section and in the student solo, and discuss what they have seen
- ❖ learn to perform in the style of the work as a solo
- ❖ create motifs in the style of the work for a solo composition

Creating motifs

The student in the solo on the DVD started by watching the solo of this section of the professional work and reading the descriptions on Practical worksheet 10. She then chose at least six actions, which she tried to perform accurately. She linked these together in an order of her choice.

The student was asked to organise and use her choice of motifs, showing:

- ❖ their relationship to the accompaniment
- ❖ the style of the movement
- ❖ the use of the stage space
- ❖ the character of the creature

She could use up to 24 bars of the music provided.

Comments

- ❖ The dancer watched the solo and read the provided notes and decided how she wanted to structure this solo.
- ❖ She has choreographed accurately in the style of the original, using music of a similar rhythm and motifs from the solo.

- ❖ She performs accurately, with a sense of dynamic contrasts, extensive use of the floor space and the neatness of the animal.
- ❖ She has made a logical progression from start to finish but could possibly have varied other actions and added purposeful use of facial expression.
- ❖ The floor work seen in the original solo could have made a good contrast in the student's solo.



Practical worksheet 10:

'Still Life' at the Penguin Café — the Texan Kangaroo Rat

Practical

WS10

Motif (1): starting position

- ❖ Lie on left side facing upstage, knees curled in but lower legs lifted off the floor.
- ❖ Circle ankles as feet change from flexed, through pointed, and back to flexed.
- ❖ Roll downstage finishing in low level support facing SR.

Motif (2): low-level support

Weight is held on right knee and both forearms, with left knee on sole of the right foot. The head is focused on the floor.

Motif (3): hop slap step

This is a travelling step.

- ❖ Step backwards on the left foot and lift right leg to retiré parallel, with toe pointed.
- ❖ Hop and land on the left foot.
- ❖ Slap the top of the right thigh near the kneecap once or twice with the left hand as you hop.
- ❖ The right arm is extended high and slightly behind you.
- ❖ The upper body is slightly twisted to the right.

This motif can also be performed on the other side of the body.

Motif (4): swishing hop step

- ❖ While hopping three times on the right leg, the gesturing leg swishes along the floor and up to retiré parallel, with the toe pointed.
- ❖ Then it is in retiré in second, with the toe pointed.
- ❖ Then it is in retiré parallel, with the toe pointed.
- ❖ This is followed by three steps — L, R, L (step back on the ball of the left, step back on the ball of the right, and then forwards on the left).
- ❖ The arms swing loosely forwards and backwards.

The motif then repeats on the other leg.

Motif (5): in-and-out dig step

This is a sideways travelling and jumping step.

- ❖ The feet jump from 1st position to 2nd in parallel and turnout, travelling first to one side and then to the other.
- ❖ The arms are bent at the elbows and the backs of the hands are near each other, reaching down to low in front of the body (i.e. a digging action).
- ❖ The hands then rise in front of the body and open out to either side, with the palms facing up and the arms still bent at the elbows.



Motif (6): spring digs

Travel backwards or sideways, with the arms opening to side diagonals.

Motif (7): foot tapping while twirling whiskers

- ❖ Hop on one leg, with taps made by the other foot on the floor close to the hopping leg, in parallel: hop tap, hop tap, hop tap, step and change legs.
- ❖ The hands are held up to either side of the face, as if stroking whiskers.
- ❖ The wrists circle forwards with the fingers circling in a fairly relaxed manner.