

Workshop: A Year In A Day, Part 1 - The Efficient Mover

Target Audience

The narrative and emphasis of content can be customised to address broadly one of two classes of primary audience:

- i. those who either have a slightly more than cursory experience of dancing salsa, or are proficient in another dance genre; or
- ii. fellow educators who are in search of more material, or advanced dancers who are seeking to broaden their skill-sets.

Duration

Six hours at fast pacing, or three and a half hours at very rapid pacing. Note: the accelerated option is to facilitate the provision both parts, this and Part Two, in one day.

Prerequisites / Constraints

This workshop generally requires:

1. the ability to execute basic salsa; and
2. participants of similar ability range, unless (in six-hour format only) there is space for class differentiation.

Learning Outcomes

At the end of the workshop, participants should be able to appreciate:

- the scope of skills applicable in Latin American social dance;
- why these skills are desirable for efficiency of movement;
- the optimal sequencing of these skills for synergy; and
- how these skills might be learned directly, instead of through acquisition.

Educators should:

- experience how a dance system might be resolved into component elements;
- understand how a skills-based Hierarchy of Development might be established;
- appreciate how such a course could function in tandem with the author's 'Teaching & Salsa' course;
- recognise the application of fundamental pedagogic principles in the Latin American social dance context; and
- be capable of replicating components of the Hierarchy as material additional to their established content.

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Materials

Required:

- a compact disc player suitable to address the size of room.

Recommended:

- each participant should bring a change to soft-soled flat shoes *e.g.* jazz shoes, or house socks; and
- a hard copy of this schedule.

Extended learning support, before and after the workshop, may be obtained from the author's website, specifically:

<http://www.salsa-merengue.co.uk/VidTutor/donline.html>

Schedule Information

- This is a rapid overview of the first part of Loo Yeo's 'Teaching and Salsa' dance development programme, delivered as a course of twenty-six weekly sessions.
- The following schedule is indicative; content may be rearranged or omitted as necessary for emphasis.
- Efficiency in movement is emphasised in Part One to establish conservation of energy before the development of power in Part Two.
- The overview's strength is that it indicates a range of possible routes of development; ideal as resource material for educators.
- Participants should expect the treatment of subjects to be light and fast.

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Opening: The workshop narrative

Opening: The dance paradox – negotiating the compromise between stability and agility

- The Hierarchy of Development
- Elements of movement

Theme: “*Am I doing it right?*” – the maintenance of correct practice

Context: The Start Position

Learning points: recognising and designing feedback points

Theme: *Listening to myself* – a case for rehabilitation

Context: The Joint Cascade

Learning points: the rest interval, absorbing time, the efficiency of metaphors

Theme: *Matchmaking* – Agreement Synchrony I

Context: *Merengue* as rhythm

Learning points: propulsive tones, dance asymmetry, the internal metronome

- Hip action and the upper body – contra, neutral, and ‘faults’

Theme: Dynamic Stability I

Context: Generating a foot flare

Learning points: floor relations, pressure as control, the effect of misnomers

Theme: “*What size steps should I be taking?*” – Understanding Yourself I

Context: The Maximum Passive Step Size

Learning points: power specification, sensitivity to the passive-active boundary

Theme: *Some assembly required* – Synthesis I

Context: Constructing linear basics

Learning points: the physical register, precision and accuracy in proprioception, combination building

- Deliberate errors as reporting indicators – ‘ratcheting’ in the Latin basic, stilted action
- The perception of music – gender differences and the impact of abstraction

Theme: “*Where’s the 1?*” – Agreement Synchrony II

Context: Salsa dance as rhythm

Learning points: discerning tones, fundamental rhythms, agreement, complement

- The First State of Independence, as individual

Theme: *Mano a mano* - Partnership Forces I / Partnership Hold I

Context: The Open hold, walking and the linear basics

Learning points: state of readiness, equilibrium lead, focus, roles of the major and minor muscle groups, anticipated rhythm

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- The Second State of Independence, as partner

Theme: *And now, time for something different* – Contrasting Activity I

Context: linear *bolero* walks

Learning points: control of relaxation, drive, role of friction in time-keeping

Theme: Agreement Synchrony III / Qualitative Movement I

Context: *Bolero* dance as rhythm

Learning points: the *bolero*'s rhythmic features, rhythmic displacement, rhythmic substitution

Theme: *Safeguarding your knees* – Rotational Movement I / Balance I

Context: Passive pivots from start position

Learning points: control points, managing friction, maintaining axis, major and minor forms, teaching points

Theme: Synthesis II

Context: Constructing basics containing pivoting elements

Learning points: variation-based combination building, more physical register

Theme: Partnership Forces II / Balance II

Context: Basics with pivoting components, walking tops

Learning points: controlling partner axis, sensing weight, constraining turns, sensing speed

Theme: *"How do I spin?"* – Understanding Yourself II / Rotational Movement II

Context: Pivots with carried energy

Learning points: loading up, managing friction, stopping, starting

- The kinds of dance-floor – as educator, student, performer, recreator

Theme: Contrasting Activity II / Dynamic Stability II

Context: *bolero* walks with turn components, spirals

Learning points: control of relaxation, drive, friction keeping, dynamic pivots

Theme: Partnership Hold II

Context: *Contredanse* hold, basic and close-contact

Learning points: origins, offset, natural, reverse

- Acquiring skill, learning skill

Theme: Qualitative Movement II

Context: Salsa dance as rhythm, slow foxtrot

Learning points: passing foot movement, effect of counting systems

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Theme: *Lead Workshop* – Partnership Forces III / Rotational Movement III

Context: Walking turns in salsa, *chachachá* and *bolero*

Learning points: variable speeds through equilibrium lead, HALO™ turns and Orbits™, kinesthetics

- Removing the Hunger – creating combinations

Theme: *Let's Fish...* – Synthesis III

Context: Constructing combinations

Learning points: elements of combinations, variation-based combination building, flow, constraints

- Floorcraft as pinnacle and the role of kinesthetics
- Points of flexibility in combinations

Theme: Case-study 1 – The effect of perception

Context: Common subroutines for Level Three

Learning points: differences in execution between learned and acquired modes, the value-add of technical understanding, visualisations

Theme: *Same rhythm, different dance*

– Contrasting Activity III / Agreement Synchrony IV / Rhythm Dynamics I

Context: *chachachá*

Learning points: origins, rhythmic rationale for success, body response to tempo changes

Theme: *Putting on the squeeze* – Partnership Hold III / Partnership Forces IV

Context: *Contredanse* hold

Learning points: compression, the effect of angles on the hold, efficient transmission of forces

Theme: *"Be there!"* – Balance III

Context: Dips, drops

Learning points: sacrificing balance, staying safe

- Prelude to Part 2 - Power and Culture

Theme: *What do the natives see?* – Qualitative movement III

Context: Generalisations of genre – Colombian, Cuban, Nuyorican

Learning points: salsa's generalisations, configurable parameters: movement and musical

Theme: Interpretive Movement I / Rhythm Dynamics II

Context: Salsa, *vallenato*, *cumbia*, *boogaloo*

Learning points: the functional expression of music in dance

Theme: Case-study 2 – A skills development example / Balance IV

Context: *Tango argentino* basic six, basic eight

Learning points: control of weight, lines of dance, *marcas*, interleaved timing