



ESCUELA DE FLAMENCO DE ANDALUCÍA

FLAMENCO TRAINING PROGRAM

GENERAL REPRESENTATIVE IN THE SPECIALTY
ELIEZER TRUCO PINILLOS "LA TRUCO"

GENERAL FEATURES

The training program Flamenco is created by the dancer, choreographer and director of the Institute Flamenco La Truco, Eliezer Truco Maria Pinillos for the School of Flamenco de Andalucía (EFA). The program consists of four levels of educational nature, with the aim of teaching / as dancers / as everything related to the world of flamenco both in theory and in practice. We know that flamenco tiptoes through the conservatories and what we try is to strengthen parallel with this program and thus add knowledge and job training needed for working life. School Flamenco de Andalucía is an entity with legal capacity for the official accreditation of vocational training flamenco and Spanish Dance all artistic and professional levels.

Formative years

- BEGINNER LEVEL
(Two levels of a year of training each)
- MEDIUM LEVEL
(Two levels of a year of training each)
- ADVANCED LEVEL
(Three levels of a year of training each)
- PROFESSIONAL LEVEL
(Two levels of a year of training each)

COURT

The tribunal will be composed of teachers and practitioners of this art, qualified to determine the final assessment of students.

Chief Justice

MARIA ELIEZER TRUCK PINILLOS "truck" Director of the Institute Flamenco La Truco. Choreographer and professional dancer. In 2005 he received the Star Award for Lifetime Achievement. Choreographer and director of his own shows. Flavored, Pa myself, Covenant autumn, Remembranzas, simmered, Five Struts, Judgment.

Vocal

CARMEN LA Talegona professional dancer and teacher at the UF College of Flamenco. He has been a teacher of Love School of God and the Casa Patas Foundation. His career is impeccable working with different figures of the current scene and currently has his own company and its shows.

Vocal

CAMELA GRECO professional and teacher at the prestigious flamenco dance school Amor de Dios Bailaora. Since 1972 the Ballet Antología, until now, has not ceased to go through scenarios, countries, companies and own work. Since the company Luisillo to José Greco, his father, through companies Mario Maya, Marco Berriel or his brother José Greco.



TRAINING PROGRAM FOR FLAMENCO DANCE

BEGINNER LEVEL

1st year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Movement of arms and wrists.
- Body positioning exercises to improve balance.
- Foot exercise routine working specifically pulsation and strength, getting a clean running job.
- Simple exercises laps.
- Work nod coordinating arms and feet.
- Work body expression and gestural expression.
- Work on the dance tanguillos.
- Work on the dance tangos.
- Work on the dance fandangos de Huelva.
- Table of basic exercises chopsticks.
- Working Compass fandango de Huelva, tangos, tanguillos, rumbas and tientos palms.
- Times and simple exercises with palms and feet.
- simple work on the bulería de Jerez.

THEORY

- History and origins of flamenco.
- Origin of the word flamenco.
- First dancers, singers and guitarists.
- History fan.
- Carmen Amaya, Camarón and Paco de Lucia.
- Style and history of singing for Tangos, their different styles and variations.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly get-togethers. (optional)
- Weekly 1 hour flamenco class. (optional)
- 1 hour weekly classes video-documentation. (optional)

EVALUATION

- Family scheme tangos. Presentation on a foolscap sheet.
- simple variation of exercises arms and hands with any musical composition does not exceed 2-3 minutes.
- simple variation of a sequence of different twists, turns chest, diagonal turns and broken deboules.
- Table of basic exercises castanets.
- Simple brush feet to the beat of tangos about 4 years, adding the corresponding rise and closure.
- Running time palms, rumba, tanguillos, tangos and tientos, counting the beat and humming the tune.
- Running time palms the fandangos de Huelva.

INTERPRETATION OF DANCES FOR ASSESSMENT

- simple interpretation by Fandango de Huelva (Chorus, letter, falseta, lyrics, chorus, brush, climb and closing)
- Tanguillos simple interpretation of Cádiz
- Tangos simple interpretation by (output, letter, falseta, letter, brush, climb and final)

EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Attitude

QUALIFICATION CRITERIA

- Knowledge (coordination, placement and technical) -30%
- 30%-physical skills
- Artistic skills-40%

NOTE: All students will dance accompanied by guitar and singing live.

TRAINING PROGRAM FOR FLAMENCO DANCE

BEGINNER LEVEL

2nd year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Movement of arms and wrists, work placement and cleanliness of execution.
- Body positioning exercises to improve balance.
- Foot exercise routine working specifically pulsation and strength, getting a clean running job.
- Simple exercises laps but with a little more complexity than the previous year.
- Work body expression and gestural expression.
- Tangos dance work more difficult.
- Tanguillos dance work more difficult.
- Working dancing fandangos de Huelva with greater difficulty.
- Chopsticks exercise routine, adding a little more complexity in their study.
- Work on the rhythm of tangos, tanguillos, tientos, fandangos de Huelva and bulerías palms.
- Times and setbacks exercises with palms and feet.
- Work on the bulería de Jerez.

THEORY

- History and origins of flamenco.
- Compass and their different styles.
- Lucero Tena, Blanca del Rey, Mario Maya.
- Treaty on bata de cola.
- Drape history and fan.
- Style and history of singing tangos, their different styles and variations.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly get-togethers. (optional)
- Weekly 1 hour flamenco class. (optional)
- 1 hour weekly classes video-documentation. (optional)

EVALUATION

- Family scheme tangos and .Presentation cantiñas on a foolscap sheet.
- Variation of exercises coordinating with arms feet, with any musical composition does not exceed 2-3 minutes.
- musical variation with a sequence of different movements, twists, turns chest, diagonal turns and broken deboules.
- Castanets table exercises with arm movement.
- Brush feet to the beat of tangos about 4 years, adding the corresponding rise and closure.
- Running time palms, rumba, tanguillos, tangos and tientos, counting the beat and humming the tune.
- Running time palms the fandangos de Huelva.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Fandango de Huelva interpretation (Chorus, letter, falseta, lyrics, chorus, brush, climb and closing) (More complex than the previous year)
- Tanguillos interpretation of Cádiz (More complex than the previous year)
- Tangos interpretation (output, letter, falseta, letter, brush, climb and final) (More complex than the previous year)

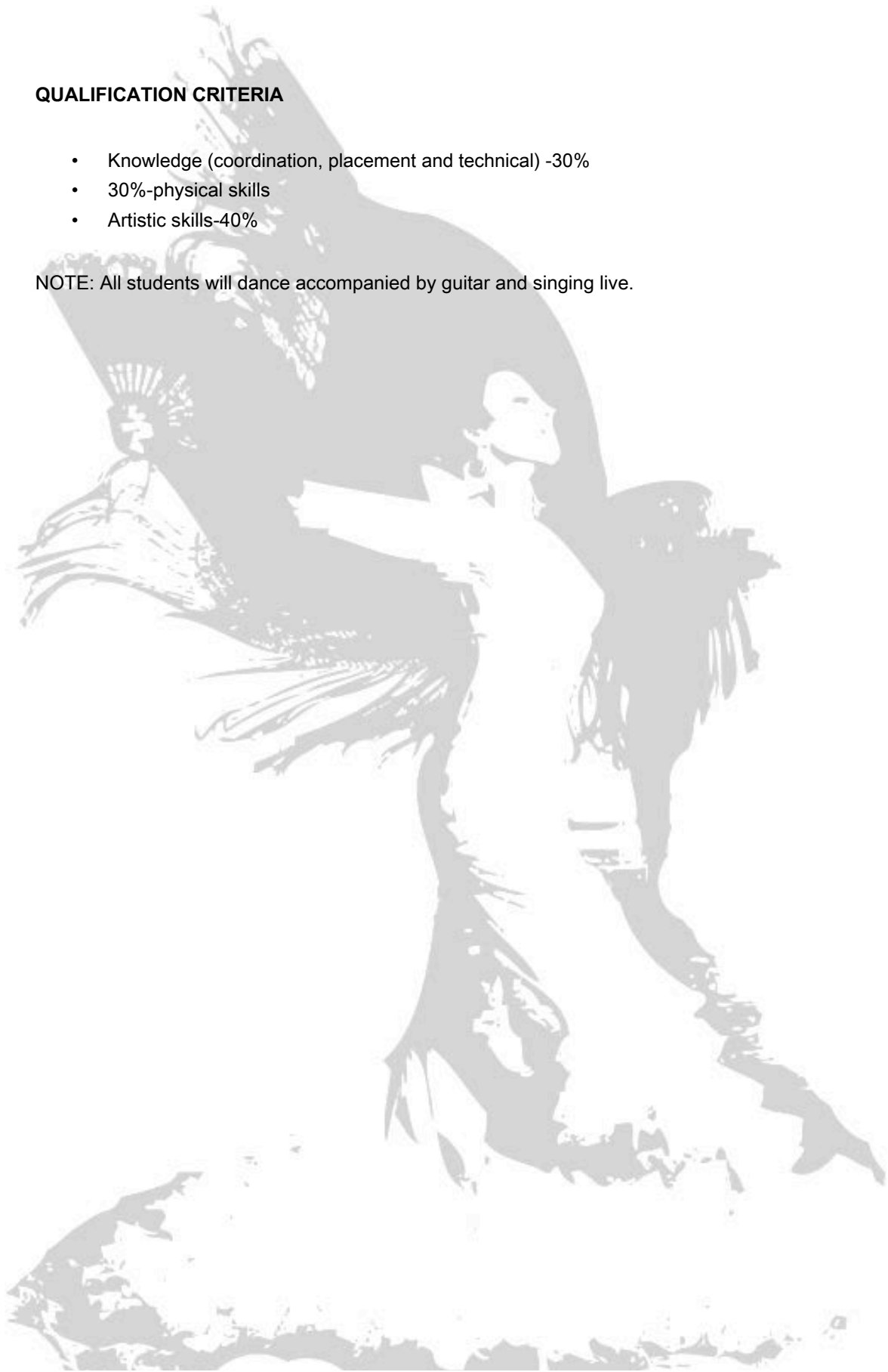
EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Attitude

QUALIFICATION CRITERIA

- Knowledge (coordination, placement and technical) -30%
- 30%-physical skills
- Artistic skills-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

MEDIUM LEVEL

1st year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Movement of arms and hands coordinating with markings feet, working placement, posture and cleaning of execution.
- Body positioning exercises to improve balance.
- Foot exercise routine working pulsation, strength and speed getting a clean running job.
- Exercises laps chest and hip broken (according to the methodology Trick)
- Work body expression and gestural expression.
- Improvisation work for the release of the body and freedom of expression on the dance.
- Work sticks, improving touch and speed up the cleaning.
- Work on the rhythm of the cantiñas and styles, bulerías and soleá por bulerías guajiras.
- Times and setbacks exercises with palms and feet.
- Work on the Jerez bulería and bulerías of Cadiz.
- Structuring the dance complete joy

THEORY

- Historical background of flamenco.
- Pastora Imperio, La Argentinita, Tomas Pavón, Manuel Torre.
- History of Guajira.
- Flamenco in other countries.
- Style and history of cante cantiñas, their different styles and variations.
- Joys of Córdoba and Caracoles. His compass and his career.
- The letters and their meaning, La couplet or tyrannous, the tercerillas, limericks (fandangos), the seguirilla, the tenth, romance ... etc.

TRAINING HOURS:

The work done during the academic year totaling 204 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly get-togethers.
- Weekly 1 hour flamenco class.
- 1 hour weekly classes video-documentation.

EVALUATION

- Family scheme cantiñas and soleá .Presentation on a foolscap sheet.
- Variation of exercises coordinating with arms feet, with any musical composition does not exceed 2-3 minutes.
- musical variation with a sequence of different movements, twists, turns chest and hip broken according to the methodology trick.
- castanets musical variation that include markings and displacement.
- Brush feet to the beat of joys of about 4 years, adding the corresponding rise and closure.
- Running time clapping, cheers, Solea por bulerías, bulerías, counting the beat and humming the tune.
- Running time palms Guajira.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Joys interpretation of Cadiz, (exit call, letter, falseta, letter, rise and close.
- Interpretation by Guajira (exit call, letter, falseta, letter, brush, climb and closing.
- Bulerias de Jerez interpretation.

EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance.
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Attitude

QUALIFICATION CRITERIA

- Knowledge (coordination, placement and technical) -30%
- 30%-physical skills
- Artistic skills-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

MEDIUM LEVEL

2nd year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Movement of arms and hands coordinating with markings feet, working placement, posture and cleaning of execution.
- Body positioning exercises to improve balance.
- Foot exercise routine working pulsation, strength and speed. Wheelbarrows bulería time getting a clean running job.
- Exercises laps chest and hip broken (according to the methodology Trick)
- Working body language and gestural expression with more complexity than the previous year.
- Working technique fan.
- Improvisation work for the release of the body and freedom of expression of flamenco dancing.
- Work sticks, improving touch and nuance cleanly. Speed drills and precision.
- Work on the rhythm of the cantiñas and styles, Solea por Bulerias bulerías and guajira. Not forgetting the previous measures.
- Times and setbacks exercises with palms and feet.
- Work on the Jerez bulería and bulerías of Cadiz.
- Full structure and practice of dance for joy.
- Structuring and practice of soleá por bulería.

THEORY

- Historical background of flamenco.
- Marjoram, Lola Flores, Cristina Hoyos, the Serneta, Faico.
- Cantes de ida y vuelta, Colombia, Garrotín, tangos of Piyayo, tangos de Málaga.
- Flamenco in other countries.
- Style and history of the soleá, their different styles and variations.
- Petenera history.
- Vocabulary of flamenco.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional)
- 1 hour weekly flamenco classes (optional)
- 1 hour weekly video-documentation classes (optional)

EVALUATION

- Present scheme the family of .Presentation seguirillas on a foolscap sheet.
- Variation of exercises coordinating with arms feet, with any musical composition does not exceed 2-3 minutes.
- musical variation with a sequence of different movements, twists, turns chest and hip broken according to the methodology trick.
- castanets musical variation that include markings and displacement.
- Brush feet to the beat of joys of about 4 years, adding the corresponding rise and closure.
- Running time clapping, cheers, Solea por bulerías, bulerías, counting the beat and humming the tune.
- Running time palms Guajira.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Joys interpretation of Cadiz, (exit call, letter, falseta, letter, climb, close, silence, Spanish, brush, bulerías of Cadiz and final)
- Interpretation by Guajira with fan (output, call, letter, falseta, letter, brush, climb and closing).
- Bulerias de Jerez interpretation.

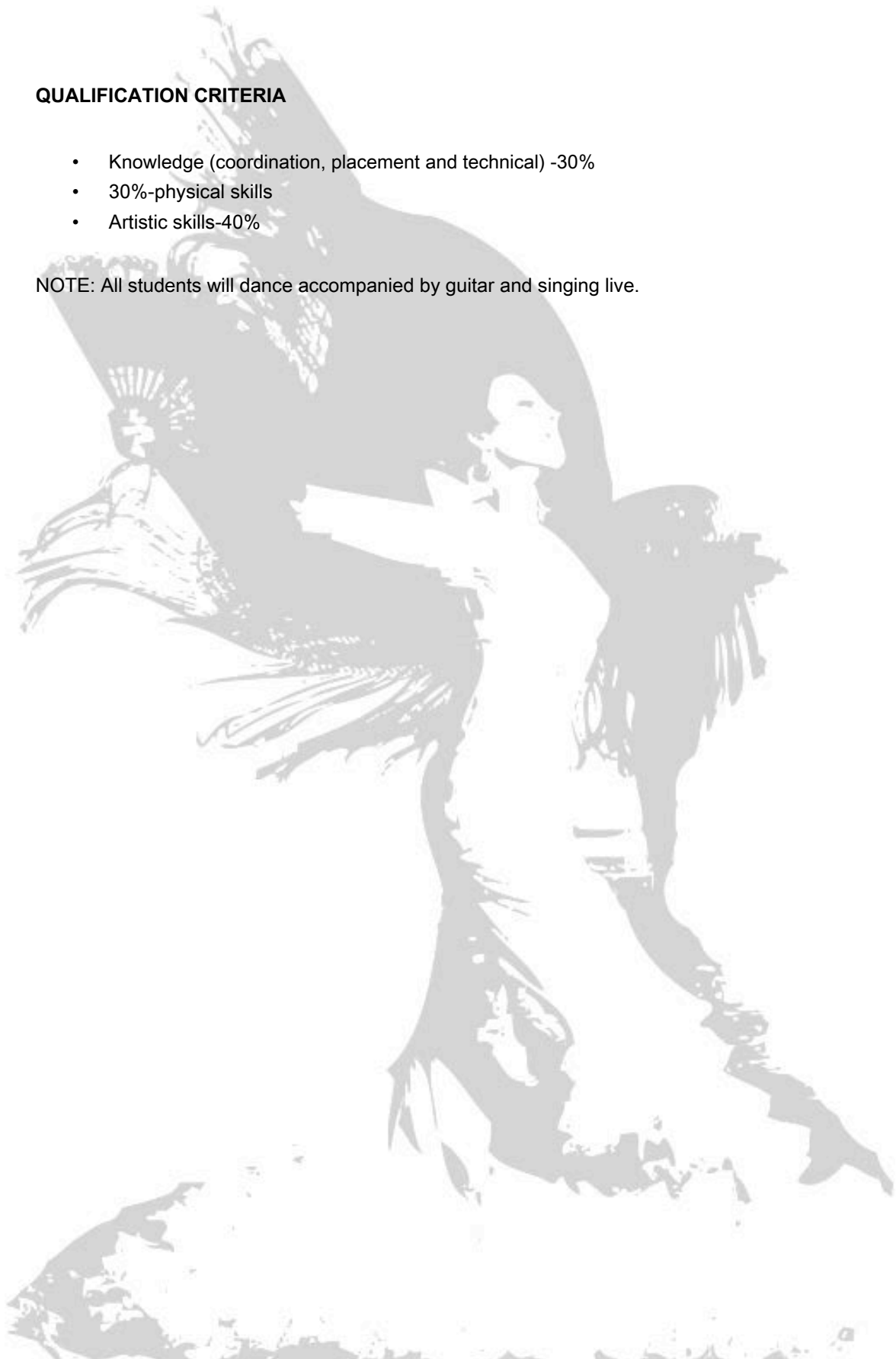
EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance.
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Attitude

QUALIFICATION CRITERIA

- Knowledge (coordination, placement and technical) -30%
- 30%-physical skills
- Artistic skills-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

ADVANCED LEVEL

1st year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Movement of arms and hands coordinating with markings feet, working placement, posture and cleaning of execution.
- Technique and body awareness teaching method under the trick ..
- Foot exercise routine working pulsation, strength and speed. Wheelbarrows bulería time getting a clean running job. Times and setbacks exercises with palms and feet. Sincopaos and patch cords.
- Turns and heel exercises according to the method of Trick.
- Work body expression and gestural expression.
- Working technique fan.
- Improvisation work for the release of the body and freedom of expression of flamenco dancing.
- Work sticks, improving touch and nuance cleanly. Speed and accuracy exercises with little choreography.
- Work on the rhythm of the cantiñas and styles, Solea por Bulerias bulerías and guajira. Not forgetting the previous measures.
- Work on the Jerez bulería and bulerías of Cadiz.
- Full structure and practice of dance for joy.
- Structuring and practice of soleá por bulería.
- Structuring and practice of dance Garrotín.

THEORY

- Historical background of flamenco.
- History of flamenco.
- Antonio Canales, Joaquín Cortes, Rafael Amargo, Eva la Yerbabuena and Sara Varas.
- Glossary of Flamenco.
- Flamenco in other countries.
- Style and history of soleá, cane pole, soleá apolá, bamberas.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional).
- 1 hour weekly flamenco classes (optional).
- 1 hour weekly video-documentation classes (optional).

EVALUATION

- Present the outline of flamenco music system.
- choreographic variation of arm movements, hands and feet. Containing hip displacements and turns.
- Running time clapping, cheers, Solea por bulerías, bulerías, counting the beat and humming the tune.
- Running time palms the tangos of Piyayo, Garrotín, tangos de Málaga, tientos, taranto, soleá, soleá por bulería and seguirilla.
- An explanation of the structure of dance for joy.
- An explanation of the joys of Córdoba and snails.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Joys interpretation of Cadiz, (full structure)
- Interpretation of soleá por bulería. (Exit call, letter, falseta, letter, brush, climb and closing).
- Garrotín interpretation.
- Bulerías de Jerez interpretation.

EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- Body expression
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Projection stick to interpret.
- Attitude

QUALIFICATION CRITERIA

Knowledge (coordination, placement and technical) -30% 30%

Skills-physical skills artistic-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

ADVANCED LEVEL

2nd year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Technique and body awareness under the methodology trick.
- Technique feet, table and warm up exercises to acquire Marathon feet, strength, and speed pulsation.
- Exercises setback palms on time and getting your feet.
- Hip laps on the methodology Trick
- Working Compass seguirilla with palms and feet.
- To differentiate the different styles of bulerías. Bulería de Jerez, bulerías de Utrera, bulería from Cádiz, Lebrija bulería, Bulería the coup.
- Work body expression and gestural expression.
- Working technique fan.
- Technical work on the shawl.
- Improvisation work for the release of the body and freedom of expression of flamenco dancing.
- Work sticks, improving touch and nuance cleanly. Speed and accuracy exercises with little choreography.
- Structuring and practice of dance Tientos
- Structuring and practice of Guajira with fan.
- Structuring and practice of soleá.

THEORY

- Pastora Pavón Girl of the Combs. Don Antonio Chacón and Manuel Torre.
- Mario Maya, Manuela Carrasco, Manuela Vargas, Manolete, Vicente Escudero.
- Geography of Flamenco. Detailed explanation of their territories.
- Explain what the structure of dance Tientos and Tarantos.
- Levante. Repertoire and styles. Taranto, Taranta, mining, cartagenera, levantica.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional).
- 1 hour weekly flamenco classes (optional).
- 1 hour weekly video-documentation classes (optional).

EVALUATION

- Present the outline of flamenco music system.
- Present the outline of the soleá.
- choreographic variation of arm movements, hands and feet. Containing displacements and turns of hip buerías pace.
- Running time palms, tientos, taranto, soleá, guajira, counting the beat and humming the tune.
- An explanation of the structure of dance tientos.
- An explanation of the structure of dance guajiras.
- An explanation of the soleá.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Tientos-tangos interpretation.
- Guajiras with fan interpretation.
- Interpretation by soleá with a shawl.

EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- Body expression
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Projection stick to interpret.
- Attitude

QUALIFICATION CRITERIA

Knowledge (coordination, placement and technical) -30% 30%

Skills-physical skills artistic-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

ADVANCED LEVEL

3rd year

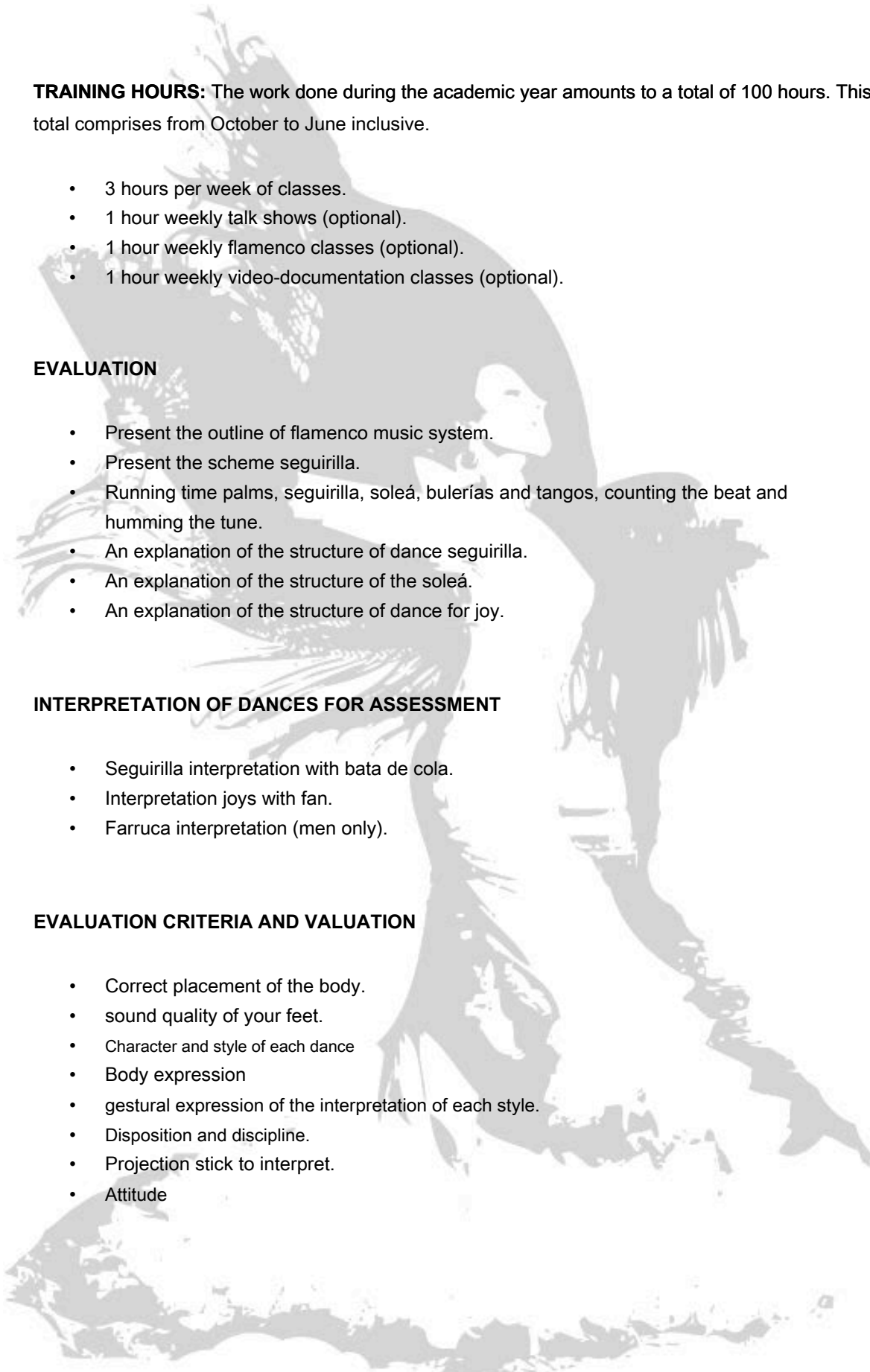
CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Technique and body awareness under the methodology trick.
- Technique feet, table and warm up exercises to acquire Marathon feet, strength, and speed pulsation.
- Exercises setback palms on time and getting your feet.
- Hip laps on the methodology Trick
- Working Compass seguirilla with palms and feet.
- Working Compass seguirillas, serranas, light and hammers.
- Work body expression and gestural expression.
- Working technique fan.
- Technical work on the shawl.
- Work on the technique of bata de cola.
- Improvisation work for the release of the body and freedom of expression of flamenco dancing.
- Work sticks, improving touch and nuance cleanly. Speed and accuracy exercises with little choreography.
- Structuring and practice of soleá.
- Structuring and practice of the joys of Cadiz fan.
- Structuring and practice of dance with bata de cola Seguirilla.
- Structuring and practice of dance Farruca (for men only).

THEORY

- Silverio Franconetti history and singer Café.
- Antonio Ruiz Soler (Antonio the dancer), Pastora Imperio, Pilar Lopez, Güito, La Argentinita.
- Talking about the style and structure of the Solea, seguirilla, martinetes. Its compass and its history.
- Talking about the style and structure of abandonaos, jaleos and rondeñas.
- Difference between pole and pole.
- Apolá soleá style and bambera.



TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional).
- 1 hour weekly flamenco classes (optional).
- 1 hour weekly video-documentation classes (optional).

EVALUATION

- Present the outline of flamenco music system.
- Present the scheme seguirilla.
- Running time palms, seguirilla, soleá, bulerías and tangos, counting the beat and humming the tune.
- An explanation of the structure of dance seguirilla.
- An explanation of the structure of the soleá.
- An explanation of the structure of dance for joy.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Seguirilla interpretation with bata de cola.
- Interpretation joys with fan.
- Farruca interpretation (men only).

EVALUATION CRITERIA AND VALUATION

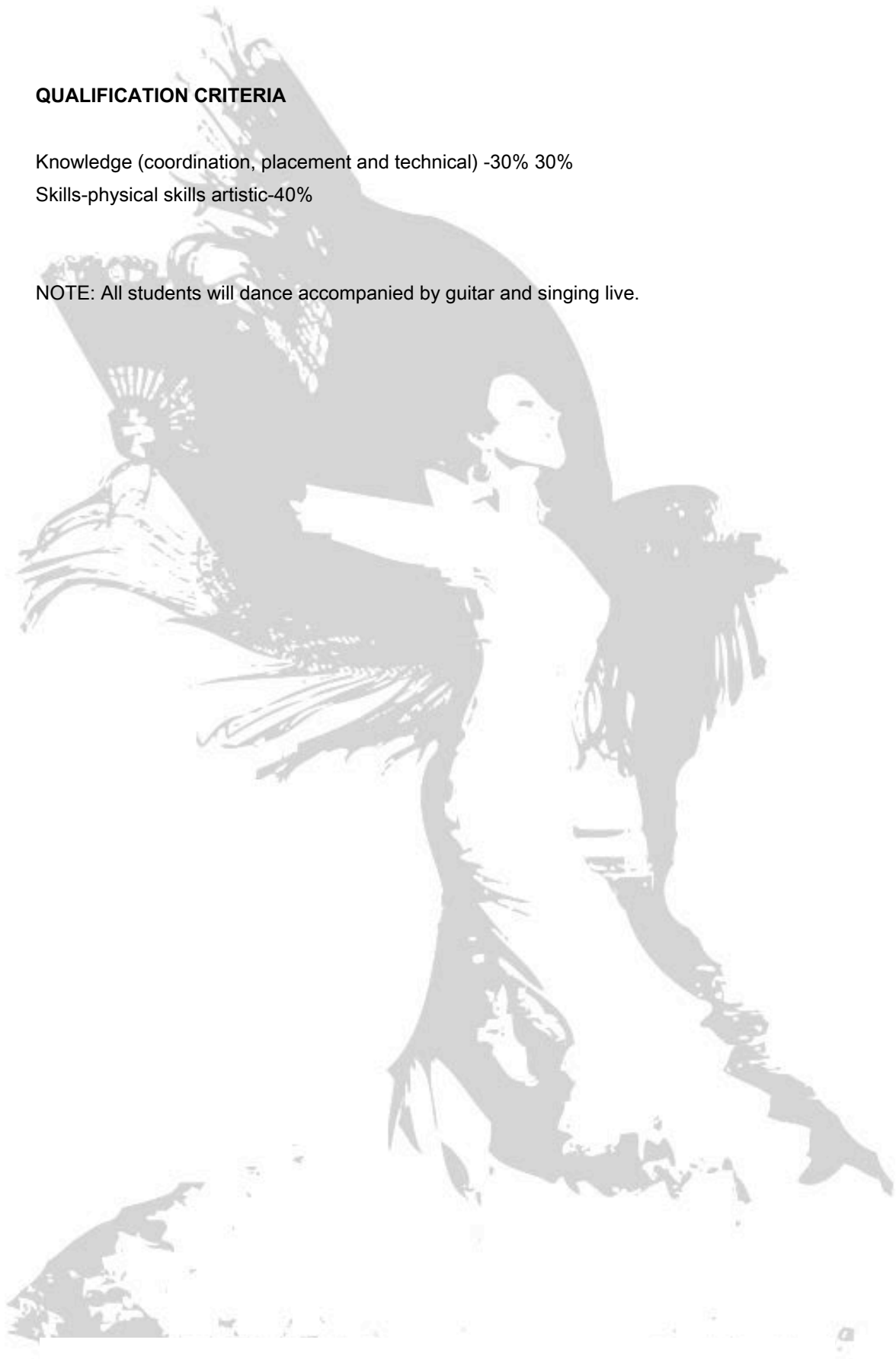
- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- Body expression
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Projection stick to interpret.
- Attitude

QUALIFICATION CRITERIA

Knowledge (coordination, placement and technical) -30% 30%

Skills-physical skills artistic-40%

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE FLEMISH

PROFESSIONAL LEVEL

1st year

We turn to a professional level, to a higher level, we understand the student must be very prepared for this course so we can meet the needs conyeba this degree. The formation of these two courses must be closely aligned and ready for working life, without acquiring more training, just with maturity is gained in life everyday. A professional should know how to defend in their work environment and that is why the latter must be exhaustive training and almost perfect for the dancer or dancer has to function easily in the field of working life.

To do this I created this program to technical, artistic and educational level.

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

- Technique and body awareness under the methodology trick.
- Technique feet, table and warm up exercises to acquire Marathon feet, strength, and speed pulsation.
- Hip laps on the methodology trick.
- Work on all previously studied measures while continue researching and working to have much more training and information.
- Improvement over technique fan.
- Technical improvement over shawl.
- Improvement over the technique of bata de cola.
- Improvisation work for the release of the body and freedom of expression of flamenco dancing.
- Work body expression and gestural expression.
- Working chopsticks, emphasizing the rhythm of seguirilla and guajira. Speed and accuracy exercises with little choreography.
- Structuring and practice of dance Taranto.
- Perfecting dance with fan joys of Cadiz.
- Seguirilla perfecting dance with bata de cola.
- Farruca perfecting dance (for men only).

- Preparation of different group choreographies for different styles of flamenco.

- or Attaching a group choreography.

- or How to select the required music for an idea.

- or How to select the dancers / as

- or How to design a stage.

- or As knowing how to choose what type of lighting is needed.

- or How to define the inputs and outputs ... etc.

- or How to choose your wardrobe in keeping with the style of dance.

- or Makeup (as needed for the stage)

- or Barber (as needed for the stage)

- Preparation of various solo choreographies for any palo.

- or Work on the structure of the club chosen.

- or Develop know which is the idea that we want to capture.

- or Study creativity and improvisation.

- or Spontaneity work at the right time.

- or Knowing how to choose your wardrobe in line with the stick to interpret.

- or Knowing how to choose the item that may or may not use.

- Work on pedagogy for teaching.

- or As small girls start to level 0

- or How to teach the students to get all their art.

- or As teach proper placement.

- or How to know take a class and motivate students.

- or Work patience and peace of mind when teaching.

- or Interrelation between teacher and students.

THEORY

- We review all previously learned and continue researching the history of flamenco in general.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional).
- 1 hour weekly flamenco classes (optional).
- 1 hour weekly video-documentation classes (optional).

EVALUATION

- Give an explanation of the history of flamenco dancing.
- Prepare a dance class for girls Level 0
- An explanation of what is flamenco for him / her.
- An explanation of the structure of any dance decided by the jury.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Taranto dance interpretation.
- Present a choreographed dance for joy. (Created by the student / na)
- Present a small group choreography of 4 or 5 people.
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EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- Body expression
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Projection stick to interpret.
- Attitude
- Pedagogy for teaching.
- Creativity in assembling a group choreography.

QUALIFICATION CRITERIA

Creativity- Skills 30% 30%
physical-artistic-40% Skills

NOTE: All students will dance accompanied by guitar and singing live.



TRAINING PROGRAM FOR DANCE

FLEMISH

PROFESSIONAL LEVEL

2nd year

CONTENTS TO PREPARE AND WORK DURING THE COURSE

contact sessions

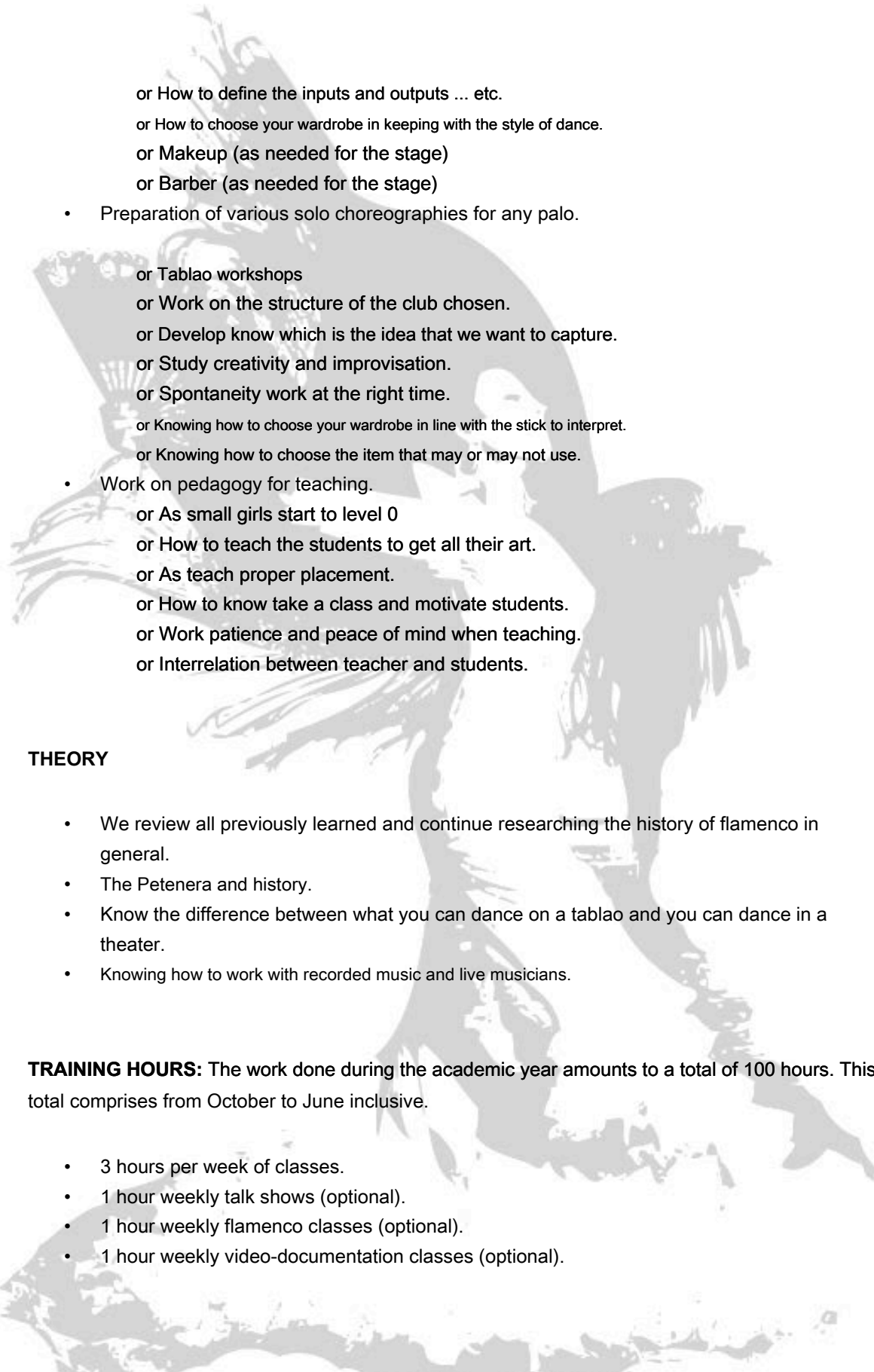
- Technique and body awareness under the methodology trick.
 - Technique feet, table and warm up exercises to acquire Marathon feet, strength, and speed pulsation.
 - Hip laps on the methodology trick.
 - Work on all previously studied measures while continue researching and working to have much more training and information.

 - Improvement over technique fan.
 - Technical improvement over shawl.
 - Improvement over the technique of bata de cola.
 - Working technique feet with a cane.
 - Improvisation work for the release of the body and freedom of expression of flamenco dancing.
 - Work body expression and gestural expression.
 - Improvement of chopsticks, emphasizing the rhythm of seguirilla and guajira. Speed and accuracy exercises with little choreography.

 - Development and practice of soleá., With more complexity.
 - Development and practice of the joys of Cadiz robe, shawl and fan.

 - Structuring and improvement of Petenera shawl dance.
 - Development and practice of zapateado like dancing with more difficulty running.

 - Preparation of different group choreographies for different styles of flamenco.
- or Attaching a group choreography.
or How to select the required music for an idea.
or How to select the dancers / as
or How to design a stage.
or As knowing how to choose what type of lighting is needed.

- 
- or How to define the inputs and outputs ... etc.
 - or How to choose your wardrobe in keeping with the style of dance.
 - or Makeup (as needed for the stage)
 - or Barber (as needed for the stage)
 - Preparation of various solo choreographies for any palo.
 - or Tablao workshops
 - or Work on the structure of the club chosen.
 - or Develop know which is the idea that we want to capture.
 - or Study creativity and improvisation.
 - or Spontaneity work at the right time.
 - or Knowing how to choose your wardrobe in line with the stick to interpret.
 - or Knowing how to choose the item that may or may not use.
 - Work on pedagogy for teaching.
 - or As small girls start to level 0
 - or How to teach the students to get all their art.
 - or As teach proper placement.
 - or How to know take a class and motivate students.
 - or Work patience and peace of mind when teaching.
 - or Interrelation between teacher and students.

THEORY

- We review all previously learned and continue researching the history of flamenco in general.
- The Petenera and history.
- Know the difference between what you can dance on a tablao and you can dance in a theater.
- Knowing how to work with recorded music and live musicians.

TRAINING HOURS: The work done during the academic year amounts to a total of 100 hours. This total comprises from October to June inclusive.

- 3 hours per week of classes.
- 1 hour weekly talk shows (optional).
- 1 hour weekly flamenco classes (optional).
- 1 hour weekly video-documentation classes (optional).

EVALUATION

- Give an explanation of the history of flamenco dancing.
- Prepare a dance class for girls Level 0
- An explanation of what is flamenco for him / her.
- An explanation of the structure of any dance decided by the jury.

INTERPRETATION OF DANCES FOR ASSESSMENT

- Dance interpretation of Petenera
- Interpretation of dancing with joy robe, shawl and fan.
- Present a choreographed dance soleá. (Created by the student / a)
- Present a small group choreography of 4 or 5 people.

EVALUATION CRITERIA AND VALUATION

- Correct placement of the body.
- sound quality of your feet.
- Character and style of each dance
- Body expression
- gestural expression of the interpretation of each style.
- Disposition and discipline.
- Projection stick to interpret.
- Attitude
- Pedagogy for teaching.
- Creativity in assembling a group choreography.

QUALIFICATION CRITERIA

Creativity- Skills 30% 30%
physical-artistic-40% Skills

NOTE: All students will dance accompanied by guitar and singing live.

