

MADELEINE DAHM

Dance Workshops

MEET THE ARTIST:

British born **Madeleine Dahm** is a dance artist, passionate arts advocate and master teaching artist. She received her formal dance and theatre training in London at the *Martha Graham School*, the *Laban Institute for Movement and Dance*, the *Royal Court Theatre* and the *Old Vic Theatre*. She was a professional classical contemporary dancer for over seventeen years performing in major works at the *Royal Sadlers Wells Theatre*, the *Royal National Theatre, Covent Garden*, the *Royal Festival Hall*, the *Royal Albert Hall*. Ms. Dahm holds a Post-Graduate *Laban Certificate* (with distinction) in dance and related movement studies, is the recipient of a 'City of London Major Dance Award' and a *Commendation of Appreciation* from the City of Los Angeles, for her 'Outstanding Service to Children' through the arts.

Ms. Dahm is a founding member of *The British Association of Choreographers*, and the Founding Artistic Director/Choreographer of *Gärung Dance Theatre* (Critics Choice 2003 - *Los Angeles Times*). Ms. Dahm has collaborated with Janet Eilber of the *Martha Graham Company*, John Watkiss of *The Royal Academy of Art*, and Nicholas Gunn of the *Paul Taylor Company*. She was a Principle Dancer/Rehearsal Director for Christopher Aponte (*American Ballet Theatre*), and was the choreographic coach to U.K Body-Building Champion Erica Lawal. Her choreography has been presented across Europe and America.

Ms. Dahm is on the part time theatre faculty at the *University of Southern California*, teaching *Physical Theatre and Laban Movement Analysis for Actors*. She is a *Master Teaching Artist* for *The Music Center* and has been the lead dance artist at numerous institutes featuring the works of the *Kirov Ballet*, the *Martha Graham Company*, *American Ballet Theatre*, *Pilobolus Dance Company*, the *Nederlands Dance Theatre*. She is the lead dance artist for their *Teaching Artist Training Program*, and is an artist mentor and coach. Ms. Dahm is a creative movement specialist for the *L.A. Philharmonic Family Concert Series*, and is the *Director of Movement and Drama* at one of California's leading progressive arts education schools *Foundations School Community*. She annually directs a youth production of the legendary dance drama '*The Green Table*', most recently presented at the *Dorothy Chandler Pavilion* as part of the pre-concert lecture for the *Joffrey Ballet's 2007 west coast tour*.



MUSIC·CENTER

ABOUT THE WORKSHOPS:

Madeleine's workshops draw inspiration from the great masters of dance. She guides students and teachers to a deeper understanding and awareness of great dance works and their social impact and relevance. Her sessions expand across the curriculum into social studies, philosophy, history, math and the language arts, as she teaches the principle skills and rich movement vocabulary necessary for meaningful, joyful artistic expression. Students investigate, experience, create and reflect as they learn the elements of movement composition and performance.

Her workshops feature the Anchor Works of the *Kirov Ballet*, the *Martha Graham Company*, the *Alvin Ailey American Dance Theatre*, *Pilobolus Dance Company*, Kurt Joos's '*The Green Table*' the *Royal Ballet's 'Tales of Beatrix Potter*' and Jiri Kylian's Aboriginal inspired '*Stamping Ground*'.



BEFORE THE WORKSHOP:

- Please have the students wear nametags for the workshop. It saves time if they are made beforehand!
- Review the importance of listening and observing. Ask the students what it means to be a good listener. What does it mean to be a good observer? Why is it important in daily life? Why is it important when the artist is here?
- Please encourage the students to dress appropriately -- in clothes that allow them to move comfortably.
- Have a VCR and monitor, as well as a chalkboard and chalk or a paper pad and marker ready for her workshops.
- Review students' ideas about dance, underscoring the idea that it is both personal and universal, and that everyone's ideas will be both different and related. Discuss the importance of being able to express oneself through movement and dance. Where can they use this skill in their lives?
- Discuss the professions that utilize the skills learned in a dance class (focus, discipline, creative problem-solving, controlling the body and challenging energy into expressive communication, etc.).

AFTER THE WORKSHOP:

- Review the major points presented in the workshops. What were the most important ideas? What parts of the workshop did the students like best? What did they learn about dance? What did they learn about themselves?
- Practice the warm-ups, skills and creative explorations done in class so students can attain more comfort, ability and involvement in movement and dance.
- Apply the techniques and strategies for making dances, presented by the artist, to other poems, books, music, painting and areas of the curriculum.