



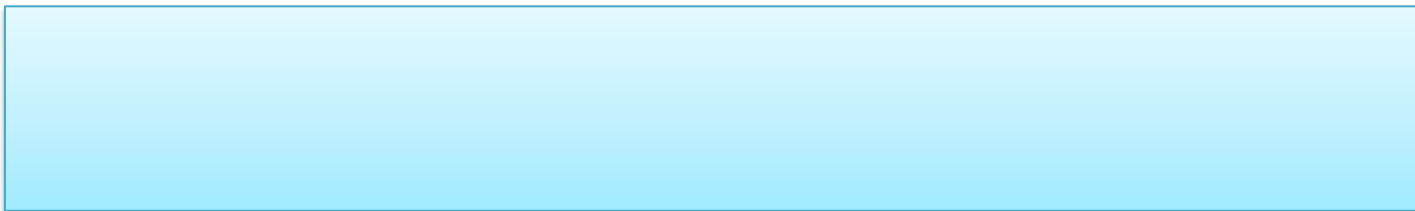
Anne Teresa De Keersmaeker (*Rosas Danst Rosas*)



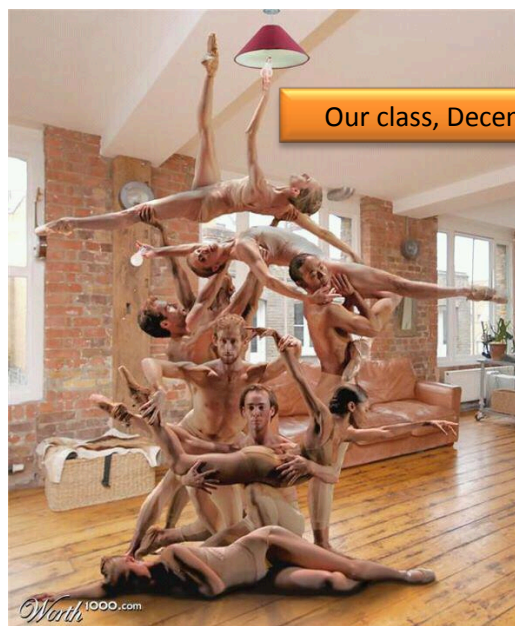
Richard Alston (*Overdrive*)

Revision Pack for GCSE Dance

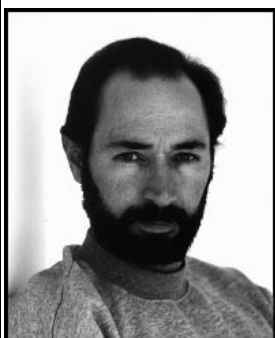
This pack belongs to:



Miss Vasey, 2014, v2.4



Our class, December 2014*



Christopher Bruce (*Ghost Dances*)



David Bintley (*Still Life at the Penguin Café*)

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UNIT 1

Theory paper

- *Ghost Dances*
- *Still Life at the Penguin Café*
- Your own knowledge of choreography and performance skills

20% of your overall
GCSE

Written exam in the
Summer

What could I be asked about in the written exam?

1) Develop critical, perceptual, evaluative and reflective skills in response to their own work and the work of others:		✓
	Notes	
Describe analyse, interpret and evaluate the following features of dances, using appropriate terminology:		
Style		
Starting point		
Number, gender and role of dancers		
Subject matter / idea / concept (theme)		
Action, dynamic, spatial and relationship content		
Technical and expressive features		
Form and structure		
Choreographic principles		
Setting, set design, lighting and costume		
Accompaniment		
Evaluate the effectiveness of the choreography throughout the process by revising and refining the movement material		
Engage emotionally and imaginatively with dances		
Evaluate the overall effectiveness of dances		

2) Developing knowledge and understanding of the work of different choreographers and professional dance works:		✓
Recall and communicate knowledge and understanding of dances in different styles and contexts		
Identify the defining characteristics of different dance styles and, where appropriate, influences from other cultures.		
Recognise similarities and differences between different dance styles and dances		

3) Appreciating the relationship between choreography, performance and production and how these enhance understanding of time, place, character, mood and meaning:		✓
a) Aural setting:		
<ul style="list-style-type: none"> • Silence and accompaniment, for example, song, spoken word, natural/found sound, music from 		

different times and places.		
<ul style="list-style-type: none"> • Features such as: tone, texture, rhythm, dynamics, styles, structure, orchestration, leitmotif 		
<ul style="list-style-type: none"> • The relationship between music and dance content 		
b) Physical setting		
<ul style="list-style-type: none"> • Staging, for example: proscenium, in-the-round, site-specific, naturalistic, symbolic, abstract 		
<ul style="list-style-type: none"> • Set design, lighting, props, projection 		
<ul style="list-style-type: none"> • Features: colour, material, texture, decoration, shape, size, levels, placement 		
<ul style="list-style-type: none"> • The relationship between the physical setting and dance content 		
c) Costume		
<ul style="list-style-type: none"> • Realistic, abstract 		
<ul style="list-style-type: none"> • Features: colour, texture, flow, shape, weight, decoration, line 		
<ul style="list-style-type: none"> • Accessories, footwear, masks and make-up 		
<ul style="list-style-type: none"> • The relationship between costume and dance content. 		
d) Dance for camera:		
<ul style="list-style-type: none"> • Placement, angle, distance/proximity 		
<ul style="list-style-type: none"> • Special effects 		
<ul style="list-style-type: none"> • The relationship between the camera and the dance content. 		
e) Pathways and opportunities		
<ul style="list-style-type: none"> • Understanding the different roles of those involved in dance production 		

4) Knowledge and understanding of the physical, cultural, aesthetic and artistic contexts in which dance is created and performed:	✓	
Purposes and reasons for existence		
Distinctive features of the style		
Influences from or on other dance and art forms		
The contribution of dance to health, fitness and wellbeing		

Candidates will answer a short and concise written paper focusing on critical analysis and perceptive understanding of two professional works. Questions may also refer to the candidate's own performance and/or choreography.

You will need to:

- Describe analyse, interpret and evaluate features of dance using appropriate terminology
- Compare and contrast different choreographers, dance works, styles and cultural influences
- Understand the relationship between choreography, performance and production including aural and physical settings, costume and dance for camera
- Understand the physical, aesthetic and artistic contexts of dance.

Criteria for assessment:

- Accurate description, evaluation and analysis of the features of two professional dance works
- Accurate description, evaluation and analysis of action, dynamic, spatial and relationship content of the two chosen work
- Ability to use appropriate dance terminology
- Ability to reflect on own performance and choreographic work.

DYNAMICS

Dynamics refers to the quality of the movement.

Common examples include:

Fast, slow, smooth, soft, sudden,
jagged, harsh, gentle.

KEY WORDS

Mini Quiz

Think of as many more dynamics as possible.
The list is fairly endless!

KEY WORDS

Quiz yourself:

Your (imaginary) task is to create a dance based on a window breaking. Describe the actions and dynamics for each section. Give reasons for your creative ideas.

Section	Actions	Dynamics	Reason(s)
Still window			
The window gets opened			
A rock smashes the window			

DANCE RELATIONSHIPS

This refers to how you dance with other performers. Common examples include:

- **Unison** (exact same movement, exact same time)
- **Mirroring** (exact same movement, exact same time BUT on the opposite side of the body)
- **Call and Response** (one person / group performs, then the others)
- **Contact work** (touching others). This includes **lift work**.
- **Contrasting** (very different movements from the others)
- **Complementary** (similar movements to the others but not the same)
- **Canon** (Moving at staggered intervals).

KEY WORDS

Quiz yourself:

Fill in the key words:

- _____ (Moving at staggered intervals).
- _____ (one person / group performs, then the others)
- _____ (touching others). This includes **lift work**.
- _____ (exact same movement, exact same time)
- _____ (similar movements to the others but not the same)

KEY WORDS

ACTIONS

There are five basic dance actions:

- Jump
- Turn,
- Travel,
- Gesture,
- Stillness / Balance

A **gesture** is an isolated body movement.

Examples include:

- Waving your hand,
 - Kicking your leg,
 - Tilting your head.
- Etc.

Quiz yourself:

Put the following words into the correct category. (Some may go in two or more categories!)

Leap, Hitch-kick, Arabesque, Gallop, Shoulder Rotation, Roll,

Jump	Turn	Travel	Gesture	Stillness / Balance

SPACE

KEY WORDS

This refers to where you are on stage. Some of the key words belonging to space are:

- **Formation** (the shape you stand in on stage eg circle / line)
- **Pathway** (the path that you travel on). Common examples are **linear** and **circular**.
- **Direction** (The way you are moving)
- **Facing** (The way your head or body is facing). Note: this **CAN** be different to the direction of travel!
- **Level** (The height you are performing at). Medium level is stood up (for anyone of any height!).

Quiz yourself:

Fill in the missing words:

My roll is, of course, performed on a low _____ . While I do it, the others in my group stand around me in a triangle _____. The next section involves everyone moving on a zig-zag _____ until they reach the front. When they get there we all suddenly _____ stage right and then travel in a completely new _____ (walking backwards towards stage left).

A **motif** is a short, memorable section of movement.

KEY WORDS

It is usually developed using varying actions, space, dynamics and relationships (ASDR) throughout a dance.

Describe one motif that you have learnt in class.

Quiz yourself:

Name the four key words you would generally use to develop a motif with.

- 1)
- 2)
- 3)
- 4)

Quiz yourself:
You have learnt some motifs in class. Describe **one development** that you have choreographed. Use appropriate terminology.

Safe practice involves PROVING that you can do difficult movements safely AND that you understand how your appearance can make an impact on your safety.

Quiz yourself:

Circle the situations which would lose you safe practice marks in a GCSE Dance exam.

Wearing acrylic nails

Wearing ballet shoes

Wearing earrings

Wearing socks

Wearing leggings over your heels Having loud music

<p style="text-align: center;">Actions</p> <ul style="list-style-type: none"> • Jump • Turn • Travel • Stillness / balance • <i>Gesture</i> (isolated body movement) <p>(These are the five basic dance actions on which all other dance actions are based).</p>	<p style="text-align: center;">Space</p> <ul style="list-style-type: none"> • Formations • Levels • Pathways (linear or circular) • Direction • Facing • General space • Personal space • Stage Left • Stage Right • Upstage • Downstage • Centre stage
<p style="text-align: center;">Dynamics</p> <ul style="list-style-type: none"> • Fast • Slow • Smooth • Soft • Jagged • Robotic • Aggressive • Gentle • Heavy • Light • Energetic • Lethargic 	<p style="text-align: center;">Relationships</p> <ul style="list-style-type: none"> • Solo • Duet • Trio • 2 v 1 • Lift work • Contact work • Action and reaction • Call and response • Unison • Canon • Accumulation • De-accumulation • Complementary • Contrasting

Can you think of any more?

Quiz yourself by filling in the grid without looking at the example

Extension task: Write up examples of how you have used/viewed these key words in your own work or in the professional works you have studied.

Aural Setting / Accompaniment

KEY WORDS

Accompaniment, Music, Sound effects, Silence, Natural sounds, Found Sounds, Spoken Word, Rhythm

(combination of long and short notes), **Tempo** (speed), **Dynamics** (loud or soft), **Tone, Texture** (thick if many instruments are playing, thin if only a few), **Pitch** (how high or low a note is), **Duration** (long notes or short notes), **Phrasing** (Can you hear the end of each verse? Or where the next bar of 8 comes in?), **Structure, Climax, Style, Orchestral** (played by an orchestra), **Instrumentation** (Which instruments are used?), **Woodwind** (eg flute, clarinets, recorders, panpipes), **Brass** (eg. Horns, trombone, tuba), **Strings** (eg. Violin, viola, cello, guitar), **Percussion** (Things you hit eg drums), **Tuned percussion** (Things you hit which can change pitch eg piano / xylophone), **Crescendo** (Gradually getting louder), **Decrescendo (or Diminuendo)** (Gradually getting quieter),

Suggests: Humour, Mood / Atmosphere, Storyline, Character, Time, Place, Structure (eg climax),

Is it a **complementary** or **contrasting** relationship between the music and Dance?

Example

in *Ghost Dances*

At the beginning of *Ghost Dances* the dancers perform in **silence**. Soon the audience hears **natural sounds** - **water droplets**. The Ghosts keep moving despite the **lack of rhythm and pitch** - they are therefore **contrasting** to the aural setting. Slowly, panpipes and a guitar can be heard getting gradually louder. This **crescendo** creates an **eerie mood, complementing** the **ghostly characters**.

Example

in *Still Life at the Penguin Cafe*

Each scene in *Still Life at the Penguin Café* begins with a new piece of music, therefore defining the **structure** of the dance piece. In the Texan Kangaroo Rat scene the **orchestral** music begins with a very quiet **dynamic**. It then **crescendos**. This reflects the **character and storyline** as the rat is awakening from hibernation.

How to Talk about Aural Setting / Accompaniment

Things to discuss and describe

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

KEY WORDS

Explain

- Creates a particular mood / atmosphere
- Increase/decrease tension
- To signify a particular moment (eg death)
- Show character
- Show storyline

- Complements the theme
- Shows time period (eg 1800s)
- Shows time of day
- Shows style

KEY WORDS

Things to discuss

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

Describe

In *Ghost Dances* at the end scene the **tempo** is **fast** and the **dynamics** are **loud**. It remains in a **folk-style** throughout. With each **accented beat** a village person suddenly poses.

Example

Explain

This fast speed creates a frantic **mood**. The sudden posed positions, linking to the sudden accented beats, creates a sense of a **sudden death** in the **storyline**. This complements the theme of political oppression in Chile.

Example

Exam-style question: Describe a specific moment from one of your professional works where the **accompaniment complements the dance**. (2marks)

Name of chosen professional work:

Create your own

Things to discuss

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

Describe

Explain

Create your own

Things to discuss

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

Describe

Explain

Exam-style question: Explain why **the accompaniment** heard at the **beginning** of the performance is or is not **effective**. (3 marks)

Create your own

Things to discuss

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

Describe

Explain

Things to discuss

- Dynamics (volume)
- Tempo (speed)
- Pitch
- Silence
- Structure
- Instruments

Describe

Explain

Exam-style question: If you could change the **aural setting** used in one of your professional works, what would you change? Explain your choices. (4 marks)

Name of professional work:

Costumes

KEY WORDS

Item (eg hat), Colour, Wigs, Accessories, Footwear, Gender-Specific, Every-day, Suggests Different Walks of Life, Shows Unity, Shows contrast, Complementary, Length, Fabric, How does it affect movement? (eg circle skirts emphasise turns as they spread out), Worn for ease of movement, Worn for safety of movements, Enhances body lines. Appropriate style. Dehumanises. Flow. Make Up, Body Paint, Hair design, Shows Muscles, Covers up, Realistic, Abstract, Texture of material, Shape, Weight, Decoration, Vibrant / Dull, Special features, The relationship between the costume and the character / dance / music / lighting / set.

Example

in *Ghost Dances*

The Dead wear **gender-specific, every day clothing** to show that the political oppression affects **everybody equally** (no matter what their gender or social class was).

The Ghosts wear **wigs, rags and skull-like masks**. They are covered in **white and grey body paint**. Having such a minimal costume allows the audience to **see the dancers' muscular bodies**, creating a feeling of **strength and power**. It also allows the audience to **see the clear lines of the dancers' movements**, uninterrupted by material. This reflects the government's strength over its citizens. The skull-like masks help the audience **identify the character** - they are ghosts. The **white-colour** and angular skull-masks also creates a scary **mood**.

Example

in *Still Life at the Penguin Cafe*

The Utah Long-Horned Ram wears a **golden leotard with a full-circle skirt, accentuating her turns and complementing the wealthy-looking surroundings**. One of the male dancers holds a corner of her skirt part-way through her scene and she turns around. As she turns **the skirt unravels** to reveal a much shorter skirt. This gives an extravagant feel, again complementing the exciting, wealthy surroundings. It also **symbolises the shearing of a ram, complementing her character**.

How to Talk about

Costume

Things to discuss and describe

- WHO it belongs to
- Item,
- Colour,
- Size description,
- Other important factors

KEY WORDS

Explain

Show character

Show habitat

Show climate

Show scale

Emphasise movements

Show gender

Show social class

Show wealth

Create a scary mood

Show storyline

Create humour

Reflect the true character's dynamics (eg rat = quick, short burst of energy)

KEY WORDS

Top tip: Make sure you know the difference between DESCRIBE and EXPLAIN. Many pupils from other schools have explained when they should have described and therefore come away with ZERO marks. Don't let that happen to you!

Things to discuss

- Who
- Item,
- Colour,
- Size description,
- Other important factors

Describe

In Ghost Dances, one of The Dead wore a long, red dress which had a full-circle skirt. It was torn and looked like rags.

Example

Explain

The Dead wear gender-specific clothing to categorise each sex so it is appropriate this woman wears a dress. The red colour reflects the passion with which she dances with her male partner and the full circle skirt fans out as she turns to emphasise her movements. The torn, rag-effect represents the death and despair in the country due to the political oppression.

Example

Things to discuss

- Who
- Item,
- Colour,
- Size description,
- Other important factors



Create your own

Describe

(Texan Kangaroo Rat)

Explain

Things to discuss

- Who
- Item,
- Colour,
- Size description,
- Other important factors



Create your own

Describe

(Ghost)

Explain

Exam style question: Select a costume from one of the professional works you have studied and explain how it complements or contrasts to the **mood**. (4 marks)

Things to discuss

- Who
- Item,
- Colour,
- Size description,
- Other important factors

Create your own

Describe

Explain

Things to discuss

- Who
- Item,
- Colour,
- Size description,
- Other important factors

Create your own

Describe

Explain

Exam style question: Compare and contrasts one costume from each professional work and come to a conclusion as to which is most effective. (6 marks)

Physical Setting

KEY WORDS

You could be asked about:

- 1) Performance space or staging (eg **proscenium***, in the **round**, **site-specific**, **naturalistic**, **symbolic**, **abstract**). **Exits**, **entrances**, **the wings**, **curtains**.
- 2) Set design (eg **lighting**, **backdrop** (the big curtain at the back), design on the backdrop to show **climate**, **habitat**, **scale**, **mood/atmosphere**, **theme**. **Cyclorama** (a big curved wall or curtain at the back. It is often white and pulled tight. Lights are often shone onto it), **props**, **projections features: colour, material, texture, decoration, shape and levels**)
- 3) The relationship between the physical setting and dance content.

*(A proscenium stage is an ordinary theatre stage with big curtains at the front.)

Example

in *Ghost Dances*

Ghost Dances is performed on a **proscenium stage**, making it easily **accessible** for an audience.

There are large rock-like features on the stage which are used as **props**. Dancers sit on them at varying intervals throughout the performance. It helps to create an **atmosphere** of village life and **symbolises** the fact that many are watching the terrible deaths but feel unable to help.

Example

in *Still Life at the Penguin Cafe*

For the Texan Kangaroo Rat scene a large backdrop is visible at the back of the stage. It depicts very large cactus leaves. The large size of these leaves create a sense of **scale** - thus making the Texan Kangaroo Rat appear very small. The cactus leaves allows the audience to understand that they are in a **desert location** and the bright yellow **colour** shows that it is a hot **climate**.

How to Talk about Physical Setting

Explain

Things to discuss and describe

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)

KEY WORDS

Show character
Show habitat
Show climate
Show scale (size)
Show social class
Visual impact

Audience to gain a better understanding of the choreographer's intention.

Show wealth

Create a particular mood

Show storyline/narrative

Create humour

Ease of accessibility

KEY WORDS

Top Tip 1: Make sure you know the difference between DESCRIBE and EXPLAIN.

Top Tip 2: Lighting CAN come under the umbrella term of "set" but it COULD also come as its own category. SO If there's one question about set and another question about lighting you CANNOT talk about lighting in both. However, if it doesn't have any lighting specific questions then it is ok to talk about lighting as part of any set questions.

Things to discuss

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)

KEY WORDS

Describe

In the Penguin Café (opening) scene a **mini backdrop** is used with a **painting of an ice berg** on. The Auks use this as an **entrance**.

Example

Explain

The mini backdrop emphasises the characters' **habitat** of an ice burg by appearing like a floating island on the stage. It has also been used as an entrance to create a sense of **humour** as the audience do not expect the characters to come out from behind it.

Example

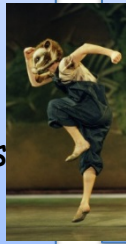
Create your own

Things to discuss

Describe

Explain

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)



(set for Texan Kangaroo Rat)

Things to discuss

Create your own

Describe

Explain

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)



(set for the opening section of Ghost Dances)

Exam style question: Select a **prop** from one of the professional works you have studied and explain how it helps to represent **character or storyline**. (4 marks)

Create your own

Things to discuss

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)

Describe

Explain

Things to discuss

- Backdrop
- Props
- Type of staging
- Entrances & Exits
- Colour
- Texture
- Decoration
- Shape & Levels
- (Lighting)

Describe

Explain

Exam style question: Compare and contrast the effectiveness of the **physical setting** in each of the professional works. (4 marks)

Lighting

KEY WORDS

Flood lantern (to create a wash), **Wash** (filling the stage with colour) **Hiding / Sculpting / Highlighting** body parts, **Casting shadows**, **Highlight key moments**, **Gel** (coloured plastic in front of a lantern to make it shine a particular colour), **Colour Wheel** (over a lantern), **Symbolising something** (eg death), **Position, Placement, Intensity, Direction**, Helps audience understand the **meaning**, **Projections, Flickering Lights, Gobo** (stencil/pattern you place over a light), **Lantern** (the name of a stage light), **Side lighting**, **Batterns** (rows of lights), **Booms** (Can hold three clamped-on lanterns - one at top, one middle, one at bottom. Often at side of stage and used for side lighting Known as shins, mids and heads), **Follow spot, Overhead spot, soft-edged / hard-edged, shutters / barn doors / gates** (mini doors on the lanterns), **Tops** (side lights that shine from overhead stage right and left), **Video projection, Wattage** (strength of the lighting), **Backlight** (at back of stage shining towards the front), **Beams, Blackout, Bright, Cold** (blue light), **Warm** (red / orange), **Cross-fade, Cross-light** (beam from side), **Fade, Pool** (circular shape made on floor), **Strobe, Whole stage cover** (whole stage lit).

Example

in *Ghost Dances*

- Yellow and green gels used suddenly to symbolise death as three Ghosts lift up one villager each. (End of first scene).
- Bright, white light used from side of stage to represent an afterlife. This is particularly apparent when two Ghosts lift up one male villager and he treads thin air whilst looking at the bright light - a if ma his way towards an afterlife.
- Cold, blue wash used in opening scene to create eerie mood/atmosphere.

Example

in *Still Life at the Penguin Cafe*

- Striped gobo used in the Southern cape Zebra scene to complement the character's stripes.
- Yellow wash in the Texan Kangaroo Rat scene to represent the hot climate and desert location.
- Follow spots used throughout to highlight the main characters.

How to Talk about

Lighting

(which may or may not come under "Set")

Things to discuss and describe

- Wash
- Colour
- Intensity
- Type of light (eg follow spot)
- What it shines on
- Shadows
- Chosen timing of lights
- Direction
- Gobo (stencil for lights)

KEY WORDS

Explain

Sculpt the body
Highlight part of the body
Highlight a particular dancer
Show habitat
Show climate
Create atmosphere /mood

Symbolise death
Complement character
Show beginning/end of scene
Create humour
Create a feeling of unity or isolation.
To reflect the theme.

KEY WORDS

Top Tip 1: Make sure you know the difference between DESCRIBE and EXPLAIN.

Top Tip 2: Lighting CAN come under the umbrella term of "set" but it COULD also come as its own category. SO If there's one question about set and another question about lighting you CANNOT talk about lighting in both. However, if it doesn't have any lighting specific questions then it is ok to talk about lighting as part of any set

Things to discuss

- Wash
- Colour
- Intensity
- Type of light (eg follow spot)
- What it shines on
- Shadows
- Chosen timing of lights
- Direction
- Gobo (stencil for lights)

KEY WORDS

Describe

In *Still Life at the Penguin Café* **follow spots** are regularly used for the main characters. A notable example is at the beginning when the three Great Auks enter stage, each with their own follow spot.

Example

Explain

The follow spots **highlight the characters** as being main parts. It is particularly effective for the Great Auks as it also gives a feeling of **habitat** - as if the follow spots could represent icebergs. It also reflects the **theme** of endangered species as each character appears **isolated** in their spotlight.

Example

Create your own

Things to discuss	Describe	Explain
<ul style="list-style-type: none">• Wash• Colour• Intensity• Type of light (eg follow spot)• What it shines on• Shadows• Chosen timing of lights• Direction• Gobo (stencil for lights)		

Create your own

Things to discuss	Describe	Explain
<ul style="list-style-type: none">• Wash• Colour• Intensity• Type of light (eg follow spot)• What it shines on• Shadows• Chosen timing of lights• Direction• Gobo (stencil for lights)		

Exam style question: Select a specific moment from one of your professional works and explain why the lighting effectively complemented the storyline. (4 marks).

Name of chosen work:.....

Create your own

Things to discuss	Describe	Explain
<ul style="list-style-type: none">• Wash• Colour• Intensity• Type of light (eg follow spot)• What it shines on• Shadows• Chosen timing of lights• Direction• Gobo (stencil for lights)		

Create your own

Things to discuss	Describe	Explain
<ul style="list-style-type: none">• Wash• Colour• Intensity• Type of light (eg follow spot)• What it shines on• Shadows• Chosen timing of lights• Direction• Gobo (stencil for lights)		

Exam style question: **Compare** and **contrast** the **lighting** in both professional works and come to a conclusion as to which was most effective. (6 marks)

Movement material

KEY WORDS

Five basic dance actions: Jump, Turn,

Travel, Stillness / Balance, Gesture (A gesture is an isolated body movement like a kick or a head tilt). **Space** (eg formation / levels / direction / facing). **Dynamics** (eg fast/jagged/aggressive). **Weight / Flow** (eg heavy). **Relationships** (eg solo/ canon/ lift. State **who/how many** are performing). **Motif** (a short memorable phrase which can be developed). **Development** (varying the original motif using actions, space, dynamics or structure). **Phrase** (a chunk of dancing - often with a little pause at the end to signify the phrase has finished). **Style**. How it complements or contrasts with the musical accompaniment. Why it is significant in the storyline. How it conveys a sense of mood/atmosphere. How it relates to the lighting. How it relates to the set.

Example

in *Ghost Dances*

The **three Ghosts** slowly walk towards the audience in unison. Then they **suddenly jump** into 2nd position with a **plié** (knee bend). This sudden change in dynamics creates a **scary atmosphere**. They then dig one foot behind the other and then repeat on the other leg. **This mimics what The Dead** do and appears as an abstract, jagged version of the **folk-style** dancing they do.

Example

in *Still Life at the Penguin Cafe*

During the **Southern Cape Zebra** scene there is a loud gunshot sound in the accompaniment. The dancer **complements** this by **dramatically arching his back** as if he has been **shot**. This reflects the **storyline and theme of endangered species**. The dancer then collapses to the ground, changing **levels**, again to accentuate the sense of the character dying. He then holds a **kneeling position** with one **leg elevated** and **shakes his props**. This shows a final struggle before the character finally dies of his gunshot wound.

Movement Material

Things to discuss and describe	Explain	
<ul style="list-style-type: none"> • Motifs, • Developments, • Actions, • Space, • Dynamics, • Relationships • Who performed it • When it was performed • What it represented 	<p>Visual impact / show climax / show highlights</p> <p>Show character</p> <p>Show habitat</p> <p>Show scale</p> <p>Show social class</p> <p>Create a particular mood</p>	<p>Symbolise death</p> <p>Complement character</p> <p>Show beginning/end of scene</p> <p>Create humour</p> <p>Create a feeling of unity or isolation.</p> <p>To reflect the theme.</p>

KEY WORDS

KEY WORDS

Top Tip 1: Make sure you know the difference between DESCRIBE and EXPLAIN.

Top Tip 2: Remember to be specific and discuss **memorable** phrases or motifs (using actions, space, dynamics and relationships).

Things to discuss:	Describe	Explain
<ul style="list-style-type: none"> • Motifs, • Developments, • Actions, • Space, • Dynamics, • Relationships • Who performed it • When it was performed • What it represented 	<p>In Still Life at the Penguin Café the Utah Longhorn ram repeatedly turns whilst removing her long skirt. She then is lifted up into a sideways reclining position by the male corps de ballet.</p>	<p>The lift shows her high status as she is literally elevated above the other dancers. This complements the mansion-style set design (high status / wealth). The lift also reflects the theme as we should hold endangered species in high regard.</p>

Example

Example

Create your own

Things to discuss and describe

- Motifs,
- Developments,
- Actions,
- Space,
- Dynamics,
- Relationships
- Who performed it
- When it was performed
- What it represented

Describe

Explain

Create your own

Things to discuss and describe

- Motifs,
- Developments,
- Actions,
- Space,
- Dynamics,
- Relationships
- Who performed it
- When it was performed
- What it represented

Describe

Explain

Exam style question: Describe a memorable phrase from your chosen professional work. Make reference to **actions**, **space** and **dynamics** (3 marks).

Create your own

Things to discuss and describe

- Motifs,
- Developments,
- Actions,
- Space,
- Dynamics,
- Relationships
- Who performed it
- When it was performed
- What it represented

Describe

Explain

Create your own

Things to discuss and describe

- Motifs,
- Developments,
- Actions,
- Space,
- Dynamics,
- Relationships
- Who performed it
- When it was performed
- What it represented

Describe

Explain

Exam style question: Explain how the action/movement content in your chosen professional work relates to the costume (3 marks).

Dance for Camera

KEY WORDS

Placement, Angle, Distance / Proximity, Special Effects, Top Shot (Camera above performers), **Close-Up, Long Shot** (Shows a scene from a distance), **Medium shot** (Shows part of a dancer's body - eg from waist up), **Slow Motion, Film as Projection, Panning** (camera moving from one side of the stage to the other), **Zoom-in, Zoom-out, The relationship between the camera and the dance content.**

Example

in *Ghost Dances*

Ghost Dances is almost entirely viewed in **long shot**, allowing the audience to see **all of the body parts** of the performers. This, arguably, makes the viewing experience more enjoyable as it is more like viewing it live in the theatre.

Example

in *Still Life at the Penguin Cafe*

During the **Southern Cape Zebra scene**, the camera shows a series of **close up** shots of the vultures' faces. They are either looking sternly forwards or, the camera catches them turning from one direction to another. This helps the audience to zone in on this stern mood. The **sudden changes** from one close-up to another also create a build up of **tension**.

When the Southern Cape Zebra dies, a **top shot** is used so that the audience can look down on the character. This complements the idea of the zebra's **status** diminishing as the species dies out.

Dance for Camera

Things to discuss and describe

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

KEY WORDS

Explain

Highlight a particular moment.

Show scale

Create a particular mood

Symbolise death

Complement character

Show beginning/end of scene

Create humour

To reflect the theme.

KEY WORDS

Top Tip 1: Make sure you know the difference between DESCRIBE and EXPLAIN.

Things to discuss:

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

Describe

At Still Life in the Penguin Café the camera begins with a **close-up** on the set. When the Great Auks come in the camera uses a **long-shot**.

Example

Explain

The backdrop has a painting of an iceberg on it.

Therefore when the camera shows a close up of it, it is highlighting the **location**.

When the camera uses a long-shot it is for ease of viewing so the audience can see all of the movements clearly.

Example

Create your own

Things to discuss:

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

Describe

Explain

Things to discuss:

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

Describe

Explain

Create your own

Things to discuss:

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

Describe

Explain

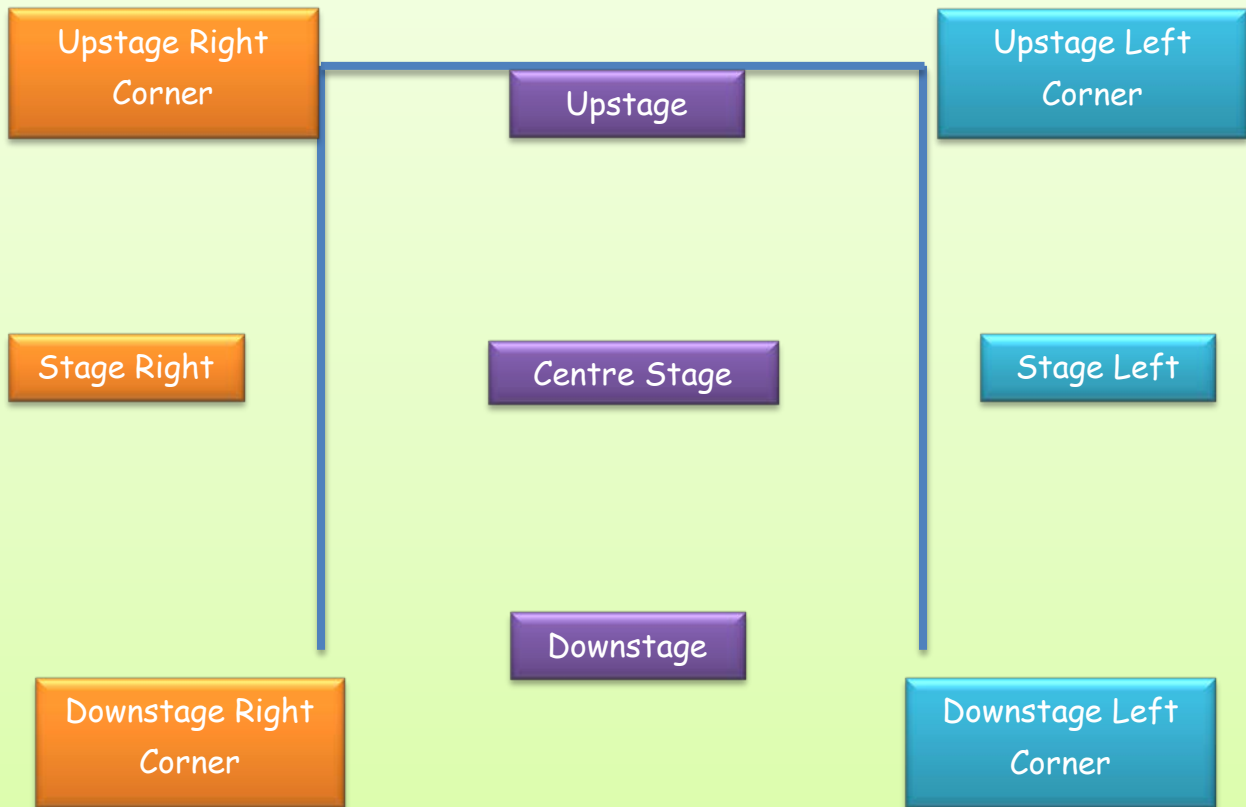
Things to discuss:

- Close up
- Medium shot
- Long shot
- Top shot
- Panning
- Zoom
- Projection
- Special effects

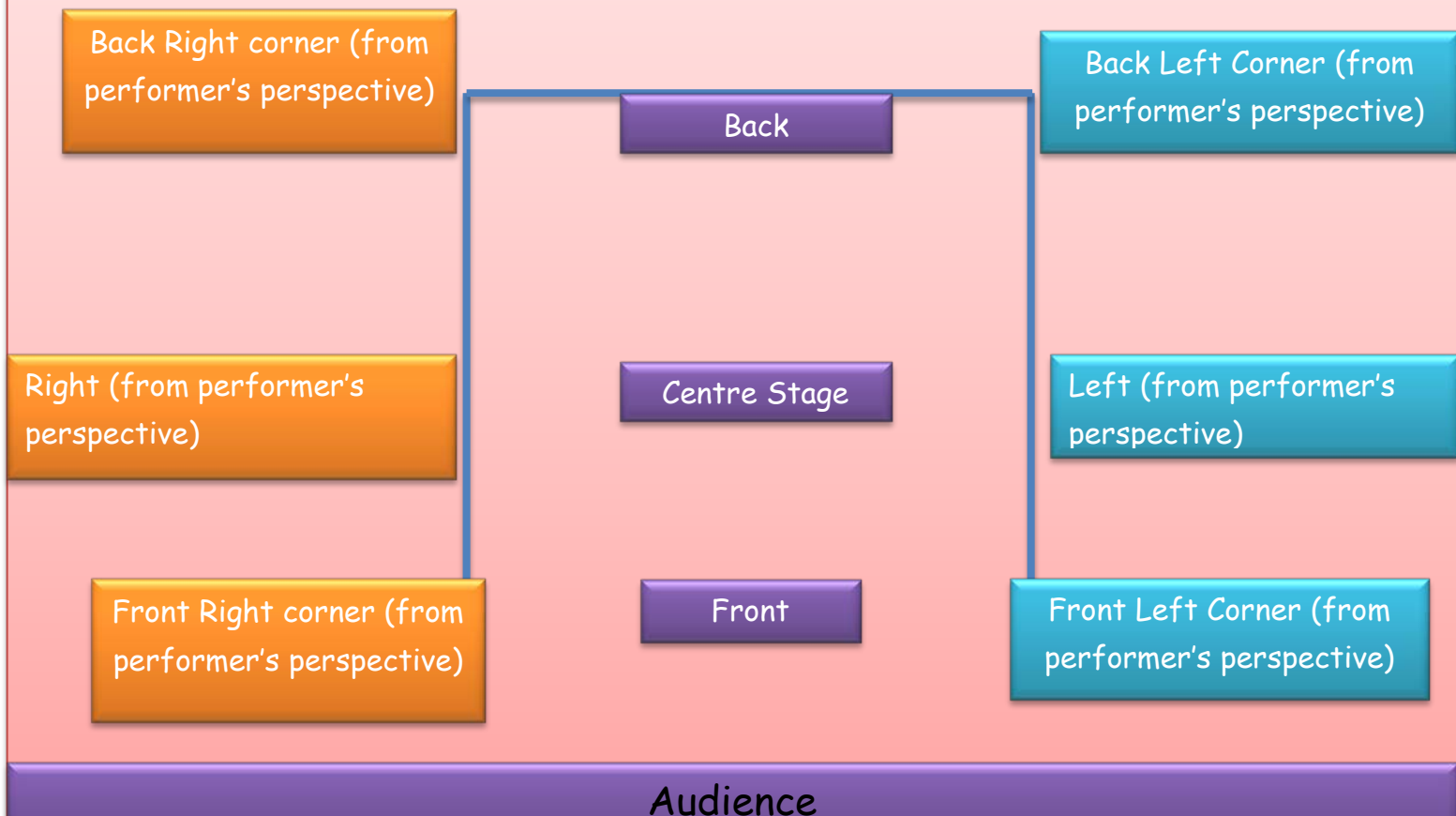
Describe

Explain

Stage Directions in Exam Speak



Stage Directions Translated to Pupil Speak

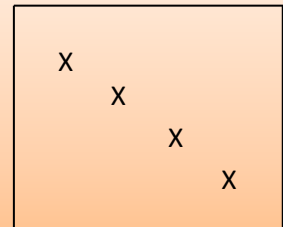


How to draw a formation

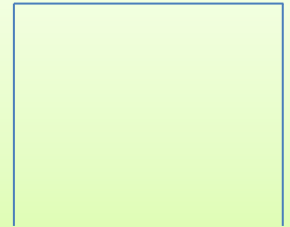
You may be asked to remember (or imagine) a **formation** from a dance. If that is the case then first of all draw a shape like this to represent the **stage**. (If the paper is nice they may provide it for you already). Remember, the gap at the bottom represents the **FRONT** of the stage.



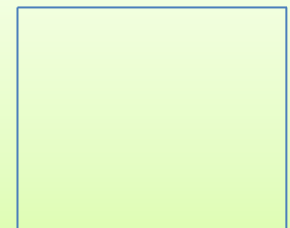
Next, you will need to place **crosses** where the performers should be. The example shows four performers (four crosses). They are stood in a diagonal line from upstage right to downstage left. (Back right corner to front left corner from the performer's perspective).



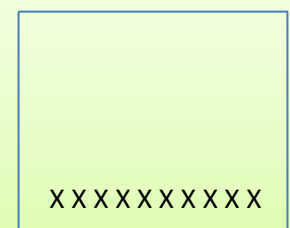
Your go! Show four dancers in a small square formation downstage.



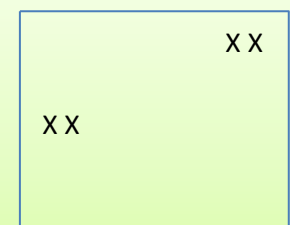
Your go! Show 2 dancers stood one behind the other stage right.



Describe this formation in as much detail as possible.



Describe this formation in as much detail as possible.



Structure

KEY WORDS

Binary Form

Two contrasting sections



Ternary Form

Three sections. The first and last section are either the same or very similar.



Rondo form

A variety of different sections with one repeating (or similar) section that keeps coming back. (Like a chorus in a song with lots of different verses).



Narrative or Episodic

A new section each time (like lots of different little episodes). Narrative implies that there is a storyline developing throughout.



Top Tip: *Ghost Dances* AND *Still Life at the Penguin Café* are narrative / episodic

Benefits of Dance

Improved condition of your heart and lungs

Increased muscular strength, endurance and motor fitness

Increased aerobic fitness

Increased muscle tone and strength

Stronger bones and reduced risk of osteoporosis

Weight management

Better coordination, flexibility and agility

Improved balance and spatial awareness

Increased physical confidence

Improved mental functioning

Improved general and psychological well-being

Better social skills

Greater self-confidence and self-esteem

Exam style question (cover the above words first):

List three reasons why dancing can be beneficial to your health (3marks):

- 1
- 2
- 3

Hint: Use a highlighter to pick out any important facts or key words.

Safety Comprehension Task

Read this information and then answer the questions

Room Safety

Before dancing we should always check that our environment is suitable. A safe temperature to work at is 21degrees Celsius. It may become unsafe to dance if the temperature falls below 18 degrees Celsius so if you feel it's getting cold - check a thermometer! You should also cover your midriff (tummy) to keep your lower back warm (and to improve aesthetic appearance).

In a dance studio there are often some hazards which need to be made safe before rehearsals should begin:

- Room being too small
- Too many people in the space
- The ceiling too low
- Pillars
- Chairs, props and other pieces of furniture
- A floor that splinters or is slippery
- No ventilation
- Poor lighting
- Ballet barre not attached firmly
- Mirrors that are not made from safety glass
- Trailing wires

Warming up and Cooling Down

Every lesson you should warm up thoroughly to *reduce the possibility of injury, improve performance and to prepare psychologically (so your mind is focused!)*.

There are four stages to an effective **warm up**:

- 1) gentle pulse-raising (eg *slow walking in different directions and to varying tempos, slow jogging on the spot, changing direction, dodging imaginary obstacles or short, simple combinations of the above*);
- 2) joint mobility (eg knee bends, isolations and combinations of circling/reaching, leg and arm swings);
- 3) flexibility (eg stretches which involve the big muscles in the body). A dynamic stretch involves *slow, controlled movements through the full range of motion*.
- 4) core stability (eg plank position).

Equally, we really should **cool down** at the end of each lesson too. Cooling down:

- 1) Allows the heart rate to gradually return to normal,
- 2) Prevents the build-up of waste products or toxins such as lactic acid in the muscles (thereby helping to prevent muscle stiffness and soreness) and
- 3) It also prevents pooling of blood in the muscles, which can cause you to feel dizzy (due to reduced blood supply to the brain).

Difficult movements

When dancers perform there are several things they can do to be safe. One of them is to ensure that the bony parts of the body do not touch the floor during slides. Instead only flat surfaces should. This reduces the risk of floor burns and bruises! So - you should keep your ankles and knees away from the ground and instead slide on the flat part of your calf muscle. Also, when landing from a jump you should bend your knees because they act as shock absorbers and cushion the impact on landing.

Injury

When dealing with an injury there are five stages that will help you cope with it. They are referred to as RICED.

R Rest - stop the activity

I Ice - apply in a wet towel for ten mins at intervals for the first 24 hours

C Compression - apply a moderately firm bandage

E Elevation - raise the injury and keep it that way for 24hours

D Diagnosis - go to the doctor's if you are concerned.

Good nutrition will also help you recover faster!

GCSE Dance

SAFETY

COMPREHENSION SHEET

(Read pages 24 - 31 of AQA Dance GCSE by Maggie Clunie for additional support)

1) What are the three reasons you need to warm up?

-
-
-

2) There are four stages to an effective warm up: gentle pulse-raising, joint mobility, flexibility and core stability. **KEY WORDS**

a) Describe one gentle pulse-raising activity:

b) Describe one joint mobility activity:

c) Describe one flexibility activity:

d) Describe one core stability activity:

3) What is a dynamic stretch?

4) At the end of the lesson we should cool down. Briefly explain the three reasons why.

-
-
-

5) When dealing with an injury there are five stages that will help you cope with it. They are referred to as RICED. What do each of these letters stand for?



R _____

I _____

C _____

E _____

D _____

6) What speeds recovery from injury? _____

7) When landing from a jump you should bend your knees. Why is this?

8) Why is it important to wear tops that cover your midriff (tummy)?

9) What is a safe temperature to work at? _____

10) Describe some hazards or obstructions which could make a rehearsal space unsafe:

GCSE Dance

SAFETY

COMPREHENSION SHEET

Read pages 24 - 31 of AQA Dance GCSE by Maggie Clunie to find the answers to the following questions:

1) What are the three reasons you need to warm up?

- To reduce the possibility of injury
- To improve performance
- To prepare psychologically

2) There are four stages to an effective warm up: gentle pulse-raising, joint mobility, flexibility and core stability.

a) Describe one gentle pulse-raising activity:
(any one of the following answers)

- Slow walking in different directions and to varying tempos
- Slow jogging on the spot, changing direction, dodging imaginary obstacles
- Short, simple combinations of the above.

b) Describe one joint mobility activity:

ANSWERS

(any one of the following answers)

- Knee bends
- Isolations and combinations of circling / reaching
- Legs and arm swings

c) Describe one flexibility activity:

- Stretches which involve the big muscles in the body

c) Describe one core stability activity:

- eg plank position

3) What is a dynamic stretch?

- Slow, controlled movements through the full range of motion.

4) At the end of the lesson we should cool down. Briefly explain the three reasons why.

- Allow the heart rate to gradually return to normal
- Prevent the build-up of waste products or toxins such as lactic acid in the muscles, thereby helping to prevent muscle stiffness and soreness
- Prevent pooling of blood in the muscles, which can cause you to feel dizzy due to reduced blood supply to the brain

5) When dealing with an injury there are five stages that will help you cope with it.

They are referred to as RICED. What do each of these letters stand for?

R Rest - stop the activity

I Ice - apply in a wet towel for ten mins at intervals for the first 24 hours

C Compression - apply a moderately firm bandage

E Elevation - raise the injury and keep it that way for 24hours

D Diagnosis - go to the doctor's if you are concerned.

ANSWERS

6) What speeds recovery from injury?

- Good nutrition

7) When landing from a jump you should bend your knees. Why is this?

- Knees act as shock absorbers and cushion the impact on landing.

8) Why is it important to wear tops that cover your midriff (tummy)?

- Keeps lower back warm and improves aesthetic appearance

9) What is a safe temperature to work at?

- 21 degrees C. If the temperature falls below 18 degrees C it is not safe to dance.

10) Describe some hazards or obstructions which could make a rehearsal space unsafe:

- Room being too small
- Too many people in the space
- The ceiling too low
- Pillars
- Chairs, props and other pieces of furniture
- A floor that splinters or is slippery
- No ventilation
- Poor lighting
- Ballet barre not attached firmly
- Mirrors that are not made from safety glass
- Trailing wires

Exam Style Questions:

1) Describe two things you could do to prevent injury before it happens. (2 marks)

-
-

2) Describe something different that you have had to do safely within one of your performance dances and explain why it was safe.

2a) Description of safely performed movement: (1 mark)

.....

2b) Explanation of why it was safe: (2 marks)

.....

.....

3) If you were to gain an injury what should you do? (5 marks)

.....

.....

.....

.....

.....

Roles Required to Put on a Dance Show

KEY WORDS

Role	Details
Performers	Lead roles and Corps De Ballet (the chorus). There may also be live musicians performing in the pit in front of the stage on a lower level.
Choreographer	The person who creates the movement material.
Director	The person who ensures that the overall performance works. This is the person with the vision of what the end show should look like. They will liaise with the choreographer, lighting technician, sound engineer and anyone else directly involved in the performance.
Production manager	This person tends to be in charge of providing the funding for the performance and ensuring that everybody understands their job roles (and are doing them effectively!).
Stage Manager	This person stands backstage, organising the performers and ensuring they enter stage on time. They often have walkie-talkies so they can quickly inform the rest of the crew if there's a problem. (eg. "Fade the lights out! I can see the lead has fainted on stage and we need to get her under-study on!")
Backstage Crew	These people do a variety of jobs. Some include: bringing props or set on and off stage at appropriate times, looking after any young performers who need supervision, helping performers with any last minute emergencies such as finding a safety-pin for a broken costume and ensuring anyone backstage is safe.
Lighting Technician	This person implements the lighting for the performance. The choice of colours/spotlights will most likely have been decided between them, the choreographer and the director.

Props Manager	This person is in charge of ensuring that all props are appropriate to the style/mood of the piece. They must guard the props and ensure they are in the correct place at the correct time. (Sometimes this job is just done by an ordinary member of the backstage crew).
Sound Engineer	This person implements the sound for the performance. The choice of sound will have been pre-selected, often by the choreographer.
Camera Person	This person ensures that any stills (photographs) or videos are taken at the best moments of the performance. This often happens during dress rehearsals to avoid camera flashes during the real show (and to have good photos for advertising!).
Costume Designer	This person creates the costume (and sometimes the props) to be used by the performers.
Make-Up Artist	This person will work closely with the costume designer. They will design and paint on the make-up for the performers.
Set Designer	This person designs creates the physical setting. This includes backdrops, most props and any adaptations to the stage space.
Front of House	These people sell the tickets and programmes to the audience.
Arts Journalist	This person writes reviews of the shows they see.
Agent	This person is in charge of getting a performer auditions and job opportunities. Agents are difficult to find and you would often need to audition for an agent to select you. Often the best paid jobs are not advertised to the public so you would only know about them if your agent told you.
Marketing / Advertising Agent	These people need to work with designers to create appropriate flyers/posters/tickets/advertisements. They then need to market them to an appropriate target audience. It is their job to ensure an audience shows up t buy a ticket and watch the show.

Performance Skills

Technical

Co-ordination

Strength

Flexibility

Balance

Stamina

Posture

Alignment

Control

Mobility

Concentration

Expressive

Focus

The dancers sightline and how and where the dancer looks

Musicality

Communicating an inner feeling for or sensitivity to the accompaniment

Projection

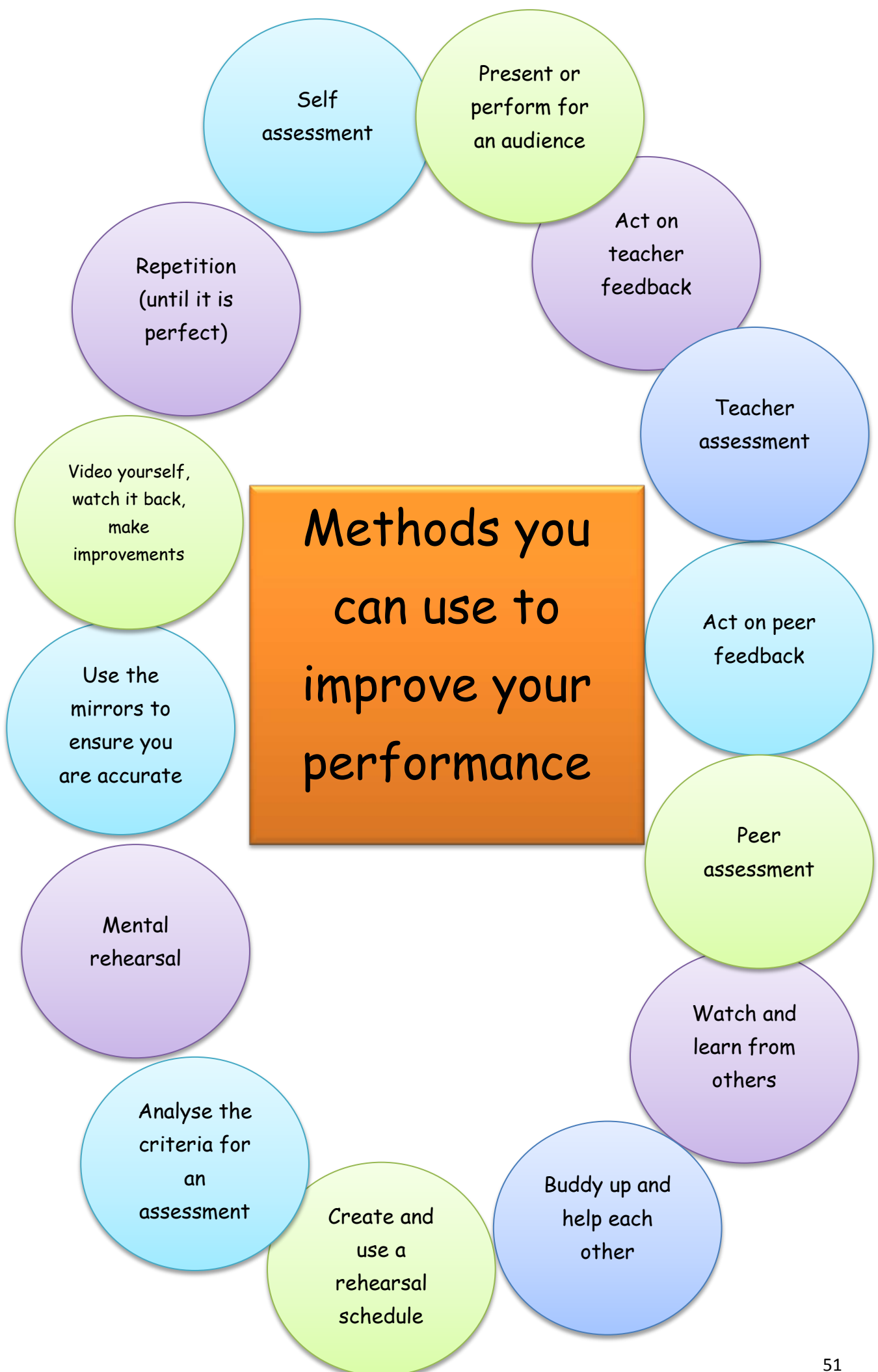
The energy and power of the performance and the way it communicates and draws in the audience

Sense of style

The dancer communicating the meaning of the dance through emphasising a mood

Communication of choreographic intent

Demonstrating the distinctive actions and qualities of the dance.



Characteristic Features of South American Carnival

Dance

- Parade/carnival.
- Big, colourful costumes.
- Fast, energetic dynamics.
- Turns

Bolivia

The Diablada, dance primeval, typical and main of Carnival of Oruro a Masterpiece of the Oral and Intangible Heritage of Humanity since 2001 in Bolivia (*Image: Fraternidad Artística y Cultural "La Diablada"*)

La Diablada Carnival, takes place in the city of Oruro in central Bolivia. It is celebrated in **honor of the patron saint of the miners, Virgen de Socavon** (the Virgin of the Tunnels). Over 50 parade groups dance, sing and play music over a five kilometre-long course. **Participants dress up as demons, devils, angels, Incas and Spanish conquerors.** There are various kinds of dances such as caporales and tinkus. The parade runs **from morning until late at night, 18 hours a day, 3 days before Ash Wednesday.** Meanwhile throughout the country celebrations are held involving **traditional rhythms and water parties.** In Santa Cruz de la Sierra, at the east side of the country, the tropical weather allows a Brazilian-type **Carnival**, with agropuations of people called "Comparsas" dancing traditional songs in matching uniforms. Declared the 2001 "*Masterpieces of Oral Heritage and Intangible Heritage of Humanity*" for UNESCO

Brazil

Circuit Barra-Ondina, the most famous circuit of Brazil where attractions sing above the *trio elétrico* in the city of Salvador, Bahia

The Carnival in Brazil is a major part of the Brazilian Culture, and it is sometimes referred to by the Brazilians as the "Greatest Show on Earth". The first ever true carnival expression of this Brazilian festivity, officially recognized by Carnaval historians in Brazil, took place in Rio de Janeiro, with

the "préstitos", very similar to a musical processions, in 1641, when John IV of Portugal was crowned as a King and parties were celebrated in Rio public streets.

Rio de Janeiro

A beautiful show takes place in Rio Carnival, with *samba schools* parading in the Sambadrome ("sambódromo" in Portuguese). Called "One of the biggest shows of the Earth", the festival attracts millions of tourists, both Brazilians and foreigners who come from everywhere to participate and enjoy the great show. *Samba Schools* are large, social entities with thousands of members and a theme for their song and parade each year. Some of the most famous samba-schools include GRES Estação Primeira de Mangueira, GRES Portela, GRES Imperatriz Leopoldinense, GRES Beija-Flor de Nilópolis, GRES Mocidade Independente de Padre Miguel, and recently, Unidos da Tijuca and GRES União da Ilha do Governador. Local tourists are allowed to participate, paying (\$500-950), depending on the costume, to buy a Samba costume and dance in the parade through the Sambadrome with one of the schools. The price paid is used to buy the tourist's own costume and also the costumes of the people who do not have the money to afford it. *Blocos* are generally small informal groups also with a definite **theme** in their samba, usually **satirical of the current political situation**. But there are also a lot, about 30 of them in Rio de Janeiro, that are very big in number of participants, gathering hundreds of thousands of people. There are more than 440 *blocos* in Rio de Janeiro. *Bandas* are samba musical bands, also called "street carnival bands", usually (but not necessarily) formed by enthusiasts in the same neighborhood or common musical back-ground. The Rio and Brazilian Carnival, is going "global" as a recent article by "Market Watch / The Wall Street Journal". which explained how the Carnival industry chain amassed in 2012 almost US\$1 billion in revenues.^[57]

http://en.wikipedia.org/wiki/Carnival#South_America

[accessed 28.11.14]

Characteristics of African Dancing

- Polyrhythmic (lots of rhythms at once)
- Body isolations
- One gender at a time
- Drumming

African dance can legitimately be considered the oldest form of choreography in the world. The dances are still taught to the children of the tribes from an early age, but the form has spread far beyond the continent to thrill audiences around the world.

There are essential ways that African dance is different than most Western forms. The most obvious is the **lack of partnered dancing** (at least in male-female pairs). Instead, most of the dances are **group performances separated by gender**. The men dance for the women and vice versa, with all ages mingling or having their own dance. This helps **reinforce the tribal roles, both in terms of the sexes and also in terms of a group identity.**

African Drumming: the Heartbeat of the Tribe

Another primary characteristic of African dance styles is the presence of **drumming**. With the exception of a few nomadic tribes such as the Masai, drumming is a rich and well-developed musical art form. However, it is also inextricably entwined with the art of dance; most African villages would never have drumming without dancing at the same time. A wide variety of instruments are used, from drums such as the *djembe* as well as other percussion instruments such as the *shakera*, a gourd with a net of tiny shells or stones loosely wrapped around it.

Master drummers have to study and learn how to recreate the rhythms precisely, with no room for variation or improvisation until their art has been thoroughly absorbed. The musician's duty is far more than just entertainment, since the dances and music are seen as the glue that helps hold the tribe together. The drum beat reflects the mood of the tribe and the dance as well, and can vary depending on the purpose of each dance.

Singing and Dancing Life

The most common instrument used with the dances, though, is the **human voice and body**. Just as there are "talking drums" that change in pitch and tone, many African languages are "tonal," as described on the Djebefola Drum and Dance site. The entire tribe dances in some way or other, with even the children on their mothers' backs moving "in exact unison with the tune" (as noted by Bodwich, a nineteenth-century explorer).

There are many different reasons for the various dances, all **reflecting a part of life**. This can be a simple work song to help make everyday tasks, such as washing or tending fields, more enjoyable, but the more complex dances are usually performed with some purpose in mind. The *Agbekor* is a dance often **performed at cultural events and funerals**. Celebrating the movements of warriors, the dancers stage **mock fights with horsehair-tipped spears**. This is one of the most popular and widely-seen African dances performed by contemporary troupes such as the Kulu Mele Ensemble from Philadelphia.

The *Nmane*, on the other hand, is a dance of love coming from Ghana performed at weddings to **honour the bride**. There are many other dances from tribes such as the Yoruba which celebrate **rites of passages** as members of the tribe get older, as well as many dances tied to religious practices. Most African religions include the **summoning and sometimes possession of spirits** of various natural phenomena. The dancing, singing, and strong dance moves combine to evoke a powerful spiritual experience for those involved.

African Movement

One of the most striking parts of traditional African dance is the **polyrhythmic** nature of the movement. African dancers often are able to **isolate particular parts of their body and move them to different parts of the rhythm, with two or three different beats going on simultaneously in the dancer's body**. This fine motor control is often complemented by larger movements such as **kicks, leaps, and wide and rapid swings of the arms**. In the *Adumu* dance of the Masai, for example, the men show how **high** they can **jump** in the center of a circle while their fellow warriors encourage them. In contrast, the *Mohobelo* dance of the Sotho includes movements on all levels including **writhing on the ground**.

http://dance.lovetoknow.com/African_Dance

[accessed 28.11.14]

CHARACTERISTICS OF MORRIS DANCING

- Use of handkerchiefs / sticks
- Wearing bell-pads below the knee
- High stepping
- Processional (one behind the other like a conga)

A POTTED HISTORY OF THE MORRIS

Morris dancing is widely recognised as an essentially **English** tradition. Its origins are vague & theorists believe that some forms of Morris may derive from the French Moresque or the Spanish Morisca dances of the 15th & 16th centuries as they share some characteristics, while others speculate that the Morris dance is the remains of seasonal pre Christian agricultural fertility rites. The earliest documentary reference to Morris dancing is in the **1400's** and by the 16th & 17th century many of the towns Guilds had adopted it, mainly as a **stage performance at festivals, and for public enjoyment**. Morris became an integral part of **church festivals** and Ales and it is recorded that some churches kept the elaborate costumes and hired them to other sides to allow them to perform - much to the disgust of the Puritans, particularly Philip Stubbs who were vehemently opposed to public displays of music, dance and merry-making. By the end of the 16th century, Morris had become established as a form of entertainment, often accompanying the seasonal celebration of **the coming of spring and the autumn harvests**. There are some references in the 16th & 18th century to men, women & children performing.

At the end of the 1800's, Morris was dying out in many communities, possibly due to the 'Industrial revolution' which resulted in a huge shift of population away from the land to the new industrial centres. The revival of interest in Morris dance was almost entirely due to two people in the early 1900's, Cecil Sharp and Mary Neal. Cecil Sharp was music tutor to the young 'royals' with an interest in collecting folk songs. As a result of a chance meeting on Boxing Day 1899 with William Kimber from Headington Quarry Morris near his home in Oxford he became intensely interested in the Morris and from 1906 Cecil Sharp devoted much of his life to collecting and notating the Morris dance, eventually writing a series of five books on the subject.

REGIONAL STYLES OF MORRIS DANCE

'Morris' has become the collective term to describe the traditional dances of England. Although, historically, the dances may have shared the same root each geographical region demonstrates its own distinctive, characteristic style of dance.

A number of variations may exist in each region but briefly; the four main regional dance forms can be illustrated as follows. **The 'Cotswold Morris,'** which Sharp first collected, is the style of the area extending from the Cotswold's to the S. & S.E England and is typified by the use of handkerchiefs & wearing bell-pads below the knees to emphasize the movement, dancing in 'sets' of 6 or 8 dancers. North West Morris dances are often 'processional' in form, in multiples of 4 dancers, often as many as 24 dancers, wearing clogs and using 'slings' and imitation shuttles, tools of their trade, to emphasize the beat, reflecting their mill town origins. The blackened faces and 'tatter jackets' and use of sticks in the exuberant dances of the Welsh Border villages are a reminder of their need to dance in disguise or face the wrath of their employers in those agricultural areas. The robust, heavily booted, high stepping 'Molly dances' of East Anglia reflect both the terrain, geography and folklore of their area. Renewed interest in the Morris today has led to the styles being 'borrowed' from their native areas to be performed by groups all over the country and thus kept 'alive'.

MUSIC

One of the oldest tunes is La Morisque, which was used in the 16th century for court Morris and still used by many sides today. Musical records of the 16th century largely represent the tunes used for the stately Pavans and Galliards, whereas the popular dance music of the common folk went unrecorded until collected and published by John Playford in 1650. Some Morris tunes, Bobbing Joe, Staines Morris, Greensleeves, Country Gardens, were in the first edition. Other tunes may have been developed from court music to suit the instruments of the common folk, such as the pipe and tabor, and the Morris was danced singularly to this instrument until the fiddle was introduced in the 1850's and later reed instruments such as the concertina, melodeon and accordion.

<http://www.ditchlingmorris.co.uk/history.html>

[accessed 28.11.14]

Characteristics of Modern Dance

- Multidimensional orientation (facing lots of different ways)
- Use of weight / gravity
- Contraction and release (Martha Graham)
- Fall and recovery
- Opposite of Ballet

Modern Dance, tradition of theatrical dance unique to the 20th century. Modern dance flourished in areas that lacked strong ballet traditions, such as in the United States where ballet companies were imported from Europe. Although modern dance **originated in Europe**, by **1930 the United States** had become the center for dance experimentation. Many early modern dances were miniatures—solos of highly compressed effect. They were unlike anything known, for dance at that time was dominated by late 19th-century ballets, which were characterized by large casts, a great variety of dance numbers, and spectacular scenic effects. But ballet itself was not always so monumental in scale, and just as ballet has evolved over the centuries as a changing tradition, so also has modern dance during its shorter period of existence.

Observable Characteristics

Modern dance, having begun as a reaction against ballet, is perhaps more easily defined by what it is not than by what it is, and it is often defined in contrast to ballet. Certain broad traits, however, can be observed in much of the enormously varied modern dance that has been created in the 20th century.

The Choreographer-Performer

In modern dance, the tendency is for one artist to act as both choreographer and performer—and frequently also as scenic, costume, and lighting designer. During the last 300 years of ballet, in contrast, choreographers have seldom continued to dance when they were at the height of their choreographic achievements. Unlike ballet choreographers, who rely on a language of codified steps, modern dancers create their own conventions, or dance language; thus, they usually find it a practical necessity to both choreograph and perform.

Creation of a Dance Language

In keeping with the conventional language of ballet, the ballet dancer's movements are developed from a basic orientation of facing the audience from the front of the stage. At the same time, the ballet dancer maintains an erect posture and a turned-out position—that is, legs rotated outward from the hips. Modern dancers, in contrast, usually assume a **multidimensional orientation in the theatre space. Their actions make use of all dimensions of space—the dancers often stand sideways to or turn their backs on the audience, and they do not always remain upright and deliberate falling motions are common.** Despite the variety of modern dance styles, they generally tend to take into account the **weight of the body**, whereas ballet requires the dancer to create the illusion of freedom from gravity, of effortlessly jumping and soaring through the air.

Martha Graham evolved her technique of contraction and release from the natural exhalation and inhalation of breathing. In her early abstract works she explored movement initiated in the torso.

See “Characteristics of Graham – Based Contemporary” for more information on Martha Graham and her technique.

Doris Humphrey evolved her technique of **fall and recovery** from the natural dynamic of the human footfall, the **giving into and the rebound from gravity.** This technique became a metaphor for the relationship of the individual to a greater force, whether a social group or spiritual presence. After Humphrey stopped performing and disbanded the company she had formed with Charles Weidman, she continued to choreograph for her protégé, the Mexican-American dancer and choreographer José Limón. The choreographic sources for Humphrey's later works were words and gestures rather than her own movement experiences.

During the 1930s choreographers **defined modern dance and ballet in opposition to one another.** Whereas modern dance was established as a technique with its own internal coherence, ballet was defined by reaffirming the essential tenets of its tradition. **Ballet and modern choreographers focused on the purity of their traditions.**

<http://autocww.colorado.edu/~flc/E64ContentFiles/DanceAndDancers/ModernDance.html>

[accessed 28.11.14]

Characteristics of Graham-Based Contemporary

- Contraction
- Release
- Sharp, angular movements
- About American life and struggles.
- Themes: social, political, psychological and sexual.

Martha Graham (5/11/1894 – 4/1/1991)

Martha Graham's creativity crossed artistic boundaries and embraced every artistic genre. She collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and fashion designers Halston, Donna Karan, and Calvin Klein, as well as composers Aaron Copland, Samuel Barber, William Schuman, Norman Dello Joio, and Gian Carlo Menotti.

Influencing generations of choreographers and dancers including Merce Cunningham, Paul Taylor, and Twyla Tharp [**AND CHRISTOPHER BRUCE!**], Graham forever altered the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry, and artists of all genres were eager to study and work with Graham—she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

Graham's ground breaking style grew from her experimentation with the elemental movements of **contraction and release**. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The **sharp, angular, and direct movements** of her technique were a dramatic departure from the predominant style of the time.

With an artistic practice deeply ingrained in the rhythm of **American life** and the **struggles of the individual**, Graham brought a distinctly American sensibility to every theme she explored. "A dance reveals the spirit of the country in which it takes root. No sooner does it fail to do this than it loses its

integrity and significance," she wrote in the 1937 essay *A Platform for the American Dance*.

Consistently infused with social, political, psychological, and sexual themes, Graham's choreography is timeless, connecting with audiences past and present. Works such as *Revolt* (1927), *Immigrant: Steerage, Strike* (1928), and *Chronicle* (1936)—created the same year she turned down Hitler's invitation to perform at the International Arts Festival organized in conjunction with the Olympic Games in Berlin—personify Graham's commitment to addressing challenging contemporary issues and distinguish her as a conscientious and politically powerful artist.

Martha Graham remained a strong **advocate of the individual** throughout her career, creating works such as *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Dark Meadow* (1946), and *Errand into the Maze* (1947) to explore human and societal complexities. The innovative choreography and visual imagery of *American Document* (1938) exemplified Graham's genius. The dramatic narrative, which included the Company's first male dancer, explored the concept of what it means to be American. Through the representation of important American cultural groups such as Native Americans, African-Americans, and Puritans and the integration of text from historical American documents, Graham was able to capture the soul of the American people.

During her long and illustrious career, Graham created 181 masterpiece dance compositions, which continue to challenge and inspire generations of performers and audiences. In 1986, she was given the Local One Centennial Award for dance by her theatre colleagues, awarded only once every 100 years, and during the Bicentennial she was granted the United States' highest civilian honor, The Medal of Freedom. In 1998, TIME Magazine named her the "Dancer of the Century." The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation and **expanded the boundaries of contemporary dance**. "I have spent all my life with dance and being a dancer," she said. "It's permitting life to use you in a very intense way. Sometimes it is not pleasant. Sometimes it is fearful. But nevertheless it is inevitable."

<http://marthagraham.org/about-us/our-history/>

[accessed: 28.11.14]

Characteristics of Postmodern Dance

- Rebellion against Ballet and Modern Dance.
- Can include every-day actions so that anybody can perform it.
- Unpredictable movements
- Contact improvisation
- Can be performed anywhere.

Postmodern dance was an **American** dance movement during the **1960s** and **1970s**. Like other cultural phenomenon of the time, it was a rebellion against traditional ideas and assumptions. **Postmodernists questioned the established parameters of dance and pushed dance and art to new levels**. The movement was short-lived, but it planted the seeds for new genres in dance and performance art.

The postmodern dance movement grew out of the modern dance movement, which began in the early 20th century in America. By the 1950s, dancers began to move past the rigid formality and traditions of genres like ballet and modernism and develop new styles. The most famous of these pioneers was probably Anna Halprin, who **based her choreography on real experiences, not classical works**. Her group, the Dancers Workshop, usually avoided traditional technique and often **performed outdoors** instead of on a conventional stage. Another modern dance pioneer, Robert Dunn, believed that the process of art was more significant than the end product. Merce Cunningham experimented with the relationship between dance and music and created choreography that was unrelated to the music it was accompanied by.

The Judson Dance Theater: Several dancers who studied under these three choreographers revolutionised dance by creating their own movement, postmodern dance. In 1962, these dancers formed a collective to perform dance experiments that rebelled against modern dance traditions. They practised and performed at New York's Old Judson Church, and took the name Judson Dance Theater. This group became the founders of the postmodern dance movement, which adopted the ideas that dance can be anything, even everyday movement, can be performed anywhere, not just a stage, and

that anyone can be a dancer, no formal training required, only the desire to dance. Postmodernists believed that all the body's movements could constitute a dance if placed in the right context. **More thinkers than dancers, these choreographers focused more on the intellectual process of creating the dance than the end result.** The Judson dancers also favoured combining dance with other artistic mediums, including film, photography, painting, speaking and, of course, music.

The Judson Dancers: The principal Judson Dance Theater choreographers were truly pioneers, not just in dance, but in art itself. Trisha Brown was the first to defy gravity with her choreography by using harnesses to make dancers "fly" and walk down walls (see references below). She also favoured using alternative spaces for performances, including rooftops. Her choreography featured unusual and startling contexts for the human body and fluid, unpredictable movements. Yvonne Rainer favoured including artists of other disciplines in her choreography, and went on to become a successful filmmaker (see references below). She favoured using the "everyday body" as opposed to the performing body, meaning that her dancers performed choreographed movements with a mundane attitude, thereby challenging traditional ideas of performance by minimising the dramatic side of dance. Simone Forti experimented with animal movements in her choreography and collaborated with musicians and filmmakers in her work. She also featured dancers who spoke aloud while performing. Steve Paxton created the Contact Improvisation method, where two or more people move together in almost constant spontaneous contact (see references below). He often used everyday movements, such as walking or running, because he believed that dance should be possible for all able-bodied people, not just a select few who participated in years of technical study, such as ballet.

Grand Union: The original Judson Dance Theater disbanded in 1964, but a second group including Twyla Tharp, Rudy Perez and Meredith Monk continued the founder's ideas there in the 1970s. Another postmodern dance collective, the Grand Union, consisted of nine choreographers and dancers who performed together from 1970 to 1976. This group, started by Rainer, featured group improvisations, and included spontaneous as well as choreographed movement. They used gesture, dance and voice in performances and a loosely constructed soundtrack of songs, music and even silence. Since Grand Union used so much improvisation, each performance was unpredictable and unique. Unlike traditional companies, each member of Grand Union **took turns as the leader.**
http://www.ehow.co.uk/about_5137732_post-modern-dance-history.html

[accessed 28.11.14]

Characteristics of Jazz Dance

- Energetic, lively
- Fast footwork
- Rhythmic
- Entertaining self and others.
- Follows some ballet positions
- Individual style and charisma

Jazz was originally a term that described a type of dance music, its use in the music world only began after 1900, before that the term "Jass" seemed to be used. The term "Jazz Dance," as mentioned earlier, came quite a bit later than the birth of jazz (jass) music in 1880. More often than not, big band jazz music was very lively and upbeat, so the term jazz has sometimes been used to describe a spirited and happy mood. **Movements in jazz dance are simple and free, they reflect a person's motions through body movements like shaking, twisting and swinging.** Just like when we hear our favourite tune or music, our bodies have a tendency to move to its rhythm, we snap our fingers, nod our heads, stamp our feet; our movements mimic and fuse with the mood and rhythm of the music that we hear. **Jazz dance is a fast-paced, energetic rhythmic dance form;** and unlike classical ballet or modern dance which is typically "inward," jazz dance is "outward" in nature (i.e. tends to project everything outwardly). **Jazz dance is essentially a performance of movements and rhythms, with a main purpose of entertaining self as well as others.** It brings enjoyment to self and to the audience; its performance represents simply the nature of its movements, i.e. enlivening, exciting and exhilarating, and that is why the energy projected by jazz dance is often contagious.

Although it usually takes very good techniques to become a successful jazz dancer, almost everyone could grasp the basics of jazz dance; and since there is a lot of room for performance variations in jazz dance, **individual styles and charisma often become the focus points in a dance piece.** **Jazz dance is essentially a happy, lively, and energetic kind of dance.** **One of its characteristics is that one can dance quite freely,** jazz dance movements are not as strict and stringent as in classical ballet, but jazz dance is not as self-indulgent as disco dancing, it still poses some form of structure and regular patterns. Jazz dance borrows techniques from other dance forms. For example, it follows some **ballet dance positions** and dance rules, it borrows the **agility and footwork** from tap dance, the **contraction and release** used in modern dance, **Latin dance steps and its hip movements,** and the **torso isolations** of eastern dances.

Movement Characteristics of Jazz Dance can be summarized as follows:

- use of the bend knee position (**plie**), to bring the body weight closer to the ground. A lower centre of gravity allows more flexibility for the lower limbs, while the upper body could remain relatively relaxed and thus be able to perform quick rhythmic actions. This permits more variety in movement patterns.
- ability to **shift/move the centre of gravity quickly**; indeed, the ability to move the body weight quickly in a horizontal fashion is a typical jazz technique.
- move individual body parts in **isolation**, i.e. the head, shoulders, rib cage, hips.
- an emphasis on **angular and linear** movements.
- **syncopated** movements.
- **polyrhythmic** movements.

http://pesubj2.hkbu.edu.hk/purple/e_jazz/ejz_bri.htm
[accessed: 03.10.13]

Exam Style Questions:

Ghost Dances

1) What Dance style(s) are present in your chosen professional work? (1 mark)

.....

2) What are the characteristic features of this style? (2 marks)

-
-

3) Why do you think that the choreographer has chosen this style? Provide an example from the work in your answer. (3 marks)

.....
.....
.....

Still Life at the Penguin Cafe

4) What Dance style(s) are present in your chosen professional work? (1 mark)

.....

5) What are the characteristic features of this style? (2 marks)

-
-

6) Why do you think that the choreographer has chosen this style? Provide an example from the work in your answer. (3 marks)

.....
.....
.....

7) Circle the set dance that you wish to describe:

Find It / *Impulse* (circle one).

7a) Describe the style of this dance (2 marks)

.....
.....

7b) What methods would you use to improve your performance of this set dance? (2 marks)

.....
.....

7c) If you had to change the style of your chosen set dance, what would you change it to?
(1 mark):

.....

7d) How would you alter the set dance to suit this new style? Give three specific examples.
(6 marks)

.....
.....
.....
.....
.....
.....

Ghost Dances

Choreographer Christopher Bruce

Company Various, including Rambert Dance Company

First performance 3 July, 1981

Dance style A blend of contemporary (Graham-influenced) and ballet with elements of folk and social styles.

Choreographic style Thematic and episodic with narrative elements. Strong characterisation

Theme Political oppression in Chile

Starting point The music and South American rituals and culture.

Structure Seven sections, each characterised by a different piece of music or song.

Dancers Five women and six men

Accompaniment South American songs and folk tunes by Inti-Illamani (Arranged by Nicholas Mojsiejenko) and wind effects

Costume Belinda Scarlett

Ghosts wear wigs and rags and have skull-like masks and bodies painted to suggest bones and muscles. The Dead wear gender-specific, everyday clothes suggesting different walks of life, each wears a unique costume.

Lighting Nick Chelton

Gloomy and shadowy, side lighting highlights the ghosts. Brighter for folk-type dances performed by the Dead. Lighting changes signify deaths.

Set Christopher Bruce

The painted backdrop represents a rocky plain and a cave opening. In the distance

there is water and mountains. There are rock-like structures on stage.

Staging Proscenium

Contact

Rambert Dance Company

94 Chiswick High Road, London, W4 1SH

Tel: 0208 630 0615

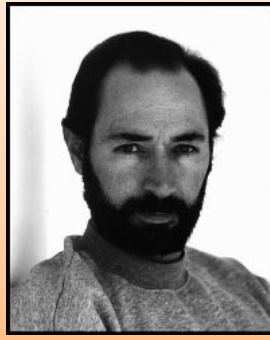
Email: learning@rambert.org.uk

www.rambert.org.uk

Resources Study notes available from Rambert Learning & Participation
DVD not currently available

My Notes about *Ghost Dances*

Ghost Dances



Clever boy

Christopher Bruce was the choreographer

Christopher Bruce designed the set

I.Vasey

Ghost Dances

...has been performed by many companies including...



It was first performed on...



I.Vasey

Ghost Dances

Dance style:

A blend of contemporary (Graham-influenced) and ballet with elements of folk and social styles.



Martha Graham



I.Vasey

Ghost Dances

Choreographic style:

Thematic and episodic with narrative elements. Strong characterisation.

Theme

Episodes

Characters

Storyline

I.Vasey

Ghost Dances



Theme:

Political oppression in Chile

I.Vasey

Ghost Dances



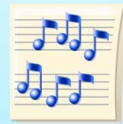
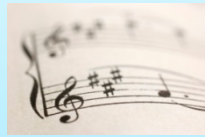
Starting point

The music and South American rituals and culture

I.Vasey

Ghost Dances

Structure



Seven sections, each characterised by a different piece of music or song

I.Vasey

Ghost Dances

Dancers



5 women



6 men

I.Vasey

Ghost Dances

Accompaniment

South American songs

And folk tunes

by Inti-Illamani

(Arranged by Nicholas Mojsiejenko)

and wind effects

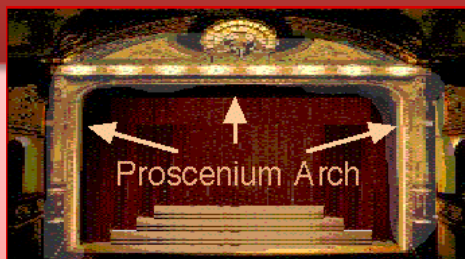


I.Vasey

Ghost Dances

Proscenium Stage

Staging



I.Vasey

Costume was by...

BELINDA Scarlett

I.Vasey

The Ghosts wear...



wigs



rags



Skull-like masks

Painted bodies
(to suggest bones and muscles)



I.Vasey

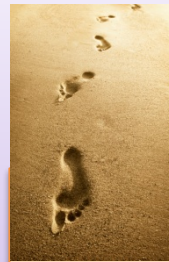
The Dead wear...



Gender-specific



Everyday clothes



Suggesting
different walks
of life

(EACH IS
UNIQUE)

I.Vasey

Lighting



By Nick Chelton

Lighting changes
signify deaths

I.Vasey

Lighting

Gloomy and
shadowy



Side lighting
highlights the ghosts

Brighter for
folk-type dances
performed by
the Dead.

I.Vasey

Ghost Dances

THE SET

There are
rock-like structures
on stage

The painted
backdrop
represents...

A rocky
plain



And
cave
opening

In the distance...

mountains

water



I.Vasey

Ghost Dances

Create your
own

I.Vasey

Ghost Dances

Create your
own

I.Vasey

Ghost Dances

Create your
own

I.Vasey

Ghost Dances

Create your
own

I.Vasey

You could be asked about any of the things listed on these previous few pages. You must make sure that you are able to **DESCRIBE** them and also able to **EXPLAIN** them.

For example:

Describe a costume: (1mark)

The ghosts wear wigs, body paint, skull-like masks and rags. ✓

Full Mark answer

Explain why they wear that costume: (4 marks)

The skull-like masks create a scary mood and allows the audience to know that the characters are sinister ghosts. The body paint shows off their muscular physiques and shows how strong they are. This is important as they represent the government who is controlling the Chilean people. ✓ ✓ ✓ ✓

Full Mark answer

Now it's your turn. Describe and explain some of the other key ideas (eg. Lighting, set, aural setting, dance styles).

Can you crack the code?

DANCE CODE BREAKER 1

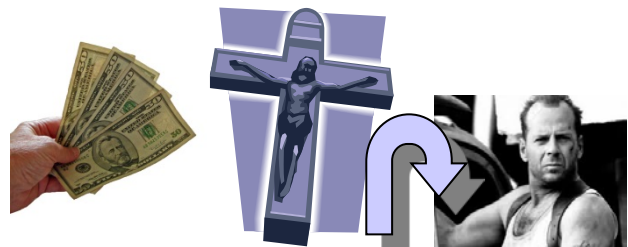


1989

DANCE CODE BREAKER 1



Ghost Dances



Buy Christ-over Bruce



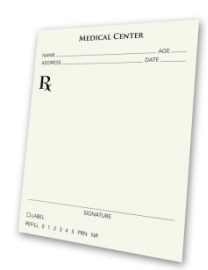
Was -p



First



Pear-formed (performed)



+ed



In -b

1989

1989

Create your own *Ghost*

Dances

Code Breaker

Pick hard-to-remember facts and create codes for them.

1. *Ghost Dances* is performed by Rambert Dance Company.
2. In *Ghost Dances* there are three styles of dance: contemporary (influenced by Graham technique), ballet and folk.
3. The theme in *Ghost Dances* is of the political oppression in Chile and Bruce's starting point was the music and South American rituals / culture.
4. There are seven sections in *Ghost Dances*. Each section has a different piece of music or song.
5. In *Ghost Dances* there are five women and six men.
6. The accompaniment in *Ghost Dances* is by Inti-Illamani. It consists of South American songs and folk tunes and some wind effects. The music was arranged by Nicholas Mojsiejenko.
7. In *Ghost Dances* the costumes were created by Belinda Scarlett.
8. In *Ghost Dances*, the Ghosts wear wigs and rags. They wear skull-like masks and their bodies are painted to look like bones and muscles.
9. In *Ghost Dances*, the Dead each wear unique clothes suggesting different walks of life.
10. The lighting in *Ghost Dances* is by Nick Chelton. It is gloomy and shadowy. Side lighting highlights the ghosts. It is brighter for the Dead when they perform folk dances.
11. In *Ghost Dances* the lighting changes signify death.
12. In *Ghost Dances*, the set was designed by Christopher Bruce!
13. In *Ghost Dances*, there is a painted backdrop representing a rocky plain and a cave opening. In the distance there is water and mountains. There are rock-like structures on the stage.
14. *Ghost Dances* is performed on a proscenium stage.
15. *Ghost Dances* was first performed 3rd July 1989.

Create your own Ghost Dances code
breakers

Create your own Ghost Dances code
breakers

Ghost Dances Quiz

- 1) **When** was it first performed? (day, month, year)
- 2) Who is the **choreographer**?
- 3) The theme is **political oppression** in which country?
- 4) Name the **choreographic** styles.
- 5) Name the **dance** styles.
- 6) Name a **dance company** that performed this piece.
- 7) Who designed the **lighting**?
- 8) Describe one of the **costumes** worn.
- 9) How many **sections** are there?
- 10) What kind of **set / staging** is used?

Total: (out of 10)

Now look back through the pack and check your answers.

Create your own *Ghost Dances* quiz

Total:

(out of)

'Still Life' at the Penguin Café

Choreographer David Bintley

Company Birmingham Royal Ballet and The Royal Ballet

First performance March 1988 (The Royal Ballet)

Dance style Modern ballet with a mix of social and cultural styles to suggest geographical locations. These include English Morris, Latin American carnival and African. There are also references to contemporary and post-modern dance.

Choreographic style Episodic. Combines a range of styles and cultural influences to tackle a political theme. Theatrical, using characterisation and humour to good effect.

Theme Endangered species.

Starting point The music and the album cover. The Doomsday Book of Animals by David Day.

Structure Eight scenes (DVD).

Dancers Nine soloists plus corps de ballet

Accompaniment Composed by Simon Jeffes for the Penguin Café Orchestra. Re-orchestrated for the Royal Opera House/Birmingham Royal Ballet orchestras. Orchestral, combining classical, rock and country influences.

Costume Hayden Griffin, Combine animal and human characteristics in a dream-like way. Masks and headdresses have animal features such as curly horns and antennae. Costumes and accessories have cultural and social references.

Lighting John B Read, Lighting indicates beginnings and ends of acts. Follow-spots highlight the dancers. Colour is used to enhance the mood. Bright in the first half and dramatic towards the end.

Set Hayden Griffin

Set in a café with chairs and tables. After the open scene the rest of the dances take place on bare stage. Props include waiter's trays. Ever-changing colourful backdrops give a sense of environment, climate and scale.

Staging Proscenium

Contact Birmingham Royal Ballet

Birmingham Hippodrome, Thorp Street, Birmingham, B5 4AU

Tel: 0121 245 3500

Email: education@brb.org.uk

www.brb.org.uk





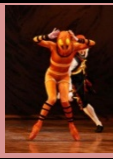







Resources Resource pack available from Birmingham Royal Ballet. David Bintley's 'Still Life' at the Penguin Café: Lorna Sanders, NRCD.

DVD available from Amazon and Birmingham Royal Ballet.












Interactive guide: www.arts-pool.co.uk



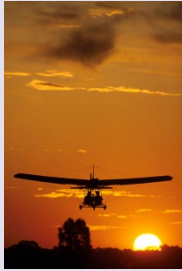
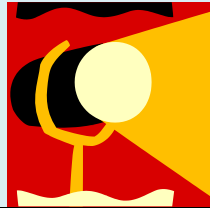









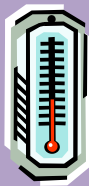

My Notes about *Still Life at the Penguin Café*

Still Life at the Penguin Café

No.	Key information			
1	Choreographer (person who made up the dance)	David Bintley		
			Look at those dreamy eyes!	
2	Companies (who performed it)	Birmingham Royal Ballet and	The Royal Ballet	
				
3	First Performance	March 1988 (Royal Ballet)		
				
4	Dance Styles	Modern Ballet 	With a mix of social and cultural styles 	To suggest geographical locations 
		These include...		
		English Morris 	Latin American carnival 	African 
PLUS references to...			Contemporary and 	Post-modern dance 

No.	Key information			
5	Choreographic style:	Episodic. 	Combines a range of styles and cultural influences to tackle a political theme 	Theatrical, using characterisation and humour to good effect. 
6	Theme:	Endangered species		
7	Starting point(s):	The music and ... 	...the album cover. 	(Plus) The Doomsday Book of Animals by David Day. 
8	Dancers:	Nine soloists 		and corps de ballet (the chorus) 
9	Staging:	Proscenium stage. 		

10	Accompaniment:	Composed by Simon Jeffes  (Look at his beautiful glasses!)	For the Penguin Café Orchestra 			
		Re-orchestrated for... 	the Royal Opera House / 	Birmingham Royal Ballet orchestras. 		
		It is <u>orchestral</u> 				
		Combining...	Classical, 	Rock and... 	Country influences 	
11	Costume:	By Hayden Griffin 	Combines animal and... 	...human characteristics... 	...in a dream-like way 	
		Masks and... 	headdresses 	...have animal features... 	...such as curly horns...  ...and antennae 	

12	Lighting:	<p>By John B Read</p>  <p>(Look at his beautiful bowtie!)</p>	<p>Lighting indicates beginnings...</p> 	<p>...and ends of acts</p> 	
		<p>Follow-spots highlight the dancers</p> 	<p>Colour is used to enhance the mood.</p> 	<p>Bright in the first half...</p> 	<p>...and dramatic towards the end</p> 
13	Staging:	<p>By Hayden Griffin</p>  <p>(This guy again?!)</p>	<p>Set in a café with chairs and tables</p> 	<p>After the open scene the rest of the dances take place on bare stage</p> 	<p>Props include waiters' trays.</p> 
		<p>Ever-changing colourful backdrops</p>  <p>give a sense of...</p>	<p>environment,</p> 	<p>climate and...</p> 	<p>...scale.</p> 

Still Life at the Penguin Café

Make your own notes

There are eight sections:

No.	Name	Picture	Notes
1.	The Penguin Cafe (musical piece Air à Danser)		
2.	Utah Longhorn Ram (musical piece Prelude and Yodel)		
3.	Texan Kangaroo Rat (musical piece Long Distance, original title Horns of a Bull)		
4.	Humbolts' Hog Nosed Skunk Flea (musical piece The Ecstasy of the Dancing Flea, original title Pythagoras's Trousers)		
5.	Southern Cape Zebra (musical piece White Mischief)		
6.	Rain Forest People (musical piece Now Nothing)		
7.	Brazilian Woolly Monkey (musical piece Music By Numbers)		
8.	Conclusion (musical piece Numbers 1-4)		

My specific notes about the

scene

Still Life at The Penguin Café Quiz

No.	Question	Picture Hints	Answer
1	What TWO things was Hayden Griffin in charge of?		1a
			1b
2	What does Corps de Ballet mean?		2
3	What is the theme?		3
4	How many soloists are there?	 etc	4
5	What kind of staging is it?		5
6	What are the starting points?		6a
			6b
			6c
7	Describe the choreographic style		7a
			7b
			7c
8	Who was the choreographer?		8
9	With the lighting, what is colour used for?		9
10	Who is this guy?		10a
	What was his job?		10b

Now look back through the pack and check your answers.

Create your own *Still Life at the
Penguin Cafe* quiz

Total: (out of.....)

Practice Papers

The next few pages show some exam papers that we have done in class or as independent study. Try not to look through your filled-in papers from the past. Instead, use these papers to see how much you remember without having to revise. Afterwards, look through your old class/independent study work to check your answers (or ask Miss Vasey to mark it). This will give you a realistic idea of which areas you are confident with and which areas you need to spend more time revising.

Hints and tips:

1. It lasts **60minutes** and it is worth **50 marks** (and **20%** of your overall GCSE)
2. Make sure you put your **full name** on the real exam papers!
3. Ensure you **sign** it
4. You must use a **black pen**.
5. You are allowed to use **bullet points** or **diagrams** if it would help you explain your answer. (But for the long question at the end you should try to use full sentences if possible).
6. Spend **five minutes at the beginning** reading through the paper and decide which work (out of *Ghost Dances* and *Still Life at the Penguin Cafe*) you would like for professional work 1 and professional work 2.
7. You should **spend one minute answering every mark**. (eg. If a question is worth 3 marks you should spend 3 minutes answering it).
8. You should then have **five minutes left over at the end** to check through your answers and cram in more detail.
9. If you finish early use your time wisely. Even if you've answered every question, **cram down MORE information**. They won't take marks away from you if you put the wrong thing so what's the harm? Maximise your chances by adding in as much information as possible. Use **KEY WORDS** as much as possible.
10. Make sure you have **read the question properly**. Don't get confused between similar terms like DESCRIBE and EXPLAIN.

Answer all questions

Name the two professional dance works you will refer to in this paper.

Work 1:

Choreographer 1:

Work 2:

Choreographer 2:

1a) Who designed the set for Work 1? (1 mark)

.....

1b) Describe the set for Work 1 (3 marks)

.....
.....
.....

1c) Who designed the set for Work 2? (1 mark)

.....

1d) Describe the set for Work 2 (3 marks)

.....
.....
.....

2a) Describe the mood or atmosphere portrayed in one of the professional dance works that you have studied.

(1 mark)

Name of work:

Mood / atmosphere:.....

2b) Give an example from the work that shows a relationship between the music actions and the mood / atmosphere.

(3 marks)

.....
.....
.....

2c) Explain two ways in which the choreographer portrays the mood/atmosphere in the other professional dance work that you have studied.

(4 marks)

.....
.....
.....

3a) Choose and explain **two** of the following relationships:

Canon, Accumulation, Unison, Contact

Relationship	Explanation
	(2 marks)
	(2 marks)

3b) Describe a moment, from one of the professional dance works that you have studied, where one of your chosen dance relationships occurs. (2marks)

Name of work:

Description of movement:.....

.....

3c) Choose a different dance relationship that you used in choreography or performance in your practical work. How did this use of a dance relationship fit the theme of the dance?

(3 marks)

.....

.....

.....

4a) Your first composition task (Unit 4a) encouraged you to learn 3 original motifs from a professional work and to then develop each one in 3 different ways. Describe one **original motif** within your dance. Use **actions, dynamics** and **space** in your answer.

Name of professional work:

Actions	(1 mark)
Dynamics	(1 mark)
Space	(1 mark)

4b) Describe **two** ways in which you **developed** this motif

(4marks)

.....

.....

.....

.....

4c) Your second composition task required you to create a dance based on a stimulus of your choice. Describe the accompaniment you chose and your reasons for this.

Stimulus.....

Description of accompaniment.....(1mark)

Reason for this choice.....(2marks)

5a) Describe the **starting point** of both professional dance works that you have studied.

Starting point in Work 1:

.....(2marks)

Starting point in Work 2:

.....(2marks)

5b) *Compare* the way the **starting point** influenced the choreography in both professional dance works that you have studied.

(8 marks)

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.....

6) Choose **one** of the professional dance works that you have studied and explain how effective you think the use of props is.

(3marks)

Name of work:.....

Explanation:.....

.....

.....

END OF QUESTIONS

There are no questions printed on this page

**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**

GCSE Dance Independent Study Theory Paper.

To be completed in exam conditions.

Name:

Candidate Number:

Signature

Due:

Answer all questions

Name the two professional dance works you will refer to in this paper.

Work 1:

Choreographer 1:

Work 2:

Choreographer 2:

1a) Who designed the lighting for Work 1? (1 mark)

.....

1b) Describe the lighting for Work 1 (3 marks)

.....
.....
.....

1c) Who designed the lighting for Work 2? (1 mark)

.....

1d) Describe the lighting for Work 2 (3 marks)

.....
.....
.....

2a) Describe a character from ONE of the chosen works.

(1 mark)

Name of work:

Character description:.....

2b) Give an example from the work where there is a clear relationship between the lighting and the character mentioned above.

(3 marks)

.....
.....
.....

2c) How successful is this relationship between the lighting and the character? Provide examples to back up your answer.

(4 marks)

.....
.....
.....
.....
.....

3a) Complete the ASDR grid with **one** example in each box.

<p style="text-align: center;"><u>Action</u></p> <p style="text-align: right;">(1 mark)</p>	<p style="text-align: center;"><u>Space</u></p> <p style="text-align: right;">(1 mark)</p>
<p style="text-align: center;"><u>Dynamic</u></p> <p style="text-align: right;">(1 mark)</p>	<p style="text-align: center;"><u>Relationship</u></p> <p style="text-align: right;">(1 mark)</p>

3b) Describe a moment from Work 1 where your chosen **dynamic** has been used.

(1mark)

.....

.....

3c) Describe a moment from Work 2 where your chosen use of **space** was used.

(1 mark)

.....

.....

3d) Explain **how** your above description of **space complemented** the character or storyline.

(3 marks)

.....

.....

.....

.....

4a) When performing you have to consider several **Performance Skills** all at once. Provide three examples below:

Performance skill 1	(1 mark)
Performance skill 2	(1 mark)
Performance skill 3	(1 mark)

4b) Describe **two** ways in which you **developed** your performance skills before a show. (4marks)

.....

.....

.....

.....

4c) Describe how to perform with safe practice:.

Example 1.....(1 mark)

Example 2.....(1 mark)

Why is it important to consider safe practice when in **rehearsals**?.....

.....(2 marks)

5a) Explain the meaning of the word **motif**.

.....(1 mark)

5b) Which work will you be describing? Work 1 or Work 2:

Describe a motif from that Work:.....

.....(1 mark)

5c) Describe a motif from your own choreography:.....

.....(1 mark)

5d) Why did you choose those actions to be in the motif you choreographed?.....

.....(1 mark)

5e) Describe *contrasting* motifs from each of the professional works and evaluate which one was most effective.

(10 marks)

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END OF QUESTIONS

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**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**

GCSE Dance Independent Study Theory Paper.

To be completed in exam conditions.

Name:

Candidate Number:

Signature

Due:

Answer all questions

Name the two professional dance works you will refer to in this paper.

Work 1:

Choreographer 1:

Work 2:

Choreographer 2:

1a) Who composed the music for Work 1? (1 mark)

.....

1b) Describe the aural setting for Work 1 (3 marks)

.....
.....
.....

1c) Who composed the music for Work 2? (1 mark)

.....

1d) Describe the aural setting for Work 2 (3 marks)

.....

.....
.....

2a) Describe the theme from ONE of the chosen works.

(1 mark)

Name of work:

Theme:.....

2b) Use at least one example to explain how the theme is made clear in the performance of this work.

(3 marks)

.....
.....
.....

2c) How does this compare / contrast to the other work?

(4 marks)

.....
.....
.....
.....
.....

3a) Complete this grid by briefly describing a scene and drawing a memorable formation from it.

Work 1:	Work 2:
Description of scene: <div style="text-align: right;">(1 mark)</div>	Description of scene: <div style="text-align: right;">(1 mark)</div>
Diagram of formation: <div style="text-align: right;">(1 mark)</div>	Diagram of formation: <div style="text-align: right;">(1 mark)</div>

3b) How did Work 1's formation **complement** the storyline / characters?

(1mark)

.....

.....

3c) How did Work 2's formation **complement** the storyline / characters?

(1 mark)

.....

.....

3d) Give an example from your own choreography where you have used a particular **formation** and explain why you chose that one. (3 marks)

.....

.....

.....

.....

4a) Place the following words under the correct 5 *basic dance actions* headings. Some may fit into more than one category but only one mark will be awarded per correct key word.

(7 marks)

Roll, leap, kick, gallop, arabesque, lunge, head-tilt.

Jump	
Turn	
Travel	
Stillness / Balance	
Gesture	

4b) Imagine you were asked to create dance based on an abstract piece of art. Describe which of the above actions you would choose for this shape:



Action chosen: (1 mark)

Reasons for choice:

.....

.....(3marks)

4c) Describe a **motif** that you could create based on the following shape. Make reference to actions, space and dynamics:



(4 marks)

.....

5) Explain the importance of safe practice, making reference to your **own knowledge** and that of the safe practice in your **two professional works**.

(10 marks)

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END OF QUESTIONS

There are no questions printed on this page

**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**

GCSE Dance Independent Study Theory Paper.

To be completed in exam conditions.

Name:

Candidate Number:

Signature

Due:

Answer all questions

Name the two professional dance works you will refer to in this paper.

Work 1:

Choreographer 1:

Work 2:

Choreographer 2:

1a) Who composed the music for Work 1? (1 mark)

.....

1b) Describe the accompaniment for Work 1 (3 marks)

.....

.....

.....

1c) Who composed the music for Work 2? (1 mark)

.....

1d) Describe the accompaniment for Work 2 (3 marks)

.....

.....

.....

2a) Describe the mood or atmosphere portrayed in one of the professional dance works that you have studied.

(1 mark)

Name of work:

Mood / atmosphere:.....

2b) Give an example from the work that shows a relationship between the dance actions and the mood / atmosphere.

(3 marks)

.....
.....
.....

2c) Explain two ways in which the choreographer portrays the mood/atmosphere in the other professional dance work that you have studied.

(4 marks)

.....
.....
.....

3a) Choose and explain **two** of the following relationships:

Call and response, unison, mirroring, de-accumulation

Relationship	Explanation
	(2 marks)
	(2 marks)

3b) Describe a moment, from one of the professional dance works that you have studied, where one of your chosen dance relationships occurs. (2marks)

Name of work:

Description of movement:.....

.....

3c) Choose a different dance relationship that you used in choreography or performance in your practical work. How did this use of a dance relationship fit the theme of the dance?

(3 marks)

.....

.....

.....

4a) Your set dance (*Impulse* or *Find it!*) uses a variety of movement material within an overall structure. Describe one phrase within your chosen set dance. Use **actions**, **dynamics** and **space** in your answer.

Name of chosen set dance:

Actions	(1 mark)
Dynamics	(1 mark)
Space	(1 mark)

4b) Describe **two** ways in which you could use lighting to enhance the performance of the dance. (4marks)

.....

.....

.....

.....

4c) Describe an appropriate costume that could be worn for one of the set dances

.

Name of chosen set dance.....

Costume.....(1mark)

Reason.....

.....(2marks)

5a) Describe the **physical setting** of both professional dance works that you have studied.

Physical setting in work 1:
.....(2marks)

Physical setting in work 2:
.....(2marks)

5b) *Compare* the way the **physical setting** is used in both professional dance works that you have studied.

(8 marks)

.....
.....
.....
.....
.....
.....
.....
.....

6) Choose **one** of the professional dance works that you have studied and explain how effective you think the use of props is.

(3marks)

Name of work:.....

Explanation:.....

.....
.....

END OF QUESTIONS

There are no questions printed on this page

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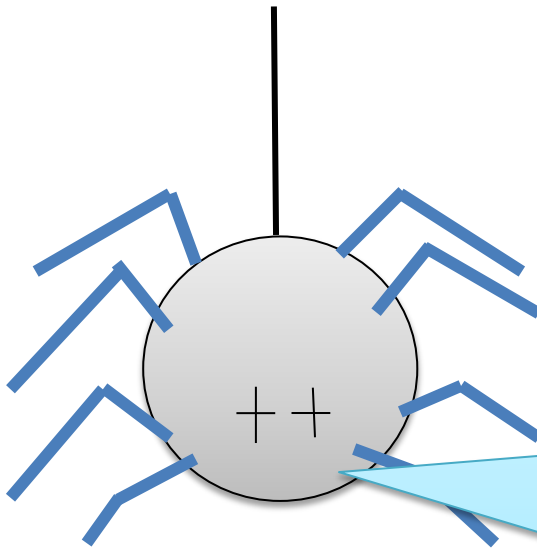
Analysis of My Exam Papers

What type of questions do I tend to get right?

What type of questions do I tend to get wrong?

What will I revise as a result?

What pages of this pack will I need to look at?



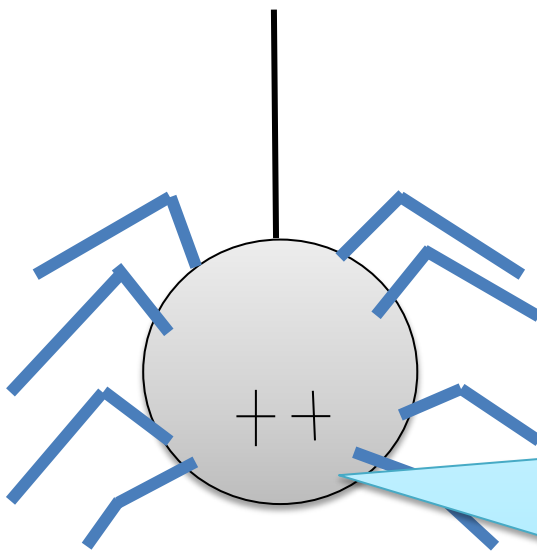
I am a dancing spider and
my name is _____

I am dying of hunger as I
haven't caught any yummy
flies. Please make me a
spider diagram (or
mindmap) based on the
professional work. Each key
word you add will catch me
a fly. Please hurry!

*Ghost
Dances*

My name is: _____

and I have helped this hungry dancing spider catch _____ flies.



I am a dancing spider and
my name is _____

I am dying of hunger as I
haven't caught any yummy
flies. Please make me a
spider diagram (or
mindmap) based on the
professional work. Each key
word you add will catch me
a fly. Please hurry!

*Still Life at the
Penguin Cafe*

My name is: _____

and I have helped this hungry dancing spider catch _____ flies.

What I'm testing myself on:

Motifs from the professional dance works

I am the dancing snowman. Quiz your knowledge by writing on me about a chosen dance topic.

Key words to remember

Examples in *Ghost Dances*:

Examples in *Still Life...*

My name:

What I'm testing myself on:

Accompaniment (music)

I am the dancing snowman. Quiz your knowledge by writing on me about a chosen dance topic.

Key words to remember

Examples in *Ghost Dances*:

Examples in *Still Life...*

My name:

What I'm testing myself on:

Lighting and Set

I am the dancing snowman. Quiz your knowledge by writing on me about a chosen dance topic.

Key words to remember

Examples in *Ghost Dances*:

Examples in *Still Life...*

My name:

What I'm testing myself on:

Costume

I am the dancing snowman. Quiz your knowledge by writing on me about a chosen dance topic.

Key words to remember

Examples in *Ghost Dances*:

Examples in *Still Life...*

My name:

DANCE GLOSSARY

Key Word	Definition	Miss Vasey says...
Abstract	Actions or features that denote the quality or essence of the original	
Accents	Placements of stress on a beat or a movement	
Accessory	Additional item of costume	Gloves, scarves etc
Accompaniment	The sound that you hear during the dance	(The music or sound that you are moving to)
Accumulation	When a dancer begins a series of movements and others join in until they all dance in unison (Joining in one (or more) at a time)	
Actions	What a dancer does. A movement performed by a dancer.	The five basic dance actions are: jump, turn, travel, gesture, stillness / balance. All other actions belong under one of those categories eg a roll would be classed as a turn.
Aesthetic	Something we judge to be appealing and tasteful	
Alignment	The correct placement of body parts in relation to other body parts	If you have your arms in straight lines (instead of wonky) they are well aligned.
Analyse	Examine and explain a dance work in detail	
Appreciate	Show knowledge and understanding of your own and others' dances and of dance in general	
Asymmetric	Uneven	Having one arm up and the other down would be an asymmetric position (as you are not symmetrical!)
Audible aspects	These are sounds that the dancers make	Breathing, sounds of body parts tapping on the floor and slapping. (If something is "audible" it means you can hear it).
Auditorium	The place in a theatre or building where the audience	Like the big area you sit in for assembly.

	sit or stand to watch a performance	
Aural setting	Audible accompaniment to the dance	Music, words, song, soundscape etc
Backdrops	Walls or drapes at the back of the stage usually painted with a decorative scene, picture or design	Backdrop shows mountain scene of Chile in <i>Ghost Dances</i>.
Balance	A steady or "held" position	Eg. A counterbalance where two people are holding hands but are leaning away from each other / a solo balance where you are holding one leg out in an arabesque.
Bharata Natyam	A classical South Asian dance style, characterised by intricate hand gestures and fast footwork	Evident in Shobana Jeyasingh's <i>Faultline</i> (which we haven't studied for the exam so you won't be asked about it)
Binary	A composition in two sections	(AB structure)
Canon	When movements overlap in time. Starting at staggered intervals.	
Chance	A method of choreography in which dance material is determined or manipulated using a random method, for example, by throwing dice.	Merce Cunningham invented this. Each number had a movement. You then rolled the dice to see which movement you would do next.
Character/isation	A role or part expressed by a dancer	(You are expected to get into character when performing so you can set an appropriate mood).
Choreographic approaches	How choreographers work with the dance material, for example by using the dancers' improvisations	
Choreographic devices	Using different methods to repeat, develop and vary the material.	Eg. Repetition, development, contrast, climax, motif, highlights, use of number, fragmentation, retrograde, canon, unison.
Choreographic form	Giving the dance a shape and structure, for example by using contrasting	

	sections.	
Choreography	The art of creating dance	
Climax	The most important or significant moment of the dance, which usually happens near the end	A section of movement which builds up with dynamic energy more and more until a big moment such as a lift or a jump or sudden splits etc.
Collaboration	When choreographers, dancers and / or artists work together to create the end product.	You all collaborate with each other to create dances. You've also been collaborating with Mr. Mohan to find appropriate music.
Complementary	Actions or shapes what are similar but not exactly the same	One person could be making a curved shape with their arms on a high level while another person could be making a curved shape with their legs on a low level.
Composition	A dance	A dance you/they have created.
Contact	When dancers touch, lean, lift or support each other	(Literally making contact with each other).
Contact improvisation	Work is created through weight-taking etc	You make it up as you go along - only knowing that you will make contact with others in the room.
Contemporary	A group of dance styles originating in the early 20 th century created individuals working outside the Classical ballet style, in response to the conditions of modern life.	
Contraction	Shortening of a muscle or muscles	An abdominal contraction would look like you are being punched in the stomach
Contrasting	Shapes or movements which are very different from each other	One person could be creating a soft, curved shape on a high level while another person could be creating a very angular, stiff shape on the same high level.
Core stability	Relates to the use of the centre to stabilise the body	Using your tummy muscles! You need core stability to

	during movement	do lift work, to hold balances and to do things such as holding the plank position.
Counterpoint	When two or more dancers perform different phrases at the same time.	
Cyclic	Something which has a circular feeling and which ultimately comes back to its own beginning	
Cyclorama	A large curtain or wall, often curved, positioned at the back of the stage and usually stretched to the sides and weighted on the bottom to create as flat and even a surface as possible. Usually painted white, it can be used to create interesting lighting effects.	A big, heavy curtain at the back of the stage.
Describe	Write or talk about what something looks or sounds like or is made up of	
Direction	The pathway of a movement	
Dynamic stretches	Slow, controlled movements through the full range of motion	
Dynamic variation	Variety in the quality or the "how" of the movement	Different kinds of speed, energy and flow in a dance. (Varying from fast to slow or smooth to jagged).
Dynamics	The "how" or "quality" of movement	(fast, slow, smooth, jagged, graceful, jerky, energetic, lethargic etc).
Elevation	The action of "going up" without support, such as in a jump	Sometimes your leaps or jumps aren't elevated enough so I ask you to bend your knees more to help with the take-off.
Ensemble	A group of dancers performing together	(Your ensemble might be duo, trio, quartet or quintet in your performance unit).
Episodic	A choreography with several separate sections linked by a theme	Lots of little "episodes" one after another.

Evaluate	To consider the value, quality or importance of something	
Extension	Lengthening one or more muscles or limbs	Sometimes when you leap I ask you to straighten (or extend) your legs.
Flexibility	The range of movement that is attainable in a joint or muscle	
Focus	Using the eyes to enhance performance or interpretative qualities	Your focus is where your eyes are looking. What are you focused on?
Formations	Shapes or patterns created by a group of dancers	Sometimes I ask you to get into line formations for the warm up. Other formations include V-shapes, circles, squares, groups, spread out etc.
Fugue	Interwoven phrases of movement or music	
Gestures	Actions or movements of a body part that is not weight bearing	An isolated body movement. Eg a wave of the hand / kick of the leg / folding your top half forwards into a table-top position.
Graham-based	A contemporary dance style created by Martha Graham in the 1930s. Characterised by angular body shapes and use of breath and the centre of the body to initiate movements.	Christopher Bruce was influenced by Martha Graham so some of his choreography in <i>Ghost Dances</i> could be described as Graham-based.
Highlights	Moments in the dance that draw attention to or emphasise something important.	Little mini moments of excitement which aren't quite exciting enough to be called the climax.
Hydrated	Provided with an adequate amount of water	Water - not squash - not lucozade.
Improvise	To explore and create movement without planning	To just make it up as you go along. Not to be done in your exam! But it might be a good way to create movement in the first place before going back and re-structuring it into a proper dance.
Interpret	Understand and explain the meaning of a dance through	

	action, costume, set design / lighting and accompaniment	
In-the-round	A performing area with the audience seated on all sides	You are dancing in the middle, the audience are ALL AROUND YOU.
Isolation	Moving a part of the body independently, such as a shoulder shrug	
Krumping	A competitive, freestyle form of street dance in which dancers interact	This is a scary dance style. People shake all over very aggressively in a street-style way.
Lactic acid	A waste product which builds up in the muscles during exercise.	
Level	Distance from the ground.	How high you are (high, medium or low). Medium is stood up at your own height.
Literal	Actions or features that closely represent the subject, theme or idea.	If something is "literal" then it is designed to look quite realistic.
Motifs	Patterns or designs of action content that encapsulate an idea and can be repeated and developed throughout the dance.	A short, memorable phrase which you can develop.
Multidirectional	Moving in several directions	
Musicality	The ability to pick out the unique qualities of the accompaniment and make them evident through the performance.	If it's loud and fast in the music then you will be energetic and fast in your movements.
Narrative	A dance that tells a story	(ABCDE... structure)
Numerical variation	How the number of dancers in a group is used	3 dancers on stage, then 20, then a solo, then back to 3 etc.
Nutrition	Obtaining the food necessary for health.	Eat your fruit and vegetables (and drink water).
Perform	Prepare and dance a piece to an audience	
Peripheral vision	What you can see happening at the outer edges of your range of vision without actually moving your eyes or your head.	Keep your head facing forwards. Wiggle your fingers by the side of your head. You might just be able to see them in

		your peripheral vision.
Phrase	A sequence of linked movements	This is longer than a motif and does not have to be memorable.
Posture	Body position	My ballet teacher used to say to me: "tummy tucked in, tail tucked under".
Projection	When a dancer gives out appropriate energy to connect with an audience and draw them into the performance	Looking out to the audience, smiling if appropriate, looking confident and making the audience feel comfortable.
Props	Portable objects that are used in a dance for example a suitcase or newspaper.	A boulder in <i>Ghost Dances</i> (used to sit on).
Proscenium	The arch or opening which separates a stage from the auditorium.	(so a proscenium stage is a normal stage with an arch and a separate area for the audience).
Pure dance	A dance that is concerned with the movement itself and that has no other stimulus.	Dancing because it looks nice rather than it being about anything. <i>Ghost Dances</i> , for example, is definitely <u>not</u> pure dance because it is definitely about the conflicts in Chile and has clear characters throughout.
Relationships	The "with, what or whom" of movement. How dancers dance together.	Trio, duet, solo, call and response, accumulation, de-accumulation, unison, canon, 2 versus 1, counterpoint etc.
Release	A dance technique using natural alignment and movement and in which breath and momentum initiate the action.	

Key Words I Need to Revise

Use this space to jot down any tricky key words, create little tests for yourself and draw pictures to help you remember them.

UNIT 2

Solo performance of
Impulse or *Find It*

20% of your overall
GCSE

This gets filmed, sent
off and examined
externally.

Unit 2

Try marking yourself

Marking Criteria (max 5 marks for each category)	Date:	Date:	Date:	Date:	Date:	Date:	Date:
Technical ability: posture, alignment, co-ordination, balance, strength, flexibility, mobility and control							
Accuracy: accurate reproduction of action and spatial content, with reference to the choreography and the characteristic features of the particular chosen dance							
Dynamics: interpretation of dynamic and expressive qualities							
Style: ability to emulate the style and mood of the original choreography							
Safety: clothing, jewellery, hair, footwear, / 3							
Safety: movements / 2							
Overall sense of performance: focus, projection, musicality, sensitivity, communication, energy, commitment.							
Total: (/30)							
Grade:							

June 2014 Grade Boundaries for Unit 2:

A*	A	B	C	D	E	F	G
28	26	23	21	18	15	13	11

UNIT 3

Group performance based
on a professional work.

20% of your overall GCSE

You will perform this live
for the moderator.

Remember to LOOK at each other, make contact with each other, ensure you are in correct formations with each other and don't look nervous!

Unit 3

Try marking yourself

Marking Criteria (max 5 marks for each category)	Date:	Date:	Date:	Date:	Date:	Date:	Date:
Technique (posture, pointed toes, knees over toes when bending, strength)							
Accuracy (of actions and space)							
Choreographic intent (clear changes in mood)							
Relationships (contact, lift, eye contact, correct formations etc)							
Safety: clothing, jewellery, hair, footwear, / 3							
Safety: movements / 2							
Overall sense of performance (musicality, confidence, character projection)							
Total: (/30)							
Grade:							

June 2014 Grade Boundaries for Unit 3:

A*	A	B	C	D	E	F	G
27	25	23	21	18	15	13	11

UNIT 4a

Solo choreography based
on 3 motifs

15% of your overall GCSE

You will perform this live
for the moderator.

(You will need to show the original 3 motifs first too).

Unit 4a (Choreography based on 3 motifs)

Try marking yourself

Marking Criteria (max 5 marks for each category)	Date:	Date:	Date:	Date:	Date:	Date:	Date:
Imaginative development of original motifs (through actions, dynamics, space).							
Successful integration and linking of motifs into composition (through transitions, repetition, new material, fragmentation, retrograde, continuity, etc).							
Structuring and use of choreographic devices (through beginning/ middle/end, logical sequence, unity, contrast, climax, repetition, to augment choreographic form).							
Analysis and evaluation to bring about improvement (during the progress of the piece). (Process. Your choreographic diary will be marked).							
Total: (/20)							
Grade:							

June 2014 Grade Boundaries for Unit 4a:

A*	A	B	C	D	E	F	G
	18		15			8	

(They don't provide all of the marks because the examiners combine the marks from this unit with the marks from unit 4b to give you an overall grade for the whole of unit 4. The above should just be used as a guide).

UNIT 4b

Choreography based on a
stimulus

25% of your overall GCSE

You will perform this live
for the moderator.

Unit 4b (Choreography based on a stimulus)

Try marking yourself

Marking Criteria (max 5 marks for each category)	Date:	Date:	Date:	Date:	Date:	Date:	Date:
Creative and imaginative response to selected stimulus/starting point							
Selection of action content and its application to relationships where appropriate							
Selection of dynamic content and its application to relationships where appropriate							
Selection of spatial content and relationships content where appropriate							
Overall form and structure							
Use of choreographic devices and principles to augment choreographic form (repetition, development, contrast, climax, motif, Highlights, use of number, fragmentation, retrograde, canon, unison, etc.)							
Choice of aural setting a) offers suitable mood/atmosphere b) offers contrast/ variety c) works with the structure of choreography d) works with the theme or idea e) offers opportunities for demonstration of sensitivity/musicality							
Overall communication of dance idea (mood or meaning of the dance and the ability to realise this through choreography)							
Total: (/20)							
Grade:							

June 2014 Grade Boundaries for Unit 4b:

A*	A	B	C	D	E	F	G
	36		30			16	

(They don't provide all of the marks because the examiners combine the marks from this unit with the marks from unit 4a to give you an overall grade for the whole of unit 4. The above should just be used as a guide).









Appendix

Item	Description
1	How to look good in your Dance exam
2	Time Management Sheets
3	Keys to Success
4	Ghost Dances information Sheet
5	Still Life at the Penguin Café information Sheet




Miss Vok's Fashion Fix!

How To Look Good in Your Dance Exam!

<p><u>HAIR</u></p> <p>Scraped back off face, Very neat.</p>			<p>Hair should be SCRAPED back off your face. No fringes, no bangs (two strands at the front) and no bits tucked back behind your ears. Hairspray, grips, hairbands - use them all. Ideally aim to get your hair into a bun. A neat bun. A beautifully neat, tidy bun which has been similarly hair sprayed and made to look perfect. Your hair should be stuck down so that there is no chance of it falling into your eyes.</p>		
<p>Modest or no make-up. Absolutely no finger-nail varnish nor toe-nail varnish.</p>					
<p><u>TOP HALF</u></p> <p>Black, Sleeves, No undies showing, Close fitting, No jewellery</p>	<p>T-shirt should be black and close-fitting so technique is visible.</p> 	<p>Short-sleeve or long-sleeve acceptable. (No vest tops and no strap tops). High neck for modesty. (Nobody wants to see what you have underneath your top when you bend forwards!)</p> 	 <p>Do not let any underwear hang out. (Ginger Spice fashion faux-pas!).</p>		
<p><u>BOTTOM HALF</u></p> <p>Black, Close-fitting, Opaque, Worn high, Not worn under heels, No undies showing, BARE FEET</p>	 <p>They should be no longer than ankle length and should NEVER go under your heels (you get marks for health and safety).</p>	<p>Your bottom half should be plain black trousers or leggings. They should be close fitting so that the examiner can clearly see the lines of your body and check that your technique is accurate (eg. Bending your knees properly when landing after a jump).</p>	<p>AND PLEASE ensure they are opaque... (not see-through). Nobody wants to see your underwear.</p> 	<p>BARE FEET</p> <p>AND</p> <p>NO JEWELLERY!</p>	
				<p>Please wear your trousers or leggings high-ish. NOBODY wants to see this. NOBODY.</p>	

Time Management Sheet




		At this time	I will have achieved this:	 or comment
<i>Example</i>	<i>(0)</i>	<i>11:25</i>	<i>Provide Miss Vasey with my homework</i>	
	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			
	10		Changing time	

Use this to structure your lesson. You are being **self-managers** today.

Time Management Sheet




Use this to structure your lesson. You are being **self-managers** today.

		At this time	I will have achieved this:	 or comment
<i>Example</i>	<i>(0)</i>	<i>11:25</i>	<i>Provide Miss Vasey with my homework</i>	
	1			
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	5			
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Time Management Sheet




		At this time	I will have achieved this:	 or comment
<i>Example</i>	<i>(0)</i>	<i>11:25</i>	<i>Provide Miss Vasey with my homework</i>	
	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			
	10		Changing time	

Use this to structure your lesson. You are being **self-managers** today.

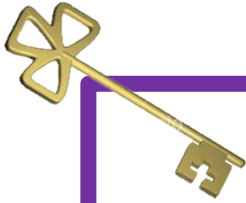
Time Management Sheet



Use this to structure your lesson. You are being **self-managers** today.

		At this time	I will have achieved this:	 or comment
<i>Example</i>	<i>(0)</i>	<i>11:25</i>	<i>Provide Miss Vasey with my homework</i>	
	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			
	10		Changing time	

KEYS TO SUCCESS



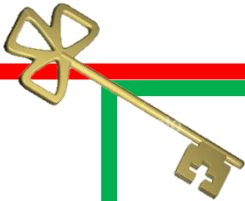
BLAG

If you go wrong then keep going. Make something up if you have to!



GIVE IT SOME WELLY

Have POWERFUL dynamics and tons of energy!



UNDERSTAND CRITERIA

Make sure you know what the moderator is looking for *before* you perform.



BE CONFIDENT

Make yourselves proud - showcase your talents!



SMILE

Make the moderator feel confident in you.