

## Year 9 – Physical and Mental skills for technique

### Technical Skills

<b>ACTION CONTENT</b> Travel Elevation Gesture Turn Stillness Floor work Use of different body parts Transfer of weight	<b>DYNAMIC CONTENT</b> Fast/slow Sudden/sustained Acceleration/deceleration Strong/light Direct/indirect Flowing/abrupt
<b>SPATIAL CONTENT</b> Pathways Patterns Levels Size of movement Directions Spatial design	<b>RELATIONSHIP CONTENT</b> Lead and follow Mirroring Action and reaction Accumulation Complement and contrast Counterpoint Contact Formations

### Mental Skills - Process

<b>Systematic repetition</b>	Repeating something in an arranged or ordered way.
<b>Mental rehearsal</b>	Thinking through or visualising the dance.
<b>Rehearsal discipline</b>	Attributes and skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time.
<b>Planning of rehearsal</b>	Before rehearsal have a distinct aim or goal with steps to achieve.
<b>Response to feedback</b>	Implementing the feedback given and using it to drive planning of the next rehearsal
<b>Capacity to improve</b>	The ability to bring about improvement.

### Physical Skills

<b>Posture</b>	The way the body is held.
<b>Alignment</b>	Correct placement of body parts in relation to each other.
<b>Balance</b>	A steady or held position achieved by an even distribution of weight
<b>Coordination</b>	The efficient combination of body parts.
<b>Control</b>	The ability to start and stop movement, change direction and hold a shape efficiently.
<b>Flexibility</b>	The range of movement in the joints.
<b>Mobility</b>	The range of movement in a joint; the ability to move fluently from action to action.
<b>Strength</b>	Muscular power.
<b>Stamina</b>	Ability to maintain physical and mental energy over periods of time.
<b>Extension</b>	Lengthening one or more muscles of limbs.
<b>Isolation</b>	An independent movement of part of the body



### Expressive Skills

<b>Projection</b>	The energy the dancer uses to connect with and draw in the audience.
<b>Focus</b>	Use of the eyes to enhance performance or interpretative qualities.
<b>Spatial Awareness</b>	Consciousness of the surrounding space and its effective use.
<b>Facial Expressions</b>	Use of the face to show mood, feeling or character.
<b>Phrasing</b>	The way in which the energy is distributed in the execution of a movement.
<b>Musicality</b>	The ability to make the unique qualities of the accompaniment evident in performance.
<b>Sensitivity to other dancers</b>	Awareness of and connection to other dancers.
<b>Communication of Intent</b>	The aim of the dance; what the choreographer aims to communicate.

### Mental Skills – During performance

<b>Movement Memory</b>	An automatic recall of learned material, without conscious thought.
<b>Commitment</b>	Planning of rehearsal and commitment to rehearsal.
<b>Concentration</b>	Discipline in rehearsal with a focus on developing and improving dance work.
<b>Confidence</b>	Confidence in responding to feedback and the capacity to improve.

## Year 9 Dance Safe Practice

### Safe Practice During Rehearsal

Warming up	<ol style="list-style-type: none"> <li>1. Pulse raiser (run/jog)</li> <li>2. Stretches</li> <li>3. Joint Mobility</li> <li>4. Alignment Exercises</li> </ol> <p>We warm up to increase heart rate and body temperature</p>
Cooling Down	<ol style="list-style-type: none"> <li>1. Gradually bringing down heart and breathing rate (run-jog-walk)</li> <li>2. Stretch</li> <li>3. To reduce lactic acid and prevent DOMS (delayed Onset of Muscle Soreness)</li> </ol>
Nutrition	The food necessary for health and growth.
Hydration	The process of the body absorbing water. Avoiding dehydration: Dizziness, nausea, increase HR, increase body temperature, lack of focus/concentration, feeling faint, fatigue.

### Safe Practice during performance

Safe practice as a performer	<ul style="list-style-type: none"> <li>• Bending knees: elevating, landing, lifting, going into floor work.</li> <li>• Transferring weight onto hands when changing to floor work.</li> <li>• Correct alignment.</li> </ul>
Rehearsal Space	High ceilings, optimum 21°C temperature, no obstructions, safety mirrors, spacious, well ventilated, sprung splinter free floor.
Dancewear/hair/jewellery	Fitted clothing and cool to avoid overheating, wrist/knee/ankle supports, bare feet or correct shoes, hair tied back, no jewellery.

## Year 9 Dance Analyse and Evaluate through professional works

### Features of production

Staging/set	eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials
Properties	eg size, shape, materials, how used etc
Costume	(including footwear, masks, make-up and accessories): features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify dancers, enhance or sculpt the body and enhance the action
Dancers	number, gender
Aural setting	eg song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm
	.

### Performance environments and Aural Setting

#### Performance environments

- Proscenium arch
- End stage
- Sit sensitive
- In-the-round

#### Aural Setting

- Song
- Instrumental
- Orchestral
- Spoken word
- Silence
- Natural sound
- Found sound
- Body percussion

2



## Year 9 Dance skills for Choreography to aid decision making

### Choreographic Process

Researching	Investigate background information and meaning around a chosen stimulus.
Improvising	To create and explore movement without any forethought or preparation.
Generating	Create movement or phrases from initial ideas.
Selecting	Carefully choose as being the best or most suitable movement ideas.
Developing	Elaborate or expand by manipulating and developing the movement material.
Structuring	Organise the movement material into a whole, by creating sections and a climax.
Refining and Synthesising	Perfect and polish.

### Choreographic Devices

Motif	A movement phrase encapsulating an idea that is repeated and developed throughout the dance.
Motif Development	Ways in which a movement phrase can be varied.
Repetition	Performing the same action or phrase again.
Contrast	Movements or shapes that have nothing in common.
Highlights	Important moments of a dance.
Climax	The most significant moment of the dance.
Manipulation by number	How the number of dancers in a group is used.
Unison	Two or more dancers performing the same movement at the same time.
Canon	When the same movements overlap in time.

### Motif Development

Ways in which a movement phrase can be varied

Retrograde  
Change levels  
Fragmentation  
Change directions  
Add actions  
Repetition  
Take away actions  
Change dynamics



3

### Structuring

<b>Binary</b> AB	A composition in 2 parts or sections
<b>Ternary</b> ABA	A composition in 3 parts.
<b>Rondo</b> ABCBDB	Music or dance form with alternating & repeating sections e.g. chorus
<b>Episodic</b> ABCD	A choreography with several sections, linked by a theme
<b>Narrative</b>	Dance that tells a story.
<b>Beginning/middle/end</b>	Beginning, middle and end of a dance.
<b>Unity</b>	A sense of 'wholeness' or harmony
<b>Logical sequence</b>	The flow of phrases or sections of a dance.
<b>Transitions</b>	Links between dance phrases or sections.

### Relationship Content

<b>Lead and follow</b>	One dancer moves, the other follows.
<b>Mirroring</b>	Performing the same action but opposite.
<b>Action and reaction</b>	When one dancer performs a movement which cause another to react.
<b>Accumulation</b>	Dancers performing a series of movements and join in at different times.
<b>Complement and contrast</b>	Where dancers movements are different but similar/ when dancers movements are different style.
<b>Counterpoint</b>	Where dancers perform different motifs at the same time.
<b>Contact</b>	Physical support or touch between dancers
<b>Formations</b>	Shapes or patterns created in space by dancers



CHOREOGRAPHER: Christopher Bruce  
COMPANY: Phoenix Dance Theatre

- CHOREOGRAPHIC INTENTION
- Family in a dining room/kitchen
  - Poverty
  - Holocaust/political events
  - Fear of outside

STRUCTURE: Semi-narrative Solo, duet, trio, quartet

CHOREOGRAPHIC APPROACH  
Bruce waits to work with dancers so he can be influenced by them. Started dance with idea of family unit sitting at dinner table. The 'anxiety of the music' greatly influenced the movement content, with the form of the piece allowing each member of family to tell their story.

AURAL SETTING  
Arvo Part's *Fratres* – the version for violin & piano pre-recorded for performance. Music has no break in tempo. Music in minor key to help with dark feel of piece.



STYLE:  
Neo-classical

STIMULUS  
The music was the initial starting point. The music 'evokes images of a European history and tradition steeped in over a 1000 years of suffering & human experience'.

- STAGING/SET  
Props: Table, 2 stools, bench, coat stand, 3 suitcases, 1 sack.
- All worn – poverty
  - Helps show dining room
  - Integral in climax – used to barricade door

LIGHTING  
Lighting design to create intimate space on stage depicting feeling of a 'room'. Shadows created on stage.  
Could be dim to represent candle light, showing poverty, or hiding from outside.



DURATION: 12 mins

COSTUME  
Costumes clearly gendered, depicting era of the 1930s-1940s. Simple shirts, skirts, trousers, dresses and large overcoats.  
Colours muted and worn down – deprivation & poverty. At end, they put shoes and coats on. Coats oversized for children - show poverty.







CHOREOGRAPHER: Kendrick H2O Sandy  
COMPANY: Boy Blue Entertainment

**AURAL SETTING**  
Kendrick writes out counts & uses symbols in his notes to ensure movements complement the particular instrumentation & accents.

**Style:**  
Hip Hop including: krumping, waacking, popping, locking, breaking.

**CHOREOGRAPHIC INTENTION**

- **Journey through life** (each section a scene, a moment in life)
- **Order and Chaos** (highlighting restrictions of an individual style of hip hop dance).

# EMANCIPATION OF EXPRESSIONISM

**STIMULUS**  
The music *Til Enda* was a starting point for the piece. Section 4 created first. The title was another starting point.

**4 SECTIONS (STRUCTURE)**

1. Genesis (start of life)
2. Growth and struggle
3. The connection and flow between people
4. Empowerment

**CHOREOGRAPHIC APPROACH**  
Exploring & abstracting hip hop movement & 'signature' company movements in a contemporary way. Signature motifs (Ninja Walk, Ninja Glide, Ninja Static & Chariots of Fire)

**LIGHTING**

- Intense blue colour – represent energy
- Central focus at beginning and gradually light whole stage by end.
- Spotlights used.
- Lighting helps identify different sections.

**DURATION:** 11 minutes

**COSTUME**

- Represents company (casual, blue, 'clean' look).
- Hair tied back to see facial expressions.
- Fitted to show isolations
- Not restrictive to movement
- Jewellery worn by some to help express individuality.
- Cant be seen when not in spotlight
- White light in section 2 off-stage right – significant moment

