

GCSE Dance		1. Technical Skills		2. Physical Skills		3. Expressive Skills	
<b>ACTION CONTENT</b> Travel Use of different body parts Elevation Transfer of weight Gesture Floor work Turn Stillness		<b>DYNAMIC CONTENT</b> Fast/slow Sudden/sustaine Acceleration/deceleration Strong/light Direct/indirect Flowing/abrupt		Posture	Creates a 'presence' & makes performance appear confident & sincere. Important for weight bearing in contact work. Helps with focus & projection	Projection	Connects with the audience. Builds a confident performance. Makes a performance look sincere & committed. Energises movement.
<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		Alignment	Clarity of shape. Helps us appear confident. Helps extension & balance. Enables safe practice in landing a jump	Focus	Makes a performance look confident & sincere. Health & safety in contact work. May show character or intent. Helps with turns.
<b>TIMING</b> The use of time or counts when matching movements to sound and/or other dancers. Having accurate timing is important for hitting important accents in the music as well as maintaining precise unison and canon. It is also important in contact work		<b>RHYTHMIC CONTENT</b> Repeated patterns of sound or movement. This links to timing so the aural setting can be drawn out to make a more musical performance. It is also important for maintaining unison and canon.		Balance	Maintains stillness. Accents pause in music. May show character. May show narrative/ intent. Avoids falling.	Spatial Awareness	Helps group formations. Patterning & clear floor pathways. Important contact for work.
<b>MOVING IN A STYLISTICALLY ACCURATE WAY</b> Movements and actions relating to genre/style The genre of the dance dictates a variety of weight and dynamic qualities. Being able to perform these with accuracy makes the style identifiable and brands the performance. It may also link to the music.				Coordination	Builds complexity by helping us layer different movements at the same time. Assists with contact work so we can catch & lift safely. Safely move in & out of floor	Facial Expressions	Creates character. Supports narrative & intent. Can make a performance appear more confident.
<b>4. Mental Skills - Process</b>				Control	Smooth transition into/out of floor. Helps to support dynamic changes .Supports slow dynamic .May support character/ intent. Supports balance	Phrasing	Works closely with music. Allows us to feel the dynamic quality of the movement. Helps show where sections start & end. May support unison/ canon.
				Flexibility	helps with extension May create dramatic impact Enables a greater range of movement Helps to show clear shape Can make movements much bigger	Musicality	Helps create both close & distant relationships with music. Helps to express important dynamic qualities in the music. May show character/story
Systematic repetition	Builds movement memory. Improves physical & technical skills. Improves expressive skills. Builds confidence.			Mobility	Helps with quick changes of direction. Enables dynamic variety. Helps smooth transitions between movements. Makes moving in and out of the floor easier.	Sensitivity to other dancers	Important for safety in contact work. Important for unison and canon. Can support narrative if group relationships are key.
Mental rehearsal	Builds movement memory. Prepares the mind prior to performance. We can rehearse in our heads outside of the studio to keep momentum going.			Strength	Health & safety in contact work. Accents dynamic force in music Confident performance. May show narrative/ intent. Supports balance	Communication of Intent	Uses all/any of the expressive skills to show narrative & meaning within a dance. Uses all/any of the physical, technical & expressive skills to show variety in mood
Rehearsal discipline	Regular dance attendance means we don't miss important learning. Breaking down sections in rehearsal builds movement memory. Working on complex moments improves physical skill.			Stamina	Means we can keep going to the end. Helps build climax or character. May support intent. A strong performance. May keep unison intact		
Planning of rehearsal	Being organised ensures our skills build in enough time for the final performance. Planning group rehearsals ensures we build sensitivity to other dancers properly.			Extension	Helps project energy outwards. Makes shapes larger. Creates a much more confident performance. Helps to show clear shape	<b>5. Mental Skills – During performance</b>	
Response to feedback	Helps us improve. Important that an outside person/video recording helps us spot where we can improve further - we may not be aware of it ourselves.			Isolation	Can support character and intent. Assists with dynamic change & impact. May work closely with music	<b>Movement Memory</b>	
Capacity to improve	When we use planned rehearsal, rehearsal discipline, commitment, mental rehearsal, systematic repetition, concentration & responding to feedback - we are showing that we have the capacity to improve our skills. All of them work together.			<b>Commitment</b>			
				<b>Concentration</b>		keeps us & our partners safe in contact work. Works with Commitment to get us from the start to the end. Helps with complex sections	
				<b>Confidence</b>		we can't just 'be confident' - it takes rehearsal. It builds after using mental skills in rehearsal - so that we know what we are doing. Makes a strong performance. May support character.	

## Dance Choreography

### 6. 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.

### 7. 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.

### 8. 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.

### 9. 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

## 10. Stimuli ,Choreographic Intention and motif ( for Choreography)

**Stimulus – an inspiration for an idea or movement**

**Choreographic Intention – idea, theme or story behind the dance**

## 11. 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

## 12. Features of Production

- STAGING/SET eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials
- LIGHTING eg colour, placement, direction, angles etc
- 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 SETTINGS 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 ENVIRONMENT:

## 13. Stimuli and Choreographic Intention for Professional Works

12	Shadows	Emancipation of Expressionism
Stimulus	<ul style="list-style-type: none"> <li>• The music: Fratres for Violin &amp; Piano by Arvo Part</li> <li>• The relationships between family members as they deal with the fear of an outside force.</li> </ul>	<ul style="list-style-type: none"> <li>• Til Enda [the music for Section 4] Freedom of expression through</li> <li>• hip hop movement</li> </ul>
Choreographic Intent	<ul style="list-style-type: none"> <li>• Life's limitations and resolution. The gaze of the other. Constricted within the snowglobe.</li> </ul>	<ul style="list-style-type: none"> <li>• An emotional journey Order and chaos</li> </ul>

# Shadows

## Stimulus

*Fratres for violin and piano. European history. Family relationships and dynamics. Unseen but present force outside.*

## Aural Setting

*Violin and piano. No breaks in tempo. Broken cords, staccato sounds. Continuous fast paced section, contrasted by slower sections.*

## Themes

*Family dynamic, fear, poverty, depravity*

## Dancers

4

2 male

2 female

## Choreographic Intention

*A small family coming to terms with deprivation, poverty and the realisation of what lies outside their family home.*



## Choreographic Approach

*Bruce worked collaboratively with the dancers. Ideas started from a family sitting at a table. Use of the furniture. Anxiety of the music. Each dancer had a voice in the family to tell their story.*

## Dance Style

*Modern dance. Classical and contemporary dance. 'Neo-classical'*

## Choreographer

*Christopher Bruce*



# Emancipation of Expressionism

## Stimulus

*The music – Til Enda by Olafur Arnalds.  
The importance of being free to express  
yourself as an individual and through hip-  
hop movement*

## Dance Style

*Hip-hop (poppin' lockin' waackin' breakin'  
krumpin')*

## Choreographer

*Kendrick Sandy*

## Themes

*Order, chaos, unity, individuality*



## Dancers

*17  
9 male  
8 female*

## Choreographic Intention

*Emotional journey*

*A journey through life*

*Theme of order and chaos*



## Choreographic Approach

*Choreographer worked collaboratively  
with the dancers.*

*Signature motifs of the company used  
throughout. (Ninja motifs) Developed  
using devices and formations*

*Specific attention to the aural setting –  
direct correlation.*