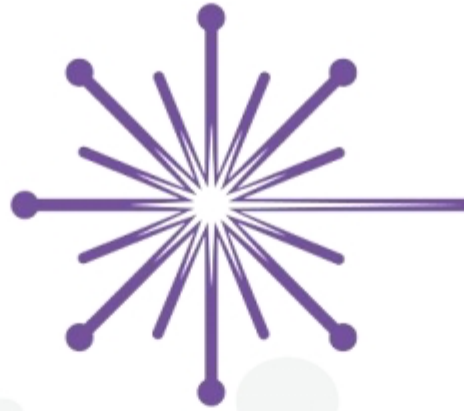


The Priory Academy LSST



THE PRIORY ACADEMY
LSST

Dance A Level

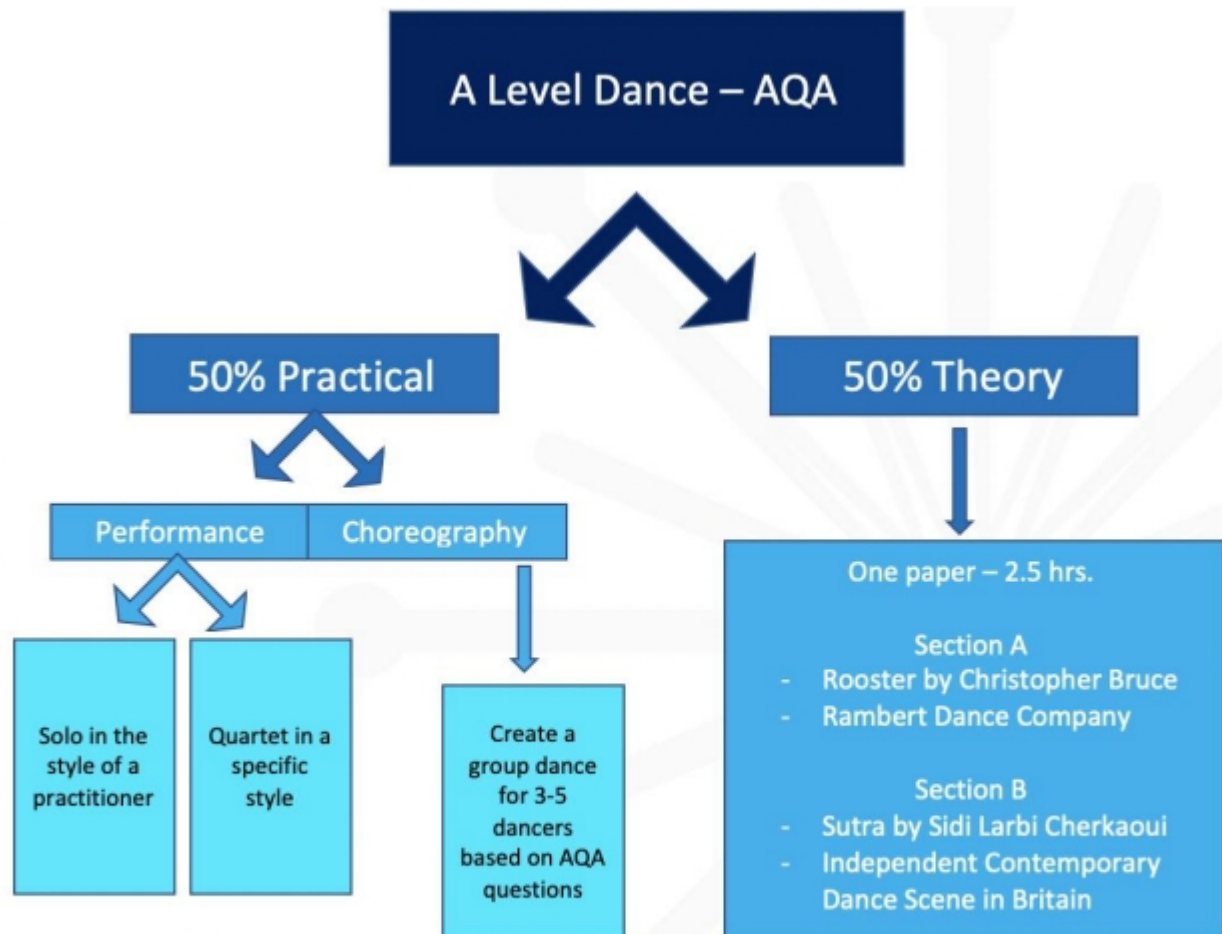
GCSE to A Level transition



Welcome to A Level Dance!

We follow the AQA Dance specification and examinations at The Priory Academy LSST. The course is 50% practical and 50% theory. Practical is assessed in a live examination with a visiting examiner in Year 13. Theory is one paper sat at the end of Year 13.

Below is a table which makes the structure of the A Level clearer.



Here is a direct link to the specification:

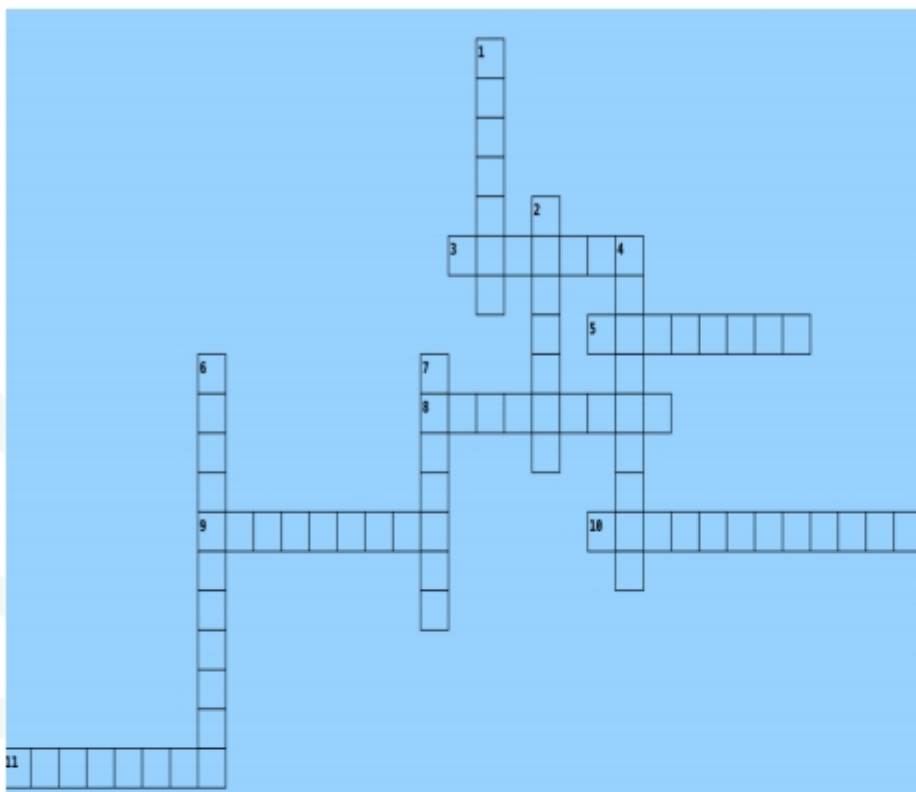
<https://filestore.aqa.org.uk/resources/dance/specifications/AQA-7237-SP-2016.PDF>

This work booklet will help you with recapping your GCSE knowledge and assist you with your transition from GCSE Dance to A Level Dance.

Skills – Theory & Practical

In A Level Dance it is important to know the skills needed for an effective performance. They are a little different for A Level as the categories are more blurred but let's see if you can remember all the skills.

Complete the crosswords below to help you remember what those skills are and what categories they fall in to. You are given the definition and you must find the skill that connects to that definition.



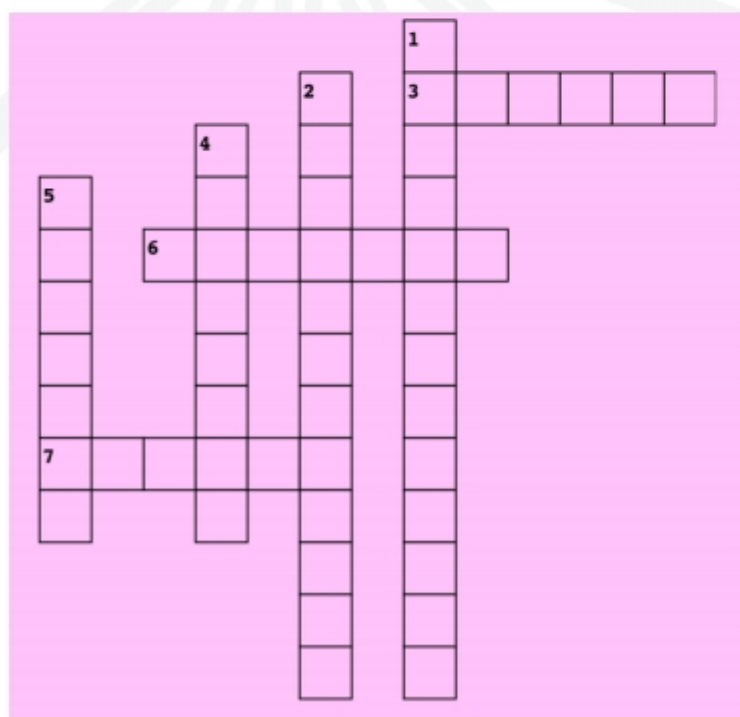
Physical Skills

Across

- 3. The way the body is held
- 5. Muscular power
- 8. Correct placement of body parts in relation to each other
- 9. Independent movement of a single body part
- 10. The efficient combination of body parts
- 11. The range of movement in a joint; the ability to move fluently from action to action

Down

- 1. The ability to start and stop movement, change direction and hold a shape efficiently
- 2. Endurance – both muscular and cardio-respiratory
- 4. Lengthening one or more muscles or limbs
- 6. The range of movement in the joints (involving muscles, tendons and ligaments)
- 7. A steady or held position achieved by an even distribution of weight



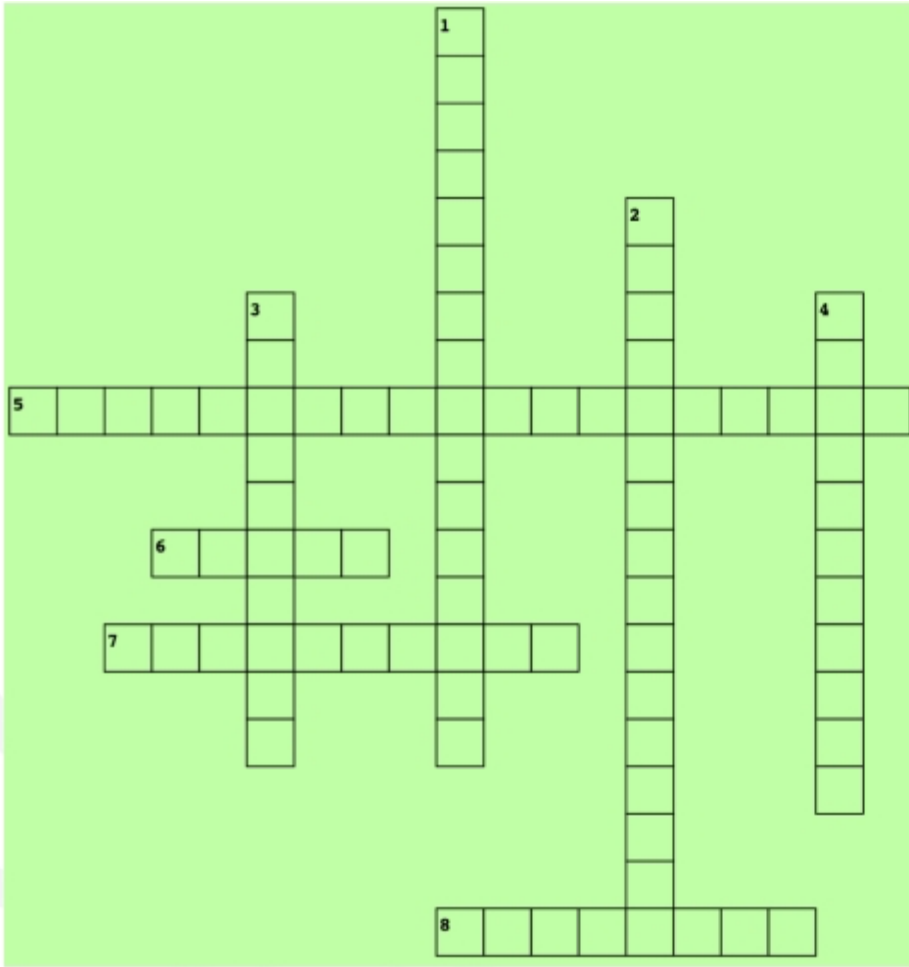
Technical Skills

Across

- 3. the counts you dance to
- 6. HOW you perform a movement – the qualities of movement based upon variations in speed, strength and flow
- 7. travel, turn etc – what a dancer does

Down

- 1. if we're dancing in contemporary, it has to be _____ accurate
- 2. the ways in which dancers interact; the connection between dancers
- 4. repeated patterns or sounds of music
- 5. content that includes levels, direction etc.



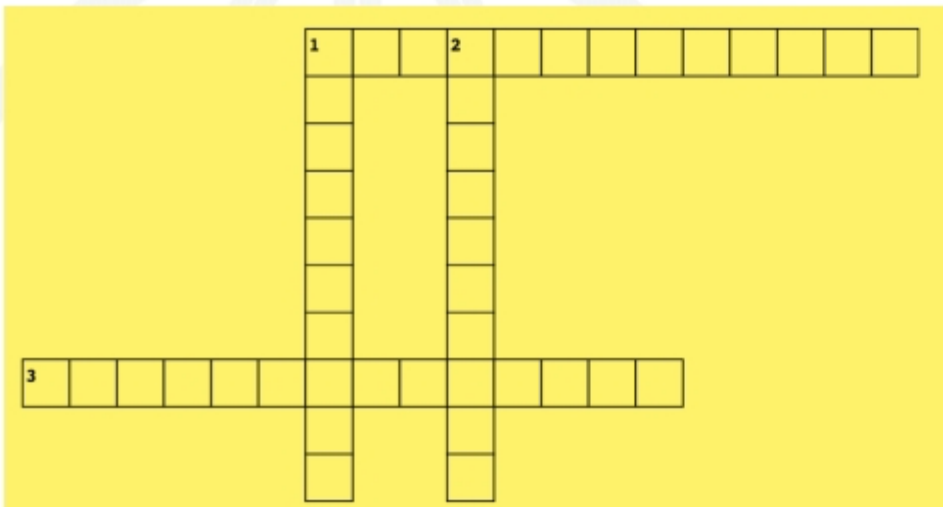
Expressive Skills

Across

- 5. Communication of _____
- 6. Use of the eyes to enhance performance or interpretative qualities.
- 7. The ability to make the unique qualities of the accompaniment evident in performance
- 8. The way in which the energy is distributed in the execution of a movement phrase

Down

- 1. Use of the face to show mood, feeling or character.
- 2. Consciousness of the surrounding space and its effective use.
- 3. The energy the dancer uses to connect with and draw in the audience.
- 4. _____ to other dancers in the space (reactive)



Mental Skills (during performance)

Across

- 1. Focusing so you can perform everything to the best of your ability
- 3. The automatic recall of learned movement material, without conscious thought.

Down

- 1. Projecting well to show you have _____
- 2. Performing full out the whole time and being fully engaged in performance

Skills / Key Terminology – Practical & Theory

IT is also important to remember what makes up the following key areas mentioned below. They are a little different for A Level as the categories are more blurred but let's see if you can remember all the skills.

Actions – fill in the blanks

G_S_U_E	J_M_	_R_VE_	S_I_LN_SS	T_R_
	OR	OR		OR
	E_E_A_I_N	L_CO_O_I_N		R_T_T_O_

Space - try and define the words below by using images/ drawings only

<i>Example</i> Patterns	<i>Example</i> ____ _ (repeated)
Levels	
Directions	
____ of _____	() ()
Pathways	
Spatial Design	

Dynamics – try and find the opposite dynamic

1. Fast
2. Sudden
3. Acceleration
4. Strong
5. Direct
6. Abrupt

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Relationships – unscramble the letters to form a dance relationship

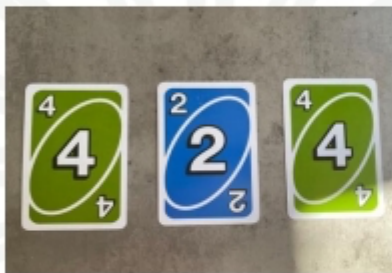
- | | |
|-----------------------------------|----|
| 1. <i>Dlea dan wofllo</i> | 1. |
| 2. <i>grrriomn</i> | 2. |
| 3. <i>ctioan dna eactrion</i> | 3. |
| 4. <i>clauucmatoin</i> | 4. |
| 5. <i>plecomtenm adn trcoants</i> | 5. |
| 6. <i>terpoicountn</i> | 6. |
| 7. <i>tnacoct</i> | 7. |
| 8. <i>natiomfors</i> | 8. |

Choreographic Devices – identify the word by looking at the description

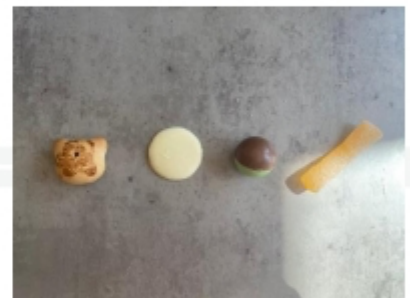
Description	Word
<i>A short phrase that you can change to make the theme of your work clearer</i>	_____
<i>Something done more than once</i>	
<i>Something that is different to something else e.g. slow dynamics in</i>	

<i>one section and quick dynamics in the section straight after</i>	
<i>Important moments in the dance that highlight the theme but not the highest point of the dance</i>	
<i>The highest point of the dance</i>	
<i>When you change how many people are doing something</i>	_____
<i>Two things that used to be a relationship – when you do something together and when you do it one after the other</i>	

Structure – *Connect the picture to the correct structure.*



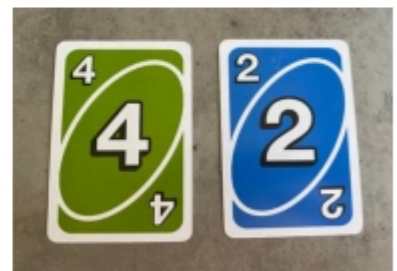
Rondo



Ternary



Binary



Episodic



Theme and Variation



Narrative

Aural Setting – When we explore aural setting, we explore what could make up this topic (1) AND we explore the relationships with the music (2).

1. We explore four things – name the pictures below, one i done for you as an example.



M_____	VOICE	S_____	S_____
--------	-------	--------	--------

2. There are four different relationships a dance can have with music. See if you can connect the definition to the correct term.

Term Bank:

Direct Correlation, Music Visualisation Disassociation, Mutual Coexistence

Definition	Term
Dance and music are created independently of each other and when performed share only time and space. They mostly work against each other.	
Dance and music are created independently of each other but may share the same tempo, theme or directive.	
Dance which aims to clarify the music, using the structure and content as its base. The dance follows the rhythmic, melodic and harmonic lines in the music.	
Dance and music work together, sharing the same time signature, tempo, phrasing and cadences.	

Constituent Features – *Let's see if you can identify what a constituent feature is! List them below!*

Here's a hint.

M_____, D_____, A____ S_____, C_____, P____, S____, L_____,
P_____ E_____

Warm Up and Cool Down – Fill in the gaps!

injury	oxygen	elastic	decrease	mentally
fainting	muscles	flexible	exercise	opposite
body	heart rate	raised	warm up	mobilised
normal	increases	minimal	soreness	everyday

At the beginning of every dance lesson it is important that we A number of things happen to our body during a warm up to prepare us for exercise. Our heart rate as more blood is pumped around the Blood carries which is needed by the to work effectively. Therefore, as we use our muscles more, we need more oxygen, which means more blood is pumped around our body and so we have an increased

During the warm up our muscles warm up and become more/stretchy, allowing us to be more Our core body temperature is and our joints are

The importance of this process is to prepare the body for and thus prevent It also prepares us (psychologically). It may be a time to visualise a routine in your head as you are stretching and mobilising, a chance to feel movements and 'tune in' to dancing.

A cool down has the same principles as a warm up but for the effect. It is a time for the heart rate to gradually as the blood circulation rate returns to – a sudden stop in exercise may cause dizziness or as the time allowed for the body to adjust is

The lactic acid (a waste product formed in the muscles during exercise) needs to be squeezed out to prevent muscle Psychologically it is a time to wind down and prepare for activity.

Practitioners – Complete the Facebook pages.

For A Level Dance, we have to remember many different names and who they are. We need to know them for the theory paper AND for the practical (solo performance).

*For Section A of the written paper you learn about Rambert Dance Company and a dance called 'Rooster'. Within this study, you learn about the choreographer of 'Rooster' – **Christopher Bruce**. Alongside two named practitioners; **Richard Alston** and **Glen Tetley**.*

*For Section B of the written paper you learn about American Jazz Within this study, you learn about the choreographer of 'Singing in the Rain' – **Stanley Donen and Gene Kelly***

*Alongside two named practitioners; **Bob Fosse, Jack Cole***

For any of the names in bold above, you also perform a 2-minute solo in the style of that practitioner.

Therefore, it is important that we know who they are, what works they have made, what they trained in and what their style is.

On the next few pages you have empty 'Facebook' pages which you should fill in with information that you will need to research.



Additional Information or Images about him.

Timeline

About

Friends

Photos



Born:



Rambert Dance Company



From:

Make Post

Photo/Video

Live Video

Life Event



Write a 'who is he?' overview!

Inset 3 pictures of his influences – either people, places or something else.



Inset 3 pictures of some works he has created. It must be featured on Rambert Dance website from 1966-2002.



Write the work's name and premier dates here

Inset 3 pictures of other people that appeared when researching him.



Write their ^ names here

Friends

Post



Background and Training...



What is his dance style and key features?



Additional Information or Images about him.

Timeline

About

Friends

Photos

♥ Born:

🏠 Rambert Dance Company

📍 From:

✍ Make Post | 📷 Photo/Video | 📺 Live Video | 🚩 Life Event



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Insert 3 pictures of other people that appeared when researching him.



Write their ^ names here

👤 Friends ▾

Post



Background and Training...



What is his dance style and key features?



Additional Information or Images about him.

Timeline

About

Friends

Photos



Born:

Rambert Dance Company

From:

Make Post Photo/Video Live Video Life Event



Write a 'who is he?' overview!

Insert 3 pictures of his influences – either people, places or something else.

Friends

Post



Background and Training...

Insert 3 pictures of some works he has created. It must be featured on Rambert Dance website from 1966-2002.



Write the work's name and premier dates here



What is his dance style and key features?

Insert 3 pictures of other people that appeared when researching him.



Write their ^ names here

Now do the same for our Section B practitioners... Create your own “social media page” for the practitioners below with their key information:

- Stanley Donen
- Gene Kelly
- Bob Fosse
- Jack Cole

Other useful names to know for the course:

- Martha Graham
- Merce Cunningham
- Isadora Duncan
- Marie Rambert
- Antony Tudor
- Sergei Diaghilev
- Norman Morrice
- Marius Petipa
- Lev Ivanov
- Ashley Dukes
- Frederick Ashton

Rooster – *Rooster is a work choreographed by Christopher Bruce. It is the main work we study in A Level Dance for Section A of the theory examination.*

Choreographed by **Christopher Bruce**

Music: songs recorded by **The Rolling Stones**

Little Red Rooster

Lady Jane

Not Fade Away

As Tears Go By

Paint It Black

Ruby Tuesday

Play With Fire

Sympathy For The Devil

Costumes designed by **Marian Bruce**

Lighting designed by **Tina MacHugh**



It was first performed by Rambert Dance Company at the Theatre Royal, Newcastle-upon-Tyne on 8 December 1994.

Rooster is performed by 10 dancers: 5 male and 5 female.

The running time of Rooster is 27 minutes.

Key themes and ideas: male chauvinism, the relationship between men and women in the 60's, celebration of the Rolling Stones music, celebration and reflection of life in the 1960's

You can watch all sections here: <https://www.youtube.com/user/dramadancer1/videos>

Make a note below where you see anything which assists in the communication of key themes of the work.

Rambert Dance Company – What is it? – *Read the information below to understand what Rambert Dance Company is. We study this company from 1966 – 2002 for Section A of the theory examination.*

The 1960s saw the start of a process to introduce modern dance to Britain. Ballet Rambert played a key part in this development and 1966 heralded a period of change in the company. Marie Rambert was encouraged by Norman Morrice, associate director, to make changes to the company, relating to the company size, the preservation and creation of works, the inclusion of Graham technique in the dancers' training, the involvement of guest choreographers and teachers, and the development of the touring schedule.

When Morrice left in 1974, John Chesworth continued Morrice's policies with the promotion of new work from company members and the expansion of the repertoire through guest choreographers. He was also instrumental in developing Rambert's educational activities.

Christopher Bruce became associate director in 1975 and then associate choreographer in 1979.

From 1975 to 1985 there were links between Ballet Rambert and London Contemporary Dance Theatre through the use of choreographers eg Robert North and Richard Alston. In the 1980s the repertoire of Ballet Rambert focused on the work of three British choreographers: North, Bruce and Alston. North directed the company from 1981 to 1986 and was keen to develop the physicality, musicality and dramatic quality of the dancers.

Alston became resident choreographer in 1980 and artistic director in 1986, consolidating the Cunningham influence. The name of the company changed to Rambert Dance Company in 1987.

Bruce returned to the company in 1994 as artistic director until 2002 and continued its development with the inclusion of a range of techniques, new works, guest choreographers and a repertoire of neo-classical and modern works.

Extra Advice:



For all of the names mentioned in this document, follow them or their school on Instagram. There is lots of helpful information, pictures and clips that are shared that will assist in your studies.

Particularly the following people:

- Matthew Bourne
- New Adventures (Bourne's company)
 - Sadler's Wells
 - Sidi Larbi Cherkaoui
 - Akram Khan
 - Glen Tetley Legacy
- Richard Alston Dance
 - Rambert School
 - Rambert Dance

Second piece of advice: GET AND USE A FOLDER!!!!

Please Email Miss M Arnold at marnold@poryacademies.co.uk if you have questions.