

THE PRIORY ACADEMY

LSST

Dance A Level

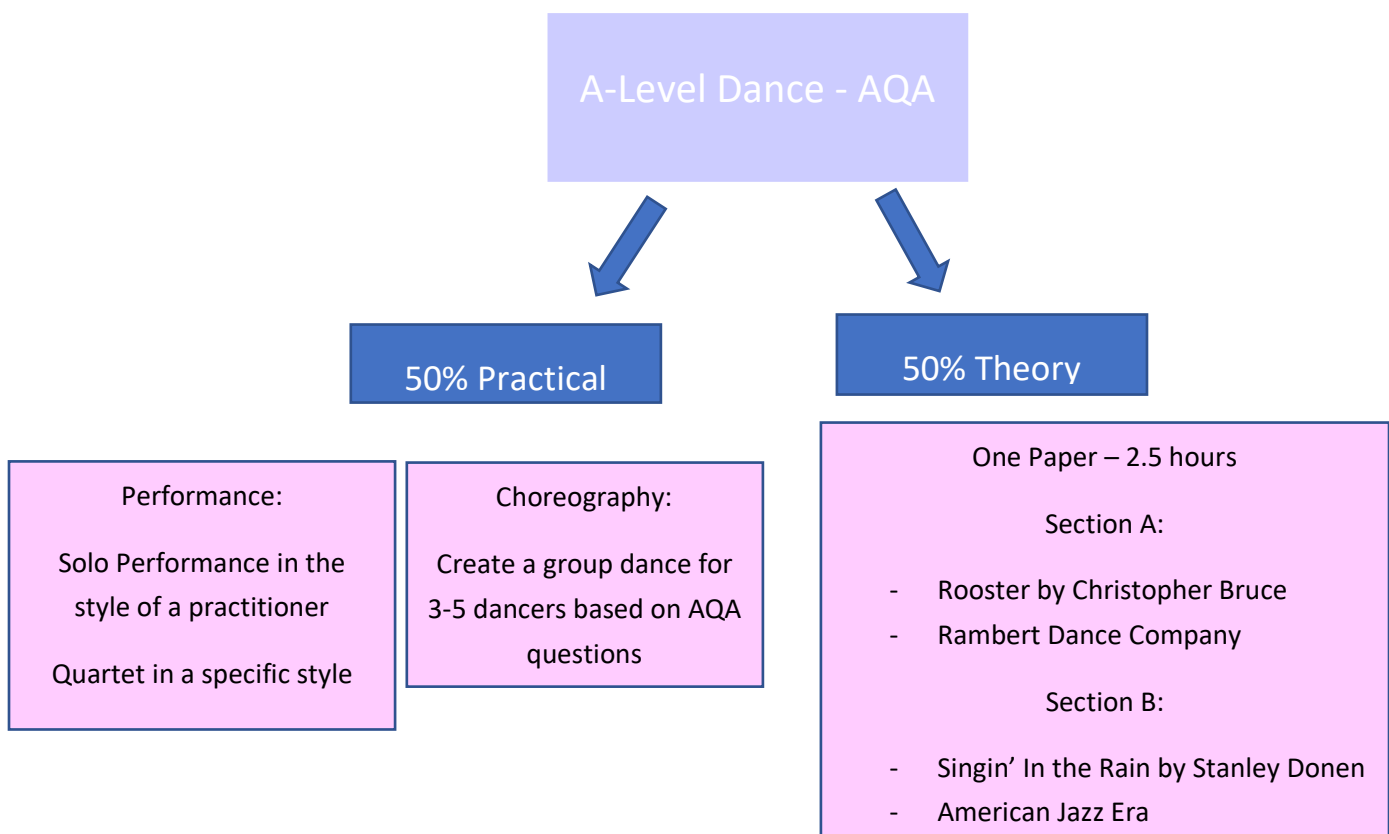
GCSE to A Level transition



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.

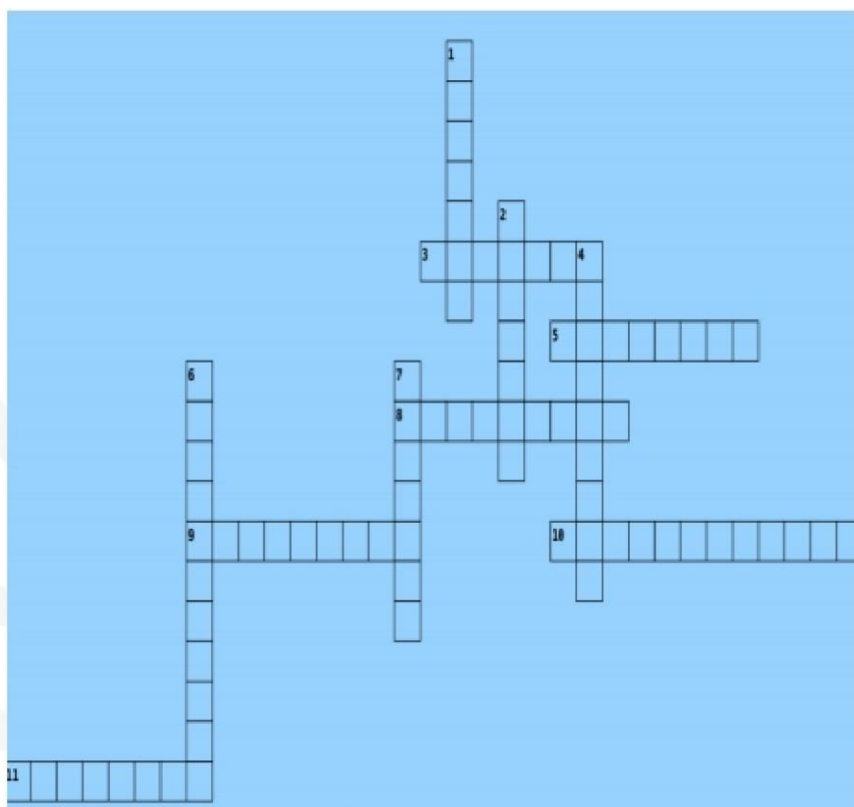
Below is a table which makes the structure of the A Level clearer.



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.



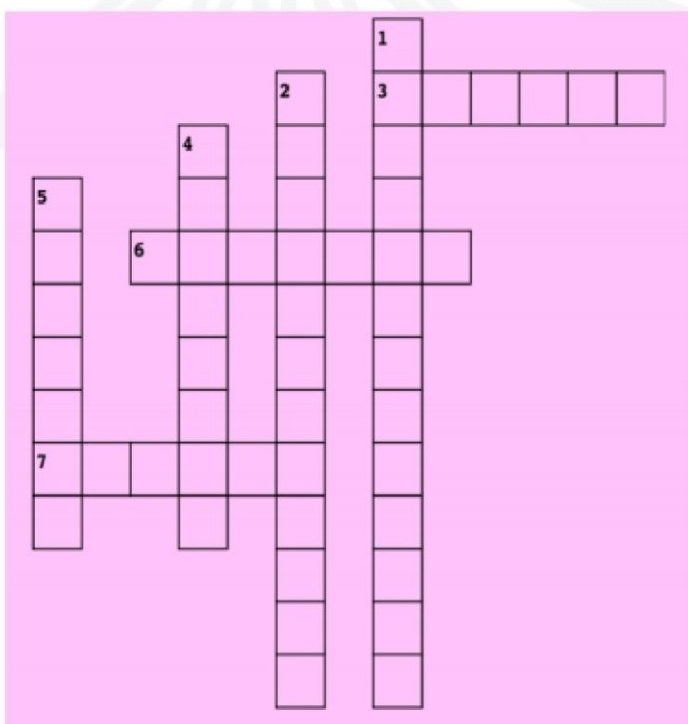
Physical Skills

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



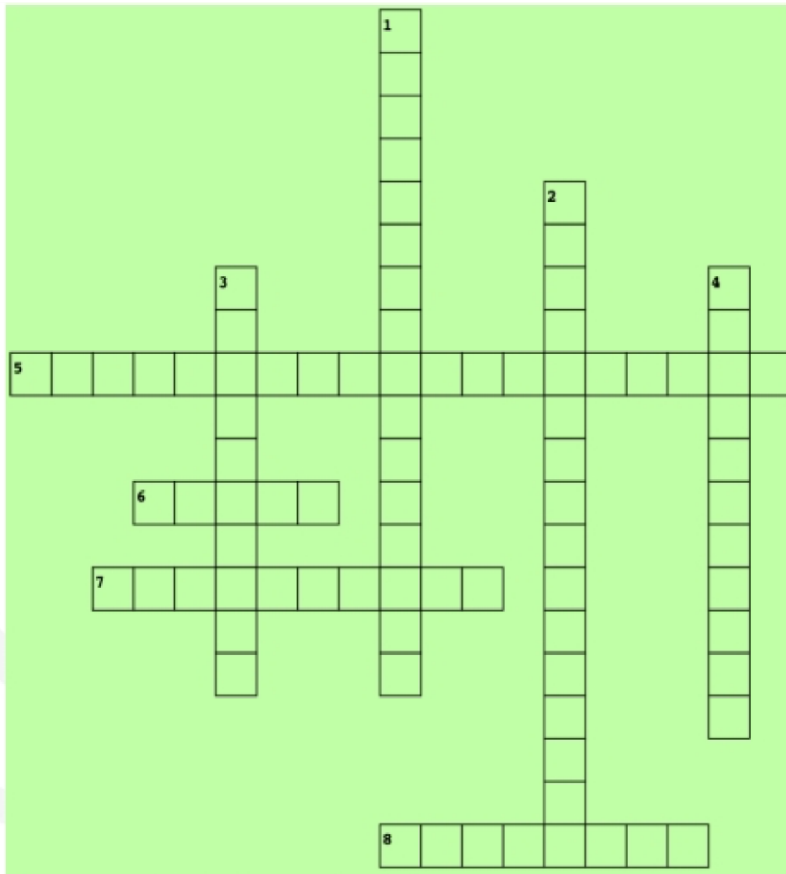
Technical Skills

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.



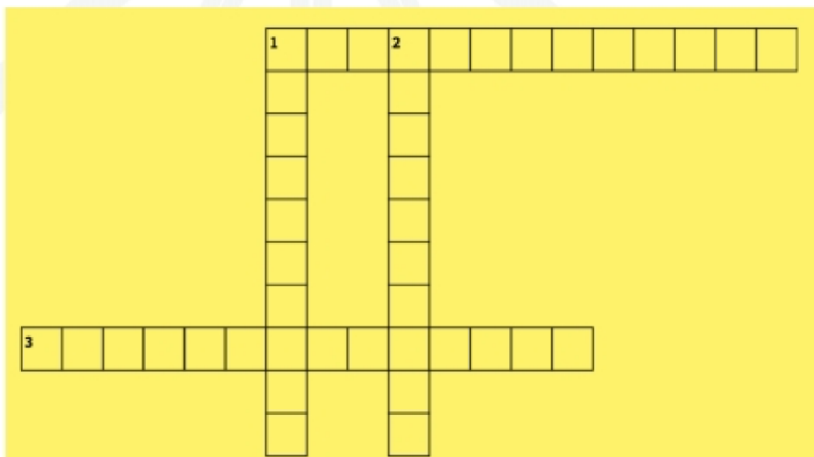
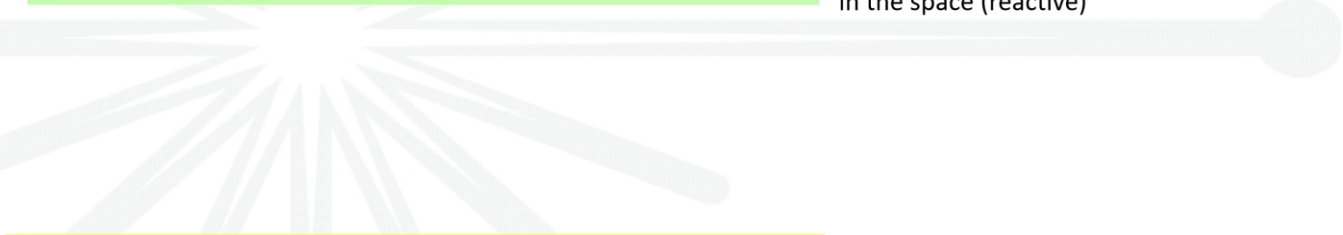
Expressive Skills

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

G_S_U_E

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.

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

G_S_U_E	J_M_ OR E_E_A_I_N	_R_VE_ OR L_CO_O_I_N	S_I_LN_SS	T_R_ OR R_T_T_O_
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Actions – fill in the

blanks

<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. *Dlea dan wofllo*
2. *grrriomn*
3. *ctioan dna eactrion*
4. *clauucmatoin*
5. *plecomtenm adn trcoants*
6. *terpoicountn*
7. *tnacoct*
8. *natiomfors*

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>	

Aural Setting – *When we explore aural setting, we explore what could make un this tonic AND we explore the relationships with the music*

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



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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 page you have an empty 'Facebook' page which you should fill in with information that you will need to research.

Complete the facebook page below for Christopher Bruce – then do the same for Stanley Donen

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

Add information/images about him



Timeline

About

Friends

Photos

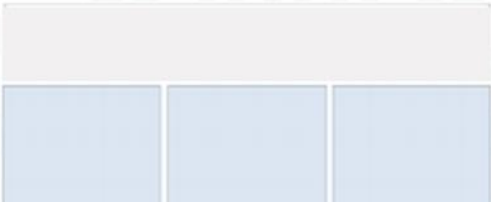
From:

Make Post |
 Photo/Video |
 Live Video |
 Life Event

Who is he? Write an overview



Insert 3 pictures of his influences

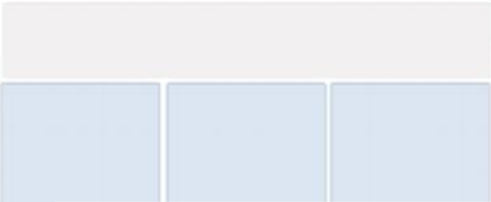


Background and Training:

ds ▾



Insert 3 pictures of work he has created



What is his dance style and key features?



Insert 3 pictures of things that relate to this practitioner

