

Year 9 Dance Revision Guide









Performance Skills

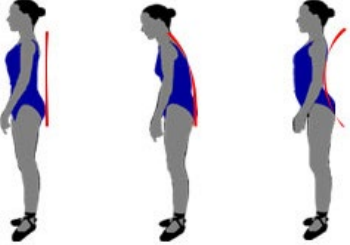


There are four types of performance skills:

Physical Skills	<ul style="list-style-type: none"> • Prevent injury • Make dance look aesthetically pleasing • Allows more challenging movements – more complex lifts, higher jumps...
Expressive Skills	<ul style="list-style-type: none"> • Engage the audience • Communicate emotion/character/theme • Communicate choreographic intent
Technical Skills	<ul style="list-style-type: none"> • Communicate the choreographic intent • Provide variation and contrast • Engage and maintain interest of audience
Mental Skills	<ul style="list-style-type: none"> • For accurate and successful demonstration of other performance skills • For safety (concentration)



1. Physical Skills





Physical Skill	Definition	How do we improve this skill (over time?)
Alignment 	The correct placement of limbs – usually in a line	Pliés in parallel and first, dropping shoulders, checking linearity in mirror. Strengthen joints (ankles in relevé)
Balance 	Ability to hold a position with stillness/control	Improve muscle strength – planks/sit ups/press ups etc and increase amount. Core strength and good focus

<p>Control</p> 	<p>Ability to change direction/stop or start movement or hold a shape</p>	<p>Improve core strength through sit ups and increase amount each time. Video performance to identify weaker areas</p>
<p>Coordination</p> 	<p>Ability to move two or more body parts at the same time</p>	<p>Breaking down movement phrases into different parts of the body. Layer phrases once confident with each</p>
<p>Extension</p> 	<p>Fully lengthening limbs/muscles</p>	<p>improve strength and flexibility in limbs (name exercises) – video performance to identify weaker areas</p>
<p>Flexibility</p> 	<p>The range of motion around a joint</p>	<p>Stretching when warm – seated straddle, touching toes (pike), deep lunges. Increase the depth of stretch over time</p>
<p>Isolation</p> 	<p>Moving a body part independently e.g chest isolation (picture)</p>	<p>Improve strength and clarity in specific limbs/area of the body</p>
<p>Mobility</p> 	<p>The ability to move between actions with fluidity</p>	<p>Improve core strength through sit ups and increase amount over time. Video performance to identify weaker areas</p>



<p>Posture</p> 	<p>The body's position</p>	<p>Improve core strength through sit ups, planks and increase the amount each time. Lift up through top of the head</p>
<p>Stamina</p> 	<p>The ability to exercise the body for long period of time – the body's endurance</p>	<p>Improve cardiovascular fitness – running, jogging, circuit training. Increase duration each time</p>
<p>Strength</p> 	<p>Muscular power</p>	<p>Sit ups, press ups, plank, squats. Increase the amount/length of time they are performed</p>

2. Expressive Skills

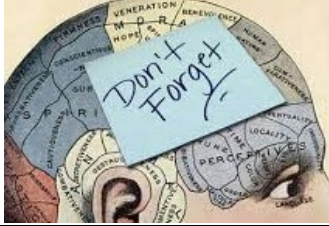
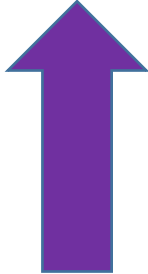


Expressive Skill	Definition	Notes
<p>Facial Expressions</p> 	<p>Using the face to communicate character/ emotion and engage the audience</p>	<p>Facial expressions are choreographed and will help you increase your projection</p>
<p>Focus</p> 	<p>The dancer's eye line</p>	<p>Makes movements look bigger (following circle of arm) directs audience's attention to certain areas of stage/body parts, shows character (confident character would look up and out)</p>

<p>Musicality</p> 	<p>Showing sensitivity to the aural setting (accents/quality etc)</p>	<p>Four music/movement relationships:</p> <ol style="list-style-type: none"> 1. Music visualisation 2. Direct correlation 3. Mutual co-existence 4. Juxtaposition
<p>Phrasing</p> 	<p>The distribution of energy within a phrase of movement</p>	<p>Also called 'emphasis' ie adding emphasis onto particular moments</p>
<p>Projection</p> 	<p>Using energy to engage the audience</p>	<p>Confidence will help develop your projection. Think about light radiating out from your body and limbs to help you increase the energy</p>
<p>Spatial Awareness</p> 	<p>Being conscious of the surrounding space (stage space, other dancers and audience)</p>	<p>In terms of formations, proxemics, stage directions, pathways</p>

3. Technical Skills

<p>Action Content</p>	<p>6 basic actions: travel, turn, gesture, stillness, transfer of weight, elevation</p>	
<p>Dynamic Content</p>	<p>Time, weight and flow: rapid or slow, sudden or sustained, fluid or staccato, gentle or powerful, direct or indirect</p>	
<p>Spatial Content</p>	<p>Levels, directions, spatial pathways, size of movement, proximity to audience, patterns</p>	
<p>Relationship Content</p>	<p>In a duet/group: Lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations</p>	
<p>Timing</p>	<p>Using the same counts to the aural setting or other dancers</p>	
<p>Rhythmic Content</p>	<p>Patterns of movements that can be repeated</p>	

4. Mental Skills

<p>Movement Memory</p> 	<p>The ability to remember phrases/whole choreography (also called muscle memory)</p>	<p>During the process and preparation before a performance we should practise:</p> <ul style="list-style-type: none"> • systematic repetition <ul style="list-style-type: none"> • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve 
<p>Commitment</p> 	<p>Dedication to the rehearsal process and final performance</p>	
<p>Concentration</p> 	<p>Focussing all of your attention onto the performance</p>	
<p>Confidence</p> 	<p>The feeling of self-assurance and belief in the process and performance</p>	

Safe Practice

'Why it is important for a dancer to warm up before a dance class?'

- Reduce the risk of injury
- Increase heart rate – oxygen supply to muscles
- Improve muscle elasticity
- Lubricate the joints
- Mentally prepare and focus
- Speed up nerve impulses from brain to muscles

Warm Up exercises

- Pulse raisers – jogging, star jumps, jumping
- Alignment exercises – rolling down the spine, tendus, pliés
- Joint mobility – circling ankles, rising on toes, wrist circles, swings
- Gentle stretches – lunges, touching toes from standing

‘Why it is important for a dancer to cool down after a dance class?’

- Return heart rate to normal
- Prevent pooling of blood
- Reduce muscle pain and joint stiffness

Cool down exercises

- Stretching – lunges, cobra stretch, yoga stretches
- Deep breathing whilst circling arms above head



Other safe practice considerations:

- Staying hydrated and drinking enough water
- Eating a balanced diet – plenty of carbohydrates for energy
- Getting enough sleep – alert for physical activity

Health and Nutrition

Carbohydrates: slow releasing energy (bread, pasta, potatoes – the brown foods!)

Protein: for growth and repair of cells, in particular muscles (meat, fish, dairy, nuts)

Fats: quick releasing energy and insulation (need a small amount for energy only) (chocolate, butter, oil, friend foods)

Vitamins and minerals: For healthy skin, joints, eyes, strong bones (Vitamin C – citrus fruits, Vitamin D – dairy, iron – leafy greens, calcium – dairy)

Fibre: important for digestive system (cereals, bread, fruit and vegetables)

Water: increase energy and alertness, staying hydrated, replenishing lost sweat



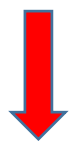
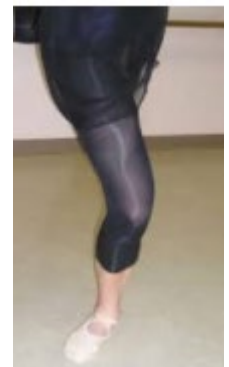
Studio Safety

- Correct temperature – not too cold (bad for your muscles)
- No obstacles in the space/ Flat floor (trip hazards)
- No spillages (slip hazards)
- Enough space between dancers (collision hazard)
- Correct dance uniform – no shoes or socks, flexible clothing (non-restrictive and ensures no slipping)



Safe practice in movements

- Make sure your **alignment is correct**– when bending your knees, the knees should go over the toes –reduces stress on the joints
- When lunging, **make sure your knee does not go further than your toes** – no hyperextension to stress the joints
- When lifting others, make sure you are in the correct position (stable base) and bend your knees to **protect your spine and back muscles**
- **Bend your knees** when landing jumps to transfer weight safely into the floor and reduce shock in the joints
- **Articulate the feet properly** when landing jumps – use toes to ball to heel to land safely and reduce shock travelling up the leg
- Not **knocking knees** on the floor during floor work/rolls
- When transferring weight into the floor, **use hands** and make contact with muscular parts of the body
- **Correct posture** throughout to reduce stress on the spine



EURGH! ALIGNMENT!!

To improve the rehearsal process:

- Video recording and self-assessment
- Peer/teacher feedback
- Working with/without the accompaniment

Key Choreography Vocabulary

Learn these key words and use them when describing technical skills in choreography.

ACTIONS: 1)jump/elevate, 2)turn/rotate, 3)travel, 4)balance/stillness, 5)gesture, 6)fall	DYNAMICS: sharp, sustained, fast, gentle, robotic, powerful, light, lively, bouncy, fluid, tense, slow, energetic, heavy, mechanical
SPACE: circular/linear/zig zag pathways, high/medium/low levels/ open/intricate movements, directions, formations, proximity of dancers to each other and audience	RELATIONSHIPS: lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations

Highlights: create moments of interest which grab the audience's attention e.g. a lift, change in action/dynamic/spatial content, elevation.

They should enhance the theme/choreographic intent

Climax: the high point in the dance which usually occurs near the end (before the resolution.) Effective ways to create a climax are through elevation (jumping,) travelling, fast dynamics. It should emphasise the theme of the dance

Relationships

Relationships	Definition
Lead and Follow	Same action at the same time
Mirroring	Creating a symmetrical image with body shape
Accumulation	Dancers join in on a phrase giving a sense of growing/building up
Complement and contrast	Movements are performed that have similar/different dynamics and actions
Action Reaction	When one dancer performs an action which initiates a response from another for example, one dancer push into space, other dancer falls back
Counterpoint	When dancers perform different phrases of movement at the same time
Contact	Performing an action/phrase more than once
Formations	The shape(s) that the dancers perform in

What is a motif?

“A short phrase of dance which communicates the theme and is often repeated and developed”

Choreographic Devices

Why are choreographic devices important?

- Make dance more interesting and engaging
- Enhance the stimulus/theme
- Add variety and contrast within the choreography

Choreographic Device	Definition
Unison	Same action at the same time
Canon	Performing an action one after the other
Contrast	Creating a symmetrical image with body shape
Manipulation of number	Changing the number of dancers performing the movement e.g. ensemble, solo, duet, trio, quartet
Repetition	Performing an action/phrase more than once
Highlights	Moments which stand out to the audience
Climax	The most intense part of the choreography, towards the end
Motif Development	Changing the motif through action, space or dynamics

Infra

Choreographer: Wayne McGregor
Company: Royal Ballet
Date Premiered: 2008
Dance Style: Contemporary Ballet
Choreographic Approach: SHOW, MAKE, TASK
Stimuli: Infra 'below' - life below the surface of the city. Behaviour of people during London bombings
Number of Dancers: 12
Structure: Episodic made up of solos, duets, ensembles
Performance Environment: Proscenium arch/theatrical



Choreographic Intent:

- Seeing below the surface of things
- Inferences – inferring particular types of relationships in everyday life
- Let audience make their own interpretation

How choreographic intent is realised:

Below the surface: minimal, pedestrian gestures with hints of narrative and relationships communicate that we do not always see the full picture and therefore are unaware of what is happening below the surface

Inferences of relationships: we observe glimpses of relationships/conversations/life in changing duets throughout

London Bombings: crowded people surrounding someone in emotional pain – loss during bombings/panic and sadness in crowds/helping one another

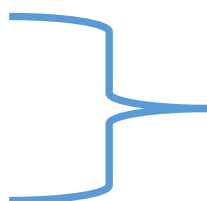
Emancipation of Expressionism

Choreographer: Kenrick H2O Sandy
Company: Boy Blue Entertainment
Date Premiered: 2013
Dance Style: Hip Hop: krumping, popping, locking, waacking, animation, breaking
Choreographic Approach: Abstracting Hip Hop, working close with music, using signature m/s (ninja's)
Stimuli: Music (Til Enda.) Being free to express yourself as individuals and as a group
Number of Dancers: 17
Structure: Genesis, Growth and Struggle, Connection and Flow, Empowerment
Performance Environment: Proscenium Arch



Motifs

- Ninja Static
- Ninja Walk
- Ninja Glide
- Chariots of Fire



Company's signature motifs – could show group empowerment, sense of connection with each other

