

Year 9 Dance Homework Booklet

Summer Term



NAME:.....

Week 1

Dance idea stimuli

Visual stimuli include photographs, paintings, sculptures, DVD's and videos.

Photographs - There are many types of photographs that could be used as a dance stimuli. For example images of dancers, historic events, sports people in action, tragedies, a holiday moment, your family, views of nature and characters.

Using photographs of dancer's gives you physical shapes to try, and a central position for a **motif** (**smallest number of dance steps, gestures or motifs that can be developed**).



Image 1



Image 2



Image 3



Image 4

Task: chose an action to move into image 1, and a new action to take you in to image 2; add an action to move into image 3 and a last action to move into image 4. **THIS IS A MOTIF**. You will perform your motif next lesson.

NOW try to vary the order of the actions, or just use the arm shapes from the photos with your own choice of leg positions. You could vary the positions in the image by changing the level or the support, moving into and out of the shapes at different speeds, changing the energy, arriving suddenly into the position or getting there slowly part by part.

Dance photographs show a moment frozen in time. Something will have happened before that moment and will happen after it. A **pure or abstract dance** (see pg.15) could therefore be developed from this kind of photograph.

Week 2

Performance review

Task: Review your motif performance

WWW _____

EBI _____

Narrative Context - what story does it tell?

You need to identify the subject matter of a visual stimulus. Task: Look at the following picture.



Ask yourself these questions to create your own choreographic intention:

- Where is this, or where might it be? _____
- Who is involved? _____
- What seems to be happening? _____
- When is this happening; year, month, day, time? _____
- What may have led to this situation _____
- What may happen next? _____
- Are there particular movement patterns or actions linked with this picture?

- Are there any props that are not visible in the picture? _____
- Are there any gestures or actions linked with the figure?

- Do any of the clothes being worn indicate character, age, gender?

- What evidence supports your decision?

Week 3

Abstract Context

You need to identify the contents of the visual stimulus. This could be a painting, a sculpture or a textile.

Task: Look at the following picture. Ask yourself these questions:



- List the shapes you can see
- List the colours of each shape
- Note the thickness of lines
- How do the shapes relate to each other? Which shape is next to which, which is highest, do shapes cross other shapes?
- Which is the most striking shape for you? Draw or describe it
- Which is the most delicate shape?
- Are they all the same size
- Whereabouts do they appear?
- Are they always the same colour?
- Is there a shape that might be symbolic?
- Are the images natural, realistic, geometrical, atmospheric or surreal?
- Is there a sense of harmony?
- Is there a particular section of your visual that appeals to you?
- Is it a painting textile or sculpture?
- Is it a particular style?
- Who is the artist and when did their career create this work?
- Was it for a particular occasion?

Task: Create a motif to express the shapes and patterns you encounter, with the moods inspired by the colours giving you dynamic qualities. You will perform this next lesson.

Week 4
Motif based on shapes



Using photographs or 3D art you are able to develop a motif. From these you could:

1. Reflect the shapes made with your arms in a motif of your choice, showing air patterns and physical shapes linked with the stimulus. Now.....
2. Add your own use of legs to this arm motif - the arm motif could be danced on the spot and then travel in floor pathways that link with the stimulus. Now.....
3. Vary the dynamics of this travelling arm motif. Well Done!

Now create a motif linked with the pictures above, at first only using your arms. Record your motif:

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Variations!

From here you are then able to vary the actions made by the legs but still keep the same floor pathways. (keep the arm + pathways but change the leg actions). You could then link them in to a new motif, or choose new arm actions to accompany the original leg motif. You could develop a different pathway for the arms based motif - this could be a larger or shorter pathway, or in a different rhythm. Write your varied motif here:

.....

.....

.....

.....

.....

You will then have an arm gesture focused motif and at least one variation. These would form the basis for an abstract solo dance that would last at least 1 ½ minutes, and be clearly linked to the visual stimulus.

Week 5

Performance review

Which has been your most successful motif and why? = Picture/Abstract/shapes

Task: footage of the set works:

Check your email Mrs Atkinson will email you the links to the footage of the three works.

Within Her Eyes/Emancipation of expressionism/Shadows

You need to identify the set work you want to use. You will have to select 3 motifs from it. Be sure you also know the title of the work, the choreographer and the style of the dance and music.

List the actions a dancer performs within each motif. You may find the charts in chapter 3 useful in identifying whether these are steps, gestures, traveling, jumping, turning or moments of stillness. Be clear which dancer you are watching and make sure you describe how each action is danced (i.e. the dynamics. Look at the shapes made by the limbs and the body of the dancer as he/she moves.

You should check:

- Which body part moves first and where it goes
- The size and direction of the actions and where the dancer is moving. Is she/he moving DS, US, going from SR to SL etc....
- What style of dance is being used. Ballet? Contemporary? Your solo will have to be in the same style.
- What the dancer is wearing. Is any of his/her costume vital to the motifs you might choose?
- If the dancer is performing a character role
- The posture and facial expressions of the dancer
- How the motifs link with the accompaniment (**sound heard when dancing is taking place**)?

Task: As a soloist ensure you can perform each of your three chosen motifs. Decide how you will adapt each motif for your body and performance skills. Find an accompaniment (music) that links with your motifs. You need to plan whether you will repeat the motifs in exactly the same way or vary them slightly, which order you will put them in.

Weeks 6 and 7

Task: Using your 3 motifs from last week (based on one of the works above) make a solo or duet lasting 1-1 $\frac{1}{2}$ minutes. Give it a clear structure and link it with the style and subject matter (see narrative context paragraph) of the scene you have chosen. You have two weeks to complete this task and rehearse your work. Check your email Mrs Atkinson will email you the links to the footage of the three works.

Week 8

Personal Responsibility - Self Evaluation

Task: Review your work ethic for your solo choreography assessment

1. Did I work as hard as I could have?

2. Did I set and maintain high standards for myself?

3. Did I spend enough time to do quality work?

4. Did I avoid distractions in order to complete my work?

5. Did I make good use of available resources? (peers, mirrors, teacher feedback)

6. Did I ask questions if I needed help?

Performance review

Task: Review your performance for your solo choreography assessment

WWW _____

EBI _____

Task: Update your **DANCE SKILLS AUDIT** 1 is the **lowest** score, 10 is the **highest**.

evaluate your skills in rehearsal .	1	2	3	4	5	6	7	8	9	10
I feel confident in putting ideas forward										
I regularly give ideas to the group										
My ideas are original ones										
I can accept + act on advice and criticism										
I show effective leadership skills										
I show effective communication skills										
I am co-operative										

evaluate your skills in performance .	1	2	3	4	5	6	7	8	9	10
I can use my technical skills effectively to execute movement										
I can use my physical skills to accurately perform action/space/dynamics										
I perform with confidence										
I can communicate to the audience the theme of a dance using my expressive skills										
I am sensitive to others during performance										
I am able to perform with good timing										
When I am on stage I am focused and committed										
I am able recall movement sequences easily using my mental skills										

evaluate your skills in evaluation .	1	2	3	4	5	6	7	8	9	10
I feel confident when evaluating the performances of others										
I can evaluate my own work effectively										
I am able to set myself targets to improve										
My written work is accurate and detailed										

Set yourself three further targets to achieve during the summer term.

Rehearsal target

Performance Target

Evaluation Target

Week 9

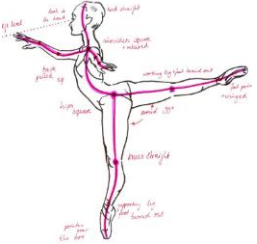

Performance Skills







There are four types of performance skills:

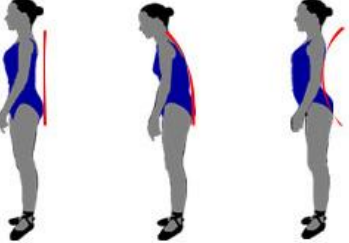


Physical Skills	<ul style="list-style-type: none"> • Prevent injury • Make dance look aesthetically pleasing • Allows more challenging movements – more complex lifts, higher jumps...
Expressive Skills	<ul style="list-style-type: none"> • Engage the audience • Communicate emotion/character/theme • Communicate 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

Task: Revise the following 11 physical skills. You must know spellings, definitions as well as example of how you can improve over time. Test next lesson.

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



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





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

Week 10

2. Expressive Skills

Task: Revise the following 6 Expressive skills. You must know spellings, definitions as well as example of how you can improve over time. Test next lesson.

Expressive Skill	Definition	Notes
Facial Expressions 	Using the face to communicate character/ emotion and engage the audience	Facial expressions are choreographed and will help you increase your projection
Focus 	The dancer's eye line	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)

Musicality 	Showing sensitivity to the aural setting (accents/quality etc)	Four music/movement relationships : <ol style="list-style-type: none"> 1. Music visualisation 2. Direct correlation 3. Mutual co-existence 4. Juxtaposition
Phrasing 	The distribution of energy within a phrase of movement	Also called ' emphasis ' ie adding emphasis onto particular moments
Projection 	Using energy to engage the audience	Confidence will help develop your projection. Think about light radiating out from your body and limbs to help you increase the energy
Spatial Awareness 	Being conscious of the surrounding space (stage space, other dancers and audience)	In terms of formations, proxemics, stage directions, pathways
Sensitivity to other dancers	Awareness of and connection to other dancers	This will help to perform contact work safely with control. Greater awareness and sensitivity builds trust.
Communication of choreographic intent	Clearly communication the dance idea or mood of the dance to the audience	This makes you dance interesting to watch for your audience




Strategies for revision:

- Flash Cards
- Look cover write check using homework booklet
- Create a mind map
- Create a mnemonic sentence with the first letter of each skill to aid recall e.g. **My Precious Sassy Sister Plays Football Fantastically.**

Week 11

3. Technical Skills


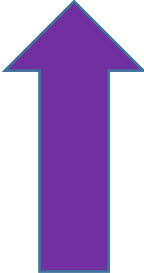



Task: Revise the following 6 Technical skills. You must know spellings, definitions as well as example of how you can improve over time. Test next lesson.

Action Content	6 basic actions: travel, turn, gesture, stillness, transfer of weight, elevation	 
Dynamic Content	Time, weight and flow: rapid or slow, sudden or sustained, fluid or staccato, gentle or powerful, direct or indirect	
Spatial Content	Levels, directions, spatial pathways, size of movement, proximity to audience, patterns	
Relationship Content	In a duet/group: Lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations	
Timing	Using the same counts to the aural setting or other dancers	
Rhythmic Content	Patterns of movements that can be repeated	
Movement in a stylistically accurate way	Performing the correct characteristics of a particular style e.g. Ballet = upright torso, turned out position of the legs	

Week 12

4. Mental Skills

Task: Revise the following 6 Technical skills. You must know spellings, definitions as well as example of how you can improve over time. Test next lesson.

Movement Memory 	The ability to remember phrases/whole choreography (also called muscle memory)	<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 
Commitment 	Dedication to the rehearsal process and final performance	
Concentration 	Focussing all of your attention onto the performance	
Confidence 	The feeling of self-assurance and belief in the process and performance	

Week 13
Knowledge check

What is a motif?

Which three characteristic features should a motif contain?

- 1.
- 2.
- 3.

Target setting

Task: consider how you have demonstrated each of the types of performance skills throughout the year and in your end of year examination

Physical skills

WWW

EBI

Technical skills

WWW

EBI

Expressive skills

WWW

EBI

Mental skills

WWW

EBI

Week 14
Knowledge check

Why are choreographic devices important?

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

Task: Write the definition for each of the following choreographic devices

Choreographic Device	Definition
Unison	
Canon	
Contrast	
Manipulation of number	
Repetition	
Highlights	
Climax	
Motif Development	

Knowledge check

Task: Write the definition for each of the following dance relationships

Relationships	Definition
Lead and Follow	
Mirroring	
Accumulation	
Complement and contrast	
Action Reaction	
Counterpoint	
Contact	
Formations	