

Name: _____

Form: _____

Year 9 Dance

Dance in theatre

CREATIVES

Direction & Choreography Kate Prince
Music & Lyrics Sting
Set Design Ben Stones
Costume Design Anna Fleischle
Lighting Design Natasha Chivers



A village alive with joyous celebrations is suddenly under siege*. Everything changes forever. Three parted siblings step out on their own extraordinary adventures.

* Military operation in which enemy forces surround a town or building, cutting off essential supplies, with the aim of making those inside surrender



TASK: Look at the title and the information above. What do you think the work is about?

SUCCESS CRITERIA

Key words

Narrative = Story

Theme = An idea

Improvisation = Movement that is created on the spot

Choreographer = Person who create the dance

- To understand what narrative dance is.
- To discover the themes within Message In A Bottle.
- To create movement material from an improvisation task set by the choreographer.



A **narrative dance** is an overall choreographic structure that follows a specific _____ and intends to convey specific information through that story.

A **dance theme** is the _____ that is explored within the dance piece.

TASK: Watch the clips and write down possible themes and narratives for the work.

Themes and
narratives

WARM-UP

ZooNation begin every rehearsal with a warm up incorporating:

- Cardiovascular fitness
- Stretches
- Power and strength

TASK: You are to complete your own warm up doing each part of the warm up.

CARDIOVASCULAR – 2 mins

Run around the room forwards for 8 counts using the beat of the music, then walk for 8 counts. Repeat the running and walking with travelling backwards 8 counts and then try on 4 counts smoothly going from one to the other. Make sure you don't collide with other dancers.

STRETCHES – 1 min

Get sideways lunges and forwards lunges. Perform lunges in lines across the floor to music. You may do a slight lunge or a deep lunge depending on your own abilities and flexibility. Ensure you are considering safe practice making sure your front knee is aligned correctly over your toe to avoid injury.



POWER AND STRENGTH – 1 min



Perform press ups in plank position or with knees on the floor. Do 4 press ups to the beat of the music. Hold the plank for 4 counts and repeat the 4 press ups and the hold twice more

Lesson 1- Theme Motif

Themes in MIAB are:

LOVE = an intense feeling of deep affection

DISPLACEMENT = the action of moving something from its place

FAMILY = A group of people who are related

Choice of task: Either

1. Sketch a position for a group of 3 dancers for each theme in the boxes below

Love	Displacement	Family

2. Describe facial expressions the dancers would use and what emotions they would show to the audience.

3. Describe how you move the dancers from one still image to the next to join the three tableaux together to create one motif.

Transition 1:

Key words

Transition = When a movement, progresses into the next.

Tableau = Still image

Transition 2:

Or



1. As a group create a **still position**, like a photograph, for each of the Message In A Bottle dance theme words: **Love, Displacement and Family.**

2. **Add meaning** with these moments, through adding **focus** and ensuring **your facial expression** implies something.

3. To bring your still position to life find a **transition** from each **tableau**. Image 1 will be the starting point and image 3 will be the ending.

Homework Task

Message in a bottle is based on a story. Read Act 1 and answer the comprehension questions below:

The Story - (original notes by Kate Prince & Lolita Chakrabarti)

ACT ONE

Set in the fictional village of Bebko, led by Quest and his wife Gaia, parents to Leto, Mati and Tana. After a sand storm the villagers pray that the rains will come. The village is prosperous and peaceful. All is well. Tana sneaks an innocent kiss with her boyfriend Basha. Her brothers tease her and scare Basha away. Tana is annoyed at them. Quest, Gaia, Leto, Mati and Tana each take a seat at the family table. They hold hands and give gratitude for their life. We see a family that loves and supports each other.

Leto plucks up the courage to ask his love, Roxanne, to be his wife. She says yes. The villagers celebrate the marriage. The young married couple Leto and Roxanne share a first dance surrounded by family and friends

During the wedding celebrations Tana quarrels with her boyfriend Basha, (he is flirting with another girl), and he tries and fails to make amends.

Mati, the middle child and the joker, is always looking for ways to please and entertain. He is the antidote to the tension between Tana and Basha, coming to the rescue and trying to restore peace. His efforts fail and Tana and Basha have a full-blown argument in the middle of the wedding. Tana's father is cross and he puts an abrupt end to the squabble.

As the sun comes up on a new day, Quest is restless. He knows something evil this way comes. In the distance he can see a city on fire, explosions and violence as civil war spreads across the country.

There is a crack in the sun and sands pours onto the stage. The sun begins to fill with black oil and plunges the village into darkness. It won't be long before the war will reach the village and throughout the night they can see and hear the violence approaching their home. The men and women stand together to defend their village. Many villagers are killed in the violence, including Tana's boyfriend Basha, and the children's father, Quest

Tana, Roxanne and the young women from the village are captured by militia. Roxanne offers herself in place of Tana, and she is taken away. Unknown to Leto, Roxanne survives, but he believes she has died.

Their beautiful 'Fields of Gold' (the golden sands of the desert) have been destroyed. Consumed with grief and fearing for the safety of her children, Gaia makes the decision to leave their homeland.

Gaia takes her family to the coast in search of smugglers, with the hope of getting safe passage for her and her children across the sea, and to find refuge in another land.

At the coast, the smugglers demand more money than Gaia has, and they embark on the journey across the sea in a tiny overcrowded boat with only three life vests between the four of them. Gaia puts her children before herself and goes without one. The crossing is rough and dangerous. The boat is overturned. Leto, Mati and Tana make it to dry land, along with other people from their village, but Gaia doesn't survive the crossing.

Once on dry land they are surrounded by life jackets discarded by hundreds of refugees. Mati becomes a leader and gives his siblings the strength and determination to continue in the hope of finding refuge. They must travel onward by foot the many miles to the border, scared and uncertain of what the future holds. Leto, Mati and Tana are haunted by thoughts of their loved ones, Quest, Gaia, Roxanne.

They finally reach the border. The temporary camp at the border wall is growing in numbers each day. There is nowhere to go and they must rely on aid for food and supplies. Each day is the same and they start to lose their minds. After months in the camp in appalling conditions, Mati cracks and instigates a riot. Along with other refugees, they try to force entry over the border. They are met with military force and tear gas, and many are injured. The siblings are arrested and taken into custody. Alone for the first time, their family unit is now completely broken. We are reminded of how happy they were when we first met them. As the border guards keep a watchful eye on them, the siblings pledge their eternal love to their family.

The three siblings send an SOS to the world. The border wall is finally opened. Light shines through the gates from upstage. Leto, Mati and Tana, who are still separated, turn their heads to look. As the curtain comes down, the refugees are let through the wall towards the light.

Q1. What is the name of the fictional village in which the work is set? _____

Q2. What to the villagers pray for after the sand storm? _____

Q3. What does Leto pluck up the courage to do? _____

Q4. What type of child is Mati? _____

Q5. Why is Quest restless? _____

Q6. What happens to Tana, Roxanne and the young women from the village?

Q7. Why does Gaia take her family to the coast?

Lesson 2 – Connection and Broken

“We all have some connection to family. We can understand what it is like when your family is broken by something that is not your fault” - Kate Prince

TASK

Create your own warm up

In the box below state the three main stages of a warm up and the movements you would include in each stage. Complete the warm-up you have planned.

Stage	Movements I would include
1.	
2.	
3.	

TASK

Create your own motif based on broken and connection. Either create and practice your motif as a soloist (rehearse your theme motif from last lesson as well)

or

In the box below state the actions, space and dynamics you would use.

Actions (what)	
Space (where)	
Dynamics (How)	

TASK Key word match up revision. Draw a line from each **PHYSICAL SKILL** to the correct definition.

Is the ability to maintain the centre of gravity of the body whilst minimizing postural sway	FLEXIBILITY
Is the ability of a joint or series of joints to move through an unrestricted, free range of motion	POSTURE
is the position in which you hold your body upright against force of gravity while standing, sitting or moving	MOBILITY
Range of movement around the joint	BALANCE
Is the ability to start and stop movement, change direction and hold a shape efficiently	CONTROL
is the placement of the joints in anatomically correct positions	STRENGTH
Is the ability to utilize different parts of the body in unison, in a smooth and efficient manner, with great control.	ALIGNMENT
The ability of an individual to exert a muscular contraction or force against a resistance	COORDINATION

TASK Key knowledge revision

Finish the acronyms for the following keywords. On the next page is a knowledge organiser
You are allowed 6 sneak a peep's if you need any help!

CHOREOGRAPHIC PROCESSES

- D _____
- I _____
- G _____
- R _____
- R _____
- S _____

SPACE

- S _____
- P _____
- P _____
- L _____
- D _____
- S _____ D _____

DYNAMICS

- F _____ / A _____
- F _____ / S _____
- A _____ /
D _____
- D _____ / I _____
- S _____ / A _____
- S _____ / L _____

RELATIONSHIPS

- C _____
- A _____
- L _____ F _____
- C _____
- C _____
- A _____ R _____
- M _____
- F _____
- C _____

ACTION

- G _____
- E _____
- T _____
- T _____
- S _____
- U _____
- _____
- R _____
- F _____

CHOREOGRAPHIC DEVICES

- M _____
- _____
- C _____
- M _____
- _____
- U _____ C _____
- R _____
- C _____
- H _____

TASK

Select the boxes you need extra revision on
Create keyword flash cards on these and test yourself to improve your knowledge!

Mood(s)
Meaning(s)
Idea(s)
Style/style fusion(s)
Theme

COMMUNICATION OF CHOREOGRAPHIC INTENT



ACTION

Gesture
Elevation
Travel
Transfer of weight
Stillness
Use of different body parts
Rotation
Floor work

REMEMBER:
Action = Get surfing!

CHOREOGRAPHIC DEVICES

Motif and development
contrast
Manipulation of number
Unison and canon.
Repetition
Climax
Highlights

MC March in da house!



Structuring Devices and Form

Binary
ondu
Episodic
Narrative
Ternary

Beginning/
middle/end
Unity
Logical sequence
Transitions



Choreographic Process

Developing
Improvising
Generating
Researching
Refining and synthesising
Selecting
Structuring



GCSE Dance

Key Knowledge

AUSCULTING

Silence
orchestral
Body percussion
Spoken word
Song
Natural sound
Instrumental
Found sound



SPACE

Size of movement
athways
Patterns
Levels
Directions
Spatial design

Meet SPLDS the Alien = SPACE



PERFORMANCE ENVIRONMENT

Proscenium arch
In-the-round
End stage
Site-sensitive
(designed for non-theatre spaces)



Relationships

Remember: Relationships = 'FC' (Football Club)

Counterpoint
accumulation
Lead and follow
Compliment and contrast
Action and reaction
Mirroring
Formation
Contact

DYNAMICS

Flowing/abrupt.
Fast/slow
Acceleration/deceleration
Direct/indirect
Sudden/sustained
Strong/light

Homework Task

Read Act 2 and answer the comprehension questions below:

ACT TWO

The curtain flies out to reveal a detention camp. The refugees have passed through the border but are now being held in a refugee camp. Leto, Mati and Tana are still separated and unaware of the fate of their siblings. Despite being traumatised, nervous and scared, for the first time in months they are clean, dry and warm. They wait patiently, hopeful this will be the day they are processed and can move on. The detention centre is 'ruled' by a new character who has the power to grant them asylum.

One by one the refugees are processed and released. Leto, Mati and Tana each start out on a new journey having been released from the camp. Each sibling now has their own individual journey.

TANA

Tana arrives in a new land where she is warmly welcomed by the citizens. She is fostered to new parents who show her nothing but kindness, love and support. Micah, a young man from her village, is also in this new land. He has had feelings for Tana from afar, and has become her close friend. The young refugees are offered counselling. Tana finds it hard to trust and to accept love, still suffering from the trauma of war and grief. Micah tries to help Tana.

Tana gradually softens with Micah. He is her one connection to home and only he can truly understand what she has been through, as he went through it too. She also feels the support and love of her foster family, and it gives her the confidence to open her heart and trust again. With her new family, and with Micah, Tana finds happiness again.

MATI

Mati arrives in a new land where the people are suspicious and unfriendly. He is nervous and feels foolish, afraid of rejection and longing for his family and surrounded by unwelcoming strangers.

Mati meets the leader of this new land who is unwelcoming, fearing those who are different and encouraging hatred and intolerance. Gradually Mati breaks down barriers and makes new friends. "There is no need to be afraid of me, I am human, just like you." His life changes forever when he meets Enda, a young man from this new land, who offers kindness and acceptance. Mati and Enda become friends but the leader comes between them, suspicious of Mati.

Mati and Enda are reunited. Their friendship blossoms. Enda wants more than friendship from Mati. Mati is not comfortable with this and resists, not yet able to acknowledge that he can have romantic feelings for another man. Mati finds the courage to enter into a new relationship with Enda. For the first time, Mati feels truly free.

LETO

Leto decides to return to his homeland, where the fallout of war has left it unrecognisable. He has not returned to his village but to the city. He is restless and can't sleep. Leto walks the streets at night. He passes a brothel where the windows are full of prostitutes selling themselves. He recognises his wife Roxanne. The war has changed her so dramatically that she is a ghost of her former self. Gone is the beautiful innocence that he fell in love with.

Leto tries to save Roxanne from a life of addiction and prostitution, but his efforts fail. Roxanne can't go back to the innocent woman she once was. She chooses drugs as her escape from the reality of her life and the trauma she has experienced. Roxanne stays in the brothel and Leto leaves, heartbroken.

LETO, MATI and TANA

Leto is heartbroken that he couldn't save Roxanne, and that she was so cold to him. The three siblings are struggling with their new lives. They miss their home, and their family. This section is told using shadow projection.

LETO

Leto leaves the city and returns home to his village. He sits at his father's grave summoning the strength to carry on and rebuild their home. Roxanne returns to the village in search of Leto. She is now clean. She will never be the same innocent girl that he fell in love with, but he is not the same boy anymore either. Together they can help each other to heal.

Leto, Mati and Tana have all found peace in their lives but they will never forget their home land and their family. A circle of crates, Leto and Roxanne sit down together in the circle looking at the empty seats where once their family sat. As they leave the space, Tana, Micah and her new adoptive parents take their place. Tana looks at the empty seats that she leaves for her family. As Tana and her new family leave the space, Mati and Enda enter. Each sibling has changed and has found peace and happiness in their new lives, but they will never forget the family that they left behind. Leto, Mati, Tana enters the same space and sit once again with their mother and father in the same 'picture' we recognise from the opening of our story. The three siblings have found peace in their news lives but they will carry with them the memory of their village and the love of their family for the rest of their lives. They are able to now celebrate their heritage and the love that made them.

Q1. What happens to the refugees when they have passed through the border?

Q2. Briefly explain each sibling's individual journey.

TANA

MATI

LETO

Q3. What do the empty crates in the circle formation represent?

Lesson 3 – Rehearsal and development

Learn **repertoire A** and rehearse **theme motif** and **broken motif** and find ways to put them together ready to perform to gain teacher feedback.

I will be looking to see if the three **themes are clear** in the dance and what dance **narrative** is coming across. I will watch your performance whilst everyone else is rehearsing/performing – you will **not** need to perform your work in front of your peers, unless you choose too.

Homework Task

Self-Evaluation – rehearsal process

1. Physical skills include posture, alignment, co-ordination, balance, strength, flexibility, mobility and control. **Set yourself a target for your performance in relation to these physical skills.**

Target: _____

How you will improve: _____

2. How accurate is your **action** and **spatial** content? (Size, Pathways, Patterns, Levels, Directions)

SPACE	Exceptionally accurate		Mostly accurate		Inaccurate	
ACTION	Exceptionally accurate		Mostly accurate		Inaccurate	

Example of accuracy or identify an improvement.

SPACE: _____

ACTION: _____

3. Explain how your dynamic qualities of the dance communicates the mood of the dance to the audience? (**Dynamics = how you move for example fast, slow, sharp, soft, suspended or heavy moments**).

4. How safely are you executing the movements within your work (are your knees over toes landing in jumps?)

5. Are you making your performance exiting to watch? Did you look out to the audience and perform with energy? _____

6. Are you listening to and responding to the music? Do you use facial expressions? Do you dance with energy? **Set yourself one target to work on in relation to expressive skills**

Target: _____

How you will improve: _____

Lesson 4 – Rehearsal and Performance

Use this checklist to improve your performance	✖
Ensure you have practiced repertoire A	
What mood are you trying to convey? Use your facial expressions to show this to the audience.	
Are you demonstrating self-discipline in contributing your best work during rehearsal? Make sure you have practiced enough to stay in character even if a mistake is made.	
Rehearse movement systematically (over and over again) to develop a good movement memory	
Are you in time, count the beats in the music? Practice saying the counts out loud or in your head.	
Raise your eye line up. Look above the mirrors when looking out to the audience.	
Hold end position for at least 3 counts	

Homework

Answer the following questions

1. What does the dance term stimuli mean? _____
2. What was the stimuli for your most recent performance? _____
3. What does the dance term choreographic intention mean? _____
4. What does the dance term motif mean?

5. Can you briefly describe one motif used within your dance (include action, space and dynamics in your description).

Action (what) _____

Dynamic (how) _____

Space (where) _____

Reflect on your performance during today's lesson. State what you the you did well (What Went Well) and what you would do differently if you had the opportunity to performance again (Even Better If)

WWW _____

EBI _____

Lesson 5 – self-review

Personal Responsibility – Self Evaluation

Task: Review your work ethic and mental skills during the creative process.

1. Did you demonstrate commitment in working hard during rehearsal process?

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? (mirrors, teacher feedback)

6. Did I ask questions if I needed help?

Performance review

Task: Watch yourself back and review your performance

State the physical skill target you set yourself during rehearsals: _____

How did you achieve your target?

How did improving your chosen skill make the dance look more effective?

State the expressive skill target you set yourself during rehearsals: _____

How did you achieve your target?

How did improving your chosen skill make the dance look more effective?

Using the criteria below give yourself a mark for your performance of the repertoire

ASSESSMENT CRITERIA (To which the activity provides evidence)**Demonstration of physical skills and attributes safely to reflect choreographic intent***Posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation.*

8 (Clear)	Exceptional ability to demonstrate physical skills and attributes safely.
7 (Just)	
6 (Clear)	Highly developed ability to demonstrate physical skills and attributes safely.
5 (Just)	
4 (Clear)	Sound ability to demonstrate physical skills and attributes safely.
3 (Just)	
2 (Clear)	Limited ability to demonstrate physical skills and attributes safely.
1 (Just)	
0	Nothing worthy of credit.

Demonstration of technical skills accurately and safely to reflect choreographic intent*Action content, dynamic content, spatial content, relationship content, timing content, rhythmic content, movement in a stylistically accurate way.*

8 (Clear)	Exceptional ability to demonstrate technical skills accurately and safely.
7 (Just)	
6 (Clear)	Highly developed ability to demonstrate technical skills accurately and safely.
5 (Just)	
4 (Clear)	Sound ability to demonstrate technical skills accurately and safely.
3 (Just)	
2 (Clear)	Limited ability to demonstrate technical skills accurately and safely.
1 (Just)	
0	Nothing worthy of credit.

Demonstration of expressive skills to reflect choreographic intent*Projection, focus, spatial awareness, facial expression, phrasing, musicality, sensitivity to other dancers, communication of choreographic intent (mood, meaning, ideas, themes, style/style fusion)*

8 (Clear)	Exceptional ability to demonstrate expressive skills.
7 (Just)	
6 (Clear)	Highly developed ability to demonstrate expressive skills.
5 (Just)	
4 (Clear)	Sound ability to demonstrate expressive skills.
3 (Just)	
2 (Clear)	Limited ability to demonstrate expressive skills.
1 (Just)	
0	Nothing worthy of credit.

Mental skills and attributes during performance*Movement memory, commitment, concentration, confidence, systematic repetition, mental rehearsal, planning of rehearsal, rehearsal discipline, response to feedback, capacity to improve.*

4	Exceptional demonstration of mental skills and attributes.
3	Highly developed demonstration of mental skills and attributes.
2	Sound demonstration of mental skills and attributes.
1	Limited demonstration of mental skills and attributes.
0	Nothing worthy of credit.

Outcome of Performance ___/24

Outcome of Mental Skills ___/4

Teacher Grade and Comment:

Student's feedback: Have you enjoyed this topic?

What did you enjoy about the lessons?

How would you improve it?
