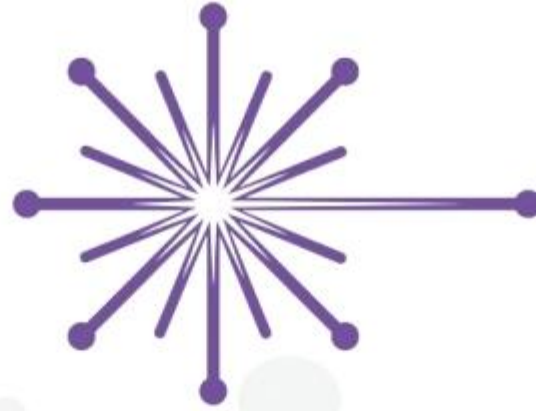


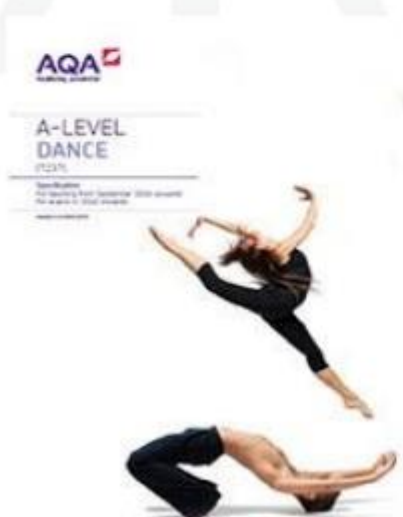
The Priory Academy LSST



THE PRIORY ACADEMY
LSST

Dance A Level

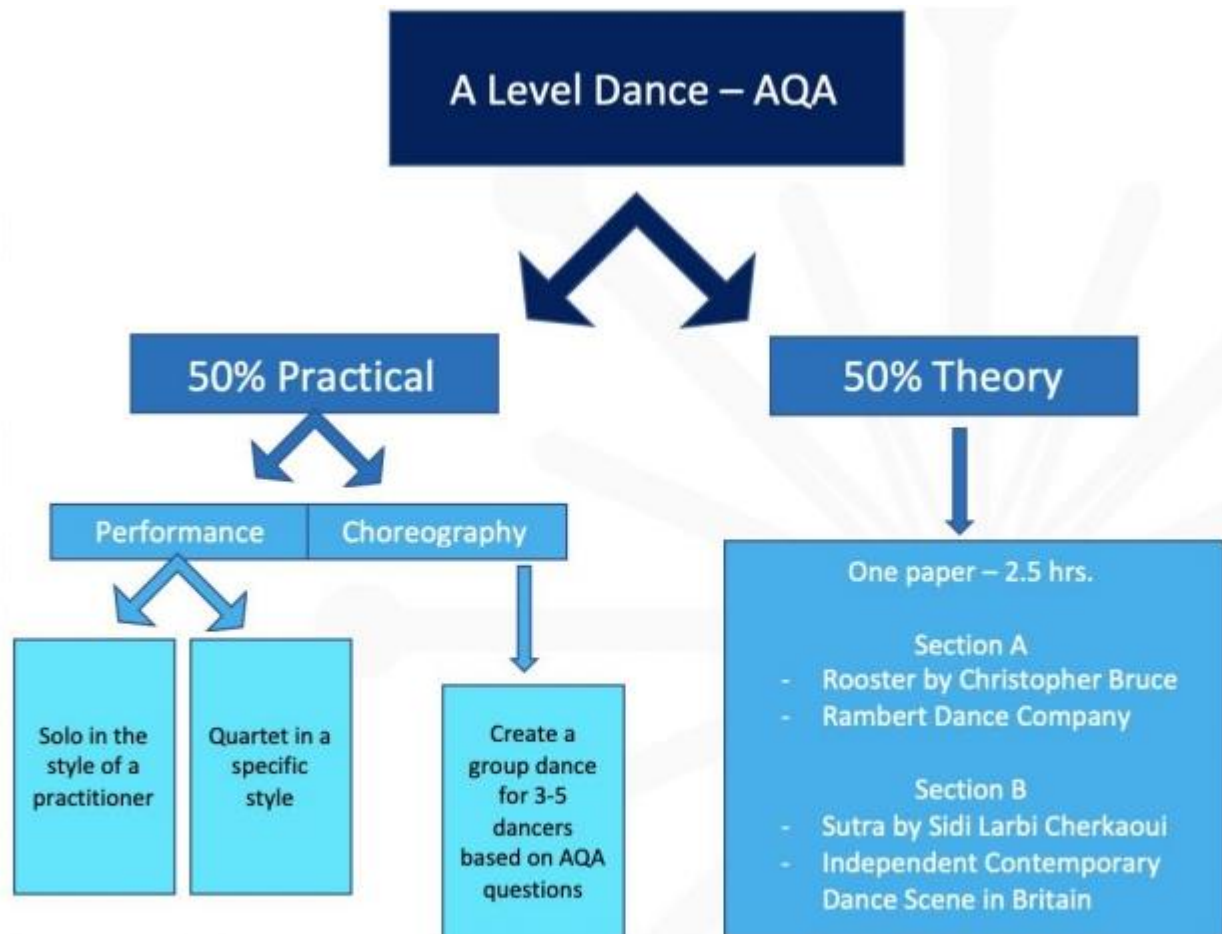
GCSE to A Level transition



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:

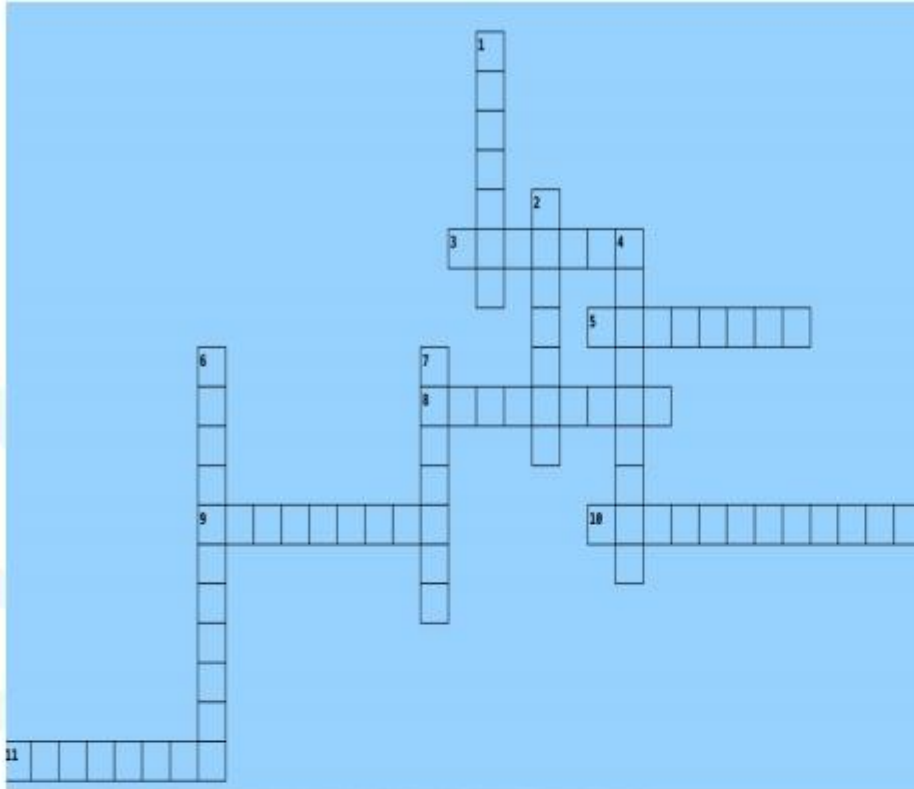
<https://filestore.aqa.org.uk/resources/dance/specifications/AQA-7237-SP-2016.PDF>

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.



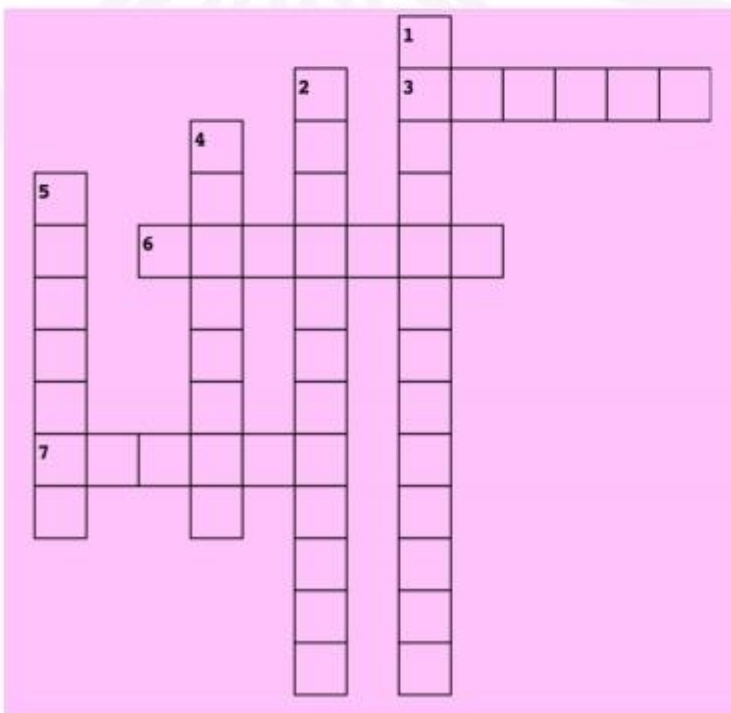
Physical Skills

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



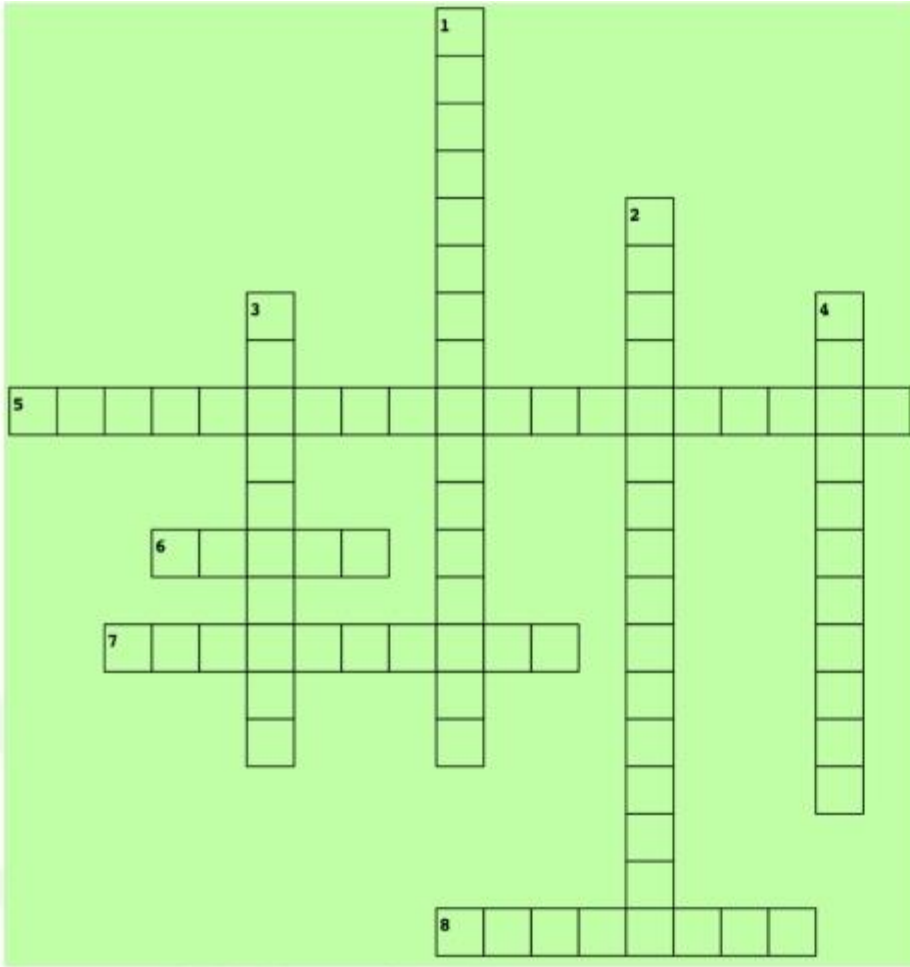
Technical Skills

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.



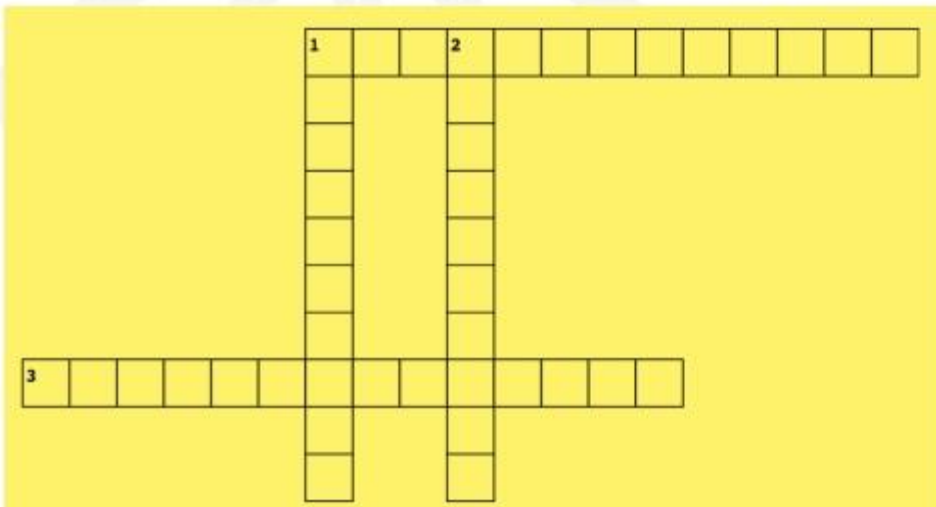
Expressive Skills

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

6

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

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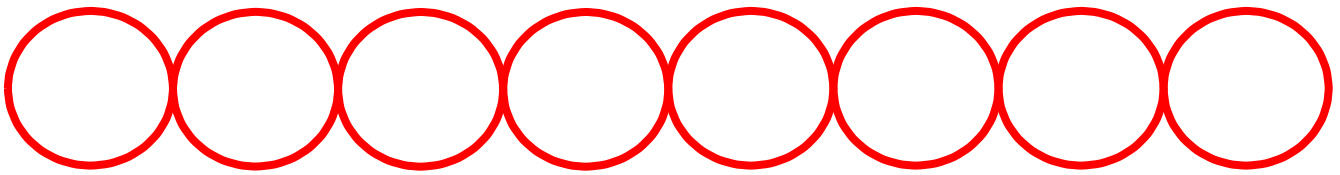
2. There are four different relationships a dance can have with music. See if you can connect the definition to the correct term.

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! Use the red circles to circle what could be a constituent feature on the stage pictures below.



There are roughly 8 things in these images which could be a constituent feature. 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).

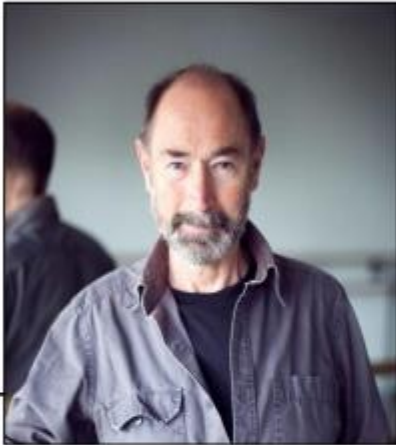
*For Section A of the written paper you learn about Rambert Dance Company and a dance called 'Rooster'. Within this study, you learn about the choreographer of 'Rooster' – **Christopher Bruce**. Alongside two named practitioners; **Richard Alston** and **Glen Tetley**.*

*For Section B of the written paper you learn about the Independent Contemporary Dance Scene in Britain and a dance called 'Sutra'. Within this study, you learn about the choreographer of 'Sutra' – **Sidi Larbi Cherkaoui**. Alongside two named practitioners; **Matthew Bourne** and **Akram Khan**.*

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

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Friends

Photos



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Make Post Photo/Video Live Video Life Event



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What is his dance style and key features?



Additional Information or Images about him.

Timeline

About

Friends

Photos



Born:



Independent Cont Dance Scene



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.



Insert 3 pictures of some works he has created. It must be from 2000-present day. (It can be music videos)



Write the work's name and premier dates here

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?



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Born:



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From:

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Write their ^ names here

Friends Post



Background and Training...



What is his dance style and key features?

Key Names - It would also be beneficial to know who the following people are. However, we don't need to know AS much about these people. Let's play 'Who Am I?' – will give you a short description of each person and a bank of names – you should research to find out which one is which!

Description	WHO AM I? (Name goes here)
American Dancer and choreographer – created her own technique which is still taught worldwide – She pushed the boundaries of dance and moved away from ballet as she desired more emotion and connection to social issues.	
English ballet choreographer and dancer – very balletic and has choreographed many traditional ballets – began his professional dancing with Ballet Rambert	
British dancer, choreographer and former Artistic Director for Ballet Rambert – trained at Rambert school and joined BR as a dancer in 1953 – pushed contemporary into ballet and incorporated elements of modern dance in his works	
English playwright and theatre manager – Marie Rambert's husband – bought his wife a church hall which accommodated Rambert School in late 1920's and became The Mercury Theatre.	
Russian promoter of the arts – revitalised ballet by collaborating and incorporating different art forms – Artistic Director of Ballet Russes, the company that Marie Rambert joined to help teach Eurythmics.	
Russian choreographer and ballet dancer – Second Balletmaster of the Imperial Ballet and main choreographer for the birth of classical ballet – choreographed traditional famous ballets.	
Made his choreographic debut for Marie Rambert in 1926 – British ballet dancer and choreographer – worked on film, theatre and ballets.	
Dancer, teacher and choreographer – didn't like the constraints of ballet and developed her own style which linked to expressive sources and ancient Greek dance. One of	

the first people to push the boundaries of dance as they knew it historically.	
Born in Poland – move to England early - English dancer and practitioner who had a huge influence on the birth of British ballet and a push into new techniques and contemporary dance – started her own school, collection of dancers and eventually her own company which saw great difficulties but is still hugely successful today.	
Ballet dancer and choreographer – grew up in imperial Russia – celebrated for great leaps and sensitive interpretations - Marie Rambert assisted him at Ballet Russes.	
French ballet dancer, practitioner and choreographer – one of the most influential figures of classical ballet – choreographed original traditional ballets like Swan Lake, Don Quixote among others- his contribution to ballet was to develop a Russian technique	
A former Graham dancer, he pushed the boundaries of dance and art and introduced the idea of movement for movements sake, claiming movement didn't have to mean anything.	

Name bank:

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

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.

Sutra – *Sutra is a work choreographed by Sidi Larbi Cherkaoui. It is the main work we study in A Level Dance for Section B of the theory examination.*

Choreographed by **Sidi Larbi Cherkaoui**

Set and Prop Design by **Antony Gormley**

Aural Setting: composed by **Szymon Brzoska**

18 Sections – Episodic

Costumes designed by **Leila Ransley**

Lighting designed by **Adam Carree**



It was first performed by Sidi Larbi Cherkaoui and the Shaolin monks on the 27th May 2008 at Sadler’s Wells.

Key themes and ideas: life and death, old and new China, transformation, Buddhist spirituality, the life of the shaolin monks and the idea of ‘foreignness’ and the concept of Cherkaoui meeting the monks for the first time.

You can watch the dance here: <https://vimeo.com/40664952>

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.

The Independent Contemporary Dance Scene in Britain – What is it? – *Read the information below to understand what the Independent Contemporary Dance Scene in Britain is. We study this movement from 2000 – present day for Section B of the theory examination.*

The last few decades have seen the emergence of several generations of successful practitioners working in Britain. Their choreographic skills have achieved considerable international recognition through their own work and that created for different companies. The work of these independent practitioners often reflects a range of styles and embraces cultural similarities and differences. It is further enhanced through their collaborations with a range of designers, eg Antony Gormley, Anish Kapoor, and composers, eg Nitin Sawhney, Szymon Brzóska. The choreography can show a response to social, political and historical issues using an eclectic range of styles and aural setting.

Matthew Bourne uses choreographed body language and a variety of dance and movement styles to tell stories, supported by the design and the music.

Akram Khan's training in Kathak and contemporary dance is evident in his work. However, he constantly explores other styles of movement, dance, accompaniment and design through working with collaborators from a range of backgrounds.

Sidi Larbi Cherkaoui's background in a range of styles, including yoga and jazz, is combined with an interest in movement explored from a starting point of theatre.

Practical Extension – watch the videos and try and learn some of the material being performed – aim for roughly 24 counts – rate each practitioners dance style out of 5. 1 being

it is completely different to what you're used to and 5 being it matches your style well.

Christopher Bruce

- From 'Rooster' – Section: Paint It Black

<https://www.youtube.com/watch?v=GBvX7zG71SI>

Rating: 1 2 3 4 5

Matthew Bourne

- From 'Sleeping Beauty' – Section: Rose Adagio (ADAPT INTO A SOLO)

<https://www.youtube.com/watch?v=2p7skXBYzOw>

Rating: 1 2 3 4 5

Akram Khan

- From 'MA'

<https://www.youtube.com/watch?v=fVRHplayzWA>

Rating: 1 2 3 4 5

Sidi Larbi Cherkaoui

- From 'Constellation'

<https://www.youtube.com/watch?v=gucbuibK7vQ>

Rating: 1 2 3 4 5

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@priorityacademies.co.uk if you have questions.

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