Year 9 Dance - Home Learning Booklet

There are three sections to this booklet so work at your own pace and complete as much as you can over the next 4 weeks.

**Section One – Performance Skills**

**Section Two – Safe Practice**

**Section Three – Choreography**

**Task One**: Read through **Section One – Performance Skills**. There are 15 questions for you to answer at the end of that section to check your knowledge and understanding. Use full sentences where appropriate.

**Task Two**: Read through **Section Two – Safe Practice**. There are 10 questions at the end of the section. This is multiple choice, you need to identify the one answer that is **incorrect.**

**Task Three:** Read through **Section Three - Choreography.** Using the information provided create either a word search using key words, a quiz or a poster using the key information provided.

**Section One - Performance Skills**

There are four types of performance skills:

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| **Physical Skills**  | •  | Prevent injury  |
|  | •  | Make dance look aesthetically pleasing  |
|  | •  | Allows more challenging movements – more complex lifts, higher jumps…  |
| **Expressive Skills**  | •  | Engage the audience  |
|  | •  | Communicate emotion/character/theme  |
|  | •  | Communicate choreographic intent  |
| **Technical Skills**  | •  | Communicate the choreographic intent  |
|  | •  | Provide variation and contrast  |
|  | •  | Engage and maintain interest of audience  |
| **Mental Skills**  | •  | For accurate and successful demonstration of other performance skills  |
|  | •  | For safety (concentration)  |

1. **Physical Skills**

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| **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  |

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| **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  |

1. **Expressive Skills**

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| **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: 1. Music visualisation
2. Direct correlation
3. Mutual co-existence
4. Juxtaposition
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| **Phrasing**    | The distribution of energy within a phrase of movement  | Also called ‘emphasis’ i.e. 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  |

1. **Technical Skills**

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| **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  |
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1. **Mental Skills**

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| **Movement** **Memory**   | The ability to remember phrases/whole choreography (also called muscle memory)  |   During the process and preparation before a performance we should practise:  * systematic repetition
* mental rehearsal
* rehearsal discipline
* planning of rehearsal
* response to feedback
* capacity to improve

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| **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  |

**Task One**: Now you have read the information in section one, answer the following 15 questions. Use full sentences where necessary.

**Section One - Physical Skills Questions**

1. How many types of performance skills are there? Circle the correct answer.

3, 4 or 5?

1. Name each performance skill.
2. Give the definition of alignment.
3. Give three examples of how to improve balance.
4. Extension is the fully lengthening of muscles True or false? Circle the correct answer.
5. Give the definition of mobility.
6. How can you improve stamina?
7. What is facial expression?
8. Musicality is showing sensitivity to the aural setting. True or false?
9. Fill in the blank. \_\_\_\_\_\_\_\_\_\_\_\_\_\_ will help develop your projection.
10. Under action content name 6 basic actions:
11. What is timing?
12. Rhythmic Content arepatterns of movements that can’t be repeated. True or false?
13. What is movement memory?
14. Fill in the blanks. Confidence is the feeling of \_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_ in the process and performance.

**Section Two - Safe Practice**

Read through the information below**.**

**Safe Practice Information**

‘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



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| **EURGH! ALIGNMENT!!**  |

* 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

**To improve the rehearsal process:**

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

# Section Two - Safe Practice Questions

With each question there is **one wrong answer** out of the three suggested. **Circle or write down the wrong answer**.

1. Why it is important for a dancer to warm up before a dance class?’
2. Reduce the risk of injury
3. Lubricate the joints
4. Return heart rate to normal.
5. Why it is important for a dancer to cool down after a dance class?’
6. Prevent pooling of blood.
7. Reduce muscle pain and joint stiffness.
8. Speed up nerve impulses from the brain to muscles.
9. Safe practice considerations are;
10. Eating lots of chocolate.
11. Staying hydrated and drinking enough water
12. Eating a balanced diet – plenty of carbohydrates for energy
13. Foods considered Carbohydrates are;
14. Pasta
15. Cheese
16. Bread
17. Foods considered Proteins are;
18. Meat
19. Potatoes
20. Nuts
21. Foods considered Fats are;
22. Butter
23. Oil
24. Rice
25. Vitamins and minerals are found in;
26. Citrus fruits
27. Sugar
28. Leafy greens
29. Fibre is:
30. Butter
31. Bread
32. Vegetables
33. To ensure a safe dance studio you must ensure the following;
34. Correct temperature – not too cold (bad for your muscles)
35. No spillages (slip hazards)
36. Dancers must wear socks.
37. Safe practice in movement means that you;
38. Make sure your alignment is correct– when bending your knees, the knees should go over the toes –reduces stress on the joints.
39. Bend your knees when landing jumps to transfer weight safely into the floor and reduce shock in the joints
40. When catching somebody close your eyes and hope for the best.

# Section Three - Choreography

**Task Three: Read through Section three - choreography.** Using the information provided create either a word search using key words, a quiz or a poster using the key information provided.

Key words when describing technical skills in choreography.

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| 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

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| **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

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| **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  |