

GCSE Dance Knowledge Organiser

Types of Performance Skills

Physical Skills	Expressive Skills	Mental Skills	Technical Skills
Posture Alignment Balance Coordination Control Flexibility Mobility Strength Stamina Extension Isolation.	Projection Focus Spatial awareness Facial expression Phrasing. Musicality Sensitivity to other dancers Communication of choreographic intent	<u>In Performance</u> Movement Memory Confidence Commitment Concentration <u>In Rehearsal</u> Rehearsal Discipline Mental Rehearsal Capacity to Improve Response to feedback Planning of Rehearsal Systematic Repetition	Actions Space Dynamics Relationships Timing Style Rhythm

Dance Anthology

Emancipation of Expressionism- Kenrich H20 Sandy- Boy Blue Entertainment – Hip Hop – Proscenium Arch – 4 sections; genesis, growth, connection & flow, empowerment – **Stimulus**; Til Enda by Olafur Arnalds, being free to express self, final section – **Intention**; emotional journey, order & chaos – **Approach**; explore hip abstract way, close to accompaniment, collaborative.

A Linha Curva- Itzik Gallili- Rambert Dance Company- Samba/ Capoeira/ Contemporary- End Stage- Narrative Sections- **Stimulus**; The curved line in Portuguese/ Brazilian culture - **Intention**; have fun, samba parade, regimental straight lines, men communicating with women in tribes- **Approach**; collaborative tasks/ improv

Shadows- Christopher Bruce – Phoenix Dance Theatre – Neo-Classical – End Stage – Semi-narrative – Stimulus- Arvo Part's *Fratres* for violin and piano, exploring family dynamic * unseen outside force – Intervention; Eastern Europe family living in poverty & reality of outside world. – Approach – collaboration with dancers, sitting around dinner table, “anxiety of the music”.

Within Her Eyes- James Cousins – James cousins Company – Contemporary/contact work – Site Specific – 7 sections with a prologue - Stimulus; love story with a twist, personal experiences & well known narratives, could never be together – Intention; abstract love story, love, loss, dependency, memory, longing, loyalty – Approach – keeping the dancer off the floor, collab, improv, videoed.

Infra – Wayne McGregor - The Royal Ballet – Contemporary Ballet – Proscenium Arch – solos/ duets/ ensembles – **Stimulus**; Infra the latin word for below, life below the surface of a city, T.S. Eliot's The Wasteland – **Intention**; seeing below the surface of things, pedestrian language alongside emotional relationships – **Approach**; Show, make, task.

Artificial Things- Lucy Bennett- StopGap Dance Company- Inclusive Contemporary- Proscenium Arch – Scene 3; duets/ group/ trio/ solo – Stimulus; snow covered landscape figure collapsed wheelchair, Serbian artist Goran Djurovic's paintings, dancer personal experiences – Intention; coming to terms with lifes limitations – Approach; collaborative, movement in wheelchair.

Choreographic Skills

Actions	Space	Dynamics	Relationships	Choreographic Devices	Choreographic Processes	Structuring Devices	Aural Settings	Performance Environments
Travel Turn Elevation Gesture Stillness Use of different body parts Floor work Transfer of weight.	Pathways Levels Directions Size of movement Patterns Spatial design	fast/slow sudden/sustained acceleration/deceleration strong/light direct/indirect flowing/abrupt.	lead and follow mirroring action and reaction accumulation complement and contrast counterpoint contact formations.	motif and development repetition contrast highlights climax manipulation of number unison and canon.	Researching Improvising generating selecting developing structuring refining and synthesising.	Binary Ternary Rondo Narrative Episodic Beginning/ middle/end Unity Logical sequence Transitions.	Song Instrumental Orchestral Spoken word Silence Natural sound Found sound Body percussion. Effects on choreographic outcomes: mood and atmosphere contrast and variety, structure, relationship to theme/idea	proscenium arch end stage site-sensitive in-the-round.

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