

# **Toynbee Curriculum**

## **KS4 Knowledge Maps**

# **DANCE**

*Personal Best*

# **Toynbee School**



## GCSE Dance Knowledge Organiser

Exam command words

**Analyse:** Separate information into components and identify characteristics to be able to explain and interpret.

**Comment:** Present an informed opinion.

**Compare:** Identify similarities and/or differences.

**Consider:** Review and respond to information given.

**Define:** Specify meaning.

**Describe:** Set out characteristics.

**Discuss:** Present key points taking into account different ideas, characteristics and/or features.

**Evaluate:** Judge from available evidence and make an informed decision on the effectiveness.

**Explain:** Set out purposes or reasons.

**Give:** Produce an answer from recall.

**How:** State in what ways.

**Identify:** Name or characterise.

**Interpret:** Translate information into recognisable form demonstrating an understanding of meaning.

**Name:** Identify correctly.

**Outline:** Set out main characteristics.

**State:** Express in clear terms.

**Suggest:** Present a possible case or possible answer.

**Tick:** Put a mark to indicate something is correct.

**What:** Specify something.

**Which:** Specify from a range of possibilities.

**Why:** Give a reason or purpose.

Knowledge, understanding and skills for performance

### Expressive skills

Projection.  
Focus.  
Spatial awareness.  
Facial expression  
Phrasing  
Musicality  
Sensitivity to other dancers  
Communication of choreographic intent

### Physical skills

Posture  
Alignment  
Balance  
Coordination  
Control  
Flexibility  
Mobility  
Strength  
Stamina

### Technical skills

Action  
Space  
Dynamics  
Relationships  
Timing  
Rhythmic content  
Moving in a stylistically accurate way

### Mental Skills

Prep for performance:  
Systematic repetition  
Mental rehearsal  
Rehearsal discipline  
Planning of rehearsal  
Response to feedback  
Capacity to improve

During performance:  
Movement memory  
Commitment  
Concentration  
Confidence

### Safe Practice

Prep for performance:  
Warming up  
Cooling down  
Nutrition  
Hydration

During performance:  
Safe execution  
Appropriate dance wear:  
footwear  
hairstyle  
clothing  
absence of jewellery

Knowledge, understanding and skills for choreography

**Action**

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

**Dynamics**

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

**Spatial Content**

Pathways  
Levels  
Direction  
Size of movement  
Patterns  
Spatial design

**Relationship Content**

Lead and follow  
Mirroring  
Action and reaction  
Accumulation  
Complement and contrast  
Counterpoint  
Contact  
Formations

**Choreographic processes**

Researching  
Improvising  
Generating  
Selecting  
Developing  
Structuring  
Refining and synthesising

**Structuring devices and form**

Binary  
Ternary  
Rondo  
Narrative  
Episodic  
Beginning/middle/end  
Unity  
Logical sequence  
Transitions

**Choreographic devices**

Motif and development  
Repetition  
Contrast  
Highlights  
Climax  
Manipulation of number  
Unison and canon

Knowledge, understanding and skills for critical appreciation

**Features of production**

**Staging/set:** Eg- projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials.

**Lighting:** Eg- Colour, placement, direction, angles etc.

**Properties:** Eg- Size, shape, materials, how used etc.

**Costume:** Footwear, masks, make up, accessories, Features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify characters, enhance or sculpt the body and enhance the action.

**Dancers:** Number and gender.

**Aural setting:** Eg: Song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm.

**Dance for camera:** Eg- Placement, angle, proximity, special effects.

**Choreography key words**

**Stimulus:** The starting point for a dance piece.

**Motif:** A short phrase of movement that reflects a stimulus.

**Choreographic intention:**  
What the choreographer would like the audience to learn about the dance.

**Choreographic approach:**  
How the choreographer created movement material eg- improvisation, collaboration, choreographic tasks.

**Communication of choreographic intent**

Mood  
Meaning  
Idea  
Theme  
Style/style fusion

**Performance environment**

Proscenium arch  
End stage  
Site-sensitive  
In-the-round

# GCSE Dance Knowledge Organiser – A Linha Curva

<p><u>Stimulus</u> Brazilian culture</p> <p>Celebrating the Brazilian way of life</p>	<p><u>Aural Setting</u></p> <p>Played live. Samba percussion band. Repetitive drums. Vocals from dancers at the beginning (male) and the middle (all)</p> <p>Very loud</p>	<p><u>Dance Style</u></p> <p>Capoeira, samba and contemporary</p>	<p><u>Choreographer</u></p> <p>Itzik Galili</p>	<p><u>Costume</u></p> <p>Black mesh tops, bright coloured neon hot pants (lycra), matching zip</p>	<p><u>Performance Environment</u></p> <p>End Stage</p>	<p><u>Lighting</u></p> <p>Overhead.</p> <p>Chequerboard, bright colours, white shaft</p>
<p><u>Themes</u></p> <p>Carnival, relationships between men and women</p>	<p><u>Dancers</u></p> <p>28</p> <p>15 male</p> <p>13 female</p>	<p><b>Costume Contributions</b></p> <p><b>Stimulus</b> – Brazilian way of life – colours of the shorts reflect the colours of Brazilian carnivals</p> <p><b>Intention</b> – Just have fun – the costumes are tight fitted allowing the movement to be performed to its maximum, enhancing the ‘just have fun’ intention.</p> <p><b>Mood</b> – colours of the costumes reflect a bright and happy mood.</p> <p><b>Complements other components</b> – colours of the shorts complement the colours of the lighting</p> <p><b>Sculpts body</b> – costumes are tight fitting sculpting the body</p> <p><b>Uniformity</b> – costumes are the same creating uniformity</p> <p><b>Gender</b> – metal collars highlight the male gender in the opening. Slashes in the torso highlight their masculinity.</p>		<p><b>Set Contributions</b></p> <p><b>Stimulus</b> – Brazilian way of life</p> <p><b>Intention</b> – Just have fun</p> <p><b>Mood</b> - Exciting</p> <p><b>Complements other components</b> – Black set and floor complement black costumes</p> <p><b>Context</b> – Stage creates a sense of a live performance at a carnival</p> <p><b>Creates levels</b> – stage elevates the band and makes them a part of the performance</p> <p><b>Incorporated into action</b> – Skateboards used by dancers to travel across the stage</p>		
<p><u>Choreographic Intention</u></p> <p>Just have fun</p> <p>With contradictions</p> <p>How Brazilian men communicate with women - hunting in packs</p> <p>Men showing off/competing with each other</p>	<p><u>Choreographic Approach</u></p> <p>Worked collaboratively with the dancers.</p> <p>Motifs created using improvisation. Dancers were created a solo of their favourite moves within an allocated square. Motifs and sequences were named after the dancers. Motifs and sequences then learnt by everyone to create ensemble work.</p>	<p><b>Aural Setting Contributions</b></p> <p><b>Stimulus</b> – Brazilian culture – Samba bands portray traditional Brazilian style music</p> <p><b>Intention</b> – Just have fun – rapid tempo and use of vocals where dancers ‘feel the moment’ creates a sense of fun and excitement.</p> <p><b>Mood</b> – High energy tempo creates a happy and vibrant mood</p> <p><b>Complements other components</b> – Use of samba style music complements the carnival coloured lighting and carnival inspired costumes.</p> <p><b>Geographical context</b> – Live samba band creates a sense of being immersed in Brazil</p> <p><b>Climax</b> – Re-introduction of fast samba beats with vocals after narrative section creates a sense of climax</p> <p><b>Contrast</b> – narrative section in the middle with slower, deeper and longer notes creates a contrast from the rapid drumming of the ensemble sections</p>		<p><b>Lighting Contributions</b></p> <p><b>Stimulus</b> – Brazilian way of life – colours reflect colours of Brazil and carnivals</p> <p><b>Intention</b> – Just have fun – checkerboard moving erratically around the stage as the dancers keep up with the pre-programmed lighting enhances the fun aspect.</p> <p><b>Mood</b> – Lighting reflected from the collars enhances an unpredictable and fun mood</p> <p><b>Highlights dancer</b> – Spotlights used in solo and duet sections highlight each dancer</p> <p><b>Highlights dance space</b> – Checkerboard creates a dance space which each dancer must stay in</p> <p><b>Sculpts body</b> – Lighting sculpts the bodies of the dancers and enhances movement</p> <p><b>Geographic context</b> – colours connote the colours of the Brazilian flag – green, blue, yellow</p> <p><b>Complements other components</b> – colours of light complement the colours of the costumes</p>		
<p><u>Set</u></p> <p>No set: black tabs and black floor</p> <p>Raised platform at the back of the stage to elevate the samba band</p> <p>Skateboards used to travel across the stage</p>						

# GCSE Dance Knowledge Organiser – Artificial Things

<p><u>Stimulus</u>  <i>Imaginary image of a snow covered landscape, with a person sat in a collapsed wheelchair. This is observed from afar as though inside a snow globe.</i>  <i>Paintings by Goran Djurovic.</i>  <i>Dancers' own experiences.</i></p>	<p><u>Aural Setting</u>  <i>Mostly piano. Futuristic feel. Individual notes played one at a time</i>  <i>Sunshine of your smile</i>  <i>Slow tempo</i></p>	<p><u>Dance Style</u>  <i>Inclusive contemporary</i></p>	<p><u>Choreographer</u>  <i>Lucy Bennett</i></p>	<p><u>Costume</u>  <i>Have colours streaming down. Fitted dress, suit jacker, trousers, vests, pedestrian in style</i></p>	<p><u>Performance Environment</u>  <i>Proscenium arch</i></p>	<p><u>Lighting</u>  <i>White light, warmer lights, use of orange, blue wash</i></p>
<p><u>Themes</u>  <i>Life's limitations, memories, own experiences</i></p>	<p><u>Dancers</u>  <i>4</i>  <i>2 male</i>  <i>2 female</i></p>	<p><b>Costume Contributions</b>  <b>Stimulus</b> – paintings – streaming colours down the costumes of the able bodied dancers and Dave highlights the use of the same technique in the paintings.  <b>Intention</b> – life's limitations – the different costume worn by Laura singles her out, as though she is fighting against conforming or battling against regrets.  <b>Mood</b> – dull colours in the costumes contributes to the sad mood  <b>Complements other components</b> – the colours streaming in the costumes complement the colours streaming in the backdrop  <b>Uniformity</b> – the colours streaming in three of the dancers' costumes creates uniformity  <b>Gender</b> – the able bodied female dancer wears a dress, signifying her female gender.  <b>Sculpts body</b> – Laura's vest top is tight to her body and reveals her arms and shoulders, sculpting and enhancing her upper body.</p>		<p><b>Set Contributions</b>  <b>Stimulus</b> – paintings by Goran Djurovic – colour streams down as seen in the paintings  <b>Intention</b> – life's limits – use of headless mannequin shows you can have a whole body but not be able to move  <b>Mood</b> – dull use of colour suggests a sorrowful mood  Complements other components – paint streamed backdrop complements paint streamed costumes  <b>Geographical context</b> – use of fake snow suggests the geographical context of a snow covered urban landscape  <b>Creates levels</b> – the vitrine on its side and stools creates levels for the dancers to create the portrait photo  <b>Incorporated into action</b> – collapsed wheelchair is used by able bodied and disabled dancers as part of the movement as they piece it together</p>		
<p><u>Choreographic Intention</u>  <i>Coming to terms with life's limitations.</i>    <i>Constricted within a snow globe</i></p>	<p><u>Choreographic Approach</u>  <i>Choreographer worked collaboratively with the dancers. Choreographer initiates work through choreographic tasks.</i>  <i>Movement was inspired by Laura and her use of the wheelchair, then adapted to able bodied dancers.</i></p>	<p><b>Aural Setting Contributions</b>  <b>Stimulus</b> – snow globe – individual notes played represent individual snowflakes falling and landing on the ground.  <b>Intention</b> – life's regrets – low and dull notes create an uneasy tension, suggesting life's regrets.  <b>Mood</b> – slow and sustained notes create a sorrowful mood  <b>Complements other components</b> – low notes create a sorrowful mood and complement the lighting which enhances a sad mood too.  <b>Historical context</b> – futuristic sounds created by the piano create a sense of time moving into the future, suggesting a modern or futuristic historical setting.  <b>Geographical context</b> – the sound effects of walking through snow suggest a landscape covered in snow.</p>		<p><b>Lighting Contributions</b>  <b>Stimulus</b> - white lighting on the fake snow highlights snow globe,  <b>Stimulus</b> – warm lighting reflects lights of homes against a white city landscape  <b>Intention</b> – Overcoming life's limits. Lighting is limited, only simple use of one type of lighting at a time reflects this.  <b>Complements other components</b> – White lighting complements the white fake snow used on the floor of the stage.  <b>Highlights dancer</b> – The spotlight used on Dave's solo highlights him. Highlights dance space – shaft of light across the stage highlights the fake snow and creates a path.  <b>Sculpts body</b> – The spotlight sculpts the upper body of Dave and sculpts Laura's legs.  <b>Mood</b> – The dark intensity of the lighting combined with blue wash highlights a sorrowful mood.  <b>Geographical Context</b> – use of blue and suggests an urban landscape with a blue sky, covered in snow with warm lighting coming through the windows.</p>		
<p><i>Living with individual regrets</i></p>	<p><u>Set</u>  <i>Heavy backdrop with paint streaming down</i>  <i>Collapsed wheelchair</i>  <i>Fake white snow on the floor. Glass cabinet on its side filled with fake snow</i>  <i>Two stools. Headless mannequin</i></p>					

# GCSE Dance Knowledge Organiser – Choreography

## Actions:

travel  
turn  
elevation  
gesture  
stillness  
use of different  
body parts  
floor work  
transfer of  
weight

## Space:

pathways  
levels  
directions  
size of  
movement  
patterns  
spatial design

## Dynamics:

fast  
slow  
sudden  
sustained  
acceleration  
deceleration  
strong  
light  
direct  
indirect  
flowing  
abrupt

## Relationships:

lead and follow  
mirroring  
action and  
reaction  
accumulation  
complement  
and contrast  
counterpoint  
contact  
formations

## Process:

researching  
improvising  
generating  
selecting  
developing  
structuring  
refining

## Communication

intention  
mood  
meaning  
idea  
theme  
style

## Structure:

binary  
ternary  
rondo  
narrative  
episodic  
transitions  
unison  
canon

## Devices:

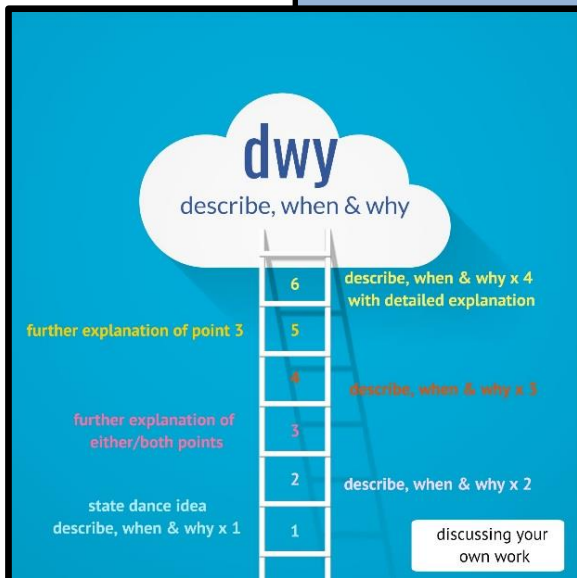
motif and  
development  
repetition  
contrast  
highlights  
climax  
manipulation of  
number  
unison and  
canon

## Aural Setting:

- 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





# GCSE Dance Knowledge Organiser – Emancipation of Expressionsm

<p><u>Stimulus</u> The music – Til Enda by Olafur Arnalds. The importance of being free to express yourself as an individual and through hip-hop movement</p>	<p><u>Aural Setting</u> Urban dubstep style music. Classical sections. Repetitive beats and sounds. Repeated vocal 'The One'.</p>	<p><u>Dance Style</u> Hip-hop (poppin' lockin' waackin' breakin' krumpin')</p>	<p><u>Choreographer</u> Kendrick Sandy</p>	<p><u>Costume</u> Blue t-shirts and jeans. Tattoos and jewellery. Grey trainers white sole</p>	<p><u>Performance Environment</u> Proscenium arch</p>	<p><u>Lighting</u> Blue wash, blue pools, white sidelight from off stage. Purple on cyclorama.</p>
<p><u>Themes</u> Order, chaos, unity, individuality</p>	<p><u>Dancers</u> 17 9 male 8 female</p>	<p><b>Costume Contributions</b>  <b>Stimulus</b> – Expressing individuality – allowance of personal jewellery, hairstyles and tattoos reflects the stimulus of expressing yourself.  <b>Intention</b> – Intention of 'Order and Chaos' is shown as all dancers wearing the same creates order  <b>Mood</b> – dark coloured clothing contributes to a dark and serious mood.  <b>Complements other components</b> – use of blue colour complements the blue lighting  <b>Uniformity</b> – all dancers wearing the same creates uniformity  <b>Gender</b> – costumes are gender neutral which represents equality despite of gender  <b>Sculpts body</b> – although not tightly fitted, the shapes of the sleeves allow the lower arm to be seen while performing intricate gestures.  <b>Historical context</b> – clothing suggests modern day as is typical urban style seen worn from 1990's onwards.  <b>Social context</b> – simple costumes suggests the social context is of middle-lower social class.</p>		<p><b>Set Contributions</b>  <b>Stimulus</b> – Free to express through hip-hop – No set = no distractions from the movement  <b>Intention</b> – Life's journey – dark and secluded set creates a sense of a womb  <b>Complements other components</b> – dark set and floor complement the dark coloured jeans worn by the dancers  <b>Context</b> – dark and secluded set creates a context of a womb  <b>Mood</b> – dark and secluded set creates a tense and serious mood</p>		
<p><u>Choreographic Intention</u> Emotional journey  A journey through life  Theme of order and chaos</p>	<p><u>Choreographic Approach</u> Choreographer worked collaboratively with the dancers. Signature motifs of the company used throughout. (Ninja motifs) Developed using devices and formations Specific attention to the aural setting – direct correlation.</p>	<p><b>Aural Setting Contributions</b>  <b>Stimulus</b> – Individuality – use of the vocal 'The One' suggests individuality and being 'one' or unique.  <b>Intention</b> – Order and Chaos – rapidly changing tempos and beats create a sense of chaos.  <b>Mood</b> – Use of classical section uplifts the mood to a hopeful one  <b>Complements other components</b> – use of fluid sounding classical music complements the liquid style lighting creating a sense of being submersed in water.  <b>Historical setting</b> – the music starts very modern with dubstep type beats, but progresses to classical music suggesting a step back in time.  <b>Climax</b> – Til Enda is used as a climax for the piece contrasting with the previous sections  <b>Structure</b> – Each of the 4 sections has its own distinctive section of aural setting aiding the audiences following of the structure.</p>		<p><b>Lighting Contributions</b>  <b>Stimulus</b> – Freedom of expression – spotlights highlight dancers to express themselves in their own moment in the 'limelight'.  <b>Theme</b> – Order and Chaos – flashing lights create a sense of chaos  <b>Mood</b> – dark intensity creates an intense mood  <b>Complements other components</b> – Blue colour complements blue costumes  <b>Highlights dancer</b> – spotlights highlights dancers in their solos  <b>Sculpts body</b> – side light sculpts the bodies of the dancers as they scramble towards it  <b>Highlights dance space</b> – sides not lit to create a central focus, centre of the stage is lit  <b>Context</b> – blue creates a sense of liquid, as though inside a womb.</p>		
<p><u>Set</u> No set. Smoke is used. Black walls and black floor. White cyc for ending.</p>						

# GCSE Dance Knowledge Organiser – Infra

<p><u>Stimulus</u> Life beneath the surface of a city. Human interactions. "Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many." T.S. Eliot: The Wasteland 7/7 bombings.</p>	<p><u>Aural Setting</u> String instruments, electronic sounds and everyday sounds such as train whistles</p>	<p><u>Dance Style</u> Contemporary Ballet</p>	<p><u>Choreographer</u> Wayne McGregor</p>	<p><u>Costume</u> Fitted shorts, vests, t-shirts in flesh, black, grey. One female dancer wears a wrap-around skirt. One male dancer wears long trousers.</p>	<p><u>Performance Environment</u> Proscenium arch/theatrical setting</p>	<p><u>Lighting</u> White, green, orange, blue, dark intensity throughout, side lights, 6 white rectangles.</p>
<p><u>Themes</u> Relationships, seeing below the surface, human interactions</p>	<p><u>Dancers</u> 12 6 male 6 female</p>	<p><b>Costume Contributions</b> <b>Stimulus</b> – Life beneath a city – monochrome colours used to reflect the dark and depressing nature of those living below the poverty line in a city. <b>Intention</b> – Seeing below the surface – top of the body is covered and bottom exposed is many of the costumes, giving a sense of focus on the legs of the dancers, which could reference 'below' or the 'bottom'. <b>Mood</b> – Dull, monochrome colours create a dark and serious mood. Complements other components – The use of monochrome coloured costumes complement the use of white lighting. <b>Sculpts body</b> – The tight fitting costumes and bare legs sculpt the lines of the dancers' bodies. <b>Uniformity</b> – The use of black shorts for most of the dancers creates a sense of uniformity <b>Gender</b> – one male dancers wears trousers but no top to highlight his masculinity and male gender</p>		<p><b>Set Contributions</b> <b>Stimulus</b> – Life beneath the surface – dancers literally performing below the surface of the LED screen. <b>Intention</b> – Human interactions – lack of set underneath the screen enhances the focus on the dancers and their interactions with one another <b>Mood</b> – darkness with light only focusing on dancers' bodies creates a serious mood <b>Complements other components</b> – black set and white lights on the LED screen complement the monochrome costumes <b>Geographical context</b> – the LED screen has animations of everyday people walking across, suggesting a city location. <b>Context</b> – as they are underneath the screen, the location could be dwellers who live in basements or homeless people who live under bridges.</p>		
<p><u>Choreographic Intention</u> Seeing below the surface  Types of relationships  Pedestrian language  Open for interpretation</p>	<p><u>Choreographic Approach</u> SHOW MAKE TASK  Choreographer worked collaboratively with the dancers. Sections then put together to create sentences, paragraphs and finally pieced together with the accompaniment.</p>	<p><b>Aural Setting Contributions</b> <b>Stimulus</b> – The use of everyday sound such as a train whistle highlights the stimulus of 'life below the surface of a city' as this is a typical everyday sound you would hear when living or working in a city. <b>Intention</b> – The use of sound effects such as the sound of a train passing highlights the intention of 'life below the surface' as it sounds the sound is similar to if you were stood under a rail bridge listening to trains passing over. <b>Mood</b> – the use of string instruments creates a sombre and sad mood. <b>Complements other components</b> – the use of classical strong instruments complements the classical ballet style of the piece <b>Structure</b> – the aural setting works with the lighting to support each section of the work, informing the audience of the structure of the piece.</p>		<p><b>Lighting Contributions</b> <b>Stimulus</b> – Beneath the surface – lights light the floor only suggesting 'below' or 'low' <b>Intention</b> – Human interactions – lighting used to light the duets dancing and no other space, so that whole focus is on the interactions between the dancers <b>Mood</b> – Intense – use of dark lighting creates an intense mood <b>Complements other components</b> – use of white lights to light dancer's bodies complement the monochrome costumes. <b>Sculpts bodies</b> – white light sculpts the bodies of the dancers <b>Highlights dancer</b> – dancers are specifically lit to highlight them amongst a black stage <b>Highlights dance space</b> – white rectangles dictate dance space.</p>		
<p><u>Set</u> Black stage and floor 18M LED screen showing animated figures walking across</p>						



# GCSE Dance Knowledge Organiser – Performance

To be used in conjunction with your GCSE Dance handbook

<p><u>Technical skills, including:</u></p> <ul style="list-style-type: none"> <li>• action content</li> <li>• dynamic content</li> <li>• relationship content</li> <li>• timing content</li> <li>• rhythmic content</li> <li>• movement in a stylistically accurate way</li> </ul>		<p><u>Expressive skills, including:</u></p> <ul style="list-style-type: none"> <li>• projection</li> <li>• focus</li> <li>• spatial awareness</li> <li>• facial expression</li> <li>• phrasing.</li> </ul> <p>For duet/trio performance only:</p> <ul style="list-style-type: none"> <li>• musicality</li> <li>• sensitivity to other dancers</li> <li>• communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s)</li> </ul>		<p><u>Mental skills and attributes including:</u></p> <p><b>During Performance</b></p> <ul style="list-style-type: none"> <li>• movement memory</li> <li>• commitment</li> <li>• concentration</li> <li>• confidence</li> </ul> <p><b>Process</b></p> <ul style="list-style-type: none"> <li>• systematic repetition</li> <li>• mental rehearsal</li> <li>• rehearsal discipline</li> <li>• planning of rehearsal</li> <li>• response to feedback</li> <li>• capacity to improve</li> </ul>		<p><u>Physical skills and attributes:</u></p> <ul style="list-style-type: none"> <li>• posture</li> <li>• alignment</li> <li>• balance</li> <li>• coordination</li> <li>• control</li> <li>• flexibility</li> <li>• mobility</li> <li>• strength</li> <li>• stamina</li> <li>• extension</li> <li>• isolation</li> </ul>	
<p><u>Set Phrases</u></p> <p>Breath</p> <p>Shift</p>	<p><u>Group Dance</u></p> <p>Duet / Trio</p>	<p><u>Warm Up: Reasons to warm up:</u></p> <ul style="list-style-type: none"> <li>• Prepares body for exercise</li> <li>• Increases blood flow which warms muscles</li> <li>• Prepares mind for exercise</li> <li>• To prevent injury</li> </ul> <p><u>Stages of warm up:</u></p> <ul style="list-style-type: none"> <li>• Pulse raising: jogging, jumping, star jumps etc</li> <li>• Stretching: moving or static stretches</li> <li>• Mobilising: moving of joints, shoulder/head/ankle rolls etc</li> <li>• Technique/Conditioning: specific exercises to enhance physical skills</li> </ul>		<p>Safe Execution</p> <ul style="list-style-type: none"> <li>• Dancers need to ensure they safely execute the actions; physical skills can help with safe execution.</li> <li>• Bending the knees (plié) when elevating, landing, lifting or catching another dancer.</li> <li>• Bending the knees to lower the centre of gravity to the floor when performing floor work.</li> <li>• Using the hands to support the weight of the body when moving into the floor to prevent bottom or knee injuries.</li> <li>• Ensuring the arms and legs are correctly aligned so that muscles are not strained at the joints.</li> <li>• Ensuring the knees move over the toes when bending to prevent twisting in the knee.</li> <li>• Turning out from the hip rather than the knee to prevent knee injury.</li> <li>• Rolling through the feet when landing to prevent Achilles injuries.</li> </ul>			
<p><u>Cooling down: Reasons to cool down:</u></p> <ul style="list-style-type: none"> <li>• Prepares body for stopping exercise</li> <li>• Decreases injury or muscle soreness</li> <li>• Lowers heart rate</li> </ul> <p><u>Stages of cool down:</u></p> <ul style="list-style-type: none"> <li>• Gentle stretches</li> <li>• Breathing exercises</li> </ul>							

# GCSE Dance Knowledge Organiser – Shadows

<p><u>Stimulus</u> Fratres for violin and piano. European history. Family relationships and dynamics. Unseen but present force outside.</p>	<p><u>Aural Setting</u> Violin and piano. No breaks in tempo. Broken cords, staccato sounds. Continuous fast paced section, contrasted by slower sections.</p>	<p><u>Dance Style</u> Modern dance. Classical and contemporary dance. 'Neo-classical'</p>	<p><u>Choreographer</u> Christopher Bruce</p>	<p><u>Costume</u> Simple shirts, skirts, trousers and dresses. 1930s-40s in style. Shoes and coats added.</p>	<p><u>Performance Environment</u> End Stage</p>	<p><u>Lighting</u> White light only. Used to create sense of a room. Dark intensity.</p>
<p><u>Themes</u> Family dynamic, fear, poverty, depravity</p>	<p><u>Dancers</u> 4 2 male 2 female</p>	<p><b>Costume Contributions</b></p> <p><b>Stimulus</b> - design of the costumes highlight the European history as this was typical dress for the era  <b>Intention</b> –drab and dreary colours used highlights the intention of poverty.  <b>Mood</b> –dull colours in the costuming highlight a sad and dull mood.  <b>Complements other components</b> –worn out complement the worn of textures of the set design such as the table and stools.  <b>Historical context</b> –clothing typically worn in the 1930's  <b>Social context</b> –dull colours and use of oversized coats for the children suggest the family are of a low social status and poor.  <b>Gender</b> – females wear skirts or dresses and males wear trousers and shirts to highlight their gender  <b>Age</b> –daughter wears a child-like smock dress and the son does not wear a waistcoat to highlight their younger age  <b>Highlights character</b> – the different costuming for each character highlights which member of the family each of them are. For example the father wears a waistcoat to signify he is an elder.  <b>Sculpts body</b> –tight fitted to the tops of the body to allow contact work to be safe and the lines of the arms to be seen</p>		<p><b>Set Contributions</b></p> <p><b>Stimulus</b> - Table and chairs create a sense of a family home  <b>Intention</b> –all worn out and drab, highlighting the idea of poverty  <b>Mood</b> –black box type stage creates a dark, sinister atmosphere  <b>Complements other components</b> –worn out and drab table and chairs complement the dull and drab costumes of the dancers.  <b>Historical context</b> –table, stools, coat stand and suitcase all look old fashioned and worn, highlighting historical context of 1930's Europe.  <b>Context</b> – set depicts the context of a family home.  <b>Social context</b> – set suggests the family are living in poverty.  <b>Creates levels</b> – table is used to create levels when the daughter stands  <b>Narrative</b> – The table, chairs and coat stand highlight the narrative of a family home, the suitcase enhances the narrative idea of the family wanting to flee from the troubles outside the home.  <b>Incorporated into action</b> – The table is moved by the son towards the door and hidden behind, therefore incorporated into the action rather than just static set.</p>		
<p><u>Choreographic Intention</u> A small family coming to terms with deprivation, poverty and the realisation of what lies outside their family home.</p>	<p><u>Choreographic Approach</u> Bruce worked collaboratively with the dancers. Ideas started from a family sitting at a table. Use of the furniture. Anxiety of the music. Each dancer had a voice in the family to tell their story.</p>	<p><b>Aural Setting Contributions</b></p> <p><b>Stimulus</b> - high pitched, eerie and erratic tempo highlights the sense of an outside force, with some specific sections sounding very much like something could be banging on the door trying to enter  <b>Intention</b> – Eastern Europe family – the music is typical of Eastern Europe, the composer is also from Eastern Europe which adds to the intention of a European family.  <b>Mood</b> – The low notes and broken chords create a sombre, sad and sorrowful mood.  <b>Complements other components</b> – The use of European style music complements the European style costumes  <b>Historical Context</b> – The piece was composed in 1977, but was inspired by earlier classical work and sounds similar to some war-time classical music which is of the same era as this piece.  <b>Geographical Context</b> – The composer is from Estonia which is in Eastern Europe, this influence contributes to the geographical context of the work being set in Easter Europe</p>		<p><b>Lighting Contributions</b></p> <p><b>Stimulus</b> – poverty – lack of lighting suggests an poverty stricken family with little electricity  <b>Intention</b> – forces unknown outside – lighting towards downstage right shows where the force is coming from  <b>Mood</b> – dark intensity creates a sinister and scary mood  <b>Complements other components</b> – simple lighting complements simple set  <b>Highlights dancer</b> – side lights highlight dancers as they move into the light  <b>Sculpts body</b> – side lights sculpt the lines of the female's body as they perform contemporary movement  <b>Context</b> – side lights create a sense of a room lit by candles</p>		
<p><u>Use of Camera</u> Mid shots to view the distressed facial expression of son – positioned DSR. Long shots to view travelling pathways to DSR corner from table. Mid shot to enhance the poignancy of dancers walking into light</p>		<p><u>Set</u> Worn looking table, bench, two stools, coat stand and suitcase</p>				

# GCSE Dance Knowledge Organiser – Within Her Eyes

<p><u>Stimulus</u> Love story with a twist. Personal experiences/well known narratives.</p>	<p><u>Aural Setting</u> Electronic elements, strings and piano creates a haunting and emotive accompaniment.</p>	<p><u>Dance Style</u> Contemporary / Contact work</p>	<p><u>Choreographer</u> James Cousins</p>	<p><u>Costume</u> F – beige skirt and shirt M – Khaki jeans and jumper Everyday clothing</p>	<p><u>Performance Environment</u> Site-sensitive</p>	<p><u>Lighting</u> Natural light, daytime and night time</p>
<p><u>Themes</u> Love, loss, dependency, loyalty, longing and memory</p>	<p><u>Dancers</u> 2 1 Male - Aaron 1 Female - Lisa</p>	<p><b>Costume Contributions</b>  <b>Stimulus</b> – everyday clothes portray everyday people go through love and loss.  <b>Intention</b> – the skirt’s flowing nature is romantic but also wraps around the male at times, symbolising the romantic love story.  <b>Mood</b> – earthy and dull colours used in the costumes highlight the sad and depressing mood  <b>Complements other components</b> – earthy colours complement the earthy landscapes  <b>Gender</b> – female wears a skirt to highlight gender whilst the trousers signify the male’s gender.  <b>Sculpts body</b> – jeans and jumper of the male dancer sculpt his body to clearly see lines  <b>Highlights character</b> – the skirt worn by the female highlights her feminine character  <b>Historical context</b> - clothes are modern stylised clothes.</p>		<p><b>Set Contributions</b>  <b>Stimulus</b>– prologue sees the female dancer in a graveyard, emphasising loss.  <b>Intention</b> changing locations become progressively more intimate, highlighting the intimacy of a love story.  <b>Mood</b> – enclosed spaces highlight intense and passionate  <b>Complements other components</b> – dreary colours of the landscapes complement dull lighting and earthy colours of costumes.  <b>Geographical context</b> –literally set in a variety of geographical landscapes  <b>Historical context</b> – images in the prologue show an abandoned town and graveyard, which could be in modern day as the architecture although not modern, is still seen in towns today.  <b>Narrative</b> – the changing settings enhances the narrative of a relationship moving through time.</p>		
<p><u>Choreographic Intention</u> The main intention is to convey the narrative of the two characters by translating the emotional intensity and visceral energy of the original stage show, portraying an abstract love story.</p>	<p><u>Choreographic Approach</u> Choreography used from stage production of ‘There We Have Been’. Physical idea of the female dancer never touching the floor. Collaboration with the dancers through improvisation.</p>	<p><b>Aural Setting Contributions</b>  <b>Stimulus</b> sounds create a sense of a sinister and sad story – depicting the emotions of the  <b>Intention</b> - use of piano and strings create a romantic feeling  <b>Mood</b> – haunting undertones of strings create sad and intense  <b>Complements other components</b> –haunting sounds of the strings and violins complement the haunting, dark lighting  <b>Narrative</b> – each section of the accompaniment matches the scenes of the narrative becoming darker and more twisted, sections previously heard are repeated but developed with lower notes to complement the narrative of a dark, twisted love story.  <b>Structure</b> – each section of the accompaniment flows seamlessly into the next highlighting the structure of the piece with a prologue and 6 sequential sections following.</p>		<p><b>Lighting Contributions</b>  <b>Stimulus</b> – love story with a twist – impending darkness suggests a dark and twisted love story  <b>Intention</b> – intimacy and passion – growing darkness suggests growing dark feelings between the dancers  <b>Mood</b> – darkness suggests a deep, dark and passionate mood  <b>Complements other components</b> – dull lighting complements the dull colours in the setting and costumes  <b>Time of day</b> – Begins early evening, progressing to late evening</p>		
<p><u>Use of Camera</u> Wide variety of shots including far away (secret observer), close up faces, long shots, panning, hand held camera used in the final section giving a raw and unstable feeling.</p>						
		<p><u>Locations</u> Graveyard, hilltop (vast/open), quarry, woods, long grass</p>				