



Summer Work continued



- Complete your PowerPoint
- Complete tasks C and D on the worksheet (record)

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Welcome to CLCC Sixth Form Dance

Pearson BTEC Level 3 National Extended Certificate in Performing Arts





Pearson BTEC Level 3 National Extended Certificate in Performing Arts



- 360 GLH (480 TQT) Equivalent in size to one A Level. 5 units, of which 2 are mandatory and 3 are optional. 2 units are external.
- The Extended Certificate is for learners who are interested in learning about the performing arts sector alongside other fields of study, with a view to progressing to a wide range of higher education courses, not necessarily in performing arts. It is designed to be taken as part of a programme of study that includes other appropriate BTEC Nationals or A Levels.





Course Content

Units



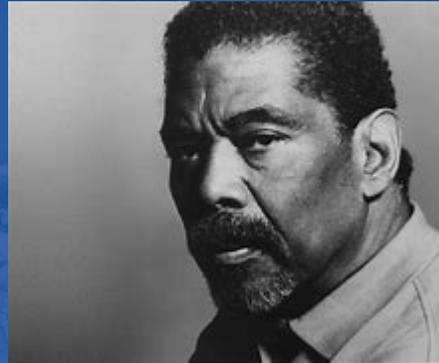
Pearson BTEC Level 3 National Extended Certificate in Performance (Dance)

Unit number	Unit title	GLH	Type	How assessed
Mandatory units group A – learners complete and achieve both units				
3	Group Performance Workshop	120	Mandatory and Synoptic	External
34	Developing Skills and Techniques for Performance	60	Mandatory	Internal
Optional units group – learners complete three units				
8	Classical Ballet Technique	60	Optional	Internal
9	Tap Dance Technique	60	Optional	Internal
10	Jazz Dance Technique	60	Optional	Internal
11	Street Dance Technique	60	Optional	Internal
12	Contemporary Dance Technique	60	Optional	Internal
13	Healthy Dancer	60	Optional	Internal
14	Choreography for Live Performance	60	Optional	Internal
21	Improvisation	60	Optional	Internal
22	Movement in Performance	60	Optional	Internal
26	Physical Theatre Techniques	60	Optional	Internal





Induction focus- Alvin Ailey



- Right Place
- Right Time
- Right Thing
-



Who Was Alvin Ailey?

Task:

What is 'the Ballet Russe De Monte Carlo?
How did it Revolutionise Modern dance?

- Alvin Ailey was a choreographer who founded the Alvin Ailey American Dance Theatre in 1958. It was a hugely popular, multi-racial modern dance ensemble that popularized modern dance around the world thanks to extensive world tours. His most famous dance is *Revelations*, a celebratory study of religious spirit. Ailey received the Kennedy Center Honors in 1988. A year later, on December 1, 1989, Ailey died of AIDS in New York City.
- Born on January 5, 1931, in Rogers, Texas, Ailey became one of the leading figures in 20th-century modern dance. His mother was only a teenager when he was born and his father left the family early on. He grew up poor in the small Texas town of Navasota. Ailey later drew inspiration from the black church services he attended as well as the music he heard at the local dance hall. At the age of 12, he left Texas for Los Angeles.
- In Los Angeles, Ailey proved to be a gifted student in many ways. He excelled at languages and athletics. After seeing the [Ballet Russe de Monte Carlo](#) perform, Ailey was inspired to pursue dancing. He began studying modern dance with Lester Horton in 1949. He joined Horton's dance company the following year.





Introduction to Revelations Sheet

Introduction to Revelations Worksheet 1

Name: _____ Form: _____



Introduction to 'Revelations' (1960) by Alvin Ailey
INTRODUCTION

Alvin Ailey (1929 – 1989) was born in Texas, in the year of the Wall Street Crash (the most devastating stock market crash in the history of the [USA](#) which, in part, led to the Great Depression). Ailey grew up in a society where skin colour was divisive. It was common to be identified as black or white, segregation was still enforced, and overt racism still existed within the social and cultural attitudes of many of the southern states in the USA. By 1960, the Civil Rights movement argued for racial equality but there was much political upheaval and violence which included the assassination of Martin Luther King and Malcolm X.

In [1960s](#) America there was very little opportunity for dancers of African descent to perform. There were opportunities in Broadway musicals and Hollywood films for stereotypical jazz or folk dancers but not for classical ballet or modern dance. Only Martha Graham used black dancers in the modern genre. Ailey hoped to fill this void.

REVELATIONS FACTS



- Right Place
- Right Time
- Right Thing
-



Practical task!



The image shows a YouTube video player interface. The video title is "Revelations Workshop with Hope Boykin". The video content shows a woman, Hope Boykin, smiling in a room with a bookshelf and a TV. Below the video, there is a "More videos" section with four thumbnails: "REVELATIONS (Workshop by Hope Boykin)", a person in a room, "What Revelations Means to Me", and "Alley in Africa Outreach". The video player controls at the bottom show a play button, a volume icon, a progress bar at 0:12 / 13:25, and icons for YouTube and full screen.

- Right Place
- Right Time
- Right Thing
-



Learning Aim A



- Learners must present a detailed and comprehensive account of the development of contemporary dance. An understanding of repertoire, social and historical background and the evolution of techniques will be presented in the work.
- Learners will present examples of practitioners (a minimum of three), gathered through effective exploratory research, in a chronological order and use them to compare and contrast key features and contributions to current practice. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations and good use of grammar.



The boxes below are the headings for the your slides. You need to answer each of the tasks/questions for Wade in the Water section of Revelations to demonstrate your understanding..
YOU MUST KEEP A BIBLIOGRAPHY!

Revelations– Background Information (set the scene)

Structure and Setting – Where is it set? What is the structure?

Stylistic Qualities – What makes it Contemporary? Are there any other influences?

Costume, Music, Lighting – How do these contribute to the piece?

Physical and Interpretive Skills – What are used, why do these make it effective?



Name:

Form:



Introduction to 'Revelations' (1960) by Alvin Ailey

INTRODUCTION

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REVELATIONS FACTS

Concept & Choreography	Alvin Ailey
Composer	Pre-recorded gospel songs arranged by Howard Roberts (current)
Lighting Designer	Nicola Cernovitch
Costume Designer	Laurence Maldonado (original) Ves Harper (current)

Section One: Pilgrim of Sorrow

1. "I been 'Buked"
2. "Didn't my Lord Deliver Daniel?"
3. "Fix Me, Jesus"

Section Two: Take Me to the Water

4. "Processional"
5. "Wade in the Water"

6. "I Wanna be Ready"

Section Three: Move, Members, Move!

7. "Sinner Man"
8. "The Day is Past and Gone"
9. "Preaching Spiritual"
10. "Rocka' My Soul in the Bosom of Abraham"

INSPIRATION FOR REVELATIONS

The title refers to the Book of Revelations in the Bible. Ailey wanted 'Revelations' to "show the coming and the growth and reach of black culture." The work suggested a chronological spectrum of black religious music from sorrow songs to gospel rock. It mapped out rural southern American spirituality on the stage (as I mentioned earlier, Ailey was from Texas). The spiritual songs showed a passion for freedom using extracts of the Bible. For example, the lyrics "Didn't my Lord Deliver Daniel?" pose a rhetorical question: If God delivered (freed) Daniel from the lion's den then surely he will deliver those trapped

in slavery?! The song “Wade in the Water” suggested an impending slave escape using a nearby riverbank. (Thomas F. DeFrantz, 2004, p.4).

The work is partially autobiographical. Ailey drew on his childhood memories: “at a church in Cameron [Texas], when I was about nine, I watched a procession of people, all in white, going down to a lake. The minister was baptising everybody as the choir sang ‘Wade in the Water’. ‘Wade in the Water’ illustrates how the interconnected influences feed into the African American tradition. In its opening verses the poetic structure of the psalms are used as well as African elements (such as syncopation, weaving harmonies, call & response) and the repetitive revivalist hymn formats can be seen:



Wade in the water
Wade in the water children
Wade in the water
God’s gonna trouble the water
(Repeat this verse)



See that band all dressed in white (soloist)
God’s gonna trouble the water (choir)
It looks like the band of the Israelite (soloist)
God’s a gonna trouble the water (choir)

Key Characteristics

At the age of 15, Ailey’s friend Carmen de Lavallade persuaded him to study dance with her at Lester Horton’s dance studio. Horton technique is still taught at the Ailey School (in New York) today. Horton focussed on “motion designed to extend joint mobility and on constant explorations of methods for descending to and rising from the floor into horizontal positions” (Ailey 1995, p.71). Other aspects of Horton include hinge-like actions at the hip, ethnic-influenced, angular arm designs and wing-shaped gestures; a sitting position maintaining a straight back, balancing on the coccyx; and a use of the torso which tilts away from the supporting leg in strong diagonal lines or which tips sideways to bring the body into a horizontal alignment with the floor as in a T-shape. Other influences include Graham’s contractions; Dunham’s African undulations; Cole’s jazzy but fluid dynamics; balletic gestures; social dances associated with African American culture; and literal gestures recalled from memory.

Ailey usually uses music visualisation. Key movements include wing-like arms, deep plié in second, high kicks, tilted balances, variations of falling and recovery, arching and contraction of the spine, prone positions, isolations of body parts and a range of hand gestures.

TASKS

A. Read through the information sheet above and write three interesting facts that you have learnt about ‘Revelations’ below, then share them with the rest of the class.

- 1.
- 2.
- 3.

B. Watch Section Two: Take Me to the Water on the Revelations DVD and then complete the Action, Space, Dynamic and Relationship (ASDR) Grid for the 'Wade in the Water' episode:

'Wade in the Water'			
ACTION CONTENT something a dancer does e.g. travel, turn, gesture, fall	USE OF SPACE describe levels, direction, size, shape, pathways etc.	DYNAMIC QUALITIES of any movement; how it is done e.g. quickly, strongly	RELATIONSHIPS ways dancers face and place themselves in relation to each other

C. Select three examples from the list of key movements and create your own short motif for each. Then share these with your group:

- wing-like arms
- deep plié in second
- high kicks
- tilted balances
- variations of falling and recovery
- arching and contraction of the spine
- prone positions
- isolations of body parts
- range of hand gestures



D. If possible, find a gospel song or spiritual to perform to on the Revelations soundtrack (e.g. Eva Cassidy Version of 'Wade in the Water') then construct repetitions and developments of your motifs basing the structure and rhythm of these on the musical phrases. *E.g. Use repetition and variation when it occurs in the song*

Notes:



DeFrantz, T.F., 2004 *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. New York: Oxford University Press