

Summer work

Pearson BTEC Level 3 National Extended Certificate in Performing Arts

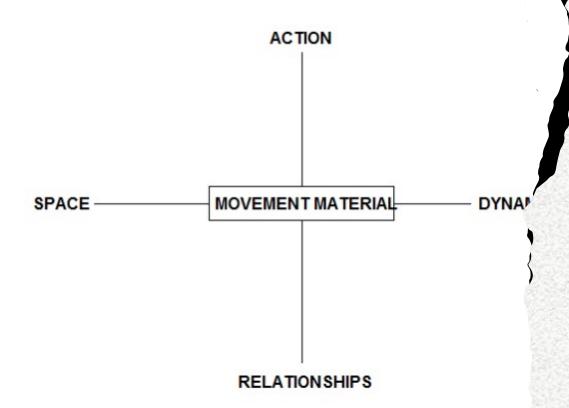
- 360 GLH (480 TQT) Equivalent in size to one A Level. 5 units, of which 2 are mandatory and 3 are optional. 2 units are external.
- The Extended Certificate is for learners who are interested in learning about the performing arts sector alongside other fields of study, with a view to progressing to 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.

Units

Pearson BTEC Level 3 National Extended Certificate in Performance (Dance)				
Unit number	Unit title	GLH	Туре	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

LABAN'S MOVEMENT ANALYSIS.

Composing, performing and appreciating are interrelated processes whose material is movem movement used in a non-utilitarian way, organised and shaped into dance forms which communication meaning to an audience. A simple analysis based on that of Rudolf Laban can be used by the top preparing, delivering and assessing composing, performing and appreciating activities and skill

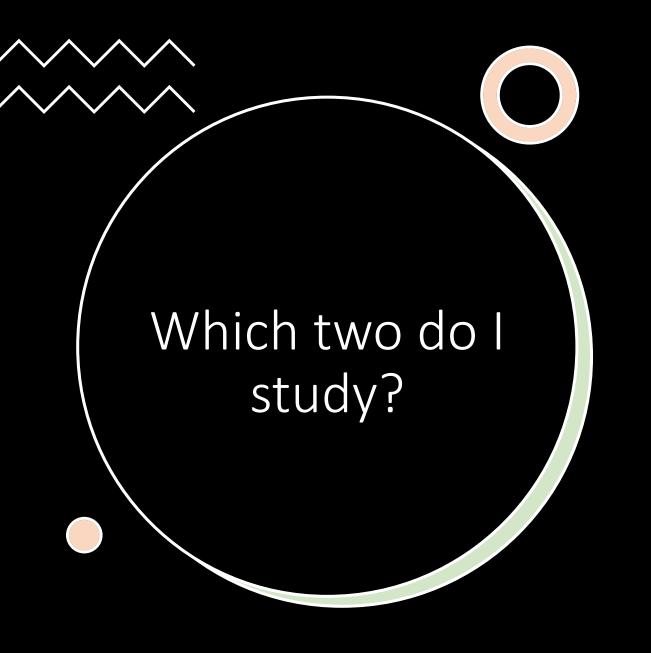


Induction Focus-Unit 22 RADS



- Compare and contrast the use of RADS in CONTEMPORARY AND JAZZ dance (we will do 2 more next year!)
- How do the 4 components (Relationships, Actions, Dynamics and Space) interrelate with each other when dance is created in that style?
- What similarities are there?
- Differences?
- The next slide has the concepts you need to discuss.

Relationships	Actions	Dynamics	Space
 mirror, unison, canon back-to-back, one behind the other, side-by-side, waiting interaction, e.g. with a partner or in a group, trust work, weight bearing, lifting, carrying meet and part, lead and follow, complement, passing, contrast question and answer, action and reaction. 	 travel – walking, running, sliding, stepping, rolling, with a partner, in a group, as a transition, stylistic differences, technical, pedestrian turns – rolling, spinning, twisting, pivoting, whole body turns elevation – hop, leap, jump, preparation, take-off, landing, two feet to one, two feet to two assemble, one foot to one gesture: functional, e.g. beckon, nod, salute non-functional, e.g. abstract conversational, e.g. gesticulate social, e.g. hug emotional, e.g. wring hands o stillness and falling: pause, shape, tableaux, use of centre to aid balance, on and off balance, suspension, fall and recovery. 	 time – sudden, sustained weight – firm, light space – direct, flexible flow – bound, free effort – punch, slash, wring, press, float, glide, dab, flick. 	 personal and general space, body shape, group shape pathways – on the floor and in the air direction, including stage directions dimensions – height, width, depth levels – low, middle, high spatial boundaries in relation to audience peripheral vision lines in space – curved, straight, circular, free-form, shape, group formation planes – vertical, horizontal, sagittal.



 Use_general stylistic qualities but use examples from these to help you compare and contrast.

https://vimeo.com/225371580 - A Linha Curva – Rambert
 – see attached fact file to learn more.

https://www.youtube.com/watch?v=4y_U-ncilks - Hot Honey Rag - Chicago Assessment criteria:

A.D1	Evaluate the four components of movement through effective exploration, comparing and contrasting well-chosen examples of how they interrelate.
A.M1	Analyse the four components of movement through effective exploration with reference to examples.
A.P1	Explain the four components of movement through exploration.



A Linha Curva

GCSE Dance (8236)

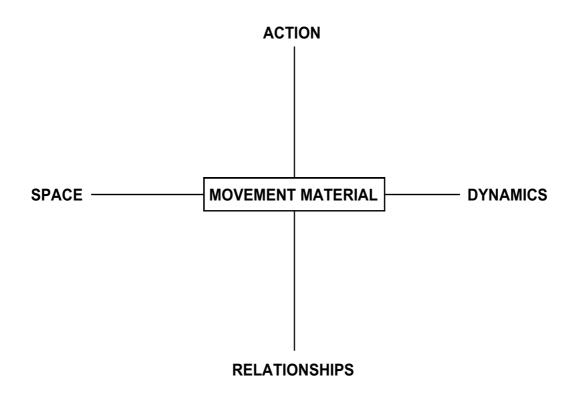
Anthology fact file

Choreographer	Itzik Galili has built a body of more than 70 works showing a pioneering diversity. Lighting plays an integral role, and his interest in the medium led him to design the lighting for most of his works. In 1994 Itzik Galili was honoured with the Final Selection Culture Award (Phillip Morris), for exceptional talent and contribution to dance and culture in the Netherlands. In 2006 he was knighted in the royal order of The House of Oranje Nassau.
Company	Rambert is Britain's national company for contemporary dance. Founded by Marie Rambert in 1926, the company has sustained her pioneering commitment to choreography and developing dancers as artists, leading the way for nearly 90 years. The company thrives on its unique ability to share the widest range of repertoire: works from our rich heritage as the UK's oldest dance company; new works and re-stagings by choreographers from all over the world, including those who may be less well-known in the UK, and landmark dance from the 20th century. Bold, risk-taking, agile and beautiful, the dancers combine rigorous technique and artistry with an extraordinary ability to challenge and entertain. The company is also renowned for its use of live music and is the only UK-based contemporary dance company always to tour with an orchestra.
Date of first performance	Originally performed by Balé da Cidade de São Paulo (Brasil), 2005. Rambert premiere Tuesday 12 May 2009 at Sadler's Wells, London.
Dance style	The work is filled with rhythmic pulses and blends samba, capoeira, and contemporary dance technique
When originally creating <i>A Linha Curva</i> , Itzik Galili worked collabora with the dancers and nearly all of the motifs were composed from improvisation. One of the tasks set by Galili was quite simple, he as dancers to choreograph a very short solo (2 – 3 counts of eight) of stheir favourite moves which stayed within the boundaries of their allo square within a chequer-board grid (see lighting) that takes up the fl space of the stage. Galili believes that you can see essences of the dancers' personalitithese sequences. Each of these sequences was named after the day who made it and the dancers then learnt each other's sequences to the basis of this large ensemble work.	
Stimulus	A Linha Curva means The Curved Line in Portuguese. The stimulus for the work is Brazilian culture. Galili wanted to create a celebration the Brazilian way of life and the ability to live in the moment.
	The intention behind the choreography is simply to have fun - but there are

Choreographic intention	also a few contradictions, as touched upon in the title. Large ensemble sections of vibrant Brazilian inspired movement are performed in regimental straight lines, creating a sense of samba parade. There are also a number of narrative sections that through the choreography present observations of how Brazilian men communicate with women, for example men in tribes hunting the girls as well as showing off and competing with each other.	
Dancers	28 dancers (15 male / 13 female)	
Duration	23 minutes	
Structure	Distinct parts to the piece that are made up of big ensemble dance sections interspersed with scenes that have more of a sense of narrative and character. The big ensemble dance sections involve the dancers performing a series of repeated phrases in a number of different formations that are dictated by the grid-like, multi-coloured lighting. The more narrative scenes do not feature the grid lighting effect and it is during these sections that Galili explores the competitive nature of the males and how they relate to the women.	
Aural setting	The music is written by Percossa, a percussion group based in Holland. The music, which includes vocal sounds, is played live by four percussionists and is influenced by Brazilian samba music. The dancers also contribute to the vocal sounds.	
Costume	Designed by Itzik Galili. Male and female dancers both wear black vests with different coloured Lycra shorts. The colours are carnival inspired and enhance the impact of the lighting. The shorts are made out of wet look Lycra and come in ten different colours. This uniform look adds to the feeling of equality in the ensemble sections. The men wear metallic disc-shaped collars that reflect the light for the opening of the dance.	
Lighting	Designed by Itzik Galili. The different coloured and timed lighting creates a chequer-board effect on stage and defines the lines and spacing for the dancers in large ensemble sections of the piece. The timing and cues for the lighting is pre-programmed and so in a way dictates the speed and pace of the dancing and music.	
Performance environment	End stage.	
Staging/set	There is no set apart from a raised platform at the back of the stage upon which 4 percussionists perform. In one section skateboards are used to propel 5 dancers across the stage.	

LABAN'S MOVEMENT ANALYSIS.

Composing, performing and appreciating are interrelated processes whose material is movement - movement used in a non-utilitarian way, organised and shaped into dance forms which communicate meaning to an audience. A simple analysis based on that of Rudolf Laban can be used by the teacher in preparing, delivering and assessing composing, performing and appreciating activities and skills.



ACTION.

Action is concerned with WHAT the body can do. Combinations of 2, 3 or 4 kinds of action permit increasing challenge in performance, composition and appreciation.

TRAVEL moving the body from one place to another across the floor e.g. running,

rolling, sliding.

TURN movement involving a change of front, e.g. pivot, spin.

GESTURE movement of a non weight bearing body part e.g. stretching, closing twisting.

JUMP movement taking the body into the air without support, (five possibilities,

one foot to the same foot, one foot to the other foot, one foot to two feet,

two feet to one foot, two feet to two feet)

WEIGHT moving from one part of the body to another, e.g. rocking, falling.

TRANSFERENCE

STILLNESS when the body is intentionally still in any position, e.g. freeze, pause, hold.

DYNAMICS.

Dynamics is concerned with HOW the body can move.

Dynamic qualities colour the way in which actions are performed. Each of the following three aspects present a continuum of possible qualities. In performance, composition and appreciation each continuum can be studied separately or combined to offer challenge to the more experienced dancer.

-	_	•	•	_
П		A	A	_
		"	•	

quick, sudden,	slow, sustained,
WEIGHT (ENERGY)	

strong,____light,

SPACE

direct, focussed______flexible, multi-directional

FLOW

free flow,_____bound flow.

SPACE

Space is concerned with WHERE the body moves. It describes the shaping and orientation of the body in the dance environment. Aspects can be studied separately, or, progressively combined in increasingly complex composition, performance and appreciation tasks

SIZE of movement, the amount of space used by movements, large or small,

BODY SHAPE wide, small, thin, twisted, and, combinations to form more complex body

shapes,

PATHWAYS curved/twisted or straight/angular lines on the floor and/or in the air,

LEVELS low, medium, high,

DIRECTIONS forwards, backwards, sideways [open/close], upwards, downwards [1D], planes

[2D] and, diagonals [3D], and, simple/complex combinations of these.

RELATIONSHIPS

Relationships in dance is concerned with, **WITH WHOM or WHAT** the dancer moves. In performance, composition and appreciation increasingly complex relationships may be studied.

PARTNER copy, mirror, lead, follow, meet, part, action, reaction, under, over, around, through,

GROUP as above, plus numerical variations, group shapes, inter group relationships.

At Key Stages 3 and 4, through interrelated performing, composing and appraising tasks, action, dynamics, space and relationships can be studied separately and progressively combined.