

Stage 5 Dance

Learning from Home Booklet

Term 3 - Weeks 2 & 3

This booklet has been broken up into Theory and Practical lessons for Dance.

Follow your normal timetable and complete each lesson when you would normally have Dance.

Ms Watson will regularly post work on the Google Classroom as well, which is similar to the work in the booklet. If you are able to, take a photo of your completed work and email it to your teacher to check.

If you can – join your class for a zoom lesson, as scheduled on the Google Classroom so you can see your classroom teacher and peers and connect with them.

This term we will be focussing on creating our own dance movement. Each student will be required to choreograph a routine with a partner towards the end of term. All of the theory activities will help you learn the process to be able to do this. The practical activities are to get your bodies moving so that your fitness levels are not lost.

Week 2

Lesson One

Monday 19th July, 12:30pm

The next two lessons you will learn about what stimulus is and how it can be used to create dance movement. You will need your dance workbooks for this activity.

Work through the stimulus PowerPoint. Each slide has a work you either need to copy into your workbooks or complete the activity stated.

Week 2

Lesson Two

Tuesday 20th July, 9:00am

Continue working on the stimulus PowerPoint. Once you have completed the PowerPoint you should have a list of the following in your dance workbooks:

Visual- 4 ideas for a dance (two from the images, one from a dream, one based off a movie)

Auditory- TWO music tracks you could use

Kinesthetic- 2 ideas: one being milky and one being a slinky

Tactile- 2 ideas

Ideational- 3 ideas: two from the images and one from the poem

One of these ideas will form your stimulus for your next dance assessment for this term.

If you have finished this work, it's time to get your body moving with a fun little hip hop tutorial!

Type the following into your internet browser

<https://www.youtube.com/watch?v=pl-3tpiy2xE>

OR search on YouTube 'HIP HOP Dance Choreography Tutorial for Beginners - Free Dance Class at Home'

Week 2

Lesson Three

Wednesday 21st July, 10:00am

Today's lesson is a practical lesson. You will need a small space with a mat or towel to stand on to complete this task.

Type the following into your internet browser

<https://www.youtube.com/watch?v=dC0g024RfAs>

OR search on YouTube 'Strength & Stretch Workout for Dancers | Kathryn Morgan'

Week 3

Lesson Four

Monday 26th July, 12:30pm

Today's lesson, focuses on the process a professional choreographer takes when creating movement. Type the following into your internet browser <https://www.youtube.com/watch?v=2ItUs5ZRHLg> OR search on YouTube 'A choreographer's creative process in real time, Wayne McGregor'

Answer the following questions after watching the video. You may need to watch the video twice to get all the information.

Wayne McGregor TED Talk

Wayne McGregor (1970-) is a choreographer from England. He is resident choreographer for many famous dance companies (including the Royal Ballet) and many of his dance works are performed internationally, winning many awards.



McGregor's choreography is characterised by dynamic, sharp, often fragmented and often sinuously fluid movement. This movement vocabulary has its origins in McGregor's own long, lean and supple physique and in his body's ability to register movement with peculiar sharpness and speed.

1. Where did Wayne McGregor's early support in choreography come from?

2. Finish the quote: "So for me, choreography is _____"
What do you think McGregor means by this?

3. What does McGregor use as his stimulus? _____

4. How are the dancers generating a phrase? _____

5. Through watching the video, how has your understanding of composing a phrase, sequence and dance developed? In other words, what do you know now that you didn't before?

Week 3

Lesson Five

Tuesday 27th July, 9:00am

Today’s lesson is a practical lesson. Follow along with the video, record yourself completing the dance choreography routine and post on the google classroom.

Type the following into your internet browser

https://www.youtube.com/watch?v=uFojmxW_5Dw

OR search on YouTube ‘Beginner Contemporary Dance Class- Warm Up & Routine’

Week 3

Lesson Six

Wednesday 28th July, 2:00pm

The following lesson will focus on confidence in your performance of dance movement.

Activity 1- In your dance workbook write the heading: **Performance quality.**

Use the words in the table below to fill in the blanks.

D _____ is not just about technique. Students who take Dance as a subject will also be marked and a _____ on performance quality. The performance quality of an individual is dependent on a number of factors:

- The trained body
- The dancers u_____ and interpretation of the dance
- The dancers commitment to achieving the c_____ intent of the dance
- The dancers relationship with the audience

The dancer who shows strong performance quality is valued for their artistry. They are valued by the choreographer for their ability to i_____ and portray ideas as they dance. They are valued by the a_____ for their ability to suspend disbelief, take them on a journey and communicate ideas or emotions.

Dancing	Interpret	Assessed
Audience	Understanding	Choreographic

Activity 2- Write a list of qualities and actions that shows a person is confident in their dance movement
E.g. eyes looking up, strong arms

Activity 3- Copy the following definitions down into your dance workbooks:

Projection: A confident presentation of one’s body and energy to communicate movement and meaning clearly to an audience.

Confidence: a feeling or belief that you can do something well or succeed at something

Focus: Directing attention to a certain object, idea or thing.

Activity 4- Answer the following question in your dance workbook:

What can I do to make sure I am confident in my dance performances?

Activity 5- Match the aspects of Performance Quality to their descriptions. Draw a line to the most correct one. Upload your answers to google classroom for Ms Watson to check.

Commitment		<ul style="list-style-type: none"> - Confident presentation of your body and energy - Looking outward and beyond the audience - Lifting up through your head and chest and carrying the upper body
Focus		<ul style="list-style-type: none"> - The ability to know where your body is in relation to the space around you, without looking in the mirror - Being able to make adjustments and corrections whilst you are moving - Being able to copy movements shown to you
Projection		<ul style="list-style-type: none"> - Linking your body to the music and sounds - Staying on beat - Counting the music - Holding stillness, pauses and suspension where necessary
Facial Expression		<ul style="list-style-type: none"> - Where you look, maintaining your eye line - Engaging the audience - Avoiding distractions - Giving a professional performance - Remaining in character
Musicality		<ul style="list-style-type: none"> - Finishing off lines of movement - Execute movement with clarity - Extend leg lines right to the toes and arm lines right to the fingertips
Quality of line		<ul style="list-style-type: none"> - Changing the expressions on your face to match the movement and music - Avoiding a ‘blank’ expression
Kinaesthetic Awareness		<ul style="list-style-type: none"> - Performing with a sense of confidence - Taking responsibility of your performance - Giving a rehearsed and polished performance - Using attack and sustained energy

Activity 6- Type the following into your browser <https://www.youtube.com/watch?v=HjBXLcjvE0Q> OR search The Royal Family Nations 2018 (Guest Performance).

Write down at least 5 things that make their performance so captivating. What elements of performance quality are they using? For example, all performers have lots of facial expressions.

Digital Education Revolution+NSW

Stimulus

ideas for dance composition

1

stimulus

ideas for dance composition

2

stimulus

is defined as the *starting point* or *incentive* for creative movement.
Stimuli can be categorised into 5 groups.

3

stimulus

VISUAL	what we see
AUDITORY	what we hear
KINAESTHETIC	movement
TACTILE	what we touch
IDEATIONAL	ideas

4

visual

5

visual

what we see

The following images, descriptions of dreams and short film excerpts could be used to stimulate ideas for dance composition.

Click in the text box on each page to add your ideas about how the visual could be used for movement. You could write words to describe certain features of the images such as the lines, shapes, colours, patterns or emotional responses that the images invoke.

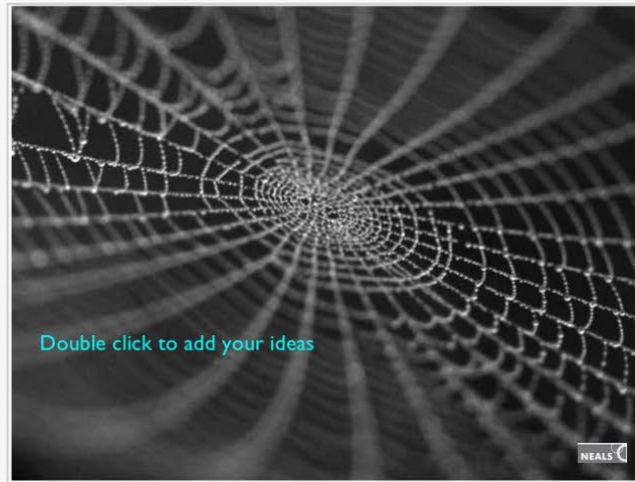
Consider using words that remind you of dynamic qualities, timing, spatial floor patterns, body shapes, relationships and other aspects of dance composition.

6



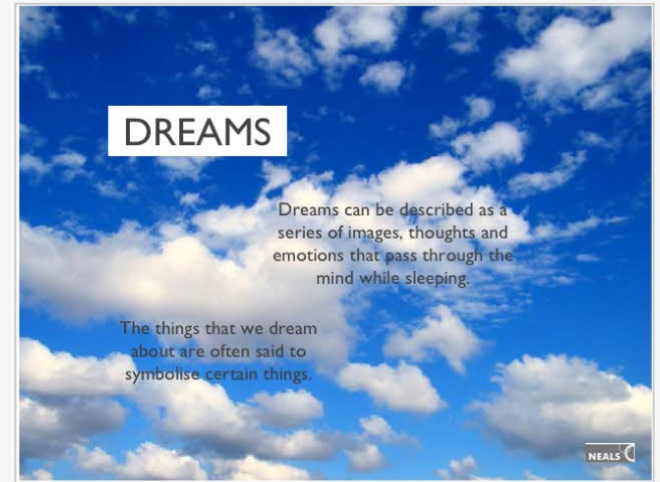
Double click to add your ideas

7



Double click to add your ideas

8

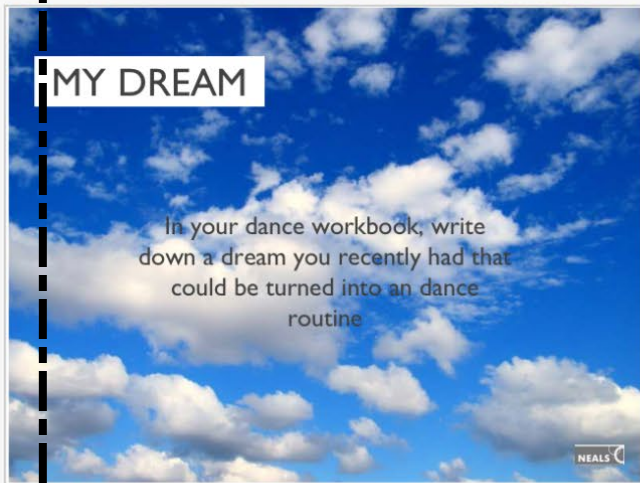


DREAMS

Dreams can be described as a series of images, thoughts and emotions that pass through the mind while sleeping.

The things that we dream about are often said to symbolise certain things.

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MY DREAM

In your dance workbook, write down a dream you recently had that could be turned into an dance routine

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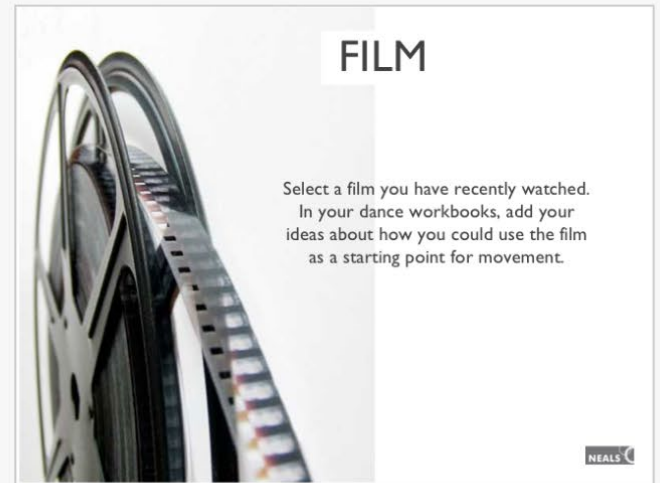


FILM

You can use films as stimulus for your own composition or to give you ideas about creating a dance work for screen.

View the films at:
www.australfilm.com.au/education

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FILM

Select a film you have recently watched. In your dance workbooks, add your ideas about how you could use the film as a starting point for movement.

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AUDITORY

what we hear

Music can be used to stimulate ideas for dance composition.

Select TWO music tracks. Write in your dance books these two songs and write down your ideas about how the music could be used for movement. You could write words to describe certain aspects of the music.

Consider using words that remind you of dynamic qualities, timing, spatial floor patterns, body shapes, relationships and other aspects of dance composition.

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KINAESTHETIC

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kinaesthetic

movement

The following images suggest movement that could be used to stimulate ideas for dance composition.

In your dance workbook write down what the image is and add your ideas about how the movement in the image could be used for dance composition. You could write words to describe the movement or try to replicate the movement with your body.

Consider using words that remind you of dynamic qualities, timing, spatial floor patterns, body shapes, relationships and other aspects of dance composition.

16

Double click to add your ideas

17

Double click to add your ideas

18



9



TACTILE

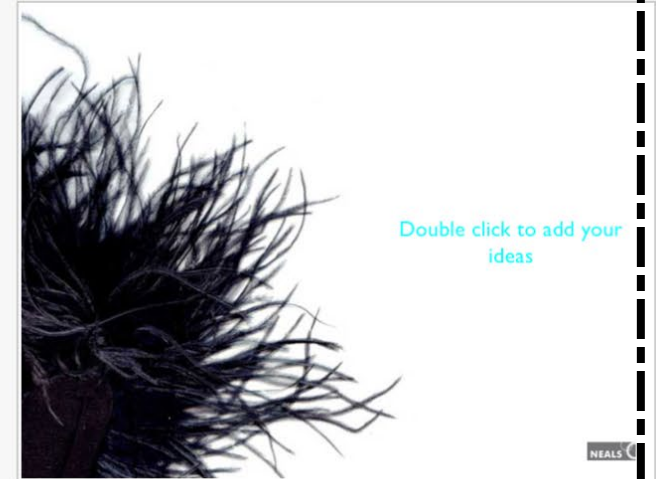
what we touch

The following images focus on the textures of various objects and could be used to stimulate ideas for dance composition.

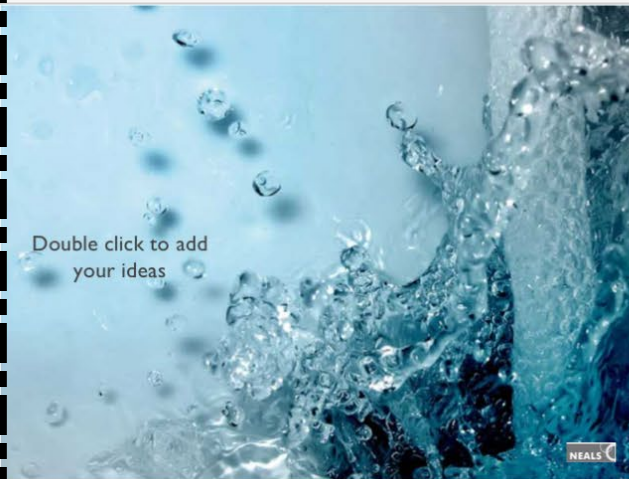
Write in your dance books ideas about how the texture of the object could be used for movement. You could write descriptions of how you imagine the object would feel.

Consider using descriptive words that remind you of dynamic qualities, timing spatial floor patterns, body shapes, relationships and other aspects of dance composition.

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IDEATIONAL

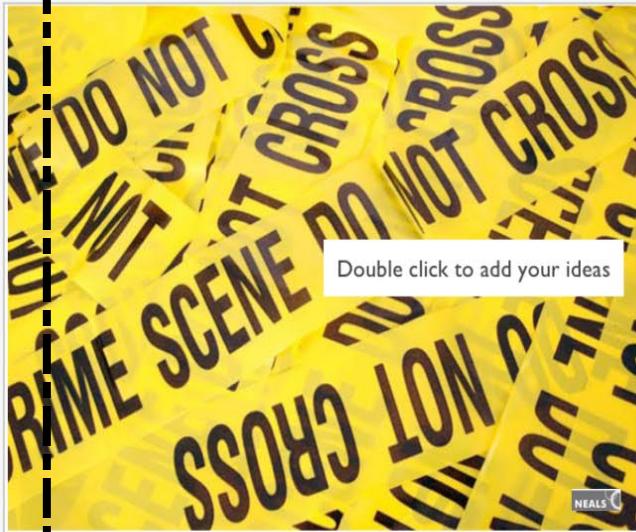
ideas

The following images and poems suggest concepts and ideas that could be used to stimulate ideas for dance composition.

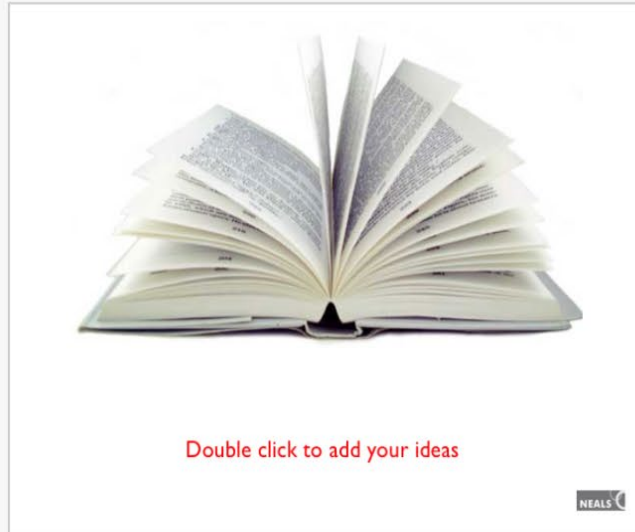
Using the images, write down ideas that could form an idea for a dance routine. You could write random ideas or develop a short narrative.

Consider how the concepts could be translated to dynamic qualities, timing, spatial floor patterns, body shapes, relationships and other aspects of dance composition.

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Choreographers such as *Martha Graham* and *Nacho Duato* have used poetry as stimulus for some of their works.

Words and rhythms of poems can inspire dramatic shapes and relationships

Use the highlight text tool to select lines from the following poems that could be used as a starting point for movement. Write your movement ideas next to the text.

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Pain has an element of blank
by Emily Dickinson

Pain has an element of blank;
 It cannot recollect
 When it began, or if there were
 A day when it was not.

It has no future but itself,
 Its infinite realms contain
 Its past, enlightened to perceive
 New periods of pain

Double click to add your ideas

source www.emile.com/poetry

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Relationships in Dance

Relationships refers to an element of movement that is fundamental to dance creation, performance and appreciation. In combination with the elements of dance and the body, relationships refer to the way the body relates to individuals, groups and objects; with whom or what the body moves.

Aspects of relationships include:

- grouping – connected, apart; solo, duet, ensemble; formations/group shape
- spatial relationships – over, under, around, side-by-side, supported, near, far
- interaction between and sensitivity to other dancers – leading, following, mirroring, canon, parting.

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In your dance work books you should have a written down the following:

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