

BTEC Dance Knowledge Organiser Component 1

Physical/Technical Skills	
Focus & control	Concentrating on executing the movement accurately with full control of the body
Expression	How much emotion and feeling you apply to the movement
Posture	The way the body is held
Balance and Coordination	The ability to hold a steady position and to use a combination of parts of the body together efficiently
Extension	The lengthening of body parts outwards. E.g. Straight arms and pointed toes
Energy	How much physical effort you put into the dance
Dynamic range	Noticing and applying the correct quality to each movement. For example: sharp, soft, fluid etc.
Accuracy	Performing the movements in the correct order with technical accuracy
Alignment	Correct placement of body parts in relation to each other
Flexibility	Projecting your movements outwards into the space with appropriate energy.
Rhythm	A strong, regular repeated pattern of movement
Facial expression	Animating the face to engage with your audience/communicate the theme of your performance.
Relationship	The way a dancer interacts with another on stage, for example; contact, accumulation, lead and follow
Stamina	Ability to maintain physical and mental energy over periods of time.
Spatial Awareness	Being aware of the space around you as well as the shape, size, level and direction of the movement.
Movement memory	Your ability to remember movement

Performance/Interpretative Skills	
Interaction with other performers	How effectively you communicate with others on stage
Focus	Use of the eyes to enhance performance or interpretative qualities
Confidence	Being certain of your abilities and evidencing this in your performance
Energy and Stamina	Performing to the best of your physical ability and keeping this consistent throughout
Awareness and appreciation of sound / musicality	The ability to make the unique qualities of the music evident in performance. Having an awareness of the beats and highlights within the music and complimenting/contrasting this with your movement.
Rhythm and timing	Performing the correct movements at the correct time to compliment the music.
Emphasis	The accents provided by the dancer at different moments throughout the dance
Stage Presence	The ability to command the attention of a theatre audience
Facial expression	Animating the face to engage with your audience/communicate the theme of your performance.
Use of space	How much space you use when dancing.
Awareness of the performance space and audience	Showing effective consideration of the space you are performing in as well as the target audience and where they are situated.
Projection	The energy a dancer uses to connect with and draw in the audience.
Energy and commitment	Committing your full mental and physical ability to the dance consistently for the whole performance.

Choreographic approaches:

Choreographer's sometimes create all of the movement before the rehearsals and then teach it to the dancers. Other choreographer's choose to work more collaboratively and set the dancers tasks to create some of the movement. Most choreography is created through improvisation. Improvisation is the process of generating movement spontaneously and the refining it to develop motifs. To create a piece of choreography choreographers usually follow a process of finding and researching appropriate stimuli, improvising to generate movement, refining and developing motifs, selecting and discarding material, choosing a choreographic structure and performing the final choreography.

Constituent Features: Constituent features refer to anything that you see in the performance space. These include the characteristics of choreography, the physical and the aural setting. Constituent features are used to enhance a performance and to communicate the stimulus/choreographic intention with the audience.

Characteristics of choreography	Dance style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure.
Lighting	The use of light in a performance, this can include coloured washes, spotlights, blackouts and natural light.
Sound/Aural Setting	Aural setting includes the music, sound, any spoken words, any audible aspects of the dance and silence.
Set/Physical Setting/Performance Environment	The set for a performance includes the type of stage, use of props, any raised platforms, backdrops and special effects.
Costume	What the dancers wear when they perform. This can include jewellery or accessories depending on the piece.

Roles and Responsibilities within the Performing Arts industry

<u>Role</u>	<u>Responsibilities</u>	<u>Skills</u>
Choreographer	A choreographer's responsibility is to develop ideas from the stimulus or brief and use this to create movement. They have to develop the movement using choreographic devices and then teach it to the dancers. Choreographers choose the dance style for the piece and give feedback to the dancers throughout the rehearsal process.	<ul style="list-style-type: none"> • Choreography skills • Creativity • Communication skills • Organisation skills • Leadership skills • Technical & performance skills
Dancer	A dancer's responsibility is to continuously develop their performance and technical skills so that they are able to learn and perform new movements. They should learn and remember the choreography as well as contributing to any choreography tasks that are set. They must attend all rehearsals and apply any feedback given by the choreographer.	<ul style="list-style-type: none"> • Creativity • Communication skills • Organisation skills • Time management skills • Technical & performance skills
Lighting Design	A lighting designer's responsibility is to design the lighting for the show. To do this they must communicate with the director/choreographer to ensure the lighting communicates their intentions. They must communicate with the dancers to understand the timing of the piece and to light all of the formations and operate the lighting on the evening of the performance. Understand the dance to know when to cue each light.	<ul style="list-style-type: none"> • Organisation skills • Creativity. • Communication skills • Technical skills • Timing
Sound Technician	A sound technician's responsibility is to produce/ arrange all sound for the performance working with the artist or the conductor if the music is to be played live. They must communicate with the choreographer to produce and maintain the required sound for the performance.	<ul style="list-style-type: none"> • Timing for cues • Communication skills • Team work • Technical skills • Creativity • Knowledge of music/ composition.
Costume Designer	A costume designer's responsibility is to design the costume based on the choreographer's intentions. They must design a costume for all performers in the show. They sometimes also create the costumes and have fittings with the dancers to ensure the sizes are correct and that the movement can be performed successfully in the costume.	<ul style="list-style-type: none"> • Timing for cues • Communication skills • Team work • Technical skills • Creativity

BTEC Dance Knowledge Organiser Component 2

Rhythm Nation – Key information	
Choreographer	Anthony Bam Bam Thomas in collaboration with Janet Jackson
Director	Dominic Sena
Artist	Janet Jackson
Date	January 1989
Dance Style	Commercial Dance – Military style movement with elements of the Jackson technique
Stimulus	The stimulus for Rhythm Nation was the lyrics and theme of the song which is racial harmony.
Dancers	15
Duration	4 minutes 27 seconds
Type of performance	Music video/dance for camera
Performance Environment	"Post-apocalyptic" warehouse setting.
Choreographic Approach	Thomas and Jackson worked collaboratively to choreograph Rhythm Nation. They developed key military style movements and formations into more stylised and expressive choreography. Movements typical of Jackson add to the stylised development for example shoulder isolations and head tilts.
Accompaniment	The music for the video is within the Pop Genre. Rhythm Nation was an original song written by Janet Jackson. Its socially conscious lyrics preach racial harmony and leadership through dance, anti-fascism, protesting bigotry, and geographic boundaries. The song uses a moderate funk tempo composed in the key of E minor.
Structure	The choreography follows the structure of the song with repetition used each time the chorus is heard. The chorus is intercepted with a variety of military inspired sections.
Choreographic Intention	Both Jackson and Thomas intended to display the key theme of self control, military discipline, unity, and racial harmony within the choreography. The intention was to highlight the social themes of the piece. Jackson wanted to capture the attention of teenagers who were potentially unaware of the socially conscious themes.
Costume	Gender neutral monochromatic military uniform. The dancers wear black military style caps, jackets, gloves, and combat trousers with a thick silver belt. All of the dancers wear the same clothing to represent the theme of unity. The costume is gender neutral to support the theme of gender equality within the piece. Janet wears the same costume with the addition of silver hardware on her jacket. Although she wears similar to the dancers, the additions to the costume highlight that she is the leader of the group. She has a silver 1814 broach on her left shoulder and in the centre of her cap which is the title of the album that Rhythm Nation features on.
Lighting	Dimly lit warehouse with the use of flashing lights to create the effect of natural light entering the warehouse/electrical shortages. Theatrical fog is used to enhance the lighting within the piece.
Production	Rhythm Nation was filmed in black-and-white to portray the song's theme of racial harmony.

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Year 11 BTEC Dance Knowledge Organiser – Component 3: Responding to a brief

<p><u>Key Question: What is a brief?</u> A brief is a specific set of instructions given to a person about a job or task. The purpose of the brief is to ensure that the person reaches the desired outcome of the employer/company.</p> <p><u>What is a stimulus?</u> A stimulus is the starting point/theme of a dance. Anything can be used as a stimulus if it allows the choreographer to generate ideas for movement. The stimulus of a dance can be communicated to the audience through movement or through constituent features.</p> <p><u>Who creates briefs for choreographers?</u></p> <ul style="list-style-type: none"> • Producers/artists for a music videos • Local Councils • Directors of a theatre productions or films • Funding organisations • Theatres • Marketing companies • An individual (for example wedding dance choreography) • Dance Companies or choreographers 	<p><u>RADS:</u> When creating a piece of choreography from a stimulus it is useful to consider RADS. RADS are used to ensure that the features of a performance communicate the stimulus to the audience.</p> <p>R- Relationships Who you dance with on stage/How you dance with others. For example solo, duet, ensemble, and quartet.</p> <p>A – Action The movement that you perform.</p> <p>D – Dynamics The quality that you attach to each movement for example fluid, sharp, soft etc.</p> <p>S – Space The area in which you perform your dance. The formation, level and shape and size of your movement.</p>	<p><u>Top tips when choreographing a dance:</u></p> <ol style="list-style-type: none"> 1. Analyse the brief – write down all of your initial ideas when looking at your stimulus. This can include facts colours, textures, themes, era’s etc. 2. Generate more than one initial response and explore your ideas before choosing your final idea 3. Generate a motif that communicates your stimulus 4. Pick a piece of music that will communicate the stimulus to your audience/compliment your dance 5. Motif development – develop your motif using choreographic devices and RADS. 6. Structure – Choose a structure for your dance that allows you to communicate your stimulus with the audience. 7. Rehearse and Refine – Rehearse your movement, use self and peer assessment to refine your ideas. 8. Perform & Evaluate – Perform your final piece of choreography. Evaluate this once you have performed.
<p><u>Key words for choreography:</u></p> <ul style="list-style-type: none"> • Stimulus – The starting point for a dance • Motif – A short phrase of movement • 5 basic dance actions – 5 basic movements that must be included in all pieces of choreography • Motif development – Developing an original motif using choreographic devices and RADS. • Structure – How the dance is pieced together to communicate the stimulus • Target Audience – a particular group that the performance is aimed at 	<p><u>Types of Structure:</u></p> <p>Narrative – The dance tells a clear story in chronological order</p> <p>Rondo – Having 3 or more themes in a piece of choreography but always retuning to a reoccurring theme in between each section (A, B, A, C, A)</p> <p>Ternary - A three-part choreographic structure. The second section contrasts with the first section (ABA). The third section is a development of the first section.</p> <p>Binary – A two part structure (AB) that has two self-contained themes. These may be linked through tempo or type of movement etc.</p>	<p><u>Choreographic approaches:</u></p> <p>Choreographers sometimes create all movement before the rehearsals and then teach it to the dancers.</p> <p>Other choreographers choose to work more collaboratively and set the dancers tasks to create some of the movement.</p> <p>Most choreography is created through improvisation. Improvisation is the process of generating movement spontaneously and the refining it to develop motifs.</p>

Constituent features:

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- **Costume** - What the dancers wear when they perform. This can include jewellery or accessories depending on the piece.

Choreographic influences:

- **Kenrick H2O Sandy** - Works closely with the music. Creates signature movement to represent the company/emphasise an idea to the audience
- **Itzik Galilli** - Sets tasks for the dancers to create solo's so that their personality can be seen within the movement.
- **Matthew Bourne** - Sets tasks for one dancer to choreograph arm movement and another dancer to choreograph legs. Both dancers then bring the movement together. Uses dramatic, theatrical movements.
- **Lea Anderson** - Pedestrian/Everyday movement
- **Wayne Cilento** - Musical staging rather than choreography. The dance has a narrative structure and tells a story
- **Akram Khan** - Fuses Contemporary and South Asian Dance
- **Busby Berkeley** - Creates dances based on clever formation changes. Lots of travelling, turns and circular movements
- **Martha Graham** – Contract & Release. Spirals.
- **Kate Prince** – Creates narrative hip-hop pieces.
- **Peter Darling** – Creates stylised movements from illustrations
- **Merce Cunningham** – Choreographs by letting **chance** dictate many of his choreographic decisions and believed the music should be created separately from the movement. Merce uses techniques like rolling dice and flipping coins to create movement.
- **Anthony Bam Bam Thomas/Rhythm Nation** – Military movement to show unity
- **Diversity** – Hindsight 2020. The use of spoken word/direct correlation

Roles, Responsibilities & Skills:

When creating a piece of choreography, you will take on both the role of a choreographer and a dancer.

Choreographer - A choreographer's responsibility is to develop ideas from the stimulus or brief and use this to create movement. They have to develop the movement using choreographic devices and then teach it to the dancers. Choreographers choose the dance style for the piece and give feedback to the dancers throughout the rehearsal process. Skills needed to do this include the following:

- Choreography skills
- Creativity
- Communication skills
- Organisation skills
- Leadership skills
- Technical & performance skills

Dancer - A dancer's responsibility is to continuously develop their performance and technical skills so that they are able to learn and perform new movements. They should learn and remember the choreography as well as contributing to any choreography tasks that are set. They must attend all rehearsals and apply any feedback given by the choreographer. Skills needed to do this include the following:

- Creativity
- Communication skills
- Organisation skills
- Time management skills
- Technical & performance skill