

STEWARDS ACADEMY

Blended Learning

Booklet



YR.10 GCSE DANCE

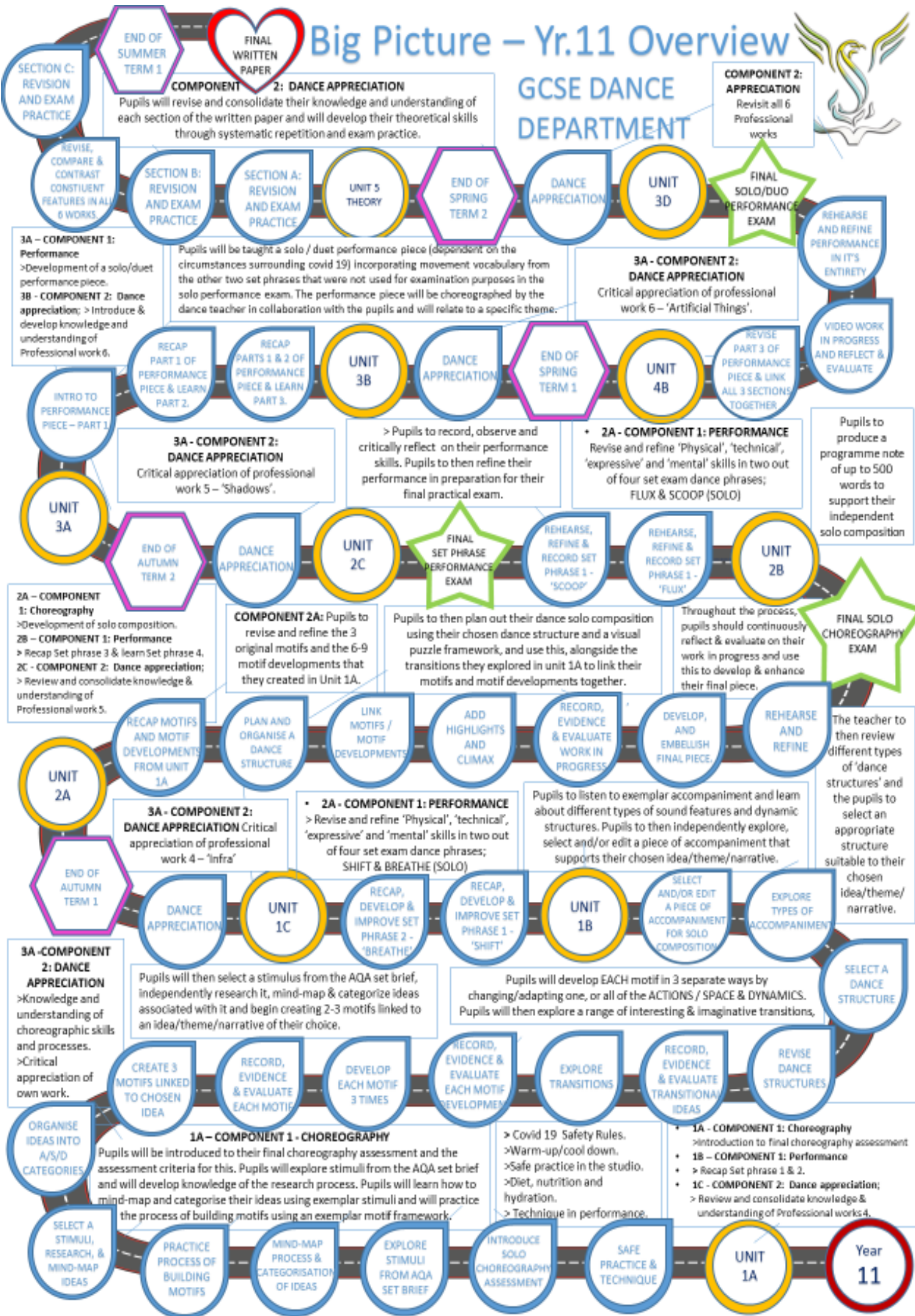
Spring Term

Contents Page

- 1) Big Picture – Yr.11 Overview.
- 2) Zoom In – My Learning Journey.
- 3) GCSE Dance Knowledge Organizer – Performance.
- 4) GCSE Dance Knowledge Organizer – ‘Artificial Things’.
- 5) Artificial Things Factfile.
- 6) Blank Artificial Things – Knowledge Grid.
- 7) Artificial Things – Reflection.
- 8) Stopgap contemporary Inclusive Company – The Guardian Article.
- 9) Key Questions linked to Stopgap Inclusive Company.
- 10) Artificial Things Transcript.
- 11) Transcript blank Notes Page.
- 12) Key Facts – Time to Revise.
- 13) Choreographic Approach.
- 14) Stimulus.
- 15) Choreographic Intent – Life’s Limitations and Resolve / Loss & Resolve.
- 16) Choreographic Intent Exam Questions.
- 17) Costumes.
- 18) Performance Environment / Set Design – Describe.
- 19) Set/Staging Contribution Question.
- 20) Movement and Structure Overview – David & Amy.
- 21) Motif Analysis – Action / Space / Dynamics / Relationships.
- 22) Questions linked to structure & movement motifs.
- 23) Lighting info + questions.
- 24) Aural Setting + questions.
- 25) Choreographic Devices.
- 26) Highlights/Climax.
- 27) Artificial Things Factfile.

Big Picture – Yr.11 Overview

GCSE DANCE DEPARTMENT



ZOOM IN...

MY LEARNING JOURNEY:

Subject: GCSE Dance Year: 11 Unit: 1 + 2

AIMS

- To introduce students to:
- The movement repertoire in the performance solo – 'Unsteady'
- To develop pupil's physical, technical, expressive and mental skills in the performance solo 'Unsteady'
- To develop an appreciation of the style, narrative, structure and choreographic intent behind the professional work 'Artificial Things'.
- To recognise and describe the key constituent features in 'Artificial Things' and explain how they contribute to the choreographic intent.

ACCOMPLISHING COURAGE

- Practice, repetition & reflection.
- To learn about famous choreographers, different styles of professional dance works, and dance as an art form in a, modern form of society.
- Working together as one in the performance space and providing constructive feedback to aid improvement.
- and taking risks.
- Supporting peers with help and or advice.
- Praise, comment, dedications, motivation to achieve.

PREVIOUS LEARNING

- Group / Duet / Solo performance pieces.
- Five professional works.
- Exploration of different types of stimuli.
- Duet / Small Group / Solo Choreographies.

WHAT WE KNOW REMEMBER

PERFORMANCE FEATURES

- Physical / Technical / Expressive / Mental Skills.

PRODUCTION FEATURES

- Staging/set / lighting / properties / costume / dancers / aural settings / dance for camera
- Performance Environment / Choreographic approach / Choreographic content / Choreographic intent.

UP NEXT

- PERFORMANCE Solo Performance Piece – 'Unsteady'

THEORY

- Anthology 8 – 'Artificial Things'.

CAREERS

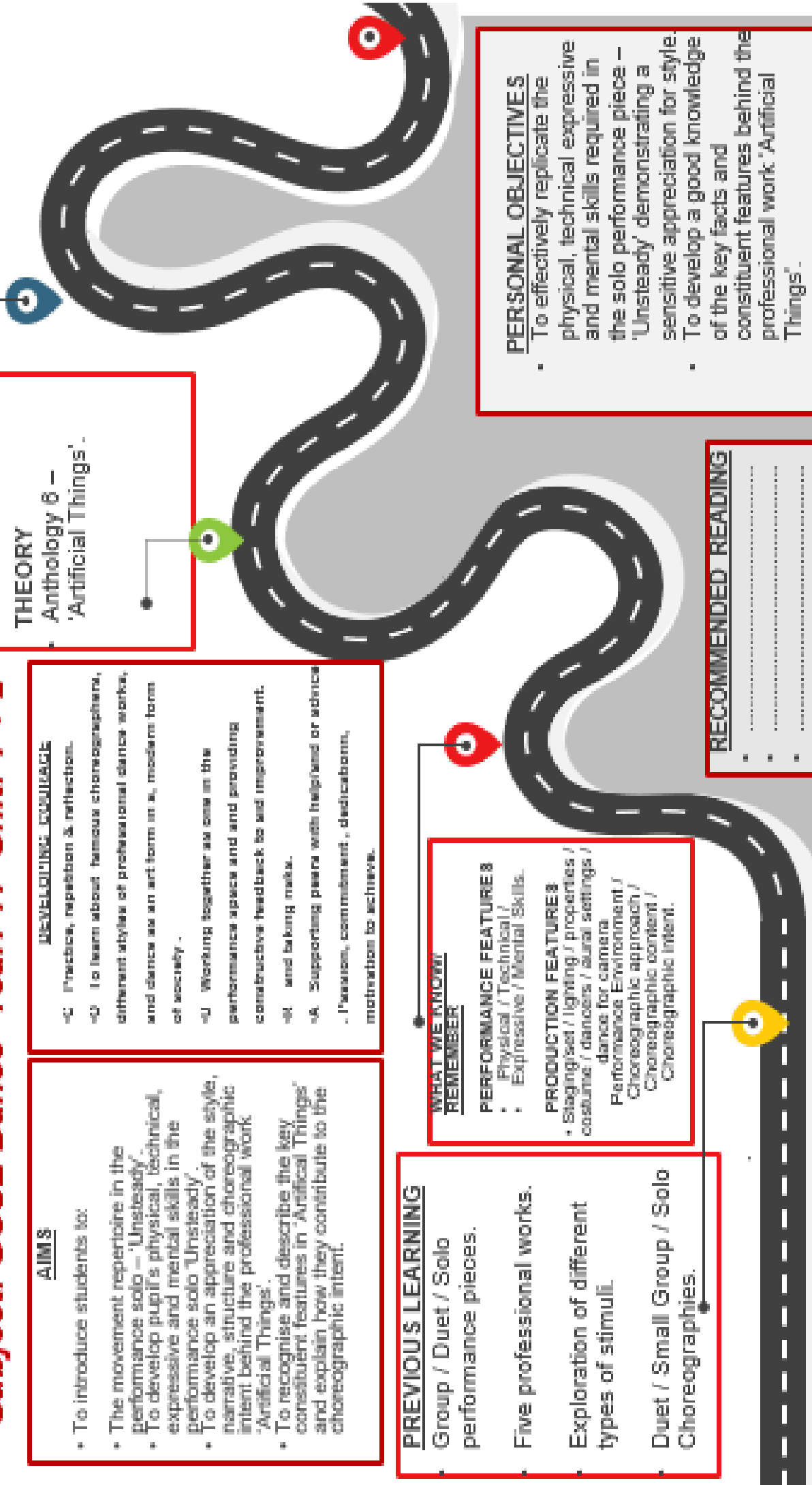
- Choreographer.
- Dance Teacher.
- Community Dance.
- Dance Performer.
- Dance Movement Therapist

PERSONAL OBJECTIVES

- To effectively replicate the physical, technical expressive and mental skills required in the solo performance piece – 'Unsteady' demonstrating a sensitive appreciation for style.
- To develop a good knowledge of the key facts and constituent features behind the professional work 'Artificial Things'.

RECOMMENDED READING

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

GCSE Dance Knowledge Organiser – Artificial Things

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

Artificial Things (Scene Three)

GCSE Dance (8236)

Anthology fact file

<p>Choreographer</p>	<p>Immersed in Stopgap's work since 2003 Lucy Bennett has learnt to blend and expand the dynamic interaction of distinctly different dancers. Working as a choreographer within a company of markedly diverse dancers has allowed Lucy to develop, define and encapsulate her love for expressing human stories through dance.</p> <p>As a dancer Lucy worked with a variety of choreographers. As the resident choreographer and, since 2012, the Artistic Director of the company, Lucy has changed Stopgap into a company that can conceive original ideas with key collaborators, whilst taking leadership over the creative processes.</p>
<p>Company</p>	<p>Stopgap Dance Company creates exhilarating dance productions for national and international touring. This choreographer-led company employs disabled and non-disabled artists who find innovative ways to collaborate. Stopgap values a pioneering spirit and is committed to making discoveries about integrating disabled and non-disabled people through dance and nurturing disabled and non-disabled artists for making inclusive works.</p> <p>"Difference is our means and our method"</p>
<p>Date of first performance</p>	<p>5th February 2014, UK Premiere</p>
<p>Dance style</p>	<p>Inclusive contemporary dance</p>
<p>Choreographic approach</p>	<p>Lucy Bennett uses a collaborative approach within her choreography. Stopgap's dancers are encouraged to actively contribute to the process through choreographic tasks that Bennett initiates. Much of the material from scene three has been driven by Laura Jones' movement in her wheelchair and has been translated by the standing dancers David Willdridge and Amy Butler.</p>
<p>Stimulus</p>	<p>The embryonic image for <i>Artificial Things</i> as a whole was a snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is being observed from afar as if through a snow globe.</p> <p>The mysterious paintings by the Serbian artist Goran Djurovic also influenced the design, costume and choreographic images within all the scenes.</p> <p>The dancers' personal experiences provided inspiration for the choreographic tasks.</p>
<p>Choreographic intention</p>	<p>Scene three is the final scene of <i>Artificial Things</i>. The undertone of the scene is about the characters coming to terms with life's limitations - we all live within certain confinements, and we are subject to the gaze of 'the other'. The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe that signifies these ideas. Within the scene however, the characters find a resolution by coming together, and as the scene comes to a close,</p>

	they surrender to the fact that we all have to live with individual regrets.
Dancers	4 dancers (2 male / 2 female)
Duration	20 minutes
Structure	<p><i>Artificial Things</i> consists of three scenes. The first scene depicts the underlying tension between the characters, and the second scene is exciting but violent, where the characters seek liberation from the suffering austerity. This leads to a tragedy, and scene three is its aftermath, where the characters are more pensive.</p> <p>Scene three opens with two duets. The first is ground-based contact work involving a dismantled wheelchair. The second duet was influenced by the dancers improvising around the idea of inviting touch, and leading and following.</p> <p>The group then unites and use ground-based contact work to stay connected whilst manipulating the dismantled wheelchair.</p> <p>The trio of Amy, David Willdrige and Laura begins to find harmony whilst dancing with one another and Laura's wheelchair. Following Laura's lead they explore the movement of the chair, and each dancer takes responsibility for the wheelchair. The trio eventually gathers around David Toole, who has been watching from the vitrine (glass display cabinet), and they re-enact portraits of past family photos influenced by the paintings of Djurovic. They find stillness as if frozen in the snow globe.</p> <p>David Toole leaves the group as the music 'The Sunshine of Your Smile' begins and finds a lonely spotlight. He dances a simple solo focusing on facial expression and physical storytelling to the song that his father used to sing when he was young. This solo is a tribute to his father.</p> <p>David returns to the group and is frozen in time with the other characters as the scene comes to a close.</p>
Aural setting	<p>For scene three Andy Higgs wanted to create a futuristic atmosphere acknowledging that time had passed and that the old ways had broken down. He used the whole of the piano both inside and out to create a cold, ambient sound. He also used the sound of the paper snow and incorporated other sound effects such as a distant rumble, wind and footsteps through snow. Elements of the song 'The Sunshine of Your Smile' were mixed into the atmosphere often sounding distorted or as if drifting in on the wind. The final section uses the full version of the song.</p>
Costume	<p>Designed by Anna Jones, the costumes are a wash of blue and green, merging with the backdrop. It looks as if paint is running from the garments, which is a reference to being stuck in one of the paintings by Djurovic. Outer garments worn in previous scenes, such as jackets and jumpers, are removed in this scene to depict that time has moved on.</p>
Lighting	<p>Designed by Chahine Yavrovan. For much of the piece the lighting focuses in on one or two spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing down to another spot for the final solo.</p>

Performance environment	Proscenium arch
Staging/set	<p>Designed by Anna Jones. The set is influenced by several paintings from the 'Untold Secrets' collection by Goran Djurovic. It consists of a crudely painted heavy backdrop in which paint looks as if it is running down the canvas. In scenes one and two this is painted with brightly coloured strips, which are removed for scene three to create calmer visuals. This scene change signifies the change of mood. The vitrine is on its side with a snowdrift inside the cabinet. Paper snow is scattered on the ground in a diagonal from the vitrine to Laura who is downstage right. In front of the vitrine there are two stools and a headless suit on mannequin legs perched on a third stool.</p> <p>The dance floor is a light grey and around the edge is a wooden frame reflecting the colour, shape and restriction of the vitrine. This emphasises the fact that the audience is looking into the snow globe of artificial things.</p>

TASK 2: - Watch the professional dance work video 'Artificial Things' using the following anthology link: - <https://vimeo.com/225386059>




DIP: -TASK 3:

OVERVIEW - Task 1: Fill in the blanks

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_____ is the final scene of Artificial Things. The undertone of the scene is about the characters coming to terms with _____ - we all live within certain confinements, and we are subject to the gaze of 'the other'. The characters acting out this _____ but peaceful scene are still constricted within a _____ that signifies these ideas. Within the scene however, the characters find a _____ by coming together, and as the scene comes to a close, they surrender to the fact that we all have to live with individual _____.

Task 4: Using the key that information that you have highlighted in the fact file above, complete the grid below in your own words. Try and make it look interesting to revise from e.g. use images/colour.

<p>CHOREOGRAPHER</p>	 <p>Lucy Bennett</p>
<p>COMPANY</p>	
<p>DATE FIRST PERFORMANCE</p>	
<p>STIMULUS</p>	
<p>CHOREOGRAPHIC INTENTION</p>	
<p>DANCE STYLE</p>	
<p>CHOREOGRAPHIC APPROACH</p>	

DANCERS	
STRUCTURE	
PERFORMANCE ENVIRONMENT	
STAGING/SET DESIGN	
COSTUME DESIGN	
LIGHTING DESIGN	
ACCOMPANIMENT/ AURAL SETTING	

REFLECTION



Task 5: -

1. Describe your first impressions of Artificial Things? Think about the following;

- Style/Movement
- Intention
- Physical Setting
- Aural Setting
- Inclusive dance

2. Explain what the key themes/styles might be?

E.g. justify your interpretations with an example.

3. Give an opinion of Artificial Things in comparison with other works you have seen?

- Dancers
- Movement/Style

LESSON 2 THEORY LO: - To understand the **type** of dance company that Stopgap is and recognise their **movement style**.

To develop an informed appreciation of the **structure & constituent features** in Artificial Things.

DART: > TASK 1: - Read the article below on 'Stopgap' inclusive Contemporary Dance' and **highlight** key information linked to the company and movement style: -



Arts head: Lucy Bennett, artistic director, Stopgap Dance Company

The creative chief on diversity in dance, challenging the artform's accepted rules and why the best ideas begin over a cuppa

Interview by Matthew Caines

Tuesday 8 April 2014 11.00 BST

Hi Lucy, what can you tell me about Stopgap Dance Company?

Stopgap Dance Company makes evocative dance productions with exceptional disabled and non-disabled artists. We nurture and work with expressive artists who have strong personalities and stories to tell. When they get together to devise original works, the outcome has a real emotional punch, which pushes you to look at the world in a different way.

A sense of pioneering spirit and collaboration are really important in our company and we are constantly making discoveries about what kind of productions disabled and non-disabled artists can make. Some of our dancers have been working with each other for over a decade and have huge experience in integrated dance. We recently stepped away from being a repertoire company so that we can really look at our own choreographic practice in detail and make our distinct artistic voice heard.

What are the implications of integrated dance and how do you approach it as artistic director?

Integrated dance for us is about discovering new and unusual dance vocabularies. We use our different physicalities, experiences and learning styles to find innovative and alternative ways of expression and movement. We often convey this by saying: "difference is our means and our method."

The process of innovation sometimes reveals interesting social dynamics within the team, and I try to find ways to knit these into the production. Now that we are making our own work, we can use our creation process to reconstruct some established ideas about integrated dance - our new work *Artificial Things* is full of new and unusual dance sequences that came from looking at things in more detail.

I think we have gone a little bit further in questioning the usual shapes and accepted rules of dance. By taking full control of the creative process, a much deeper exploration was possible. I'm fortunate to have a collective of dancers who are inquisitive.

Does this kind of integrated work present any challenges?

We need longer creation periods than most other companies because we are working with diverse bodies and varying paces of learning. The diversity does make creation of new material more complicated. Even when we find new ideas, it takes longer to find consistency with a diverse cast because there are so many performance variables for wheelchair or learning disabled dancers, but experience has taught us that the material eventually will tighten with practice.

It's often hard for new company dancers to adjust to our tempo, so we seek out those who could get used to it. But this slower pace and mishaps are not all negative; it can encourage a supportive environment, which helps to develop a great team spirit. The dancers realise they need each other to do what they do, and their co-dependence is very much reflected in our work.

Dance is often seen as a very image and body-led artform - how much is integrated dance challenging that?

Dancers like Dave Toole, who had a starring role in the London 2012 Paralympic Games Opening Ceremony, had a huge impact in changing traditional ideas about who can dance. London 2012 raised so much awareness of inclusive and integrated performance. It was quite emotional seeing so many great disabled and non-disabled performers putting on such an amazing spectacle.

Where we need to make better progress is how we involve learning disabled artists and recognise the contribution they can make. Chris Pavia, who has been working with Stopgap for 15 years, devised one of my central characters in *Artificial Things* through a direct dialogue with me. His raw imagination and the ability to be "in the moment" is fascinating and I hope that his performance will change perceptions about learning disabled artists.

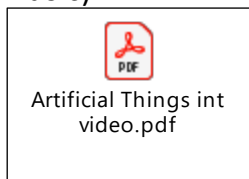
DIP: > TASK 2: - Using the information in the article above, answer the following questions: -

1. Describe what you have learnt about the professional dance company 'Stopgap'?

2. Explain the implications of integrated dance?

3. Outline the challenges faced with creating integrated dance?

DART: > TASK 3: - Watch /or read the interview below (can be accessed on classcharts) with the choreographer of 'Artificial Things – 'Lucy Bennett' and make notes on key information that helps you better understand the theme, structure, choreographic intent and constituent features behind the work (set / lighting / costumes / accompaniment – music).



Artificial Things

GCSE Dance (8236)

Video transcript for interview with Artistic Director Lucy Bennett

<Lucy Bennett, Artistic Director>

My name is Lucy Bennett, I'm the artistic director of Stopgap Dance Company. Stopgap creates original dance productions with exceptional disabled and non-disabled dancers, we tour nationally and internationally.

What was the initial stimulus for this choreography?

The initial idea for scene three in *Artificial Things* was a bit of a day dream. It was snowing and I started to imagine what it would be like to be trapped inside a snow globe. And I thought about all of the happy scenes that you get inside a snow globe and I thought about whether we could create a sad scene within a snow globe. And I actually saw this image of Laura, one of our dancers, on a collapsed wheelchair with someone watching her from afar. And I think I thought about whether he'd just left her, if he was coming to support her or whether he was just observing.

How did you develop your ideas?

As a company we work quite collectively on the material and we say we devise it together. So I bring a lot of tasks for the dancers to explore and develop. We spend quite a lot of time improvising and filming the improvisation and picking out movements that we like and developing it. We spent a lot of time in scene three, watching the way that Laura Jones moves in her wheelchair. We found ways of echoing her details her style her rhythm. And then we would find our own translations for Laura's movement and create a kind of unison of textures we call it; where we tumble around her, creating circular patterns with her, using her movement material. In fact, I really enjoy watching that section from above, because you can see all of the tracks in the snow, of the circular patterns. We also tell a lot of stories in the company, so many personal stories are woven into the piece. And the final solo that Dave Toole does is very personal to him and that's why there's a track of music that's quite old fashioned, it's a song that his father used to sing and he always dedicates that solo to his family.

How did you approach making this dance?

So to begin with we always, at Stopgap, invite in a few like minded teachers and choreographers in to help us with the process, we call it springboard workshops. And one teacher in particular that influence the final scene was Charlie Morrissey. He's a contact improvisation based teacher and he came in for three sessions and really worked the dancers on their listening to one another and their sensitivity towards each other. And that really gave us a good foundation to launch into the choreography of scene three.

What would you say this dance work is about?

So, the audience have been through a range of emotions watching *Artificial Things* and this is the final scene. I think to begin with in scene one the audience are curious, and in scene two they're shocked and surprised and saddened. And in scene three we have to let the snow settle. It's kind of the fallout of the rock and roll in scene 2. So there's a lot of time and space within this piece. I think it's about finding a resolution, about finding a harmony. The dancers are in a state of shock and they have to rebuild and find a new way of moving forward. They do this through bring humble, learning from each other and listening to each other. I think it's a lot about memories, about the past living with you as you move forward.

How did you create and develop your movement material?

So, as well as the improvisation and the filming and working on duets and group work, we also sometimes take influence from images. And I was kind of interested in the idea of time passing but people being kind of trapped in the past or history repeating itself. And so we looked at a lot of portraits of families and different groups of people in gatherings; from the kind of Victorian period or the Edwardian period. And the dancers really looked at the facial expressions, the gait, the physicality of these people from the past. And we just created a section where we moved from image to image.

Are there any motifs or movement phrases that are essential to this work?

In scene three I wanted to reflect scene one a little bit I guess I wanted it to be an echo or an, I guess, an explanation of history repeating itself. There are some similar movements in scene three to scene one, and I wanted the audience to kind of recognise that there was a similar shape or the same shape but maybe because the dancers had been through so much, they'd been on this journey, that the way they portrayed this movement looked different as if it was more experienced. There are several kind of tumbling sequence within scene three which get repeated but maybe in a different direction or with a different person doing a different element of the dance. And within those tumbling sections there's little details from Laura's movement vocabulary; like her chin or her shoulders that you could look out for. That hook all the dancers in together so that although they've got different physicalities they're blending really nicely in the unison.

What is the structure of this dance and why did you use this structure?

The structure of scene three is quite different to the way I usually make structures actually. I usually have quite a lot of shifts in dynamics and energy within a piece, to I guess surprise the audience. And so in scene three I really wanted to challenge myself, but also as a reaction to scene one and two which have been quite bolsterous. So scene three is a really slow and gradual build up to a climax. And there's lots of space in the beginning for the audience to observe and just kind of calm down after scene two. And then gradually it builds up through kind of harmonious dancing to something that's a little more lively. And then at the end it's quite poignant because Dave reminisces and we're reminded that we're haunted by our regrets.

What decisions did you make (and why) about the number and gender of dancers?

In scene three there are two females and two male dancers and they've all got different physicality's and different ranges of experience, which is something Stopgap's really interested in; in having a range of physicality's, ways of learning and perspectives on the world so that we can explore humanity I guess. Within scene one and two there are actually five dancers, there were three males and two females and I was kind of interested in the final scene, what would happen if we took a really strong presence out of scene three and how would the kind of group dynamics change with one person missing; how would they fill that kind of gap. And how they, how would the audience sense that kind of sense of loss of one of the dancers who was such a strong part of the company not being in the final scene.

What decisions did you make (and why) about staging?

It's set as a stage production, but within the stage production the design was heavily influenced by Goran Djurovic, an artist that I found during the research process that really clicked with my ideas of kind of politics and hierarchy and group dynamics. And we decided to set *Artificial Things* in an artificial world. It's kind of almost a display cabinet on stage, so there's a frame within the stage which the dancers never go in and out of and within that frame there's what we call a vitrine, which is a display cabinet which one of the dancers is in. The designer is called Anna Jones from curious space, and I work quite closely with her on lots of other projects. I really like having a design element as part of the company's work and really kind of giving the choreography we do a sense of place and sense of time.

What decisions did you make (and why) about lighting?

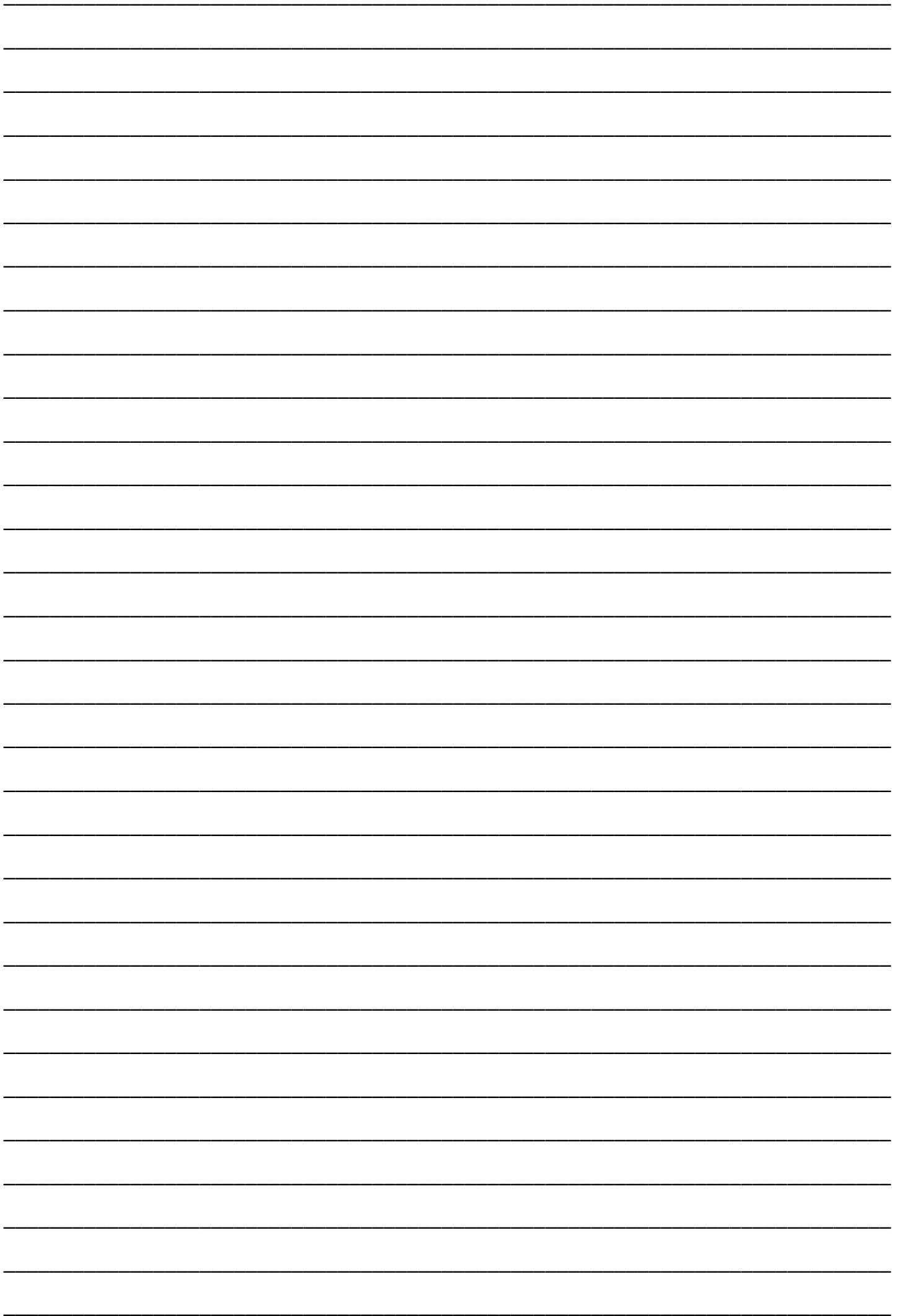
I was really lucky to work with a very experienced lighting designer Chahine Yavroyan. He's quite an exceptional artist so actually I shared with him the work and kind of let him do his thing. He knew that I was after a really filmic look to the work and so I know that in scene three he created lots of gradual build up of light and there are not many sharp changes and it's kind of like a warm sunrise that builds through the piece.

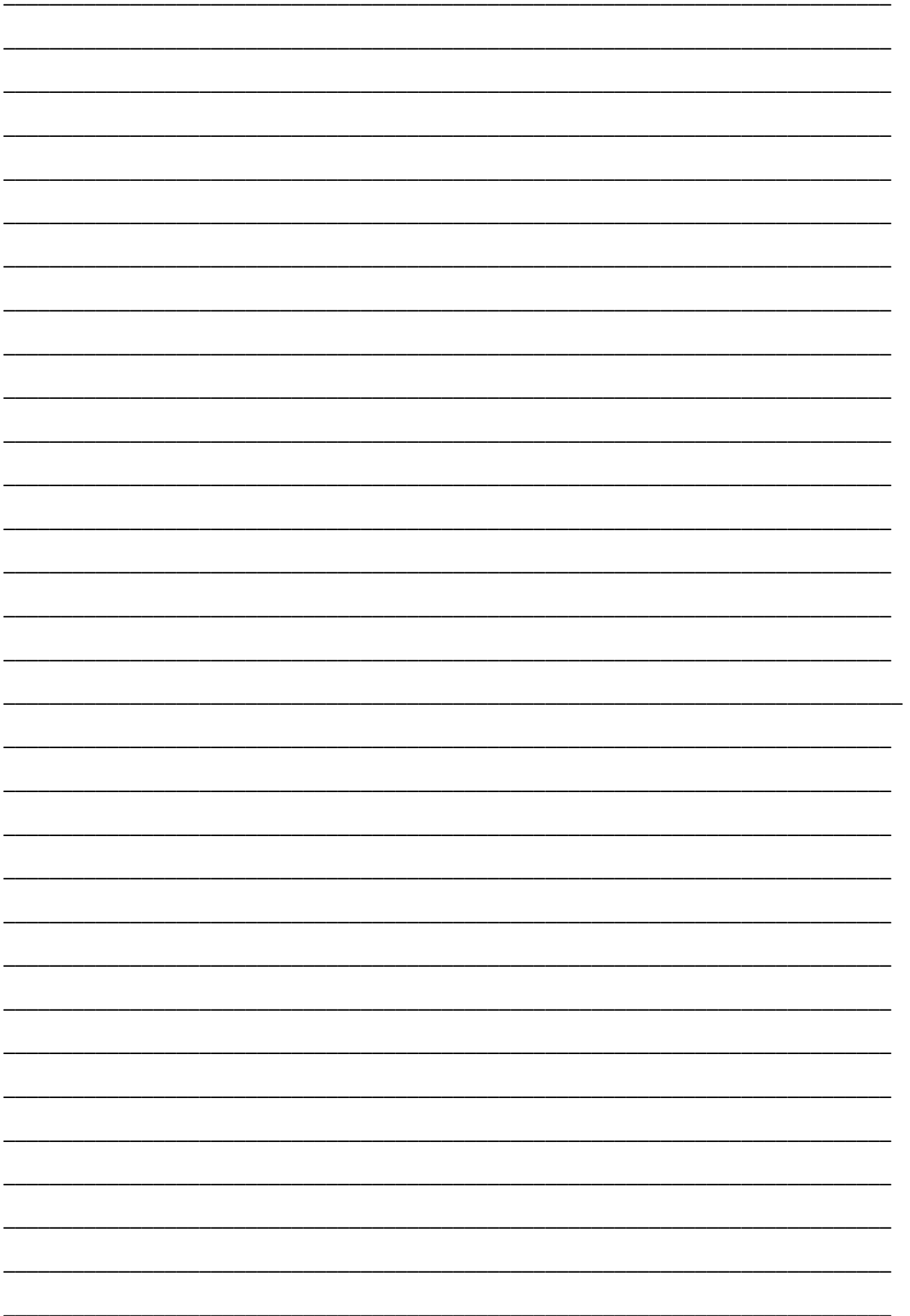
What decisions did you make (and why) about costume?

The costume came under Anna Jones' area and she was in charge of design. Scene three is kind of like a worn down version of scene one and scene two, they're quite ghostly figures, their costumes are quite washed out, they're quite sparse. And there's plenty of skin on show for the sidelights to just highlight so we can really see the movement material.

What decisions did you make (and why) about accompaniment?

For scene three I worked with Andy Higgs, I was really interested in his piano compositions because it reflected the first composer Chris Benstead actually. It was a really organic process working with Andy, he spent a lot of time in the studio within the creation process; observing the dancers improvising when they improvised. He used both the inside and outside of the piano which I really liked and he spent a lot of time recording kind of snowy soundscapes and also recording the paper snow that we worked with.





LESSON 3 THEORY LO: - To understand the choreographic approach behind the work.

****Please use the 'choreographic approach' powerpoint/audio video link on classcharts to guide you through this lesson****

REVISE: How many facts can you remember?

----- X



1. Name the choreographer for Artificial Things. (1 mark)

2. State the number of dancers. (1 mark)

3. State the company that perform Artificial Things. (1 mark)

4. State the 2 stimuli. (2 marks)

5. State the 2 choreographic intentions. (2 marks)

Note the 4 key aspects of Bennett's choreographic approach:

CHOREOGRAPHIC
TASKS

COLLABORATIVE
APPROACH WITH THE
DANCERS

SPRINGBOARD
CONTACT
IMPROVISATION
SESSIONS WITH
CHARLIE MORRISSEY

IMPROVISATION
AND USE OF FILM

1. _____

2. _____

3. _____

4. _____

CHOREOGRAPHIC APPROACH - - - - X

1. Describe in detail a task YOU would set your dancers to explore the image? You may wish to refer to RADS. (6 marks)



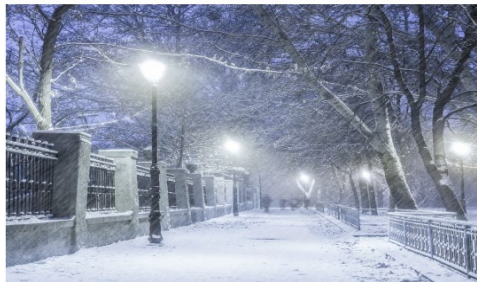
2. Explain how Lucy Bennett asks the dancers to translate Laura’s wheelchair-based movement into their own bodies. (3 marks)

3. Explain how Lucy Bennett uses springboard workshops as a choreographic approach? (3 marks)

LESSON 4 THEORY – LO: -To recognise the different types of stimuli that inspired Artificial Things.

****Please use the ‘Stimulus’ powerpoint/audio video link on classcharts to guide you through this lesson****

STIMULUS - - - - X



State the 4 main Stimuli used in Artificial Things.

1. _____
2. _____
3. _____
4. _____

STIMULUS EXAM QUESTIONS - - - - X

1. Describe in detail the beginning section to your ‘Isolated in the Snow’ dance. Refer to RADS and fully explain your ideas. (6 marks)

2. Explain how 'Snowglobe' stimulus is seen in Artificial Things. (4 marks)

3. Explain one way Djurovic's artwork can be seen in Artificial Things. (2 marks)

4. Explain how Artificial Things has been inspired by its dancers lives.(4 marks)

LESSON 5 THEORY – LO: - To understand the choreographic intent behind the work.

****Please use the ‘choreographic intent’ powerpoint/audio video link on classcharts to guide you through this lesson****



CHOREOGRAPHIC INTENTION/ THEMES - - - - X

LIFE'S LIMITATIONS AND RESOLUTIONS

Think about your own weakness or problem. "What stops me from doing what I need to do?"

- Physical/mental
- Social
- Relationships
- Learning
- Past regrets

Now think of a resolution - a solution. What might it be?

- Strength/confidence
- Working out another way forward
- An apology/request for help

What/Identify

What/Identify

Answer the questions in the boxes relating to the work and personal experiences

Write here

Write here

CHOREOGRAPHIC INTENTION/ THEMES - - - - X

Answer the questions in the boxes relating to the work and personal experiences

LOSS AND RESOLVE

Loss and grief are difficult. What would it be like to lose something or someone close to you/object/relationship destroyed by another. How might you feel.

Some movement ideas might be stare, stillness, sit, crumple, collapse, rock, sob, close. Where do we see this in artificial things?

How do we see dancers supporting each other? When tragedy occurs most people want to be alone but actually need support, how do we see this? Grief is a journey, how do the dancers cope/find resolve?

What/Identify

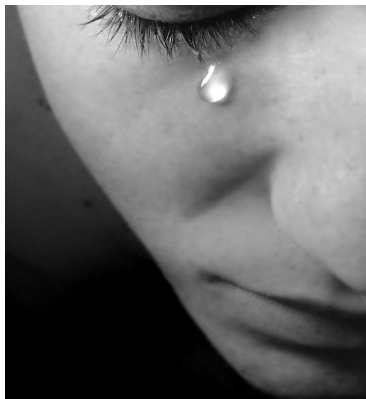
How/ Describe

Why/ Justify

Write here

Write here

Write here



CHOREOGRAPHIC INTENT EXAM QUESTIONS - - - - X

1. Explain how the idea of life’s limitation and resolution is explored in the movement content. Give an example to support your answer (4 marks)

2. Lucy Bennett talks about section being all about ‘loss and resolve’. Explain how this is shown in the movement content, giving an example to support your answer (4 marks)

3. Explain how the choreographic intent of loss and resolve is similar to the choreographic intent in ‘Within Her Eyes’ (2 marks)

LESSON 6 THEORY – LO: -To recognise and describe the different types of costumes worn in Artificial Things.

-To explain how costumes contribute to the mood/atmosphere and choreographic intent.

****Please use the 'costume' powerpoint/audio video link on classcharts to guide you through this lesson****

COSTUME - - - - X

Fill in the blanks

The costume colour palette for Scene 3 is _____ than the palette for Scenes 1 & 2. Earlier in the work Amy wore a bright pink jumper over the top of her dress, David's shirt was yellow and Dave wore an elaborate coat. Now, the

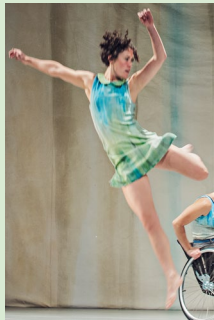
_____ and the extra layers removed, leaving just a mix of _____ and _____ tones. They are not block colours, but more of a _____, looking as though paint has been dripped down the fabric. The _____ in _____ paintings were a heavy influence for these designs. With the exception of Laura's costume, everything was shop bought to give an idea of _____. Anna Jones then _____ each costume with fabric paint to create the impression that the dancers were _____ into the _____.



DESCRIBE THE COSTUMES - - - - X

Remember colour, items, material, texture, fit etc.

Amy



Dave

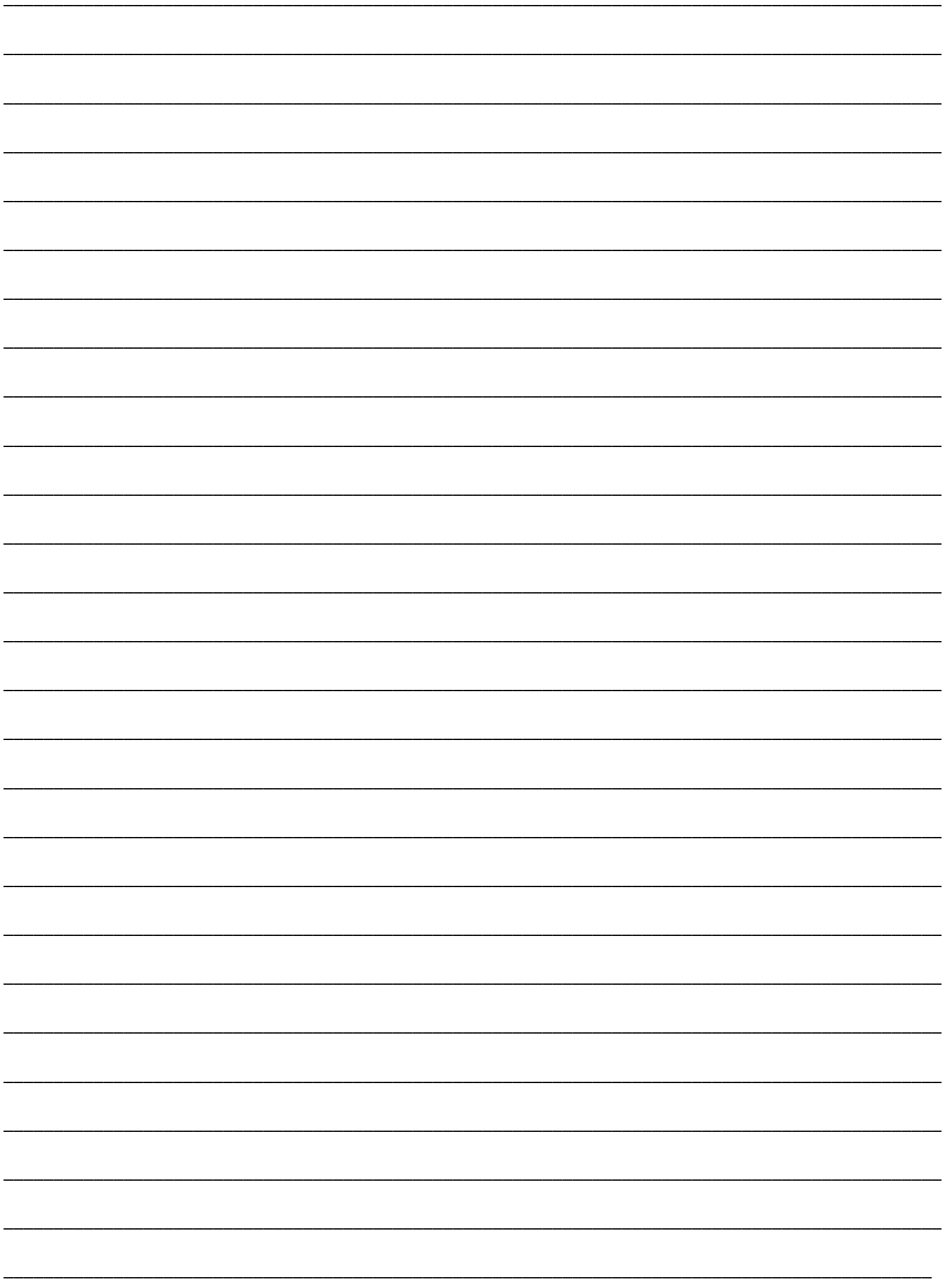


David



Laura





LESSON 7 – THEORY LO – To identify & describe the set/staging in Artificial Things.

-To explain how the set/staging contributes to the choreographic intent.

****Please use the 'Set Design/Staging' powerpoint/audio video link on classcharts to guide you through this lesson****

What is the name of the performance environment used in Artificial Things? _____



DESCRIBE THE SET DESIGN - - - - X

Answer the questions in the boxes and draw arrows to illustrate

Describe what you see: backdrop, floor and items etc.

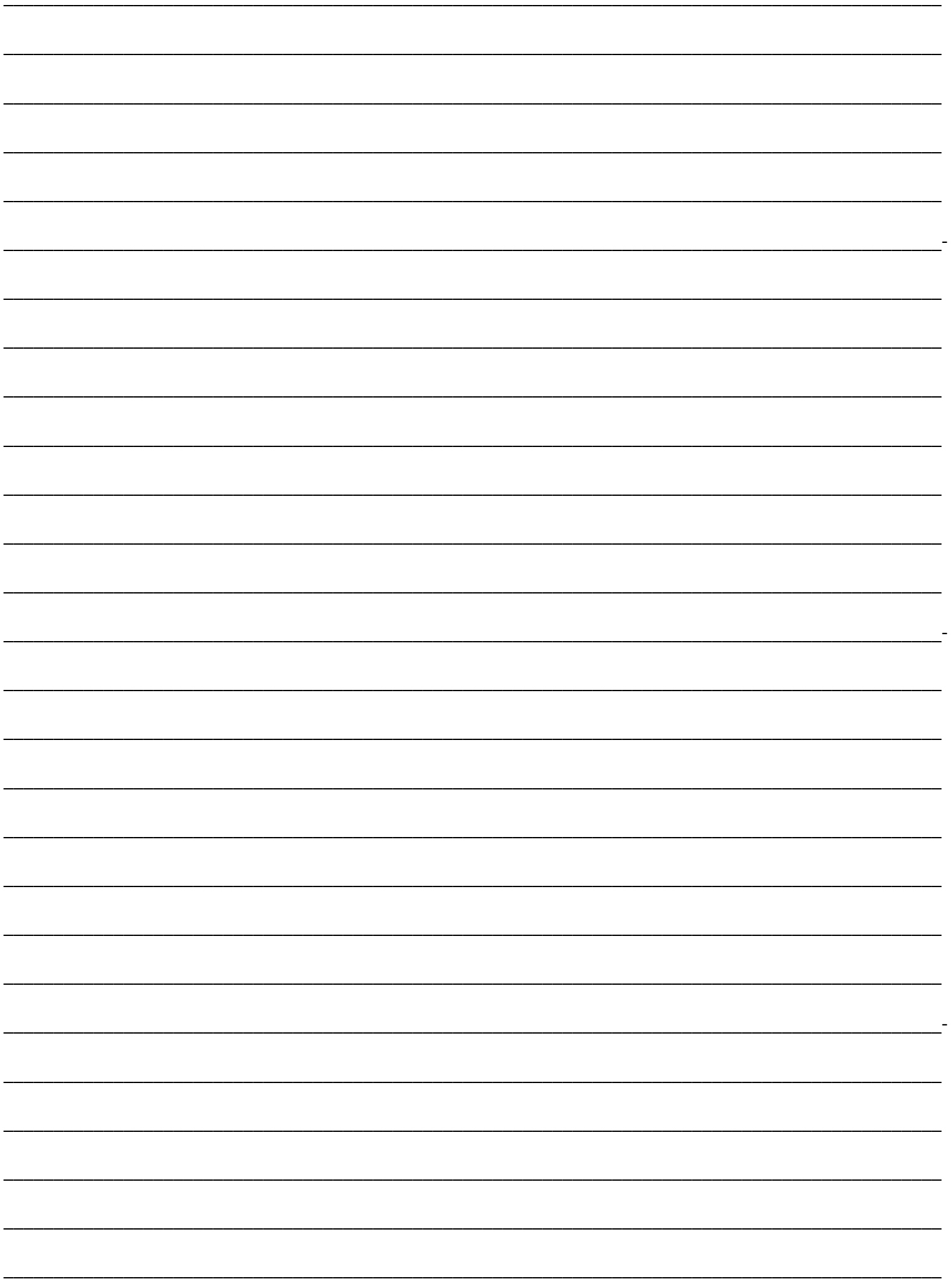
- **Include:**
- Type
 - Location
 - Colours
 - Shape
 - Cyclorama
 - Projection / Screen
 - Empty/full



CHOREOGRAPHIC INTENT EXAM QUESTIONS - - - - X

- 1. The border**
- 2. The snow**
- 3. The Backdrop -Painting**
- 4. Colour = mood**
- 5. Vitrine cabinet**
- 6. Expresses Mood of snowy landscape**

1. Discuss how the staging/set design in Artificial Things contributes to the meaning of the work .(12 marks)





-To recognise and analyse the lighting seen in Artificial Things.

****Please use the ‘Amy & David’s Duet’ powerpoint/audio video link on classcharts to guide you through this lesson****

David and Amy’s Duet | Scene 3 | Section 2 | Movement, Lighting and Aural Setting



MOVEMENT AND STRUCTURE OVERVIEW OF ARTIFICIAL THINGS - - - - - X

Are there any motifs or movement phrases that are essential to this work?

- Repetition
- Shape
- Tumbling

Movement

What is the structure of this dance and why did you use this structure?

- Dynamics and energy
 - Build
- Dave’s solo ending

Structure

Text here

Text here

Actions

Space

Dynamics

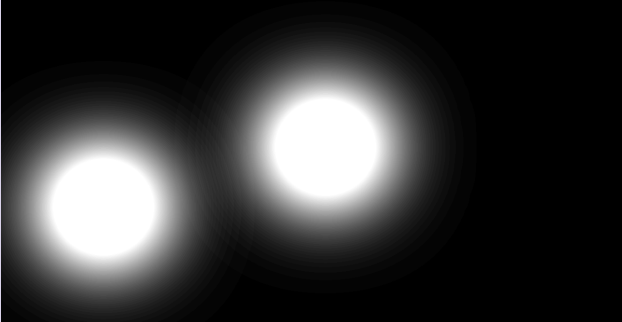
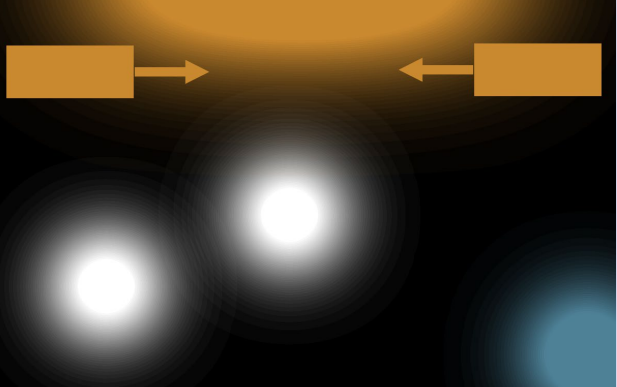
Relationships

LIGHTING- - - X Overview fill in the blanks

The lighting was designed by _____. The lighting in Scene 3 creates a cold, bleak _____, appropriate to the _____ felt within in this section. A variety of blue _____ and white _____ support the idea of the _____ from the stimulus. There are moments of warmth however, where _____ sidelights fade in for David & Amy's Duet. The scene ends with all four dancers positioned in a portrait, in deep amber upstage left, suggesting they have found some _____ from loss and life's _____.

AMY & DAVID'S DUET

- - - X Lighting Fill in the table

Describe	Analysis/Evaluation
 <p>Write here - previous section</p>	
 <p>Write here -</p>	

****Please use the ‘Amy & David’s Duet’ powerpoint/audio video link on classcharts to guide you through this lesson****

AURAL SETTING - - - - X Overview fill in the blanks

_____ created a _____ with his score for Artificial Things. Using the _____, he not only plays the keys but also _____ **inside to create a metallic sound**. In addition to the piano, he uses _____ **sound effects: footsteps** _____, the _____ and an **industrial ambient sound that** _____ away in the background to several sections. _____ also feature in the score, notably _____, _____ and sleigh _____ .The score represents a _____. Scene 3 begins with a _____ and ends with clock chimes, representing that time has _____. Time passing was one of Lucy Bennett’s ideas for this Scene, fitting in with the choreographic intention of _____ .

AMY & DAVID’S DUET- - - - X Aural Setting Fill in the table

RIDOMS	IDENTIFY	EXPLAIN
Rhythms		
Instruments		
Dynamics		
Other Sounds		
Melody		
Speed		

AURAL SETTING

The score represents a journey in time. Scene 3 begins with a ticking clock and ends with clock chimes, representing that time has passed. Time passing was one of Lucy Bennett's ideas for this Scene, fitting in with the choreographic intention of loss at the start and resolution at the end.



Music in David and Amy's duet



- Low piano notes and high string plucks
- Sample of an orchestral horn
- Wind sound effects return gently with piano notes and plucks. Brazilian nut shaker
- Record static effect added. Bad quality piano is recorded.

Description

- ★ Clear audio cue for the dancers so they know when to move
- ★ Creating a melancholic mood/ old fashioned sound
- ★ Showing the change in section and therefore passing in time.

Analysis

LESSON 11 – THEORY LO -To recognise key choreographic devices in Artificial Things, give examples and explain how choreographic devices are used to enhance an audience’s appreciation of the work.

****Please refer to support factfile at the end of this booklet and the Artificial Things revision file on classcharts for help with this****

-To identify and describe any key highlights/climax point in Artificial Things and explain how these features contribute/impact on the mood/atmosphere and choreographic intent.

**Remember-
Choreographic
Devices!!**

Choreographic Devices

Motif Development

Repetition

Contrast

Manipulation of Numbers

Unison

Canon

TASK 5

(a): - Pick one choreographic device from the list above, which is seen clearly in the work and **highlight.**

(b) Describe an example of this choreographic device.

.....

.....

.....

.....

.....

.....

.....

.....

(c) Explain how this choreographic device is used to enhance our appreciation of the work.

.....

.....

.....

.....

ARTSPOOL
10 year anniversary

Stoppap
DANCE
COMPANY



ARTIFICIAL THINGS

The GCSE Dance Guide to

SCENE 3

for the new GCSE Dance Specification 2016

SUPPORT FACTFILE

STIMULUS

STRUCTURE

<ol style="list-style-type: none">1. A snowy landscape with a single person on a collapsed wheelchair viewed from afar as if through a snowglobe.2. The paintings of <u>Goran Djurovic</u> Often showing isolated figures.3. The dancer's own lives and personal stories	Scene 1 : tension Scene 2: violent, 'rock & roll', tragedy Scene 3: shock, sadness, loss & resolve. 1 dancer is missing. Scene 3 is a slow build toward a climax
--	--

CHOREOGRAPHIC INTENTION

CHOREOGRAPHIC APPROACH

<ol style="list-style-type: none">1. Life's limitations and their resolution2. Constrained within a snowglobe.3. Exploring loss and resolve.
--

<ol style="list-style-type: none">1. Task setting2. Laura creates the movement and David and Amy adapt to their own bodies.
--

DANCERS

4 - 2 male, 2 female
Amy
David

AURAL SETTING

<u>ANDY HIGGS</u> The Sunshine of your Smile written in 1913, popular song. The version used here is a 1950s version sung by James Melton
--

LIGHTING

COSTUME & SET DESIGN

ANNA JONES

CHAHINE YAVROVAN

CHOREOGRAPHER

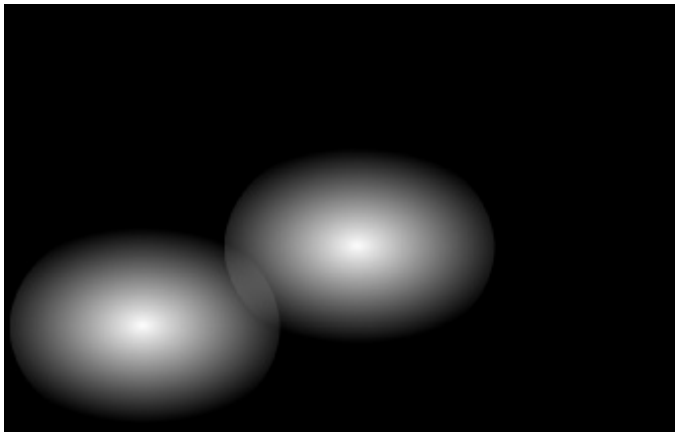
Lucy Bennet

The title came before the work. This often happens. I liked the idea of starting with an artificial world and placing the dancers in it for the whole work. The theatre is an artificial space, and so many dance pieces are set in a black box. I wanted to give the audience a sense of another world. Of course when I thought of the snow globe this matched the title especially as the snow would need to be fake!

The title really helped guide the work, it was why the vitrine became a central prop and why Djurovic's haunting images connected to my ideas and ultimately influenced the direction the work took.

LIGHTING - CHAHINE YAVROVAN

1. Two pools of white light - created with two spotlights at mid intensity.



Seen during Dave and Laura's duet.

Relationship to choreographic intention:

- *Highlights the dancers - creates focal point for the audience*
- *Creates a weary, tired atmosphere - relating to loss*
- *Restricts the dancers space - relating to being trapped in a snowglobe*

- *Spotlight resembles a snowglobe - relating to stimulus*
- *White lights - snow/winter*

2. A blue wash

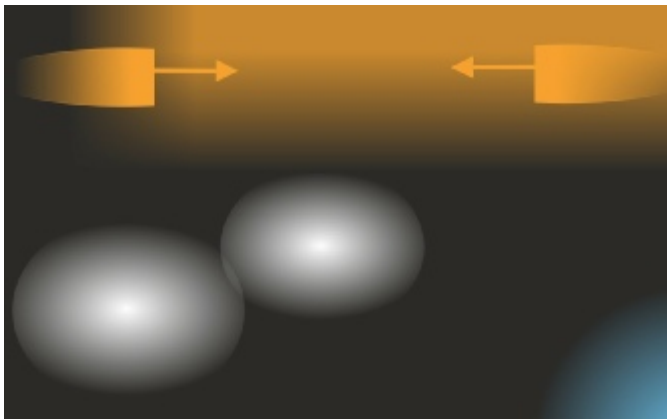


Seen during the trio for David, Amy and Laura.

Relationship to choreographic intention:

- *Blue wash creates a cold wintry mood relating to snowglobe stimulus.*

3. An amber side light upstage left



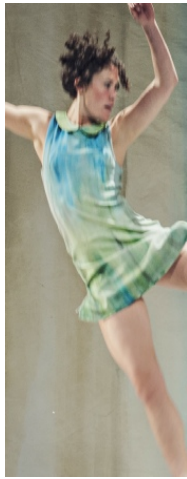
Seen at various points: when they reassemble the wheelchair, Dave's solo, David and Amy's duet.

Relationship to choreographic intention:

- *Highlights the dancers - creates focal point for the audience*
- *Warms the mood - relating to resolution*
- *Opens up the space*
- *Creates contrast*

COSTUME : ANNA JONES

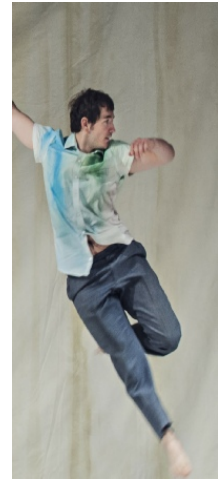
Amy



Laura



David



Dave

For his solo, Dave adds the brown suit jacket worn by the mannequin upstage left.



How do the costumes relate to:

Stimulus - The work of Djurovic - they are painted with streaks of paint similar to the streaks of paint on the background in some of Djurovic's paintings

Stimulus - dancer's personal experiences: The old fashioned suit jacket Dave wears could represent what his father wore as a club singer.

Movement - Amy's dress is short and has side vents to allow for leg work.

Laura's sleeveless top allows her arms to move freely.

Men's trousers and shirts are loose fitting.

Set - Streaks of paint also appear on the backcloth

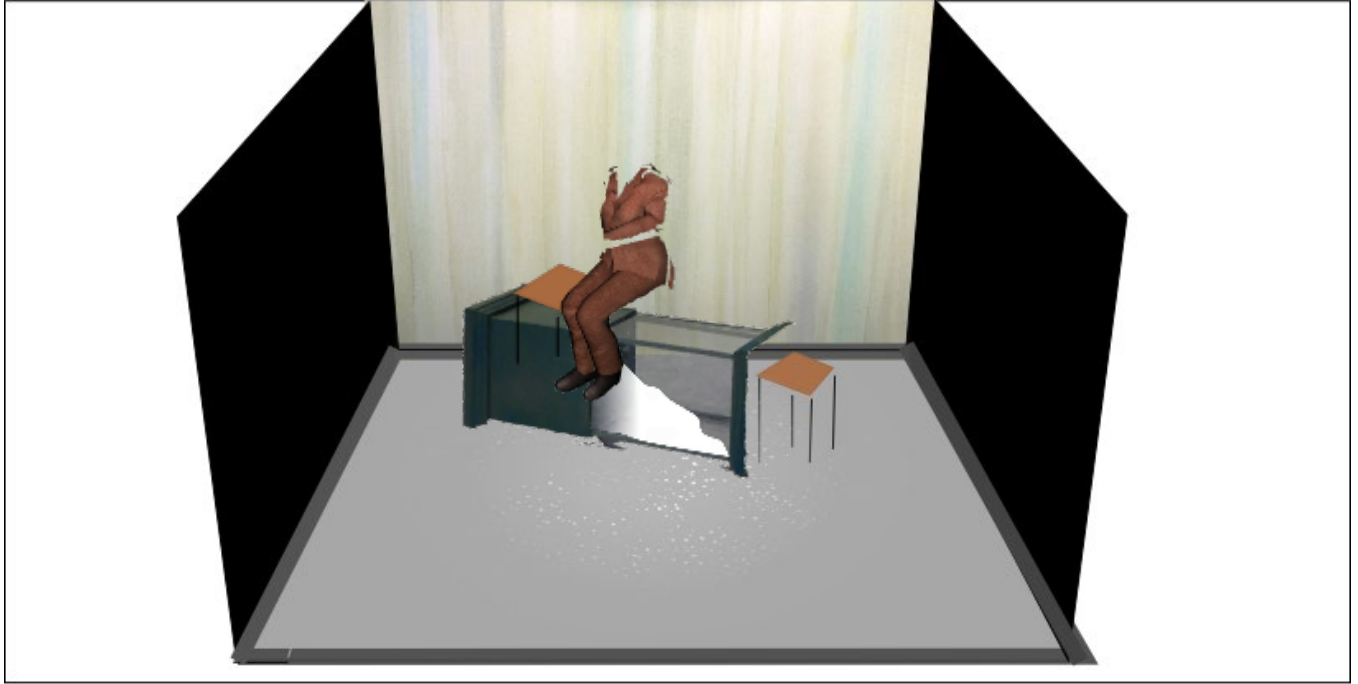
Genre - everyday clothing and bare feet - typical in contemporary dance.

Era - a mixture of eras - modern for the men, Laura's trousers 40s, Amy's dress 60s.

Gender - gender specific.

Structure - Dave wears a jacket at the end.

AURAL SETTING - ANDY HIGGS



STAGING/SET: ANNA JONES

How does the set relate to:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed as if through a snowglobe - there is snow on the floor and inside the vitrine.

Stimulus - The work of Djurovic - the backdrop has streaks of colour similar to the background of his paintings. The border looks like a picture frame. The headless mannequin and vitrine also feature in one of his paintings.

Choreographic intent - constrained within a snowglobe - the border constrains the dancers.

Lighting - Snow in the set echoes white pools of light to create the wintry scene.








Aural setting - Snow in the set relates to wind sounds and crunching sounds to create wintry scene.

Costume - Striped streaks on the backcloth can also be found on the costumes.

Season - Snow in the set creates wintry scene.

What mood does the set create:

Confused, chaotic, troubled, surreal, bleak, cold

	<p>Dave and Laura's duet A wintry soundscape - calm and mysterious. The scene opens with a clock ticking and later on piano chords chime - <i>relates to stimulus of time passing.</i> <i>Wind sounds creates idea of empty space - relates to isolation - stimulus.</i></p>
	<p>David and Amy's duet Rising and descending piano notes.</p>
	<p>Tumbleweed The sound effect of industrial ambient sound can be heard in this section <i>referring to the urban landscape.</i></p>
	<p>Gliding Rising and descending piano notes - creates ebb and flow - <i>movement also has ebb and flow, moving forwards and back.</i> <i>Glides across the stage.</i></p>
	<p>Tumbling The use of sleigh bells in this section helps to <i>create the wintry landscape that the choreographer imagined.</i></p>
	<p>Family portraits A single note plays a steady rhythm. <i>Represents time passing with support the choreographic intention of moving on from loss and limitation towards resolution.</i> The clock chimes at the end to show this clearly.</p>
	<p>Dave's solo A song written in 1913. <i>Dave's father used to sing relating to the stimulus of dancers' personal experiences.</i></p>

ASSESSMENT LADDER

Marks	Demonstration of physical skills and attributes safely to reflect choreographic intent	Demonstration of technical skills (excluding relationship content for a solo) accurately and safely to reflect choreographic intent	Demonstration of expressive skills (excluding sensitivity to other dancers for a solo) to reflect choreographic intent
8 Clear 7 Just	Exceptional ability to demonstrate physical skills and attributes safely.	Exceptional ability to demonstrate technical skills accurately and safely.	Exceptional ability to demonstrate expressive skills.
6 Clear 5 Just	Highly developed ability to demonstrate physical skills and attributes safely.	Highly developed ability to demonstrate technical skills accurately and safely.	Highly developed ability to demonstrate expressive skills.
4 Clear 3 Just	Sound ability to demonstrate physical skills and attributes safely.	Sound ability to demonstrate technical skills accurately and safely.	Sound ability to demonstrate expressive skills.
2 Clear 1 Just	Limited ability to demonstrate physical skills and attributes safely.	Limited ability to demonstrate technical skills accurately and safely.	Limited ability to demonstrate expressive skills.
0	Nothing worthy of credit.		