

A2 Dance Personal and Learning Checklist

<u>DANC3 Content and Context</u>	Yes	No
<u>Section A: The Area of Study: Alvin Ailey American Dance Theatre</u>		
Do I know the stylistic features of the area of study?		
Can I describe and discuss the key characteristics of the style?		
Can I discuss how the key features of the style reflect the genre from 1959-present?		
Do I know who the 3 practitioners are in AAADT?		
Do I know what techniques the practitioners trained in and who were their key influences throughout their career?		
Can I discuss this range and contrast across the 3 practitioners?		
Do I know the key works of the 3 practitioners?		
Can I say what the works are about and why they were important works within the genre?		
Can I discuss the relationships between the development of the genre and its context?		
Do I know the position of the genre within history, culture and society?		
Do I know how the genre reflected and challenged society?		
<u>Section B: The Set Work: West Side Story 1961</u>		
Do I know the significance of the character of the dance?		
Do I know the subject matter of the dance?		
Do I understand how this subject matter was treated and responded to at the time it was choreographed?		
Do I understand the form and structure of the dance?		
Do I understand how the form of the dance communicates the subject matter?		
Do I know about the constituent features of the dance in each of the choreographed sections?		
Can I discuss the movement components (Action, Space, Dynamics and relationships) in each section?		
Can I discuss the physical and aural setting in each section of WSS?		
Can I discuss how each of the above features embodies the subject matter/themes of WSS?		
Do I know the technique and style of Jerome Robbins?		
Do I know who were Jerome Robbins key influences throughout his training and choreographic career?		
Do I know the origins of West Side Story?		
Do I understand the relationship of WSS to its context socially, culturally and politically?		
Why was WSS important in the development of Jerome Robbins and the Musical Theatre genre?		

<u>DANC4: Group Choreography and Solo Performance.</u>	Yes	No
<u>Section A: The Process of the Group Choreography from Investigation and research through to outcome.</u>		
Have I choreographed a group piece in response to a chosen question which is 2-3 minutes long?		
Have I completed my programme notes for the group choreography?		
Do I have my research process documented in my choreography journal?		
Do I understand and am I aware of the following constituent features of the dance:		
Movement Components- action, space, dynamics, relationships		
Dancers- number, gender, role and physiques.		
Aural Setting- silence, audible aspect of dancing, found sound, the spoken word, music.		
Can I show the transposition of the dance idea?		
Have I used improvisation tasks as an approach to initiating ideas?		
Have I experimented with movement material in the dance studio?		
Have I shown that I have developed, manipulated and structured material through using choreographic ideas such as canon, climax, highlights, variation, transitions etc?		
Have I clearly structured my dance showing form such as Binary, Ternary, rondo, theme and variation etc?		
Is there a clear relationship of the dance to any aural setting?		
Is there an effective use of the dancers utilizing their skills and attributes?		
Have I made the most of the rehearsal process?		
Have I taken on board safe practice each time we have danced?		
<u>Section B: Performance of Solo in relation to a specific practitioner.</u>		
Have I choreographed a solo, which is 2-3 minutes in relation to Jerome Robbins or Ulysses Dove movement style?		
Have I written clear and succinct programme notes in response to the style of the practitioner?		
Do I demonstrate understanding and awareness of bodily skill in relation to the practitioner- alignment, posture, stability and control?		
Do I show I can use my body in action showing the style such as extension, flexion, rotation, balance, transference of weight, turns?		
Do I show strength, muscular endurance, flexibility, agility and cardiovascular endurance in response to the practitioner's style?		
Do I use appropriate personal and stage space in response to the practitioner such as shapes, levels, direction, and pathways?		
Do I show the stylistic features of my chosen practitioner?		
Do I present a clear relationship to my chosen aural accompaniment and physical setting that is appropriate to the chosen practitioner?		
Do I show appropriate use of focus, projection, emphasis and phrasing in relation to my chosen practitioner?		

