



INFRA


Wayne McGregor

2008





Why do I need to know this?

- You need to learn 6 dance works provided by AQA. This is your dance anthology. You will be examined on these in the written exam.
 - Over the next half term you will be learning facts and information about a choreographer and their dance work. You will also be developing your performance and choreography skills based on this dance work.
 - AQA want to make sure you have appreciation , choreography and performance rolled into one.
 - All of this will be tested in your written exam so it is important that you focus in lessons and remember what you are taught.
 - We will not have time to go back and look at this work in depth.
- 



Links

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


Interview

- <https://www.youtube.com/watch?v=QUspTHgCtGo>
 - Video
- 



Lesson 1

Learning Objectives.

- TO know who Wayne McGregor is and what Infra is.
 - Understand what Infra is about.
 - Be able to answer questions which help give a deeper knowledge of Infra.
 - Be able to identify some constituent features of Infra.
- 

ENGAGE

Who is he?



- In pairs - use the statements you have about Wayne McGregor and put them into order of importance.
- Make sure you can justify your decision.
- 3 mins



Wayne McGregor



- English choreographer
- Appointed Resident Choreographer of The Royal Ballet in 2006, becoming the first contemporary choreographer to hold the post.
- His interest in cross-discipline collaboration has seen him work across dance, film, music, visual art, technology and science.
- A multiple award-winner, McGregor's work appears in the repertoire of leading international ballet companies and he has created new work for numerous ballet companies.
- In 1992 McGregor founded Wayne McGregor | Random Dance, now a resident company of Sadler's Wells.
- He has directed movement for theatre and film, including Harry Potter and the Goblet of Fire, and music videos, including the Grammy-nominated Lotus Flower for Radiohead.
- His many works for The Royal Ballet include Chroma (2006), Limen (2009), Raven Girl (2013) and Woolf Works (2015).
- He also directed and choreographed Dido and Aeneas / Acis and Galatea (2009) for The Royal Ballet and The Royal Opera.

Need to know facts

Explain

- First performed on 13th November 2008 at the Royal Opera House, London
- Dance style = Contemporary ballet

- How else would you describe his movement?

- <https://www.klassik.tv/videos/wayne-mcgregor-limen-limen-3-04/>

- He has a very distinctive dance style
- Fast speed and energy
- Dynamic, angular, sinuous (twisting)
- Hyperextended movement
- All of which pushes the dancers physical extremes.

What is Infra?

- We are going to watch an interview of Wayne McGregor.
- In you booklets you need to answer the questions.
- Let recap what he has said and add info if needed.

Q: What was the initial stimulus for the choreography of Infra?

Explore

- 'Vida Infra', the Latin for 'See Below'.
- Wanted to create a piece that kind of saw below the surface of a city, saw below the surface of an individual of a person.
- It came in a context where in 2007 there were the London bombings
- The feeling at that time was exposed - extreme way to an act of violence.
- People behaved very very differently and there was a different type of humanity in the city that you don't normally see.
- People really genuinely did have an empathy and a feeling and a care for one another.
- The tension between what cities are normally like and this extreme event that happened, and then what they become..

Q: What resources did McGregor refer to? e.g. books, images, art works etc.

- looking at the internet, culling and foraging for information that's going to resource this idea.
- Use a range of information and build it together.
- Looking for different ways of being able to get cues and inputs into making something in the studio, so when I go into the studio I'm in a state of preparedness.

Q: What is Infra about, what is the subject matter?

- Idea of inferences
- What is below the surface of what people present in their everyday life.
- Emotional territories that run under everybody's lives, that nobody else knows about.
- Portraits of individuals and relationships changing context and evolving over time.
- So the subject matter is, a human subject matter and is about an emotional content, where people are revealing themselves in ways they haven't done before.

Q: How did McGregor develop his ideas, and what was his approach to choreographing *Infra*?

1. He comes in and already has got some material that he has kind of worked out or that's in his body, and he gives it directly to the dancers. The choreographer stands at the front, and teaches some moves.
2. One of the other things is to work with what's inside the dancer. His job is to creatively get it out of them. So it's really about their self-expression. You have to work with the dancers as architectural objects, so they are there in front of you and you can move them and you can suggest things to them and they offer you movements. Collaboratively they start to generate a language together.
3. A third way might be, he sets an improvisational task. He sets an idea and that idea is something they all explore together and they all invent movements.

Q: What decisions did McGregor make about the dancers in Infra?

- One he already knows and ones he does not know at all.
- A dancer needs to be curious, and willing to try something new, to experiment.

Q: Are there any key movement phrases that are particularly important to Infra?

- A very pedestrian language.
- A lot of the language is coming from walking, running, sitting, very kind of normal actions which we then in some way start to develop and make richer.
- Anti-ballet , ballet movements and an expressive torso - very expressive.

Right, lets watch Infra

- **You need to complete pages in your booklets.**
- How does the dance start? What do you see?
- Describe the costumes you see. Think items and colours
- How many sections are there? What happens to show a change in the section?
- What colour lighting is used? List them as you see them.
- Describe what is happening on the backdrop
- List the different relationships that happen e.g solo, duets trios, quartet etc
- How does the dance make you feel? What is your interpretation?

Plenary- In Purple Pen

- Name three things you know about Wayne McGregor.
- What does infra mean?
- How would describe his movement?
- State one way he creates movement.




Lesson 2





Lesson 2

Learning Objectives

- To know ONE of Wanye McGregor's choreographic approaches.
 - Understand how it is used in his dance
 - To be able to learn a short part of rep (35sec-1.00min)
 - To be able to perform in unison with a partner.
- 

Starter 2 Mins

- What was Infra based on?
- Interaction between human
- Revealing their private emotions

WRITE THE
ANSWER ON
YOUR POST IT
NOTE AND STICK
IT ON THE BOARD



What do I mean by Choreographic Approach? 3 mins

- 30 seconds to think about this by yourself.
- 30 seconds to discuss with a partner
- Then share to me.



Choreographic approach -

The way in which a choreographer makes the dance.

Can you remember from the interview any ways in which Wayne McGregor approached choreographing *Infra*?

Use the 3 statements below and re-word in 'simple terms' what he does.

1. He comes in and already has got some material that he has kind of worked out or that's in his body, and he gives it directly to the dancers. The choreographer stands at the front, and teaches some moves.
2. To work with what's inside the dancer. His job is to creatively get it out of them. So it's really about their self-expression. You have to work with the dancers as architectural objects, so they are there in front of you and you can move them and you can suggest things to them and they offer you movements. Collaboratively they start to generate a language together.
3. A third way might be, he sets an improvisational task. He sets an idea and that idea is something they all explore together and they all invent movements.

Simple terms

1. He teaches movement - SHOW
2. He works with the dancer to create movement on their bodies - MAKE
3. He sets an improvisational task - TASK

Which
choreographic
approach would
you prefer and
why?

Lets learn some rep

- 0.35-1.00 min – watch the short clip of movement from Infra.
- Teacher will teach you this phrase.
- Remember - This is one of McGregor's choreographic approaches - SHOW
- Teacher to show the phrase to the whole cast- they watch and recreate the phrase exactly or create a version. Teacher to teach the students.
- This will be known as TTP – Teacher Taught Phrase
- If you can not get the phrase exactly to can tweak movements to suit your body.

Task

Extend

- Teacher to partner up students.
- Practice TTP so that you are performing it in unison.
- You will be performing this to another group.

Extension Task - Think about your expressive skills

Expressive Skills

Personal	Duet/trio performance
<ul style="list-style-type: none">• Projection• Focus• Spatial awareness• Facial expression	<ul style="list-style-type: none">• Musicality• Sensitivity to other dancers• Communication of choreographic intent, including mood, meaning, idea, theme and/or style

Watch another pair and feedback

- Have they learnt the TTP correctly?
- Have they made any changes?
- Were there any areas they could improve?
- Did they add any expressive skills

Reflection – White Boards

- List two pros of a choreographer/ teacher teaching you movement.
- State one con of this choreographic approach?




Lesson 3






Lesson 3

- To know write down TTP in booklet pg 8 as an example of a motif used in Infra.
 - To watch the first duet and identify how the motif has been developed with choreographic devices.
 - To be able to answer an exam question.
- 



Recapping from last lesson

- Spend 2/3 mins recapping the material I taught you.
 - Let me go over the material..... remember if it slightly varies that is fine.
- 

Written task in your booklets

- Task 1 – In your booklets pg8, write down the ADSR of the TTP.

Remember to give as much detail as possible as you will need to revise from this later on.

Task 2 – Answer the following questions:

1. How does this link to the subject matter?
2. What dance style can you see in this motif? Explain and give a clear example.



Motif development

- Watch the following clip

- Task 3
- Which choreographic devices have been used to develop the motif I taught you?
- Make a note on your WOWO boards.

Motif development

- Task 4
- On pg 9 list the different CD's your saw
- Task 5
- Now write what this development of the motif looked like use the ADSR boxes.



Exam Question

Explain how the choreographic devices you have named above, helps the audience's understanding of the choreographic intention.

[6 marks]

How would you answer this question?



Look for command words

Highlight key words

Look at marks available

Explain how the choreographic devices you have named above, helps the audience's understanding of the choreographic intention.

[6 marks]

- **6 marks** Excellent knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent. Well-selected examples illustrate this.
- **5 marks** Highly developed knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent. Good examples illustrate this.
- **4 marks** Sound knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent . Examples are provided.
- **3 marks** Limited explanation of how the choreographic devices helps the audience's understanding of t the choreographic intent.
- **2 marks** Description of how the choreographic devices helps the audience's understanding of the choreographic intent.
- **1 mark** Limited description of how the choreographic devices helps the audience's understanding of the choreographic intent.
- **0 marks** No evidence or nothing worthy of credit



Exam Question

Explain how the **choreographic devices** you have named above, **helps the audience's understanding** of the **choreographic intention**.

[6 marks]

How would you answer this question?



Look for command words

Highlight key words

Look at marks available

Look for command words	Highlight key words	Look at marks available
<p>Explain Set out purposes or reasons.</p>	<p>Choreographic devices Methods used to develop and vary material.</p> <p>E.G motif and development, repetition, contrast, transitions, highlights, climax, manipulation of number, unison and canon</p> <p>Helps the audience's understanding What does to tell the audience – give examples to support this.</p> <p>Choreographic intention The aim of the dance; what the choreographer aims to communicate. See PG 7 of booklet</p>	<p>6 MARKS</p> <p>BREAK DOWN</p> <p>Name 1cd and how it links to a choreographic intention. Use a clear example of how it helps the audience understand the work.</p> <p>Repeat with another CD</p>

EXAMPLE ANSWER

Explain how the **choreographic devices** you have named above, **helps the audience's understanding** of the **choreographic intention**.

[6 marks]

Wayne McGregor have used the choreographic device of **manipulation of numbers** to show the choreographic intention of **inferences** between 2 people. **The original motif** is show on one dancer, he flicks his left foot around and then flexes it forward and continues to walk. McGregor has developed this with two dancers. The male dancers holds the female dancer to support her, as she repeats the leg flick. She walks away but the male dancer follows as if suggesting that the lady is flirting with him.

EXAMPLE ANSWER

Explain how the **choreographic devices** you have named above, **helps the audience's understanding** of the **choreographic intention**.

[6 marks]

Wayne McGregor have used the choreographic device of **manipulation of numbers** to show the choreographic intention of **inferences between 2 people**. The original motif is show on one dancer, he flicks his left foot around and then flexes it forward and continues to walk. McGregor has developed this with two dancers. The male dancers holds the female dancer to support her, as she repeats the leg flick. She walks away but the male dancer follows as if suggesting that the lady is flirting with him.

Lets
mark it


Look for command words	Highlight key words	Look at marks available
Explain Set out purposes or reasons.	<p>Choreographic devices Methods used to develop and vary material.</p> <p>E.G motif and development, repetition, contrast, transitions, highlights, climax, manipulation of number, unison and canon</p> <p>Helps the audience's understanding What does to tell the audience – give examples to support this.</p> <p>Choreographic intention The aim of the dance; what the choreographer aims to communicate. See PG 7 of booklet</p>	<p>6 MARKS</p> <p>BREAK DOWN</p> <p>Name and how it links to a choreographic intention. Use a clear example of how it helps the audience understand the work.</p> <p>Repeat with another CD</p>

Your go...use this information to support you

- **6 marks** Excellent knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent. Well-selected examples illustrate this.
- **5 marks** Highly developed knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent. Good examples illustrate this.
- **4 marks** Sound knowledge and understanding of how the choreographic devices helps the audience's understanding of the choreographic intent. Examples are provided.
- **3 marks** Limited explanation of how the choreographic devices helps the audience's understanding of the choreographic intent.
- **2 marks** Description of how the choreographic devices helps the audience's understanding of the choreographic intent.
- **1 mark** Limited description of how the choreographic devices helps the audience's understanding of the choreographic intent.
- **0 marks** No evidence or nothing worthy of credit




Lesson 4

- To understand the choreographic approach of PROBLEM SOLVING (TASK) based on the idea of being in a crowd
 - To be able to Add TTP +PS₁ together
- 



Warm up

- Miss Burnham will do a short balletic warm up.
 - You will need some of these moves to help you later in the lesson.
 - PAY ATTENTION
- 



Wayne McGregor's Choreographic Approach (recap)

What are the 3 ways in which McGregor creates movement vocabulary ?

He teaches movement -SHOW



He works with the dancer to create movement on their bodies - MAKE

He sets an improvisational task - TASK



Choreographic approach

Task – problem solving

- Task 1
- On a WOWO board answer the following questions...
 1. What does the word crowd mean to you?
 2. How does being in a crowd make you feel?
 3. List the actions people do when in a crowd?
 4. Describe the dynamics you would see people performing when in a crowd?
 5. What space would you use?
 6. Would you form any relationships?


Choreographic approach


Task – problem solving

- With the A,D ,R, S and emotions you have identified in the last task, create a contact duet . It must meet the following criteria;
 1. The duet does not leave a 2m x 3m box (we will tape it out)
 2. Use the A,D ,R, S and emotions you have identified in the last task.
 3. Use balletic movements
 4. You must move around your partner but stay in contact the majority of the time.
- You have 15 mins to do this.




Note to self

- You will be assessed against the choreography assessment criteria.
 - To gain high end marks you need to remember to be ;
 - Exceptionally creative and effective
 - Sophisticated when understanding choreography
- 



When creating you movement ask yourself these questions?

- Have you got clear sections? Can you tell when one sections ends and a new begins?
 - Have you got original and creative movements? Do they look like the rest of the classes?
 - Are there eye catching dynamics?
 - Can you see a clear uses of space? Have you used all space elements?
 - Have you a ranges of interesting relationships?
 - Have you developed movement?
 - Does you dance fit with the music? Does it add interesting?
- 

Choreographic approach


Task – problem solving

- With the A,D ,R, S and emotions you have identified in the last task, create a contact duet . It must meet the following criteria;
 1. The duet does not leave a 2m x 3m box (we will tape it out)
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 3. Use balletic movements
 4. You must move around your partner but stay in contact the majority of the time.
- You have 15 mins to do this.



Lets watch

Have they met the criteria?

1. The duet does not leave a 2m x 3m box (we will tape it out)
 2. Use the A,D , S and emotions you have identified in the last task.
 3. Use balletic movements
 4. You must move around your partner but stay in contact the majority of the time.
- 

Add TTP and PS1 together

- TTP = Teacher taught phrase
- PS1 = Problem solving task
- Lets watch 😊 and give feedback on lesson feedback sheet in booklet.


Homework

- You must come in for 30mins with you partner and practice the TTP + PS1
- You need to focus on the following expressive skills

Personal	Duet/trio performance
<ul style="list-style-type: none">• Projection• Focus• Spatial awareness• Facial expression	<ul style="list-style-type: none">• Musicality• Sensitivity to other dancers• Communication of choreographic intent, including mood, meaning, idea, theme and/or style



Lesson 5

- To be able to confidently perform the TTP AND PS₁ with clear EXPRESSIVE SKILLS
 - To continue to understand the choreographic approach of PROBLEM SOLVING based on a quote by TS Eliot
 - Add TTP +PS₁ +PS₂ = WG DANCE
- 

Task – problem solving 2

- Task 1 - Read the quote below. What words could you create movement ideas from? Discuss with a partner.
- “Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.”
T.S. Eliot: The Wasteland.

Task – problem solving 2

- I have highlighted these as some ideas

- “Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.”
T.S. Eliot: *The Wasteland*.


“Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.”


Word	Some ideas you could use.....
Under	Going under partner, movements that go under body parts, movements that go down and then curve up
Brown	Heavy, slow, boring, dull, sustained
Fog	Movements cover the face, unable to see, moving slowly
Winter	Hugging self /partner to keep warm, crisp, sharp
Dawn	movements rising up, growing, upwards movements
Crowd	Close together, no space , looking forwards, finding new small spaces
Flowed	fluid movement
Over	Over partner, movement going up
Bridge	Holding on to partner, making physical connections
So many	Repetition of movement

TASK 2 - Use the following quote and create a phrase of movement
4x8 counts (10mins)




Note to self

- You will be assessed against the choreography assessment criteria.
 - To gain high end marks you need to remember to be ;
 - Exceptionally creative and effective
 - Sophisticated when understanding choreography
- 



When creating you movement ask yourself these questions?

- Have you got clear sections? Can you tell when one sections ends and a new begins?
 - Have you got original and creative movements? Do they look like the rest of the classes?
 - Are there eye catching dynamics?
 - Can you see a clear uses of space? Have you used all space elements?
 - Have you a ranges of interesting relationships?
 - Have you developed movement?
 - Does you dance fit with the music? Does it add interesting?
- 


“Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.”

Word	Some ideas you could use.....
Under	Going under partner, movements that go under body parts, movements that go down and then curve up
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So many	Repetition of movement

TASK 2 - Use the following quote and create a phrase of movement
4x8 counts (10mins)



Lets Watch

- Partner up with another partner and get your lesson feedback sheets out.
 - Describe to them the ideas you have used.
 - Watch – can you see those ideas? What else did you notice?
 - Anything they could improve?
 - FIX IT TIME 5 MINS
- 

Task 3

Link all sections of the dance you have so far.

- TT + PS₁ + PS₂ = WG DANCE
- 10 mins
- Remember those expressive skills

Personal	Duet/trio performance
<ul style="list-style-type: none">• Projection• Focus• Spatial awareness• Facial expression	<ul style="list-style-type: none">• Musicality• Sensitivity to other dancers• Communication of choreographic intent, including mood, meaning, idea, theme and/or style



Lets Watch

- Partner up with another partner.

Can you clearly see the 3 different sections of movement?



What Went Well?

Even Better If?



Lesson 6

- TO practice the dance so that it is assessment ready. $TT + PS_1 + PS_2 = WG \text{ DANCE}$
- Understand the exam assessment criteria
- To self assess WG dance AND set WWW /EBI

This is what you will be assessed on

Choreography assessment grid (40 marks)


For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Choreography](#).

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
8 Clear 7 Just	Selection and use of action and dynamic content is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of structuring devices and form is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of choreographic devices is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.
6 Clear 5 Just	Selection and use of action and dynamic content is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of structuring devices and form is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of choreographic devices is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
4 Clear 3 Just	Selection and use of action and dynamic content is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of structuring devices and form is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of choreographic devices is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.
2 Clear 1 Just	Selection and use of action and dynamic content shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of structuring devices and form shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of choreographic devices shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.
0	Nothing worthy of credit.				



To gain those top end marks you
needs to make sure your work is

- Exceptionally creative and effective
 - Sophisticated understanding of choreography
 - SO what does this mean? Lets discuss
- 

Now apply to your WG dances


- $TT + PS_1 + PS_2 = WG \text{ DANCE}$

Questions to ask yourself?

- Have you got clear sections? Can you tell when one sections ends and a new begins?
- Have you got original and creative movements? Do they look like the rest of the classes?
- Are there eye catching dynamics?
- Can you see a clear uses of space? Have you used all space elements?
- Have you a ranges of interesting relationships?
- Have you developed movement?
- Does you dance fit with the music? Does it add interesting?




Practice Time 20 mins

- You will be called in one at a time to film – using your phones
 - Once you have performed you need to self assess yourself using the grading criteria (see the criteria on the wall outside the dance studio)
 - Mark yourself out of 8 for each of the 5 areas.
 - Give yourself a total on lesson feedback sheet in your booklet.
 - Give yourself a WWW and EBI
- 



Lesson 7


- To understand the make approach - Make
 - To work with another pair to create movement on their bodies.
 - To add the movement you are taught onto your dance.
- 

What do I mean by Choreographic Approach? 2 mins


- 30 seconds to think about this by yourself.
- 30 seconds to discuss with a partner
- Then share to me.

Choreographic approach -

The way in which a choreographer makes the dance.



What are Wayne McGregor's 3 choreographic approaches in Infra?

1. He comes in and already has got some material that he has kind of worked out or that's in his body, and he gives it directly to the dancers. The choreographer stands at the front, and teaches some moves.
 2. To work with what's inside the dancer. His job is to creatively get it out of them. So it's really about their self-expression. You have to work with the dancers as architectural objects, so they are there in front of you and you can move them and you can suggest things to them and they offer you movements. Collaboratively they start to generate a language together.
 3. A third way might be, he sets an improvisational task. He sets an idea and that idea is something they all explore together and they all invent movements.
- 



Wayne McGregor's Choreographic Approach

He teaches movement -SHOW

He works with the dancer to create movement on
their bodies - MAKE




He sets an improvisational task – TASK

Which one have we not used yet?



Task – 10 mins


- Pair up with another pair
 - Teach them 16 counts of your dance – Remember to tell them what this is telling the audience.
 - Once they have learnt it, you must slightly change it so that it is different from yours and complement their performance ability/ characteristics.
 - E.g Keanna and Jasmine can do high kicks, instead of a kick out to the side they would change it to a high kick.
 - This will be called Peer Taught Phrase PTP
- 

Task 2 - 10 mins

- Swap over and do the same
- Teach them 16 counts of your dance. Remember to tell them what this is telling the audience.
- Once they have learnt it, you must slightly change it so that it is different from yours and complement their performance ability/ characteristics.
- E.g Keanna and Jasmine can do high kicks, instead of a kick out to the side they would change it to a high kick.



Now lets add this on


- $TTP + PS_1 + PS_2 + PTP = \text{Wayne Gregor Dance}$
 - Good luck
 - 10 mins
- 



Reflection Time

- In your booklet turn to your feedback sheet.
- Spend the next 5 minutes reflecting on the task to have just completed.

Questions

- How did you find teaching another pair your movement?
 - How did they react to your movement?
 - Could you easily identify their characteristics/ performance ability?
 - How did you find changing the movement to suit them?
 - Each point must be explained in detail – Not yes and no
- 



Lesson 8

- Rehearse your dance so that is it assessment ready
- 

When rehearsing your dance ask yourself these questions?

- Have you got clear sections? Can you tell when one sections ends and a new begins?
- Have you got original and creative movements? Do they look like the rest of the classes?
- Are there eye catching dynamics?
- Can you see a clear uses of space? Have you used all space elements?
- Have you a ranges of interesting relationships?
- Have you developed movement?
- Does you dance fit with the music? Does it add interesting?
- Do you have your performance skills nailed

Personal	Duet/trio performance
<ul style="list-style-type: none">• Projection• Focus• Spatial awareness• Facial expression• Musicality	<ul style="list-style-type: none">• Sensitivity to other dancers• Communication of choreographic intent, including mood, meaning, idea, theme and/or style

This is what you will be assessed on

Choreography assessment grid (40 marks)

For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Choreography](#).

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
8 Clear 7 Just	Selection and use of action and dynamic content is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of structuring devices and form is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of choreographic devices is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.
6 Clear 5 Just	Selection and use of action and dynamic content is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of structuring devices and form is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of choreographic devices is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
4 Clear 3 Just	Selection and use of action and dynamic content is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of structuring devices and form is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of choreographic devices is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.
2 Clear 1 Just	Selection and use of action and dynamic content shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of structuring devices and form shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of choreographic devices shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.
0	Nothing worthy of credit.				

Lesson 9 – Assessment Day


- Warm up
- 1 group in at a time
- I will mark it and give you feedback WWW and EBI

You will need to complete you reflection sheet IN YOUR BOOKLET .

- How do you feel the performance went?
- What was the best part and why?
- What would you change if you had the chance to do it again?




Lesson 10 - Feedback lesson

- To know your WWW and EBI from your assessment .
 - To complete a detailed MRI which will allow you to set targets to work on in the next practical assessment
- 




Lets watch your work

- Pair up with someone not in your pair.
 - You need to careful watch your dance and their dance.
 - You need a give them a WWW and an EBI
 - Feedback to your partner
- 




Look at MY feedback in your booklets.

- Talk to the person next to you;
 - 1. Do you think your WWW is an accurate comment?
 - 2. Do you think your EBI is a fair comment?
- 



Your MRI.

- This should be a clear and detailed response to the feedback I have given you.
 - I have spent my time giving you feedback to help you improve, so take YOUR time processing it and thinking how YOU can improve.
- 

What not to do

I agree with what you say.
Next time I will be more
creative and use more
space

What are
the
differences?

Why is the
green one
better?

Your
go

Examples of MRIs

What to do

I agree that I should be more creative . When watching the videos I could see that we had used similar movements to other groups. I also can see watching it back that the movement is simple and I need to think about how link movements more fluidly.


Whilst watching my dance I could also see that we did not use all the areas of the stage, we were often side by side and facing the front. On reflection this does come across as boring and uninteresting

If there is time..

- Let recap what we know about Infra.
- Who choreographed Infra?
- When was it first performed ?
- Name two dance styles found in Infra?
- How many choreographic approaches did WG use?
- Name them?
- Name one of the stimuli used when created Infra.
- What is the choreographic intention?
- How many dancers are on the stage? Male? Female?
- How long is the dance?
- Answers in fact file.

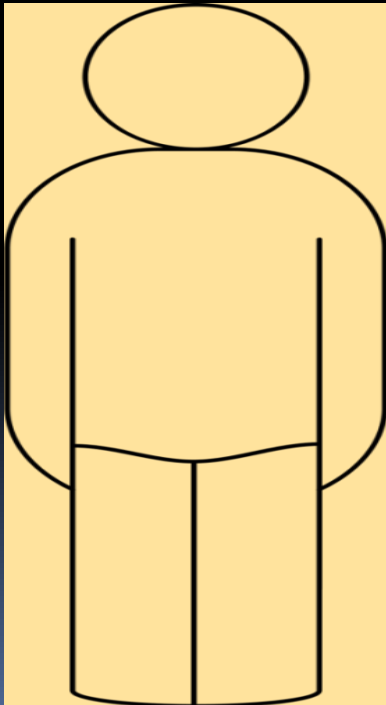


Lesson 11 - Costume

- To know what costumes the dancers in Infra wear
 - Understand why that costume has been used by Wayne McGregor
 - Be able to answer exams questions based on the costume in Infra.
- 

Task 1

Using the blank outlines in your booklets, draw 2 costumes found in 'Infra'.



Describing what you see

- Now you have drawn the costumes you need to describe what they are.

We call these features and they are :

Colour

Shape

Texture

Style

Material

Flow

Line

Weight

Decoration

Task 2 –


Use the key words
to label and
describe what you
have drawn.

Explain and interpret the costume

- Now you need to give the features meaning – why has the choreographer used them?
- Remember
- **Explain** = Set out purposes or reasons.
- **Interpret** = Translate information into recognisable form (demonstrate an understanding of meaning or significance of characters and/or features).
- What could the costume be telling us?
Discuss.




The exam board wants to know

- How they define character or gender?
 - How they identify dancers?
 - How they enhance or sculpt the body?
 - How it helps support the theme/ idea?
 - How it supports the stimulus?
 - How does it enhances the flow of the action?
-
- With the person next to you discuss these points applying them to Infra.
- 



Task 3

- Now you have verbally discussed the costume and have explained why it has been used.....
 - Under each labelled area, analyse (explain and interpret) how the costume is used effectively in 'Infra'.
 - How they define character or gender?
 - How they identify dancers?
 - How they enhance or sculpt the body?
 - How it helps support the theme/ idea?
 - How it supports the stimulus?
 - How does it enhances the flow of the action?
- 

What does McGregor say about the costume?

- In your booklet, read the paragraph below and highlight the key information which tells you about the costume.
- *I wanted to do something that was quiet, in some ways pedestrian with the costumes, especially with the crowds that walked across, but also just slightly heightened in terms of tone. The costume designer has got an amazing kind of ability to be able to work with dancers' bodies, because you can imagine dancers are doing the most extraordinary things. The clothes that they wear make them feel a particular way, comfortable, you can't put a dancer in something they feel really in uncomfortable in, because it effects how they dance. We know that in life, right? If we are in clothes that we don't really feel work for us, we behave differently. And my job as a choreographer is to release, as best I can, the best performance from a dancer, and so what they wear is really, really important.*



Exam questions

- Describe the costume used in 'Infra'. (2 marks)

What do you need to do? Discuss.

- Look for command words
- Highlight key words
- Look at marks available



Describe how 2 features of the costume have been used in Infra.

Exam question

Using your knowledge of the **costumes** used in *Infra*, **discuss** how **costume** is used to **enhance** our **appreciation** of this work (6 marks)

- Look for command words
- Highlight key words
- Look at marks available

-

Look for
command
words

Highlight key words

Look at
marks
available

Discuss

Present key points (detailed writing taking into account different ideas, characteristics and/or features).

Costume

What they are wearing

Enhance

To increase or improve the meaning

Appreciation

The understanding of something

6 MARKS

BREAK
DOWN

Name and describe the feature of the costume. Explain and interpret how it helps the audience's understanding of the dance

Give an example

Repeat with another 1 features

Example

- The tight fitting style of the costume sculpts the dancers body so that the audience to see the movements clearly. For example when the first male and female duet dance together he holds her tightly into his body, he then presses his hand down her body quickly and firmly one hand at a time. The tight fitting costume allows us to see his hands clearly move and are not lost in any fabric.
- Feature, Explain why it has been used and interprets its meaning
- Example

Your Go.....

Using your knowledge of the **costumes** used in Infra, **discuss** how **costume** is used to **enhance** our **appreciation** of this work (6 marks)


- Look for command words
- Highlight key words
- Look at marks available

Look for command words	Highlight key words	Look at marks available
Discuss Present key points (detailed writing taking into account different ideas, characteristics and/or features).	Costume What they are wearing Enhance To increase or improve the meaning Appreciation The understanding of something	6 MARKS BREAK DOWN Name and describe the feature of the costume. Explain and interpret how it helps the audience's understanding of the dance Repeat with another 2 features

- **6 marks** Excellent knowledge and understanding of how the costume helps the audience's understanding of the dance. Well-selected examples illustrate this.
- **5 marks** Highly developed knowledge and understanding of how the costume helps the audience's understanding of the dance. Good examples illustrate this.
- **4 marks** Sound knowledge and understanding of how the costume helps the audience's understanding of the dance.. Examples are provided.
- **3 marks** Limited explanation of how the costume helps the audience's understanding of the dance.
- **2 marks** Description of the costume and its meaning.
- **1 mark** Limited description of the costume and its meaning.
- **0 marks** No evidence or nothing worthy of credit



LESSON 12

- To describe the lighting in Infra
 - Understand why the lighting has been used by Wayne McGregor
 - To know the different types of staging that could be used in a dance.
 - Know what staging and performance environment Wayne Mc Gregor has used
 - Be able to answer exam questions based on lighting, staging and performance environment.
- 

Task 1 - Using the images below and the key words, label and describe the lighting.

Key Words features

Colour, direction, shape, effect, natural, intensity, shadows, placement and angles



Task 1 - Using the images below and the key words, label and describe the lighting.

Key Words features

Colour, direction, shape, effect, natural, intensity, shadows, placement and angles

There is also orange and blue strip lighting.



Task 1 - Using the images below and the key words, label and describe the lighting.

Key Words - features

Colour, direction, shape, effect, natural, intensity, shadows, placement and angles






Why do you think lighting is used?

- Discuss and feedback
- 

Task 2 - Analyse how the lighting is used effectively in 'Infra'. Use the words below to help you.

- The meaning of the lighting could help inform the audience of the following.
 - social context
 - defines space
 - supports narrative
 - supports theme/idea
 - identifies main dancer/other dancer
 - complements other components i.e. costume & aural setting
 - is incorporated into the dance action
 - supports the structure of the dance
 - creates a climax
 - links to the stimulus.

With a partner, look at the description of your lighting and analyse why it has been used in Infra.

- 
- Shows time of day
 - Season
 - Climate
 - Context
 - Geographical context
 - Historical context
 - Social context
 - Mood/atmosphere is symbolic
 - Highlights dancer/groups of dancers
 - Accentuates actions/gestures/body parts
 - Aids theme
 - Aids narrative
 - Complements other components
 - Highlights key areas of the performing space
 - Adds humour
 - Adds to dance style/genre
 - Creates a natural environment/naturalistic
 - Highlights non-dancing performer
 - Highlights climax
 - Highlights structure.

**These
are in
your
books.**



Set, staging and performance space

What do you think these stages look like?

- Proscenium arch
- End stage
- Site-sensitive
- In-the-round



Task 1 - Using the image below and the key words, label and describe the set, staging and performance space •

Key words: Features

Projection, furniture, type, location, colours,
shape, backdrop/cyclorama, empty/full,
decoration, materials, LED screen



Task 2 - Analyse how the features are used effectively in Infra. Use the words below to help you.

- Creates entrance/exits
- set incorporated with action
- complements other components
- Social
- shows mood/atmosphere
- bare stage so that the focus is on the action content
- divides the stage
- is symbolic
- enhances structure
- helps narrative
- theme
- set used/incorporated by the dancers
- shows climate
- creates contrast.

Key words: Features
Projection, furniture,
type, location, colours,
shape,
backdrop/cyclorama,
empty/full, decoration,
materials, LED screen



Exam questions – in your booklets

1a. Name the type of performance environment used in 'Infra'. [1 mark]

1b. Discuss how the staging/set and the lighting in Infra contribute to the mood of the work.
[12 marks]



But lets look at an example first.....


Exam board example ... How many marks would you give this answer?

The lighting at the beginning of **Total Recall** is stark, with a white overhead light and side lights. This, together with an empty stage, suggests that the main character is in a cell or an institution as it has a very harsh, clinical feel. Towards the end of the dance the lighting dims and still images of an event unfold on the back screen as the dancer gains his memory and realises what he has done making the mood change to one that is frightening. At this point in the dance, a gauze screen comes down to split the stage vertically in two. Another dancer, dressed identically to the main dancer, performs on the other side of the screen. The second dancer echoes the actions of the main character helping the audience to understand the frightening realisation of what he has done wrong. This helps the audience's understanding of the idea of memory creating shock as he comes to this realisation. At the very end of the dance a bright spotlight is shone directly down on the dancer, which suggests the moment of realisation. We are left with a mood of horror. The emptiness of the stage before the gauze screen drops creates a mood of uncertainty.

- It's a 12 marker

The exam board said to get 11-12 marks you must...

- Discussion is excellent: convincing analysis, interpretation and evaluation of both production features and how they contribute to the mood.
- **At the top of the level**, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.



Exam questions – in your booklets

1a. Name the type of performance environment used in 'Infra'. [1 mark]

1b. Discuss how the staging/set and the lighting in Infra contribute to the mood of the work.
[12 marks]




Have a go.



Check your 12 mark question in your booklet


Can you please do your MRI in your blue book for homework by tomorrow please.



I will be here at lunchtime today for a help session. If you don't attend then you are on your own with this.



Lesson 14

- To know what is meant by aural setting and music –movement relationship
 - To understand why Wayne McGregor choose the aural setting for 'Infra'
 - To answer exam questions on aural setting in 'Infra'
- 

AURAL SETTING -What does McGregor say about his aural setting?

"I had a very clear idea that I wanted to work with Max Richter, who is an incredible composer, who is able to work with music that is both electronic and orchestral. So it's incredible live instruments, as well as, manipulation of sound and found sound. But the thing that he does really brilliantly is that he taps into, memory.

He gives you traces in sounds that make you think about other things and that's a really incredible way of being able to anchor your work in an emotional territory that we all share. And so for me, Max's music is always very wide screen, it's a landscape in which all of this incredible work emerges.

So in *Infra* we were working a little bit from a T.S. Elliot poem 'The Wasteland' because there was something around the language and the scope and the expanse of that, which was really rich to fuel our imagination.

I would send him a few lines and he would create a kind of musical idea from that, and send it back to me. He might just send me a musical idea from something he had had as a reference. We would just exchange in that way and then I would say this is really interesting or I really feel for this, or I'm not sure about this. And at that moment you don't throw anything away, even the things you are not sure about, because you never know when they are going to be useful. But over time you start to build this collection of material, and then honestly it builds itself, it structures itself. You just know at a certain point that that jigsaw needs to be arranged in this way, and you do that together. And so that's the beautiful thing about working with a living composer, that you have the luxury of spending time with them, and you have the luxury of being able to develop something really genuinely together."

Type of aural setting

- Song
- Instrumental
- Orchestral
- Spoken word
- Silence
- Natural sound
- Found sound
- Body percussion

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

Can you tell me
what these might
sound like?

What aural setting do you
think was used in Infra?
Circle in your book when
you know

Mind Map


Key words

Instruments, time signature, style, volume (crescendo/diminuendos?), speed, Is there silence? Can you hear the dancer's movements? Is there voice?

- Create a mind map to describe the 2 aural setting/accompaniment. Use the key words to help you.
- <https://www.youtube.com/watch?v=QUspTHgCtGo>



Music Dance Relationships:

- **DIRECT CORRELATION** – The dancers work closely with the complex rhythms of the music.
 - **MUTUAL COEXISTENCE** – The dancers and accompaniment occur simultaneously, but are unrelated.
 - **DISASSOCIATION** – The dancers work independently of it and contrast it.
- 

Music Dance Relationships:

- What music dance relationship is being used in Infra? Give an example of how this is used.
- <https://www.youtube.com/watch?v=QUspTHgCtGo>

Analyse how the aural setting is used effectively in Infra?

- Shows geographical context,
- Historical context,
- Social context,
- Cultural context,
- Is naturalistic,
- Shows time of day,
- Enhances narrative,
- Enhances theme,
- Highlights character/leit motif,
- Highlights dancers,
- Highlights group(s) of dancers,
- Enhances the structure of the dance,
- Enhances highlight/climax,
- Enhances mood/atmosphere,
- Complements other components,
- Is symbolic,
- Enhances the audible aspects of the dancer,
- Adds humour,
- Links to stimulus/starting point,
- Enhances the action content,
- Has a close relationship with the movement,
- Links to genre, shows age.

**Which of these
are used in
'Infra'**

Exam Questions

- What type of aural setting is used in Infra?
(1 mark)
- Using your knowledge of the aural setting used in Infra, discuss how aural setting is used to enhance our appreciation of this work.
(6 marks)




**2 points – describe,
analyse and give an
example**

Have a go at answering these without
looking back at the information you
have just learnt.





Homework

- In your booklets complete pages on structure and camera angles.
 - I will set the link on SHMW
 - Revise for test on Infra
- 




Lesson 15

- To know how to answer exam questions
 - To sit a written assesement based on 'Infra'
- 




What do you need to do when given a written assessment?

- Discuss with a partner.
 - How long do you have to complete the paper?
 - Have you put your name and candidate number on the paper?
 - Read through the whole paper
 - Look at the questions.... Do they link? If so, then you need to carry on previous question's information. You are building on the information you have just given.
 - Look for command words
 - Highlight key words
 - Look at marks available
 - If you do not know an answer, leave it and come back to it. Take a guess as you might be right.
 - Any answers of six marks and over give an example.
 - Once you have finished, read through it and make sure you have answered the questions correctly. Make changes if necessary.
- 




It is assessment time!!!!

Good Luck

- How long do you have to complete the paper?
 - Have you put your name and candidate number on the paper?
 - Read through the whole paper
 - Look at the questions.... Do they link? If so, then you need to carry on previous question's information. You are building on the information you have just given.
 - Look for command words
 - Highlight key words
 - Look at marks available
 - If you do not know an answer, leave it and come back to it. Take a guess as you might be right.
 - Any answers of six marks and over give an example.
 - Once you have finished, read through it and make sure you have answered the questions correctly. Make changes if necessary.
- 




Lesson 16 - Feedback lesson

- To know your WWW and EBI from your written assessment .
 - To complete a detailed MRI which will allow you to set targets to work on in the next written assessment
- 




Look at MY feedback in your booklets.

- Talk to the person next to you;
 - 1. Do you think your WWW is an accurate comment?
 - 2. Do you think your EBI is a fair comment?
- 



Your MRI.

- This should be a clear and detailed response to the feedback I have given you.
 - I have spent my time giving you feedback to help you improve, so take YOUR time processing it and thinking how YOU can improve.
- 

What not to do

I agree with what you say.
Next time I will be more
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space

What are
the
differences?

Why is the
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Your
go

Examples of MRIs


What to do

I agree that I should be more creative . When watching the videos I could see that we had used similar movements to other groups. I also can see watching it back that the movement is simple and I need to think about how link movements more fluidly.

Whilst watching my dance I could also see that we did not use all the areas of the stage, we were often side by side and facing the front. On reflection this does come across as boring and uninteresting



Adding in the correct information

- In green pen, adjust your answers as I go through the written assessment.
 - It is important you have the correct information for your revision.
 - Once we have been through it - I will get you to re-do a longer mark question.
- 



Target setting for your written assessment.

- Now you have gone through your written assessment I would like you to decide on 2 things you need to do before your next written assessment.
 - They must be targets you can and want to achieve.
- 