A2 Dance: Personalised Learning Checklist

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| **DANC3 Area of study:** | **Red** | **Amber** | **Green** |
| I fully understand and can describe in detail the stylistic features of Alvin Ailey. |  |  |  |
| I fully understand and can describe in detail the stylistic features of Judith Jamison. |  |  |  |
| I fully understand and can describe in detail the stylistic features of Robert Battle. |  |  |  |
| I fully understand and can explain Alvin Ailey’s choreographic influences, for instance techniques trained in and career as a dancer. |  |  |  |
| I fully understand and can explain Judith Jamison’s choreographic influences, for instance techniques trained in and career as a dancer. |  |  |  |
| I fully understand and can explain Robert Battle’s choreographic influences, for instance techniques trained in and career as a dancer. |  |  |  |
| I know all of the important events within the history of Alvin Ailey American Dance Theater. |  |  |  |
| I understand the context in which AAADT developed, e.g. changes in society, cultural influences, etc. |  |  |  |
| I can analyse and interpret in detail the choreographic works by Alvin Ailey. |  |  |  |
| I can analyse and interpret in detail the choreographic works by Judith Jamison. |  |  |  |
| I can analyse and interpret in detail the choreographic works by Robert Battle. |  |  |  |
| I can compare and contrast works by Alvin Ailey, Judith Jamison and Robert Battle. |  |  |  |
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| **DANC3 Set work:** |  |  |  |
| I fully understand and can describe in detail the stylistic features of Akram Khan. |  |  |  |
| I fully understand and can explain the technique and style of Akram Khan and his creative influences. |  |  |  |
| I fully understand and can explain the subject matter. |  |  |  |
| I understand the origins of ‘Zero Degrees’. |  |  |  |
| I can explain the use of characters within ‘Zero Degrees’. |  |  |  |
| I can describe in detail the use of actions, space, dynamics and relationships. |  |  |  |
| I can explain the significance of the movement components. |  |  |  |
| I can describe in detail the physical setting. |  |  |  |
| I can explain the significance of the physical setting. |  |  |  |
| I can describe in detail the aural setting. |  |  |  |
| I can explain the significance of the aural setting. |  |  |  |
| I can describe and explain the use of form and structure in ‘Zero Degrees’ and how this conveys the subject matter. |  |  |  |
| I understand the context in which ‘Zero Degrees’ was created, e.g. its importance in the development of the choreographer and the genre. |  |  |  |
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| **DANC4 Group choreography:** |  |  |  |
| I can develop movement from a starting point. |  |  |  |
| I can use improvisation to discover new movement material. |  |  |  |
| I can create motifs that clearly communicate the dance idea. |  |  |  |
| I can develop a motif using action, space, dynamic and relationships. |  |  |  |
| I can create movement that is original. |  |  |  |
| I can use a range of choreographic devices in my piece. |  |  |  |
| I understand how to structure a dance to help convey choreographic intention. |  |  |  |
| My dance has a clear climax. |  |  |  |
| My dance completely communicates the dance idea. |  |  |  |
| I am able to choose accompaniment that is appropriate for my choreography. |  |  |  |
| In rehearsal I am able to be an effective leader and use my rehearsal time effectively. |  |  |  |
| I can put my understanding of safe dance practice into my rehearsals. |  |  |  |
| I can write clear and succinct programme notes to explain how I have approached the choreography starting point. |  |  |  |
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| **DANC4 Technical solo:** |  |  |  |
| I can demonstrate accurate and articulate use of bodily skill in relation to the specific practitioner. |  |  |  |
| I can demonstrate accurate and eloquent control of space in relation to the specific practitioner. |  |  |  |
| I can demonstrate accurate and eloquent use of dynamics in relation to the specific practitioner. |  |  |  |
| I can relate to the sound accompaniment appropriately within my solo, communicating the style of the specific practitioner. |  |  |  |
| Where required, I can incorporate aspects of physical setting within my dance to accurately communicate the style of the specific practitioner. |  |  |  |
| I can use focus and projection to communicate the dance idea in relation to the specific practitioner. |  |  |  |