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**Bishop
Perowne**
Church of England College
Endeavour Forever

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Course Details

The specification you are studying **Dance** with examination board **AQA** and the qualification is made up of

Component 1: Performance and choreography

What's assessed

Performance

- Set phrases through a solo performance (approximately **one minute** in duration)
- Duet/trio performance (**three** minutes in a dance which is a maximum of **five** minutes in duration)

Choreography

- Solo or group choreography – a solo (**two to two and a half** minutes) or a group dance for two to five dancers (**three to three and a half** minutes)

How it's assessed

Internally marked and externally moderated

Performance

- 30% of GCSE
- 40 marks

Choreography

- 30% of GCSE
- 40 marks

Total component 60%

Non-exam assessment (NEA) marked by the centre and moderated by AQA.

Component 2: Dance appreciation

What's assessed

- Knowledge and understanding of choreographic processes and performing skills
- Critical appreciation of own work
- Critical appreciation of professional works

How it's assessed

- 40% of GCSE
- Written exam: 1 hour 30 minutes
- 80 marks

Questions

Based on students' own practice in performance and choreography and the GCSE Dance anthology.

All assessments must be completed to enable a student to pass this qualification.

Resources:

Revision guide from ArtsPool, Anthology document, Video disc of the 6 Anthology dance works.

Links to exam board specification and past papers:

<https://www.aqa.org.uk/subjects/dance/gcse/dance-8236>

Staff Contacts:

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Personal Learning Checklist – Component 2 - Section A.

Safe Working Practises (process and performance)

I know the importance of appropriate dancewear, including footwear, hairstyle and absence of jewellery.			
I know how to justify why appropriate dancewear is important.			
I know what safe execution of dance movement is. Including how to move safely in and out of the floor.			
I can describe an effective warm up.			
I can describe an effective cool down.			
I can justify the importance of an effective warm up.			
I can justify the importance of an effective cool down.			
I know and can describe what makes up a balanced diet			
I know the importance of Hydration			

Mental Skills and Attributes (process and performance)

I can say the definitions of systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.			
I can apply my understanding of the mental skills and attributes to my own process.			
I can say the definitions of movement memory, commitment, concentration and confidence.			
I can identify my application of these skills to my performance.			

Physical skills and attributes

I can identify and define the 11 physical skills.			
I can acknowledge where these skills are seen in taught performance work.			
I know techniques and exercises to improve the 11 physical skills.			
I can apply the 11 physical skills to component 1-performance phrases.			
I can create exercises, which focus on the 11 physical skills.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Expressive skills

I can identify the 8 expressive skills used in performance.			
I can acknowledge where these skills are seen in taught performance work.			
I know techniques and exercises to improve the 8 expressive skills.			
I can apply the 8 expressive skills to all performance and choreography elements of the course.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Personal Learning Checklist – Component 2 - Section B

AO4 relates to the critical appreciation of own work. Questions will relate to students' own experience of performance, or choreography or both from within the course.

Mental skills and Attributes

I can say the definitions of systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.			
I can practically apply my understanding of the mental skills and attributes to my own process.			
I can say the definitions of movement memory, commitment, concentration and confidence.			
I can identify my application of these skills to my performance.			
I can give examples of these skills in performance and process.			
I can explain how the use of these skills contribute to the effectiveness of my performance and preparation for performance.			

Physical skills and attributes

I can identify and define the 11 physical skills.			
I can acknowledge where these skills are seen in taught performance work.			
I can apply the 11 physical skills to component 1-performance phrases.			
I can give examples of these skills in performance and process.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Expressive skills

I can identify the 8 expressive skills used in performance.			
I can acknowledge where these skills are seen in taught performance work.			
I can apply the 8 expressive skills to performance and choreography			
I can give examples of these skills in performance and process.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Structuring devices and form

I can say the definitions of binary, ternary, rondo, narrative, episodic, beg/mid/end, unity, logical sequence and transitions.			
I can practically apply my understanding of these devices to my own process.			
I can practically apply my understanding of these devices in relation to my choreographic intention.			
I can identify my application of these skills to my performance and give examples in writing.			

Technical skills

I give examples of actions, space, dynamics and relationships.			
I can practically apply my understanding of these devices to my own process.			
I can practically apply my understanding of these devices in relation to my choreographic intention.			
I can identify my application of these skills to my performance and give examples in writing.			

Personal Learning Checklist – Component 2 - Section C

AO4 relates to the critical appreciation of professional works and students will answer questions relating to the GCSE Dance Anthology. Students must be able to critically analyse, evaluate and identify similarities and differences and explain and justify their own opinions with reasoning.

You should be able to complete these for ALL 6 of the set anthology works.

Naming / Identification

Choreographers and Set work titles.			
Choreographic intentions, stimuli and moods of the piece.			
Style of movement			
Type of aural setting			
Types of props			
Performance environment			
Shots for use of camera.			
Locating evidence within the piece (naming sections eg: Moving Closer – WHE)			

Describe

I can describe choreographic intention / stimuli and moods in detail.			
I can describe examples of costume in detail.			
I can describe prop examples in detail.			
I can describe lighting examples in detail.			
I can describe aural setting examples in detail.			
I can describe use of camera examples in detail.			
I can describe performance environment examples in detail.			
I can describe movement and movement development examples in detail.			

Explain (choreographic intention, stimulus, mood)

I can explain how the costumes link to / supports / contributes to /enhances appreciation of / enhances effectiveness			
I can explain how the aural setting links to / supports / contributes to /enhances appreciation of / enhances effectiveness			
I can explain how the performance environment links to / supports / contributes to /enhances appreciation of / enhances effectiveness			
I can explain how the use of props link to / supports / contributes to /enhances appreciation of / enhances effectiveness			
I can explain how the use of camera links to / supports / contributes to /enhances appreciation of / enhances effectiveness			
I can explain how the movement examples given link to / supports / contributes to /enhances appreciation of / enhances effectiveness			

Compare (between two or more set works)

I can identify appropriate similarities and differences.			
I can describe appropriate similarities and differences.			
I can discuss / explain appropriate examples of similarities and differences.			

Revision Strategies:

Your Dance theory exam is based on the following skills:

1. Performance and Choreography
2. Study of 6 professional dance works in the anthology.
3. Explain & analyse
4. Form judgements
5. SPaG

Revision strategies that help with these skills:

Knowledge & understanding (remembering facts!) Anthology	<ul style="list-style-type: none"> • Flashcards • Testing a partner • Post-it notes • Using the question and answers in this booklet and getting your parent or carer to test you! • Make up a comical rhyme or mnemonic
Explain & analyse	<ul style="list-style-type: none"> • Work with the information – draw it/ say it) • Mind maps (link ideas together) • Asking yourself – ‘so what?’ • Practice exam questions • Make your own exam questions! • <u>Ensure you can write paragraphs about the following areas of the dance works using specific examples from the dance works:</u> • Lighting, Set design, Costume, Accompaniment, Dancers <p><u>Be able to write the movement material under:</u> Action, Space, Dynamics, Relationships</p> <p><u>REMEMBER</u> : you will be asked to compare two dance works as a 12 mark question in the theory paper.</p>
Forming judgements	<ul style="list-style-type: none"> • Balancing arguments in a table • A debate with your friends!
SPaG	<ul style="list-style-type: none"> • Writing out key terms, covering and testing your spellings • Playing games (e.g. Bingo/scrabble/crosswords) with key terms

Remember to use your revision guide, Anthology and Video disc.

Dance Practical Exam.

The dance practical exams will cover the following skills.

Performance and choreography:

Knowledge, understanding and skills for performance

Physical skills and attributes including:

posture• alignment• balance• coordination• control• flexibility• mobility• strength• stamina• extension• isolation.

Technical skills, including:

action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)• dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt)• spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)• relationship content - for duet/trio performance only (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)• timing content• rhythmic content• movement in a stylistically accurate way.

Expressive skills, including:

projection• focus• spatial awareness• facial expression• phrasing.

For duet/trio performance only:

musicality• sensitivity to other dancers• communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).

Mental skills and attributes (during performance), including:• movement memory• commitment• concentration• confidence.

Knowledge, understanding and skills for performance.

Safe working practices (during performance), including:

safe execution• appropriate dancewear, including:• footwear• hairstyle• absence of jewellery.

Mental skills and attributes (process), including:

systematic repetition• mental rehearsal• rehearsal discipline• planning of rehearsal• response to feedback• capacity to improve.

Safe working practices (process), including:

warming up• cooling down• nutrition• hydration.

Solo Performance

Students must learn how to perform as a solo dancer for approximately one minute. In conjunction with the student, the teacher must select two of the following set phrases for each student to perform as a soloist, from the choice of four set by AQA.

The titles of the set phrases are as follows:•

breathe• flux• shift• scoop.

Assessment of the solo performance will focus on the student's ability to demonstrate application of:•

physical skills and attributes safely during performance• technical skills accurately and safely during performance• expressive skills• mental skills and attributes during performance.

In the assessed performance, the two phrases must be presented separately (not be linked together), but can be presented in any order. They must be performed to an audible beat of 105BPM. They may not be performed to any other accompaniment.

The phrases 2020 students will be performing are Breath and Flux

Duet/ Trio

Students must learn how to perform as part of a duet/trio dance. Each student must perform for a minimum of three minutes in a dance which is a maximum of five minutes in duration. The duet/trio dance may be choreographed by teacher(s), dance artist(s) or by collaboration between teacher(s) and/or dance artist(s) and students.

The duet/trio performance must have a clearly identified choreographic intent, which relates to mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s) or a combination of these.

The action, dynamic and spatial elements of the remaining two set phrases from the choice of four set by AQA must be developed to generate dance content for the duet/trio performance and to realise the chosen choreographic intent .It is not essential for the phrases in their original form to be included either in whole or in part in the resulting duet/trio, but they could be if this helps to realise the chosen choreographic intent.

The two phrases that have been used in a student's solo performance must not be used again in their duet/trio performance

Documenting the Duet/trio

To support assessors' marking of the duet/trio performance, teachers must provide a Programme note (approximately 150 words). The Programme note must include the following information:

the choreographic intent, eg the idea(s), theme(s), mood(s), meaning and/or style/style fusion(s) of the dance

- the phrases that have been used for each student in the creation of the piece
- citations of title and musician/artist for any aural accompaniment used.

Choreography

Students must learn how to respond creatively to an externally set stimulus, to choreograph their own complete dance. The dance created must be either:

- a solo dance of a minimum of two minutes and a maximum of two and a half minutes
- a group dance of a minimum of three minutes and a maximum of three and a half minutes for two to five dancers which:
 - includes a chosen aural setting
 - can be in any style or style fusion(s) (as long as it meets the assessment criteria)
 - communicates their own chosen choreographic intention.

The student is not required to perform in their choreographed dance but may do so if they wish. To create their own dance, students must know, understand and be able to apply the following, as appropriate to their choreography.

Knowledge, understanding and skills for choreography.

Action content, including:• travel• turn• elevation• gesture• stillness• use of different body parts• floor work• transfer of weight.

Dynamic content, including:• fast/slow• sudden/sustained• acceleration/deceleration• strong/light• direct/indirect• flowing/abrupt.

Spatial content, including:• pathways• levels• directions• size of movement• patterns• spatial design

Relationship content, including:• lead and follow• mirroring• action and reaction• accumulation• complement and contrast• counterpoint• contact• formations.

Choreographic processes, including:• researching• improvising• generating• selecting• developing• structuring• refining and synthesising.

Structuring devices and form, including:• binary• ternary• rondo• narrative• episodic• beginning/middle/end• unity• logical sequence• transitions.

.Choreographic devices, including:•

motif and development• repetition• contrast• highlights• climax• manipulation of number• unison and canon

Aural settings (and how they affect choreographic outcomes), including:

Aural settings:• song• instrumental• orchestral• spoken word• silence• natural sound• found sound• body percussion.

Effects on choreographic outcomes:• mood and atmosphere• contrast and variety• structure• relationship to theme/idea.

Performance environments, including:•

proscenium arch• end stage• site-sensitive (ie designed for non-theatrespaces)• in-the-round.

Communication of choreographic intent, including:• mood(s)• meaning(s)• idea(s)• theme(s)• style/style fusion(s).

Documenting the choreography.

To support assessors' marking of the choreography, students must write a Programme note of approximately 120–150 words. The Programme note must include the following information:•

the choice of the set assessment stimulus to which the student responded, and the specific stimulus (eg poem, painting etc) that the student used• a description of how the choreographic intent of the work eg the idea(s), theme(s), mood(s), meaning(s) and/or style/style fusion(s) of the dance was achieved• citations of title and musician/artist for any aural accompaniment used.

Critical appreciation of professional set works

Students must study all six works in their entirety and be prepared to describe, analyse, interpret, evaluate and reflect on the works in response to short answer and extended writing questions

The GCSE Dance Anthology provides the focus for learning how to critically appreciate professional set works. The anthology contains the following professional set works:

Dance work	Dance company	Choreographer
<i>Artificial Things</i>	Stopgap Dance Company	Lucy Bennett
<i>A Linha Curva</i>	Rambert Dance Company	Itzik Galili
<i>Infra</i>	The Royal Ballet	Wayne McGregor
<i>Shadows</i>	Phoenix Dance Theatre	Christopher Bruce
<i>Within Her Eyes</i>	James Cousins Company	James Cousins
<i>Emancipation of Expressionism</i>	Boy Blue Entertainment	Kenrick H2O Sandy

Knowledge and understanding for critical appreciation of professional set works:

Features of production, including:

- staging/set eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials

- lighting eg colour, placement, direction, angles etc
- properties eg size, shape, materials, how used etc
- costume (including footwear, masks, make-up and accessories): features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify dancers, enhance or sculpt the body and enhance the action
- dancers (number, gender)
- aural settings eg song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm
- dance for camera eg placement, angle, proximity, special effects.

Performance environments, including:

- proscenium arch
- end stage
- site-sensitive
- in-the-round.

Choreographic content, including:• movement content (actions, dynamics, space and relationships) as per the knowledge, skills and understanding for choreography specified in Choreography

• structuring devices and form (binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions)• choreographic devices (motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon).

Choreographic intent, including:• mood(s)• meaning(s)• idea(s)• theme(s)• style/style fusion(s).

To critically appreciate professional works through describing, analysing, interpreting, evaluating and reflecting, students must know and understand:• the similarities and differences between the defining characteristics of each dance (as above)• the contribution of choreography (as above), performance and features of production to the audience's understanding of the work• the relationships between choreography, performance and features of production (as above)and the ways in which these have been used together to enhance audience understanding of the choreographic intention• the purpose or significance of different performance environments in which the dance was created and performed.

How the exam is assessed.

Assessment task 1: Performance

The performance task is marked out of 40 marks. Each student must complete both parts of the task:

• Solo performance (12 marks)

• Duet/trio performance (24 marks)A single overall mark out of 4 (in total) is also available for demonstration of each student's mental skills and attributes shown during the performances.

The mark for mental skills and attributes can only be awarded to each student if they provide creditable evidence for both solo and duet/trio performances. A mark for mental skills cannot be awarded to a student if they produce evidence worthy of credit for only one performance.

Solo performance Each student must perform the two selected phrases as a soloist in a live performance setting(approximately one minute).If the student's performance does not contain an attempt to reproduce both set phrases, it will not be accepted as

assessment evidence. Teachers must check the final performance for assessment of each student's work, to ensure it meets these requirements. Duet/trio performance Each student must perform in a duet/trio, in a live performance setting for at least three minutes in a single performance that is no longer than five minutes in duration.

Assessment task 2 Choreography

The choreography task is marked out of 40 marks. Students must demonstrate their creative response to a choice of one stimulus, from a prescribed task list set by AQA.

The choreography must be a complete dance, including movement material and a selected aural setting, either as:

- a solo dance of a minimum of two minutes and a maximum of two and a half minutes or
- a group dance of a minimum of three minutes and a maximum of three and a half minutes for two to five dancers.

If a student's choreography does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). The externally set task list is published by the 15 September of the academic year of certification.

Each student is required to select a single stimulus, from one of five options from the paper for which they have been entered. Students must be given the paper in its entirety. Each year, the tasks will relate to the following types of stimuli:

- words, poem or a piece of text
- a photograph/image
- a prop, accessory or object
- a feature of the natural world
- an everyday activity or topical or historical event.

2020 choreography paper

Choreograph a **solo** (two to two and a half minutes).

or

Choreograph a **group dance** for two to five dancers (three to three and a half minutes).

Choose **one** of the following, as a **stimulus** for your choreography:

- a) a poem or piece of prose by Alexandra Elle from *Neon Soul: A Collection of Poetry and Prose*
- b) an image or photograph that makes you smile
- c) one or more items of stationery
- d) a rainbow
- e) an interaction with someone or something.

[40 marks]

You must write a Programme note which describes how the choreographic intent of your dance was developed from your chosen stimulus (approximately 120–150 words).

The Programme note must also include the following information (not included in the word count):

- your name and candidate number
- your centre number and centre name
- the choice of the set assessment stimulus you responded to
eg c) one or more items of stationery – pen and ink
- the title of your dance
- a description, citation or image of the **specific stimulus** you have used
- citations of the title and musician/artist for any aural accompaniment used.

END OF QUESTIONS

Component 2: Dance appreciation: Written exam

This component is the written exam paper of one and a half hours, set in the summer of the year of certification. The question paper has three sections

The exam will be marked out of 80. Section A relates to the knowledge and understanding of choreographic processes and performing skills. Questions will relate to a given stimulus for students to write a response.

Section B relates to the critical appreciation of own work. Questions will relate to students' own experience of performance, or choreography or both from within the course.

Section C relates to the critical appreciation of professional works and students will answer questions relating to the GCSE Dance Anthology.

Students must be able to critically analyse, evaluate and identify similarities and differences and explain and justify their own opinions with reasoning

Revision Plan for Year 11 Dance –2019

Dance Hub

Key dates:

25th October - 1st review of Due/Trios

4th November WTM theory paper

22nd November Dance Theory Mock 1hr 30 mins

2nd December Dance Choreography 1st review

31st March Dance moderation filming

Dance Hub - Fridays 3-4pm

November - December 2019 - Choreography focus/Set phrases Breath and Flux

Jan - Feb 2020 Duet/Trio final focus

Feb - March - Choreography Final focus

Dance practical examination deadline to the exam board 7th May 2020

Dance Theory paper June 2020 11th June 1.30pm

