

Y10 End of Year Exam Preparation: **GCSE Dance**

Exam(s):

The assessment is 1 hour and 30 minutes.

The assessment is out of 80 marks.

Students must answer all questions.

The assessment consists of multiple-choice, short-answer, and two extended writing questions.

Section A AO3 relates to the knowledge and understanding of choreographic processes and performing skills. Questions will relate to a given stimulus for you to write a response.	<u>Hypothetical choreography question:</u> <ul style="list-style-type: none">• Choreographic intent• Motif description and explanation in relation to a choreography intent• Motif development• Action / space / dynamics / relationships• Dance structure• Performance environment• Accompaniment All in relation to the ‘Hypothetical choreography question’ <ul style="list-style-type: none">• Choreographic process definitions / examples / how to improve• Performance skills definitions / examples / how to improve• Physical, Technical, Expressive, Mental (in rehearsal and performance)• Safe working practice (in rehearsal and performance)
Section B AO4 relates to the critical appreciation of own work. Questions will relate to your own experience of performance, or choreography or both from within the course.	<u>Your own work:</u> * Set phrase Breathe (or Flux) * duet performance piece * choreography. Set phrase Breathe (or Flux) & Duet performance piece: Physical skills: <ul style="list-style-type: none">• Posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation. Technical skills: <ul style="list-style-type: none">• Action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transference 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 and rhythmic content• Movement in a stylistically accurate way.

Expressive skills:

- 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

In rehearsal:

- Systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.

In performance:

- Movement memory, commitment, concentration, confidence.

Safe working practice

In rehearsal:

- Safe execution of the movements
- Appropriate dancewear, including: footwear, hairstyle and absence of jewellery

In performance:

- Warming up, cooling down, nutrition, hydration.

Choreography:

Actions: travel, turn, elevation, Gesture, Stillness, use of different body parts, floor work, transfer of weight.

Dynamics: fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt

Space: pathways, levels, directions, size of movement, patterns, spatial design,

Relationships: lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations

Choreographic process: researching, improvising, generating, selecting, developing, structuring, refining and synthesising

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

Aural setting: 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 environment: proscenium arch, end stage, site-sensitive (ie designed for non-theatre spaces), in-the-round

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

Discuss all of these in relation to your choreographic choices / why and how

	did it communicate your dance idea.
<p>Section C</p> <p>AO4 relates to the critical appreciation of professional works and you will answer questions relating to the GCSE Dance Anthology.</p>	<p><u>Five professional set works:</u> A Linha Curva, Emancipation of expressionism, Within her eyes and Infra</p> <p><u>Features of production:</u></p> <ul style="list-style-type: none"> • 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 e.g. placement, angle, proximity, special effects. <p><u>Performance environment:</u></p> <ul style="list-style-type: none"> • Proscenium arch • End stage • Site-sensitive • In-the-round. <p><u>Choreographic approaches</u> As outlined in each interview</p> <p><u>Choreographic content including:</u></p> <ul style="list-style-type: none"> • 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). <p><u>Choreographic intent including:</u></p> <ul style="list-style-type: none"> • Mood(s), meaning(s), idea(s), theme(s), style/style fusion(s). <p>To critically appreciate professional works through describing, analysing, interpreting, evaluating and reflecting, students must know and understand:</p> <ul style="list-style-type: none"> • 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

	<p>of production (as above) and the ways in which these have been used together to enhance audience understanding of the choreographic intention</p> <ul style="list-style-type: none">• The purpose or significance of different performance environments in which the dance was created and performed.
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