

GCSE DANCE

REVISION

ADVICE

2019 - 2020



Practical Examination at 3 points in Year 11
October 2019, December and March 2020
Written Examination usually mid June 2020

Supporting your Child in GCSE Dance

The Exams

Component	Topic	Duration	%
Performance	Set phrases through a solo performance	Approximately one minute in duration	15
	Duo/Trio	Maximum of 5 Mins	15
Choreography	Solo/Group	2 – 2 ½ minutes	30
		3 – 3 ½ minutes	
INTERNALLY MARKED – EXTERNALLY MODERATED			
K&U Choreographic & Performance Skills	Critical Appreciation of Own & Professional Works	Written Exam 1 ½ Hours 80 Marks	40

Key dates

Early October	Practical examination of Set Phrases
Early November	Mock exam of written paper
Early December	Practical examination of Duo/Trio
Mid March	Final choreography submitted with all feedback implemented and programme notes to accompany the work
Late March	Examination space ready. Rehearsals available in N05
Week beginning 24 th March	Exams to take place in lesson time Final date TBC depending on Visiting Examiner for A Level Dance.
After Easter	Non Examined Assessment results available to pupils
8 th May	Non Examined Assessment results sent to Moderator
Mid June	Written Examination

Helping with Revision

Many parents ask “What can I do?” You don’t need to be a Dance guru, you just need to offer support! Ways to do this may include:

- Encouraging self-testing. Its always good to do a mock paper before starting revision as this will allow your child to see gaps in their knowledge and not waste time revising something they already understand.
- Each professional work has a fact file and interview transcript linked to it which can be found on the Learning Portal. Get them to print or save it to aid revision.
- Remind them that practical knowledge/work transfers to the theory paper. Students need to practice writing about what they do best – Dancing!
- Encourage your child to watch the professional works over and over again. The links can all be found on the Learning Portal.
- Encourage them to make use of the resources I have created for them (bookmarks, booklets and revision guides).
- Ask if you can help – test them with flashcards. I highly recommend Anki app where they can search for a set of flashcards already created.
- Get them to an internal/external Dance class to build technique further.
- Encourage breaks in revision too and make sure they are fed and watered.

ANTHOLOGY THEORY CHECKLIST

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 & Understanding for Critical Appreciation of Professional Set Works	
Features of Production	<ul style="list-style-type: none"> • Staging/set Projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials • Lighting Colour, placement, direction, angles etc. • Properties 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 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 Placement, angle, proximity, special effects.
Performance Environments	<ul style="list-style-type: none"> • Proscenium arch, end stage, site-sensitive, in-the-round.
Choreographic Approaches	<ul style="list-style-type: none"> • As exemplified in the interview with each choreographer.
Choreographic content, including:	<ul style="list-style-type: none"> • Movement content (actions, dynamics, space and relationships) as per the knowledge, skills and understanding for choreography. Structuring devices and form (binary, ternary, and 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	<ul style="list-style-type: none"> • Mood meaning(s) idea(s) theme(s) style/style fusions(s).

Knowledge, Skills and Understanding for Performance – <i>Linked to pupils duo/trio (practical)</i>	
Physical skills and attributes	Posture, alignment, balance, coordination, control, Flexibility, mobility, strength, stamina, extension, isolation.
Technical skills	<ul style="list-style-type: none"> • <u>Action content</u> (e.g. travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight) • <u>Dynamic content</u> (e.g. fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt) • <u>Spatial content</u> (e.g. pathways, levels, directions, size of movement, patterns, spatial design) • <u>Relationship content</u> - for duet/trio performance only (e.g. 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	<p>Projection, focus, spatial awareness, facial expression, phrasing.</p> <p>For duet/trio performance only: Musicality, sensitivity to other dancers, communication of choreographic intent, including mood(s), meaning(s), and idea, theme and/or style/style fusion.</p>
Mental skills and attributes (during performance)	Movement memory, commitment, concentration, confidence.
Safe working practices (during performance)	Safe execution, appropriate dancewear, including: footwear, hairstyle, absence of jewellery.
Mental skills and attributes (process)	Systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.
Safe working practices (process)	Warming up, cooling down, nutrition, hydration.