



AQA GCSE Performing Arts

**Teacher Standardising Meeting June 2011
Examination**

48801 – Portfolio A

**GCSE Performing Arts (4880)
Unit 1 Skills Development (48801)**

A

To be completed by the candidate

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work?
Yes No

2. If you have answered yes, give details below and on a separate sheet if necessary.

N/A

3. Any books, leaflets or other materials (eg DVDs, software packages, Internet information) used to help you complete this work and not clearly acknowledged in the work itself must be listed below. Presenting materials copied from books or other sources without acknowledgement will be regarded as deliberate deception.

GCSE RESOURCE PACKS
AQA GCSE PERFORMING ARTS BOOK

Candidate declaration I have read and understood the above and can confirm that I have produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact AQA.

M. Rowley Candidate signature

Date 18/1/10

Teacher declaration I confirm that the candidate's work was conducted under the conditions laid out by the specification. I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Charles Teacher signature

Date 3.05.10

This form should be attached to the candidate's work and retained at the centre or sent to the moderator as required

Candidate's full name

Molly Louise Rawcroft

Candidate number

8369

To be completed by the teacher

Marks must be awarded in accordance with the instructions and criteria in the specification.

Assessment criteria	Maximum mark	Mark awarded
Skills development	15	9
Planning and research	10	4
Practical activities	25	15
Contextual understanding of work-related aspects	10	8
Evaluation of own and others' work	10	8
Total	70	44

Details of additional assistance given (if any) Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

Concluding comments

Molly has made steady progress as a performer but she has shown a very professional approach to rehearsal, lack of self confidence in performance adversely affects her results on occasions. She has shown a sound awareness of all other aspects.

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CHICHESTER HIGH SCHOOL FOR GIRLS 65413
GCSE PERFORMING ARTS

UNIT 1 PORTFOLIO



CANDIDATE NAME: molly Rowcroft

CANDIDATE NUMBER:

UNIT 1 PORTFOLIO CONTENTS

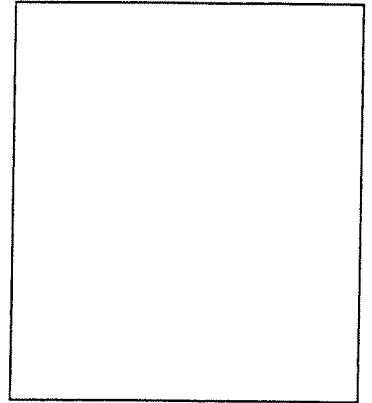


PAGE	
1.	Skull development plan
2.	Summary of progress
3.	Skull audit
4.	
5.	
6.	
7.	
8.	
9.	Street dance
10.	
11.	
12.	
13.	
14.	
15.	
16.	Contemporary dance
17.	
18.	
19.	
20.	
21.	
22.	
23.	
24.	
25.	
26.	
27.	
28.	
29.	Work out
30.	
31.	
32.	
33.	
34.	
35.	
36.	
37.	
38.	
39.	
40.	Musical theatre
41.	choreography
42.	
43.	
44.	
45.	

PAGE	
46.	P. Arts Industry
47.	
48.	
49.	
50.	
51.	
52.	
53.	
54.	Power point
55.	Showcase
56.	
57.	
58.	
59.	
60.	
61.	
62.	
63.	
64.	
65.	
66.	
67.	
68.	
69.	
70.	
71.	
72.	
73.	
74.	
75.	
76.	
77.	
78.	
79.	
80.	
81.	
82.	
83.	
84.	
85.	
86.	
87.	
88.	
89.	
90.	
91.	



CV



NAME: Molly Rowcroft

ADDRESS: flat one gothic house
the steyne
bognor regis
PO21 3 1TP

PHONE NUMBER:

EMAIL ADDRESS:

molly_rowcroft@hotmail.com

ACADEMIC QUALIFICATIONS:

maths, english, science, PE, dance, history, business
studies, french

PERFORMANCE RELATED QUALIFICATIONS:

PREVIOUS PERFORMING EXPERIENCE:

INTERESTS:

music
Dancing
Singing
films
reading

PERSONAL PROFILE (*personal qualities you possess such as cheerfulness, patience
determination, ability to communicate clearly etc*)

Skill Development Plan

SP
said.

After completing my baseline performance 'Lose Control' for which I gained 36 out of 50 which was a B, I identified the following areas of strengths:

Posture/Alignment/
Control/Balance/
musicality

I also identified the following aspects as areas for improvement:

mobility/co-ordination/
flow of energy/
movement memory

During the year 10 course we will be working on the following dance styles: Street Dance, Hip Hop, Contemporary and musical theatre. For each of these projects I will target different skills to improve:

Street Dance - B, mobility, flow of energy, movement memory, projection, focus, communication of intention

Hip-Hop - In this dance style I did the lighting, for this I got an A

Contemporary - A-, the most important thing I need to focus on is communication of intention

Musical Theatre - to be big and bold with our actions and over the top.

In our Warm-up/Work out project we will focus on health and safety and in each project we will get the chance to work on our choreographic skills as well as performance.

By the end of the course I hope that I can improve my confidence when performing in front of a group of people.

Mikewright

Summary of progress

Eval
Sound

During the course my marks have ranged from 36-41

My best performance was Save the Last Dance the strengths of my performance were mobility, control, posture, stamina, flexibility, flow of energy, movement memory, focus, musicality

I did least well on was lose control the main weaknesses in this performance were mobility, flow of energy and movement memory

In my showcase I feel I performed quite well and I think I showed the story

After looking at the skills I listed for improvement feel that I have made progress with my mobility and movement memory.

I feel that my main strengths as a performer are flexibility and focus but my evaluations and the grade sheets show that I still need to work on my flow of energy and mobility and I will do this by rehearsing more thoroughly.

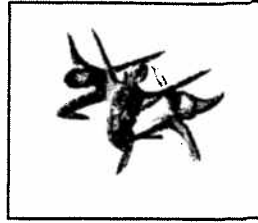
In our Warm up / Work out project the focus was on Health and Safety and the way in which we were able to share our knowledge by leading our own session. Our warm-up went well but we forgot some of the moves and also our music kept on playing up. But we kept inside the health and safety rules.

During the course we have also been able to do our own choreography, I feel my choreography skills are ok but not that good.

As a performer I now feel that I dance more accurately.

lllowcroft

GCSE PERFORMING ARTS DANCE



BASELINE EVALUATION

BRIEF:

To learn a short piece of repertoire in order to evaluate physical and expressive skills. This evaluation acts as a basis for the students' skill development plans.

It is expected that students will:

- Learn and rehearse the repertoire to the best of their ability.
- Perform the dance without an audience but in front of the camera.
- Evaluate their performance using the guide sheet.
- Discuss their evaluation and the Teacher assessment and draw up a list of strengths and areas for improvement.
- Draw up a Skill Development plan incorporating areas for improvement and methods for improving.

GCSE PERFORMING ARTS – SKILLS AUDIT



CANDIDATE NAME: *molly Rowcroft*

SKILL	EXPERIENCE PRIOR TO THIS COURSE			EXAMPLE
	NONE	SOME	LOTS	
LEADING A TEAM OF PEOPLE		✓		at school, clubs
WORKING AS PART OF A TEAM		✓		at school, clubs
CHOREOGRAPHY		✓		at school, dance
LIGHTING		✓		at school, Dance
SET DESIGN	✓			
STAGE MAKE-UP	✓			
COSTUME DESIGN	✓			
FRONT OF HOUSE	✓			
MARKETING & PUBLICITY	✓			
PERFORMANCE		✓		school, dance
DIRECTING	✓			
EVALUATING PERFORMANCE	✓			

IN THIS BOX WRITE ABOUT THE SKILL AREA YOU FEEL MOST CONFIDENT ABOUT AND SAY WHY.

I feel most confident about lighting because I like doing it and im used to using the lighting

IN THIS BOX WRITE ABOUT A SKILL YOU WOULD MOST LIKE TO IMPROVE AND SAY WHY:

I would like to improve leading a team because I don't really know that much about it.

FITNESS TEST & PROGRESS RESULTS



NAME:

TEST	BASELINE RESULT	PROGRESS RESULT
	DATE:	DATE:
FLEXIBILITY	RESULT: 36	RESULT:
(Sit & Reach Test)	RATING: Excellent	RATING:
MEANS OF IMPROVEMENT:		
STAMINA	RESULT: 40	RESULT:
(Step Test)	RATING: area for improvement	RATING:
MEANS OF IMPROVEMENT:		
LEG STRENGTH	RESULT: 26	RESULT:
(Sergeant jump)	RATING: average	RATING:
MEANS OF IMPROVEMENT:		
ABDOMINAL STRENGTH	RESULT: 15	RESULT:
(Sit Ups)	RATING: area for improvement	RATING:
MEANS OF IMPROVEMENT:		
ARM STRENGTH	RESULT:	RESULT:
(Press ups)	RATING:	RATING:
MEANS OF IMPROVEMENT:		

My Skill development plan

SD

Knowledge of how to improve
Shawn.

My co-ordination:

- Pay close attention to the 'co-ordination' section of the warm-up and practising the short routines at home ✓
- Spend a greater part of my rehearsal time working on the most difficult phrases, beginning with the leg action and when that is lodged in my brain add the arm action ✓

Flow of energy:

- Listen to the dance leader carefully as she describes which body part leads the action and where the emphasis is. ✓
- Try and learn the quality of the movement at the same time you learn the movement. ✓

Movement memory:

- Try and give phrases of the dance names as that will help me remember them practising relying on my own. ✓
- Try and remember the first movement memory, the more I use it, the more confidence I will have in its reliability. ✓

Projection / focus:

- Practise performing my dance in front of a friend
- Use my head expressively in the warm up and not just leave it centrally placed

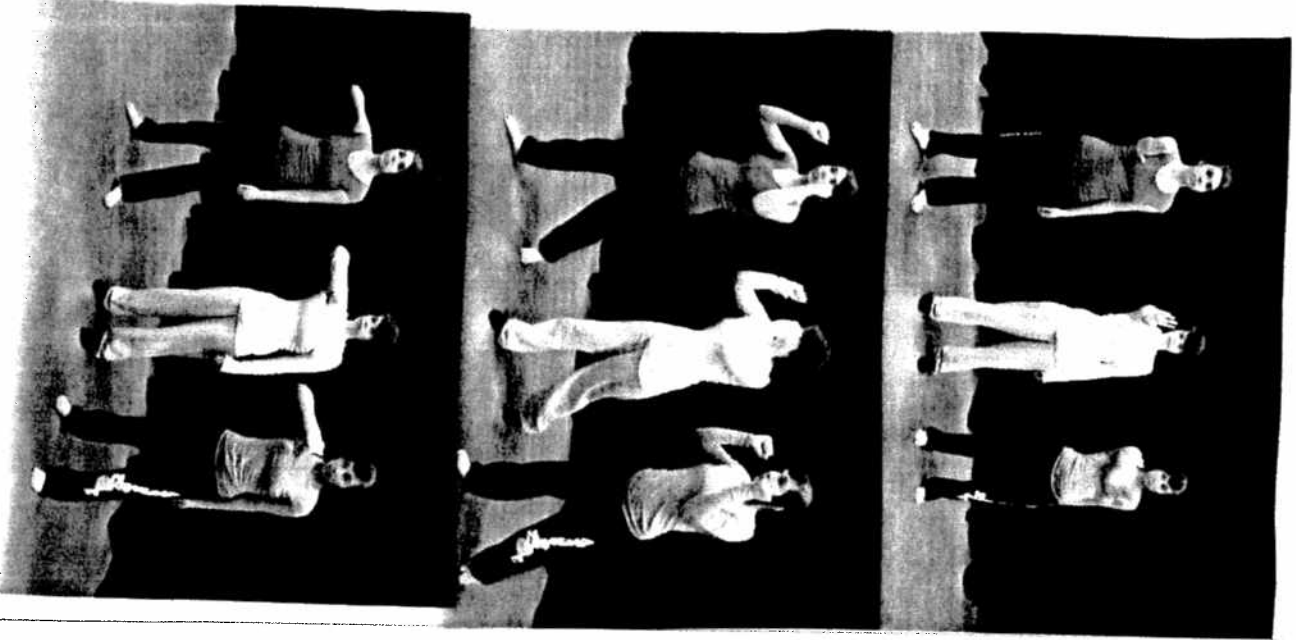
Posture:

- Sense how this position feels and work on achieving this position any time that I am standing eg. waiting for the bus
- Pay particular attention to this posture whilst doing the standing exercises in the warm-up

GCSE APPLIED PERFORMING ARTS: REHEARSAL IMAGES

NAME: Molly Rowcroft

Beginning

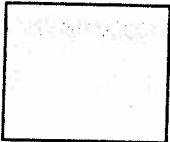


Middle

end



GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT



DANCE STYLE AND TITLE: Street 'loose control'

CANDIDATE NAME: Molly

ASSESSOR: S. Thurlow **DATE:**

GRADE AWARDED: B

TECHNICAL SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATIS-FACTORY (2)	AREA FOR DEVELOPMENT (1)
POSTURE/ALIGNMENT		✓			
MOBILITY/ CO-ORDINATION			✓		
STRENGTH/STAMINA		✓			
CONTROL/BALANCE	✓				
FLEXIBILITY/EXTENSION		✓			
FLOW OF ENERGY			✓		
MOVEMENT MEMORY			✓		
EXPRESSIVE SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATIS-FACTORY (2)	AREA FOR DEVELOPMENT (1)
PROJECTION/FOCUS			✓		
COMMUNICATION OF INTENTION			✓		
MUSICALITY		✓			

COMMENTS: you did a brilliant job to catch up on the work you had missed so it was understandable that you needed to glance at the others on occasions. you showed a good level of energy throughout and a good command of the street actions.

OVERALL MARK (OUT OF 50)
36 B

WAY TO IMPROVE:
By making arm gestures more precise, sharper + stronger.

NEW TARGET:
The next dance will be easier for you as you will be present for the double session and as a result you will know it better + be able to perform it more confidently.

GCSE PERFORMING ARTS DANCE



STREET DANCE

BRIEF: To develop an understanding of this dance style through performance and choreography

It is expected that:

- You will research the dance style and look at the historical and cultural context
 - You will study the work of one professional performer
 - You will develop your knowledge of the choreographic process
- You will develop the given repertoire in keeping with the Street style to create your own piece of dance
- You will consider the staging of your dance so that effectively engages your audience

CHICHESTER HIGH SCHOOL FOR GIRLS
CENTRE NUMBER:65413

INITIAL RESPONSE FORM

BRIEF: I'm a bee (street)

Pl.



PROJECT:

AIM: Perform with confidence and attitude
Develop hip hop technique

TARGET AUDIENCE: Young People, Cause it is popular culture,

VENUE: Dance Studio, Small audience - friends

KEY SKILLS REQUIRED: Popping, Jumping down to the floor, Observation and listening while learning the routine, express skill and attitude

LIGHTING REQUIREMENTS: Disco style /

SOUND REQUIREMENTS: CD player /

COSTUME: baggy trousers, t-shirt /

SET/PROPS: None ✓

OTHER RESOURCES: None ✓

RESEARCH: Professional practitioners made video

DEADLINES: 19th 20th assessment
Tech + Dress

METHODS FOR MEASURING PROGRESS & SUCCESS: using mirrors for feedback, video recording, peer review

Dance Styles

Street jazz

Res

This dance style originated in New York among young Hispanic and African American men during the late 1960's early 1970 as part of the culture of Rap and Scratch music and Graffiti Art. The dance is constantly evolving (changing) and has come to include Hip Hop, Break Dance, Locking and popping. It incorporates gestures using the hands as bla fists or pointing fingers. It also includes stepping, jumping, turning pausing and taking weight on hands. ✓

Key features required for effective performance:

SD

- Must have attitude and confident outlook ✓
- Must be able to snap into and of 'performance' mode ✓
- Must show a low centre of gravity through knee flexion (bend). ✓
- Must jump down rather than up ✓

Street jazz

eval

Personal evaluation

Did well - I was in time for most of it ✓

Need to improve - Rehearse more and be more confident ✓

Group evaluation

Did well - The group was in time ✓

Need to improve - Ending Position ✓
rather brief

Areas for Development

- Co-ordination ✓
- Flow of energy ✓
- movement memory ✓
- Projection / focus ✓
- Posture ✓

Lighting

Amelia's Group

- At first they will have all three spot lights where each of them will be standing, then in the second verse of the s. they will have colour scroll which is all the different col lights, and at the end all the lights will be faded

Sophies Group

- 2 spotlights and the glitterball then fade all the lights out at the end.

Gemmas Group

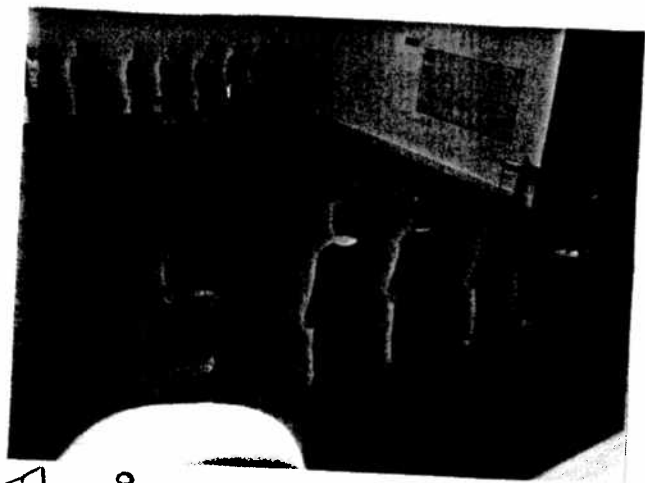
- Silver opening, then when the singing starts pink and red lighting will be added.

Nicoles Group

- All blue lighting at the beginning and then adding the three spot lights.

molly rowcraft 10k

The dance was based on a game of chess



The pieces are positioned at each end of the board

will annotated.



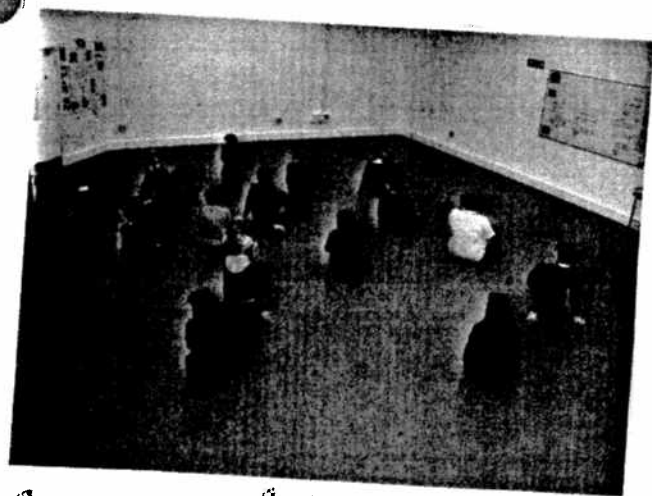
During the game the pieces move across the board



Some pieces are jumped over



Some pieces take others



The game finishes in 'stalemate' rather than 'checkmate'



Save the last dance

- In this piece our aim was to use contemporary dance and street dances to represent 2 different cultures
- We also hoped to show the 2 cultures coming to understand one another by fusing the dance styles.
- Our final aim was to show how understanding one another and working together helped all succeed ✓ NS

Evaluation

- I think we chose the wrong song but still we showed 2 different cultures/.
- I think you could tell it was contemporary but not street
- We could have put more effort into our moves.

GCSE PERFORMING ARTS – PLANNING SHEET

NAME: Molly Rowcroft

ELEMENT	PLANNING
STARTING POINT/IDEAS This will include reference to the brief set and initial ideas for completing the task.	Save the last dance looks at a clash between 2 very different cultures represented by sara and derek and the way in which they come to understand each other and succeed ✓ ✓
ACCOMPANIMENT Give the title and reason for choice, explaining how the music will enhance the performance eg. mood, rhythm etc.	All or Nothing from save the last dance. It has flowing rhythms to represent sara + a more up tempo beat to represent Derek
DANCE STYLE Name the dance style & explain why the style or styles chosen are appropriate to the theme	Contemporary dance will be used to show the middle class culture and street will be used to reflect the working class culture
CHOREOGRAPHY (STRUCTURE & DEVICES) Give a brief description of how you have organised your dance material and explain why you have used the choreographic devices	incomplete.
SET/PROPS/PROJECTION Brief description of the above with reason for choices	incomplete.
LIGHTING Briefly describe and explain how this fits in with your theme	incomplete.
COSTUME Briefly describe and explain how this fits in with your theme	incomplete.
GROUP ORGANISATION/ RESPONSIBILITIES Outline who will be responsible for each element of the performance	incomplete.

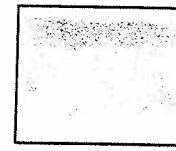
GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT

DANCE STYLE AND TITLE: contemporary - MUSE

CANDIDATE NAME: Molly Rowcroft

ASSESSOR: S. Thurlow DATE: 20.11.09

GRADE AWARDED: A-



TECHNICAL SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATISFACTORY (2)	AREA FOR DEVELOPMENT (1)
POSTURE/ALIGNMENT		✓			
MOBILITY/CO-ORDINATION		✓			
STRENGTH/STAMINA	✓				
CONTROL/BALANCE	✓				
FLEXIBILITY/EXTENSION		✓			
FLOW OF ENERGY		✓			
MOVEMENT MEMORY		✓			
EXPRESSIVE SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATISFACTORY (2)	AREA FOR DEVELOPMENT (1)
PROJECTION/FOCUS			✓		
COMMUNICATION OF INTENTION			✓		
MUSICALITY	✓				

COMMENTS: Made excellent progress in learning this complex and technically demanding dance. Great determination to succeed shown. Very good use of arms and good movement memory. Accurate movement in + out of formation

OVERALL MARK (OUT OF 50)
41

WAY TO IMPROVE: Leaps lacked poise and extension, though elevation was good.

NEW TARGET: Leaps.

APPLIED GCSE IN PERFORMING ARTS - REHEARSAL LOG

26

TITLE OF PROJECT: Street Fusion

p1

DATE	TARGET	ACHIEVEMENT
24/11	-To watch step up + save the last dance to see how the dance styles are used to show the story -To create the opening of our dance using street + contemporary style	GROUP: we decided to do our dance based on save the last dance. PERSONAL: in our opening we begin with
1/12	To show how the 2 cultures are coming to understand one another by mixing the 2 styles together to form the middle of the dance	GROUP: we had lots of ideas but shannon wasn't in so we had to make lots of decisions PERSONAL:
7/12	Refine To show how sharing and co-operation can help all succeed through use of lifts and supports	GROUP: me and abi rehearsed our ideas but couldn't do all of it because shannon wasn't PERSONAL:
8/12	Refine choreography to show storyline work on performance skills	GROUP: we was limited to space cause we had a different song to everyone. PERSONAL:
15/12	Finalise staging Assessment to be filmed	GROUP: Shannon was in so we had to put everything together but we didn't have a lot of time PERSONAL:

GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT

DANCE STYLE AND TITLE: *Save the Last Dance*

CANDIDATE NAME: *Molly*

ASSESSOR: *S. Thurlow* DATE: *Dec 09*

GRADE AWARDED: *A-*



TECHNICAL SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATIS-FACTORY (2)	AREA FOR DEVELOPMENT (1)
POSTURE/ALIGNMENT		✓			
MOBILITY/ CO-ORDINATION		✓			
STRENGTH/STAMINA	✓				
CONTROL/BALANCE	✓				
FLEXIBILITY/EXTENSION		✓			
FLOW OF ENERGY		✓			
MOVEMENT MEMORY		✓			
EXPRESSIVE SKILLS	EXCELLENT (5)	VERY GOOD (4)	GOOD (3)	SATIS-FACTORY (2)	AREA FOR DEVELOPMENT (1)
PROJECTION/FOCUS		✓			
COMMUNICATION OF INTENTION			✓		
MUSICALITY		✓ timing			

COMMENTS: *A very dynamic start and good engagement for most of the dance. Quite a short piece which did not fully extend your abilities.*

The choreography made good use of exits & entrances and the dance styles were well contrasted though the storyline of the cultures coming together to help one another succeed did not really come through.

OVERALL MARK (OUT OF 50)
41

WAY TO IMPROVE: *movement up from the floor needs to be more elegant & fluent.*

- Extend legs fully on legs*

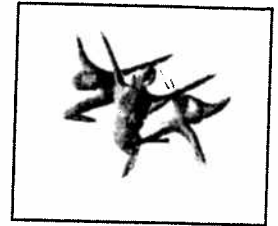
NEW TARGET:
improve leg extension

Martha Graham

28
Research

Martha Graham was born on May the 11th, 1894 and died the 1st of April 1991, she was an American dancer choreographer regarded as one of the foremost pioneers of modern dance, whose influence on dance can be compared to the influence Stravinsky had on music, Picasso had on the visual arts, or Frank Lloyd Wright had on architecture. Martha Graham was a galvanizing performer, a choreographer of astounding productivity and originality. She invented a new language of movement, and used it to reveal the passion, the rage and the ecstasy common to human experience. She danced and choreographed for over seventy years, and during that time was the first dancer to ever perform at the White House, the first dancer ever to travel abroad as a cultural ambassador and the first dancer ever to receive the highest civilian award of the USA: the Medal of Freedom. In her lifetime she received honours ranging from the key to the City of Paris to Japan's Imperial Order of the Precious Crown. She was established Center of contemporary dance in 1926.

**GCSE PERFORMING ARTS
DANCE**



WORKOUT

BRIEF: To develop an understanding of health and safety in rehearsal and performance by creating a short workout DVD suitable for key stage 3 classes

It is expected that:

- You will try out and analyse professional workout DVDs available
- You will choreograph a workout that illustrates your knowledge of health and safety
 - Where possible you will lead your workout with a KS3 class
- You will consider how to make the recorded version easy for others to follow

INITIAL RESPONSE FORM

19



PL

BRIEF: Work out video

PROJECT:

AIM: To create a work out video with loosening, warming, aerobics, stretches and co-ordination ✓

TARGET AUDIENCE: Year 8

VENUE: Dance studio /

KEY SKILLS REQUIRED: loosening
warming
aerobics
stretches
co-ordination ✓

LIGHTING REQUIREMENTS: Changing but still clear to see us

SOUND REQUIREMENTS: CD Player /

COSTUME: white tops, black leggings and white plimssoles
so we were visible and still wearing safe shoes for exercise

SET/PROPS: None

OTHER RESOURCES: None

RESEARCH: Watched different exercise videos to get moves for our own exercise video. ✓

DEADLINES: 22/3/10 - Pulling all our moves together
23/3/10 - Filming the exercise ✓

METHODS FOR MEASURING PROGRESS & SUCCESS:

Peer Review
Teacher assessment ✓

Risk Assessment in Rehearsal

IDENTIFIED RISK	WHO IS AT RISK	ACTION
ELECTRICAL EQUIPMENT safety of appliances ✓	the operator	Must be tested ✓
SPACE objects left in the space ✓	Performer ✓	Make sure the space is clear ✓
FLOOR Slippery, to dangerous to dance on ✓	Performer	make sure it is a non-slip + sprung floor ✓
TEMPERATURE 24° minimum ✓	Performer	24° minimum temperature ✓
LACK OF WARM UP will result in bodies not work efficiently ✓	Performer ✓	always warm-up thoroughly ✓
ILLNESS/INJURY as a result in over stretching stretching self ✓	Performer ✓	always work within your limits ✓
SET/PROPS could be broken or sharp ✓	Performer / Performers	Check the equipment regularly and repair errors ✓
NEED TO EVACUATE Presence of fire ✓	Everyone ✓	fire exits must be clear with nothing blocking the doors ✓

Risk Assessment in Performance

IDENTIFIED RISK ELECTRICAL EQUIPMENT	WHO IS AT RISK	ACTION
LIGHTING cables or appliances ✓ Dangling cables from the rig over the stage	The operator ✓	Must be checked ✓
CABLING Cables over ✓	Performers ✓	regular maintenance safety have must ✓
FIRE	Performers in the room ✓	Check all cables ✓
ILLNESS/INJURY	N/A	extinguishers in venue exits fire 111 + (clear
SET/PROPS Sharp Edges ✓	N/A	medical assistance available ✓
COSTUME Sliding (hooks)	Performers	regular checks and repairs made when necessary ✓
	Performers	eye holes made clear ✓

Workout DVD	Evaluation
1- Pump it up	+ They go over it over and over again so you don't get lost - When they add the arms to quickly its quite hard
2- Urban Workout	+ Its slow and easier to follow and also she keeps going through it - Could of put more moves into it and gone a bit more quicker
3- Phat moves	+ good stretching, some good moves - going to fast and not explaining very good, going really quickly into different moves

Reasons for warm-up

- 1- prepare body ✓
- 2- prepare mind ✓
- 3- make body work efficiently ✓
- 4- prevent injury ✓

movement content must

- p1
- be appropriate for the year group ✓
 - go logically through the body (head to toe) ✓
 - be explained/demonstrated clearly ✓
 - be repeated sufficiently (usually several repeats of counts of 8) so that the pupils are able to know it well enough to do it well ✓
 - be linked in a fluent way ✓
 - be enjoyable to do so that the pupils work hard without realising ✓

Organisational Possibilities

- Whole group to choreograph and perform all
 - + A single director
 - Responsibilities allocated to various group members
 - A separate or shared - Narrator
 - Projection designer
 - Lighting designer
 - Costume designer
- ✓

CANDIDATE:

Personal - before going into the studio we had to check:

- hair tied back ✓
- Jewellery off ✓
- appropriate footwear ✓
- Appropriate kit ✓
- Water for hydration ✓
- Make sure your fit for purpose

Studio - once in the studio we needed to check:

- 24°C has to be ✓
- Non Slip floor ✓
- Sprung floor ✓
- Space must be free ✓

Before working on our main movement material - we needed to:

- Warm-up ✓
- warm-up should always begin with loosening
- warm the body to make muscles warm ✓
- aerobic component to warm the blood to get it flowing around ^{the body}
- stretching, to work on joints to make them move better ✓

In the technical rehearsal – we needed to:

- listen to the technique being explained ✓
- use the mirrors and own observation ✓
- break down phrases of movement into individual ^{components} ✓

At the end of every rehearsal – we needed to:

- cool down ✓
- bring heart rate down to normal ✓
- to stop blood pooling do swings ✓
- gentle stretches, to stop ~~the~~ lactic acid ✓

0

GCSE APPLIED PERFORMING ARTS - WARM-UP PROJECT PLANNING

Pl. v. detailed for year 8
34

NAME: Molly Rowcroft

Planning Including -
Loosening, stretching,
warming, co-ord

ELEMENT	PLANNING
MUSIC	Give title/titles and reasons for choice The song we have choosen is "show me the love" we have choosen this because it has a good beat where we can do
NARRATION	Will there be any and will head mics be used? keep on going through it so they understand what to do and we are not going to use a head mic for they can hear what we say and we
SET/ PROJECTION	Describe what you will have, if anything. Our projection will be based on our song with our names it will have a heart on the projection. ✓
LIGHTING	Give a brief description and reasons for design Soft lighting, just one colour e.g. pink Red the lighting will have to be a soft red so that they can see us. ✓
COSTUME	Describe what you will wear and say why. leggings and a bright coloured top, so its suitable for a workout and they will be able to see us. ✓
STRUCTURE OF ROUTINE	What elements will there be in your routine? loosening, warming, aerobics, stretches, co-ordination ✓
GROUP ORGANISATION	Who will be responsible for what? we will both be responsible for our own costume, and we are both responsible for doing the lighting and the backdrop and I am responsible for the music ✓

different movements with different music

APPLIED GCSE IN PERFORMING ARTS - REHEARSAL LOG

35
pc

TITLE OF PROJECT: Workout / warm-up

DATE	TARGET	ACHIEVEMENT
4/3/10	Evaluate 3 different workout warm-ups ✓	GROUP: Recorded good and bad points - Selected a year group for the warm-up - Shared ideas about music PERSONAL:
8/3/10	Agree music Begin to prepare movement material ✓	GROUP: music - show me the love we choose this because it has a good beat and we can do it : fast and slow movement
9/3/10	To complete our warm-up ✓	GROUP: PERSONAL:
16/3/10	backdrop tech - rehearsal ✓	GROUP: we have a heart on our backdrop for the title of our song and our names so they PERSONAL: knew who's leading the warm-up ✓
22/3/10	Pulling everything together	GROUP:
23/3/10	filming the workout	PERSONAL:

- 2 Safety is important in a dance class. State **four** different things a dancer should consider in order to keep safe.

What should a dancer consider in order to keep safe during exercise?	Explain how each contributes to the dancer's safety.
(a) Warm-up /	
(b) tie hair up /	
(c) take off jewellery /	
(d) Cool down /	

(8 marks)

SECTION A

Answer **all** questions in the spaces provided.

- 1 How can a warm-up at the beginning of a dance class be effective? Give examples to support your answer.

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(6 marks)



GCSE APPLIED PERFORMING ARTS - WARM-UP DVD PROJECT EVALUATION

NAME: Molly Rowcroft

eval

Evaluation of your own group's Warm-Up DVD

Good elements	Areas for improvement
1. It had good stretching skills ✓	1. better lighting ✓
2. warmed-up every part of our body ✓	2. put the music on a CD ✓
3. stretched from head to toe ✓	3. Speak louder ✓
4	<p>Would you say that your warm-up was successful? (Give reasons for your answer)</p> <p>Our warm-up went well even though our music messed up we still carried on even though it stopped a few times. ✓</p>

Evaluation on another group's Warm-up DVD

Good elements	Areas for improvement
1. Did all the stretching ✓	1. Could of explained it a bit more ✓
2. Swapped over so everyone got to say something ✓	2. maybe better lighting them you could see more clearly ✓
3. Didn't go to fast ✓	3. ✓
4	<p>Would you say that your warm-up was successful? (Give reasons for your answer)</p> <p style="text-align: right;">unpushed.</p>

'WORK OUT - WARM UP'

Assessment

39

Group Members: *Molly Rawcroft & Abby Williams*

CONTENT	COMMENTS	MARK (out of 3)
Loosening	✓	3
Warming	✓	3
Stretching	✓ + Strength work included	3
Aerobic Input	✓	2
Co-ordination	<i>Choro could have been developed more</i>	1

DELIVERY	COMMENTS	MARK (out of 3)
Clarity of action	✓	2
Logicity of progression	✓ head to feet	3
Effective use of repetition	✓ good count	3
Appropriate use of accompaniment	✓ steady beat used for the count.	3
Overall quality of presentation	<i>Instructions clear, Molly especially clear when speaking. Very professional in the way you conducted as the music did some peculiar things. You both looked very smart.</i>	3

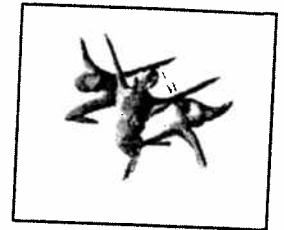
PRESENTATION	COMMENTS	MARK (out of 5)
Movement accuracy	<i>very sound</i>	3
Performance confidence	<i>sound - A very serious delivery - needed to project the fun and energy of it more.</i>	3

Total Mark out of 40

Assessor: S. Thurlow $\frac{32}{40}$

80%

GCSE PERFORMING ARTS DANCE



MUSICAL THEATRE

BRIEF: To create a Musical Theatre dance to accurately convey the essence of the song

It is expected that:

- You will learn short pieces of repertoire from a range of Musical Theatre Shows and perform them with effective projection and expression
- You will research the storylines of the repertoire pieces learned practically together with the historical and cultural contexts
 - You will research key choreographers in this genre
- You will choreograph and perform a dance that reflects the song being used as the accompaniment

INITIAL RESPONSE FORM

PL



BRIEF: musical theatre

PROJECT: Chicago

AIM: to recreate a dance based on the set of 'All that Jazz' and 'cell block Tango' from Chicago

TARGET AUDIENCE: Young People

VENUE: Dance Studio

KEY SKILLS REQUIRED: Fosse - Dance technique, the ability to move in and other of close formation accurately. Expressive skills to project to the audience through full extension and use of the head

LIGHTING REQUIREMENTS: Reds + Spotlights

SOUND REQUIREMENTS:

COSTUME: Black + Red clothing in keeping with the original theme

SET/PROPS: Back projection from Chicago, mirror bars, chairs, oil tank, feather boas

OTHER RESOURCES:

RESEARCH: Watch extracts from Chicago
read about the Fosse style

DEADLINES:

METHODS FOR MEASURING PROGRESS & SUCCESS: recorded information, video of the mid work, etc as a tool for reflection, feedback, teacher assessment

GCSE PERFORMING ARTS: UNIT1 SKILL DEVELOPMENT PLAN

NAME: Molly Rowcroft

TITLE AND STYLE OF THE DANCE:

SKILLS SELECTED FOR IMPROVEMENT:

SD

46



SKILL 1. Projection ✓

Method for improving this skill:

Imagine the mirror is the audience in the warm up and look out at the mirror and extend movements out to them ✓

SKILL 2. Sense of style ✓

Method for improving this skill:

Make sure I understand the essential key elements of the style ✓

SKILL 3. movement memory ✓

Method for improving this skill:

- Try and give phrases of the dance names as that will help me remember them ✓
- Try and remember the first movement of the bar really well as this help me remember the order ✓

EVALUATION OF PERFORMANCE (Comments should relate to the above areas for development)

Peer Evaluation

- Projection
 - Size of movement
The movement was quite good but not strong ✓
 - Dynamism of movement
They didn't put enough energy into it especially the people that the b
 - audience engagement
Their eyes were at the floor and not paying attention ✓

- Timing - with the music
with the music they weren't too good
with each other
very poor ✓

- Accuracy of movement in + out of formation
didn't quite understand, was very poor ✓

- Use of level to create visual interest
Their ending was good ✓

GCSE PERFORMING ARTS DANCE



CHOREOGRAPHY (2)

BRIEF: To choreograph a dance communicating a meaning or theme

It is expected that:

- You will explore the choreographic possibilities of a range of ideas
- You will create a logical structure to show your choreographic intention.
- You will select an accompaniment that will enhance and clarify your aims
- You will include a good range of movement and many choreographic devices to make your dance interesting
- You will organise your movement material logically and include a climax of action

Pl. very detailed

8/10

GCSE programme notes

Title: Animosity (duet choreography)

Music: The sound track to the film (the Matrix)

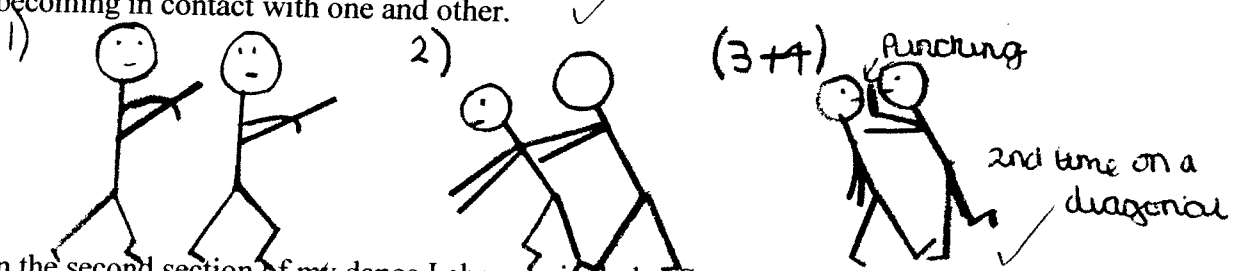
I chose this piece of music as it relates ~~well~~ to animosity quite well, this is because the music is very sudden and has a lot of base. It has a fast dramatic climax and phrases of sharp, sudden sounds which help to emphasize anger and hostility.

Summary of dance ideas:

My dance is about two people who are hostile towards one and other. The situation starts with the two dancers entering at opposite sides of the stage to show that the characters are different. My dance then builds up to the climax by the two dancers performing contact work and the ending shows the two characters coming together and being able to be civil.

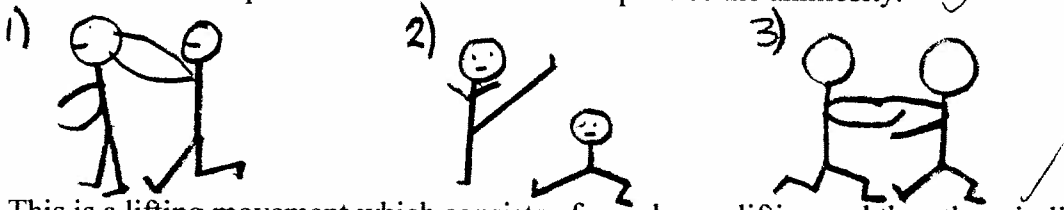
Description of main movement material

Firstly I wanted to show the two people meeting and how they react to one and other. I chose to have both dancers enter the stage from opposite directions followed by them circling one and other with strict eye contact. This is creating the impression of hostility between both dancers before the actual dance begins. When the beat of the music comes more regular both dancers perform an 8 beat sequence (x2) however the leadership role changes for each dancer at the end of the 8 beats. I wanted to create a bitter, unwelcoming atmosphere. Next I wanted to show contact movements i did this by adding in lifts, pushing movements and fast quick hand, leg and arm gestures to add a dramatic atmosphere. I also changed the dynamics of some of the dance moves which had been performed earlier in my dance I did this to show the climax of the dance I wanted to make it full of action and life. (1) both of my dancers warming up, I have chosen this particular movement as it symbolises rolling up there sleeves getting ready to fight. (2) one dancer in control of the others body as they are guiding the first person wear to go with there hands. I included this as I feel this was the beginning of the build up of physical contact (3) and (4) this is a small sequence of movements which don't contain actual physical contact, however it shows threating behaviour between the two characters, it shows them teasing one and other as they are now becoming in contact with one and other.

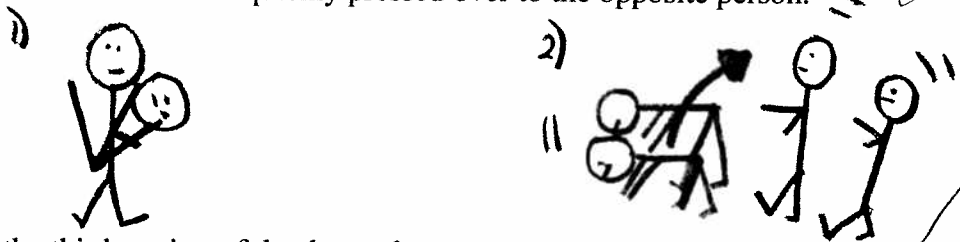


In the second section of my dance I chose to included Sequence 3 and 4. however the dynamics have changed. I chose to do this as the tension between the two characters has been building up throughout the choreography. I had to make the dance sequence more dramatic and meaning full. Not only did I change the dynamics I also changed the layout of the movements as firstly they were dancing next to one and other, I changed it to them both making eye contact on a sharp diagonal doing the same movements a lot faster. I did this because it shows a lot of increased hatred between the two characters. The characters actions are becoming more powerful and they are controlling each other. (1) this movement shows one dancer being in control of the

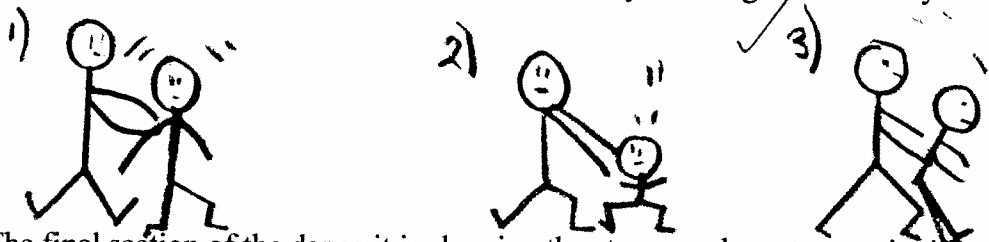
other dancer. (2) I have introduced a high kick into this particular part of the dance as it shows high fast movement for one dancer and low ducking moments for the other action/ reaction. I have included his as it shows different uses of levels. (3) I have chosen to include punch like movements to emphasise the animosity.



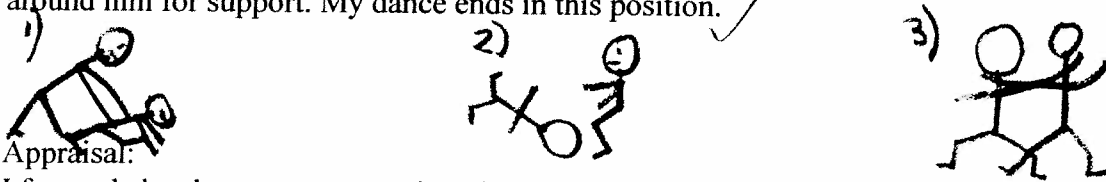
This is a lifting movement which consists of one dancer lifting and the other circling there legs in the air. I chose to include this movement as it give a strong impression of power and how in is quickly pressed over to the opposite person.



In the third section of the dance the stronger person of the two is beginning to show in its movements as one dancer is beginning to get pushed around by the other(1). This is shown by the weaker dancer standing in front of the stronger dancer and the stronger dancer is supporting the weak dancer and pushing its body from one side to another sharply showing its power. (2) the stronger dancer is now pushing the weaker dancer slowly to the floor then maliciously up again. I have included this sequence as it reflects on movement one as the stronger character is beginning to be recognised. (3) this movement is showing the stronger dancer dragging the weaker character around the stage. I chose this movement as I feel that it shows the stronger person bragging that he's the stronger character and is in some way showing of his victory.



The final section of the dance it is showing the stronger character continuing to show of his victory. (1) this movement is showing the stronger dancer placing the weaker dancer to the floor and stepping over him. (2) showing the weaker character getting pulled up by the stronger character and then pushed back down again. I chose to include this as even though the dancer has already beating the other dancer the strongest one is still trying to be in control by dragging the other dancer up and down. (3) the strong character is shown pulling the weaker character to his feet with him arm around him for support. My dance ends in this position.



*Description
is too
long but
I had the
designs*

Appraisal:

I focused closely on contact work and studied their expressions and the way in which they dance with hostility, which helped me to decide on the structure for my dance. I started by watching the fighting sequences in the matrix itself. I also watched the

honey DVD for fast action packed movements. I then started making up my own small dance routines with inspiration from the films. I experimented these small routines in a variation of dynamics and pathways to change the structure slightly. I also researched the word animosity to see what the internet would find. Goggle found an image of two people facing back to back showing there hostility I chose to include this in my dance at the beginning as it shows the two different characters and there animosity between one and other. I also chose to research the word animosity in dictionary which defined it as hostile and acts of warfare. This research was very helpful to me as it enabled me to have a clearer understanding and back round knowledge before I actually began dancing. The film matrix inspired me as even though the actual film is not a musical it consists of energetic scenes involve hatred and slight forms of animosity.

I got started on creating my movement material itself straight after watching the film as I was inspired by the flexibility and use of space the characters used in the film. My friend and I were able to try out some of the movements from the film and were able to put them in short routines, we then changed the dynamics and use of different extensions of our arms and legs to contrast between big bold movements and small ^{subtle} movements. This is when my ideas began to develop and I was able to make up my own movements using my own ideas.

My motifs communicated with the audience very well as my audience had a clear idea of what the dance was about. My audience felt part of the dance as my dancers covered a variety of space and heights. They felt part of my dance as they were left wondering what was going to happen next as I built up the tension slowly until I got to the climax. I have used dynamics in my dance at the beginning middle and end. I started my dance performing a slow sequence of movements which I repeated throughout the dance getting more dramatic and used different pathways to show uniqueness in the dancer. There is a variety of movements throughout the dance from fast violent movements to calm soft movements. I did this to add contrast into my dance. I chose to include these chorographic devises at the certain points in my dance as it add tension and personality to the dance itself. They are affective as it gives the dance character and helps it flow successfully.

you need to give specific examples to support your statements

I used a variety of space and pathways in my dance, I have used diagonals, opposites and use of levels to emphases certain movements. Meaningful powerful movements covered a lot of space and usually height this is to show that the movement is wanting to be noticed and is recognised by the audience. However small movements can also have a lot of meaning to them, this can be show by repletion or changing of dynamics to off the movement.

I changed the relationship of my two characters throughout the dance as firstly the two dancers do not want anything to do with one and other, however as the dance goes on the two character are beginning to act hostile towards one and others and begin to include physical contact. However at the end of the dance the two characters act civil towards one and other as the end position has the two different character together.

I chose to end my dance in this way as it is showing that war and unfriendliness is not right. I am showing that even though the two characters wanted to fight with one and other however the stronger dancer just wanted to feel the satisfaction of being in control he did not want any harm to come to the other character. When the strongest character realises he has done wrong he makes the decision to help the weaker character to his feet and support his body.

I projected emotion into my dance by showing there emotions in actions for example

when the dancer was in pain the movements were low and unenergetic, however when the dancer was strong the movement were extended and powerful. When the two dancers had equal emotions the movements were projected and strong as both characters were confident and had equal power. Facial expressions were also used throughout my dance, at the beginning the characters faces were serious with there heads held high, however when the dance went on and the mood changed so did there facial expressions, such as frowns and smiles were introduced to show if the dancer was happy or sad. Also stern serious faces were used to show that the characters were not play fighting. Another facial expression used to show emotion was holding the head down to the floor as it shows weakness and lose of power. Use of focus also expresses emotions as when my dancer was happy the use of focus was straight ahead in contrast with when my dancer was sad the eye focus was low and use of eye contact was avoided. When a character as a lot of power the focus will be high up and steady. Focuses show the moods of the dancer and how the dancer is feeling.

When I changed or developed my movements it gave the effect of a stronger dance as some of my movements were not powerful enough for the message which was being put across. I also developed a few of my movements by using the use of pathways, heights and dynamics to give the dance a stronger more energetic theme to it. It was a success as the dance was now looking more hostile and the dancers were showing there animosity towards one and other.

Evaluation

My dance has positive feedback from my peers as they enjoyed the energy and use of dynamics in it. I use the mirrors, teachers and advice from others to help strengthen my dance as other peoples advise is very important. As a result of this I was able to change some of the movements as the were not bold or energetic enough. It was very successful being able to watch my dace on video as what might feel good when you are dancing might not always look to good to other people. I changed some of the calmer movements at the beginning of the dance as I was told that they did not build up to my climax enough. I worked in a variety of shapes and directions such as triangular shapes and diagonal and vertical directions. why?

eval -

Too much
in the
examples

It was very difficult rehearsing my dance in my bedroom as my floor space was quite small therefore I was used to dancing in limited space. It had a negative impact on my choreography as my movements were reasonably small and were not expressed as much as they could have been.

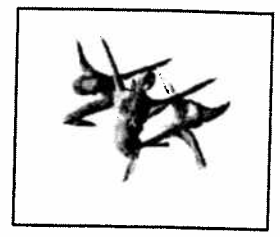
At the beginning of my dance I chose to begin my dance with both dancers entering the stage at opposite directions this is because I wanted to show that I have thought about the use of space and diagonals. I chose to start it this way to show that the two people are individuals and have opposite personalities.

THIS IS NOT RELEVANT HERE

The ending of my dance contrasts with the beginning as the two different characters come together, the ending position is the two dancers with there arms around one and other. I was pleased with the final position as it symbolises maturity of two different people and are able to relate to one and other and are able to be civil. I was particularly proud of my use of dynamics throughout my dance as I feel that it added personality and a good use of emotions throughout my dance. If I could choreograph my dance again I would make try and develop the middle of the dance as I did not have much of a climax. I feel my dance could have a lot more emotion and acts of warfare shown if I had developed the middle section. I think my dance overall was a success as I think I defined the meaning of animosity reasonably well.

46

**GCSE PERFORMING ARTS
DANCE**



THE PERFORMING ARTS INDUSTRY

BRIEF: To develop your understanding of how the industry functions and roles within the industry

It is expected that;

- You will explore the term 'Performing Arts'
- You will research the job roles available in the theatre and their purpose
 - You will compare two contrasting performing Arts organisations

Risk Assessment in Performance

IDENTIFIED RISK	WHO IS AT RISK	ACTION
ELECTRICAL EQUIPMENT Safety of appliances ✓	the operator ✓	Must be carefully tested ✓ - safety chains must be used - regular maintenance
LIGHTING falling lights, over heating due to dust ✓	Performers ✓	
CABLING tripping over ✓	Performers / Audience members ✓	Set checked for any trailing cables ✓
FIRE	all ✓	extinguishers in venues exits ✓ well lit - clear
ILLNESS/INJURY falling ✓ falling ✓	all ✓	medical assistance available ✓
SET/PROPS Sharp edges ✓	Performers ✓	regular checks and repairs made when necessary
COSTUME Catching (costume) ✓	Performers ✓	- Costume checked in rehearsal - eye holes made clear ✓

Risk Assessment in Rehearsal

IDENTIFIED RISK	WHO IS AT RISK	ACTION
ELECTRICAL EQUIPMENT safety of appliances ✓	the operator ✓	must be tested ✓
SPACE traces Objects might clutter the space ✓	Performer ✓	always make sure the space is clear ✓
FLOOR solid or slippery making it dangerous ✓	Performer ✓	ensure non-slip and sprung floor ✓
TEMPERATURE 24° min in air ✓	Performer ✓	24° minimum temperature ✓
LACK OF WARM UP will result in voices not working properly ✓	Performer ✓	always to warm up thoroughly ✓
ILLNESS/INJURY as a result of sore throats to self ✓	Performer ✓	always work within your limits ✓
SET/PROPS could be shared or broken ✓	Performer / Performers	check objects and repair properly ✓
NEED TO EVACUATE in case of fire ✓	Everyone	Exits must be clear and accessible ✓

PERFORMING SPACES

49
WR

PROSCENIUM ARCH STAGE -



Audience

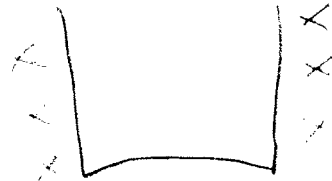
xxxxx x x x x x x x x x

This type of space is usually used for: traditional theatre such as musical theatre + most classical dramas

An example of this is:

The mayflower theatre Royal

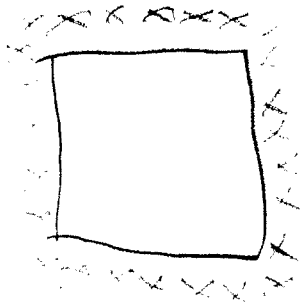
THRUST STAGE -



This type of space is usually used for: more modern drama where a more intimate relationship between audience + performers

An example of this is: C51 - minerva

IN THE ROUND -



This type of space is usually used for: experimental work in Bird song by Siobhan Pevens

An example of this is: Orange tree in London

TRANSVERSE -



This type of space is usually used for: fashion shows or pageants

An example of this is: cathedral

The Production Team

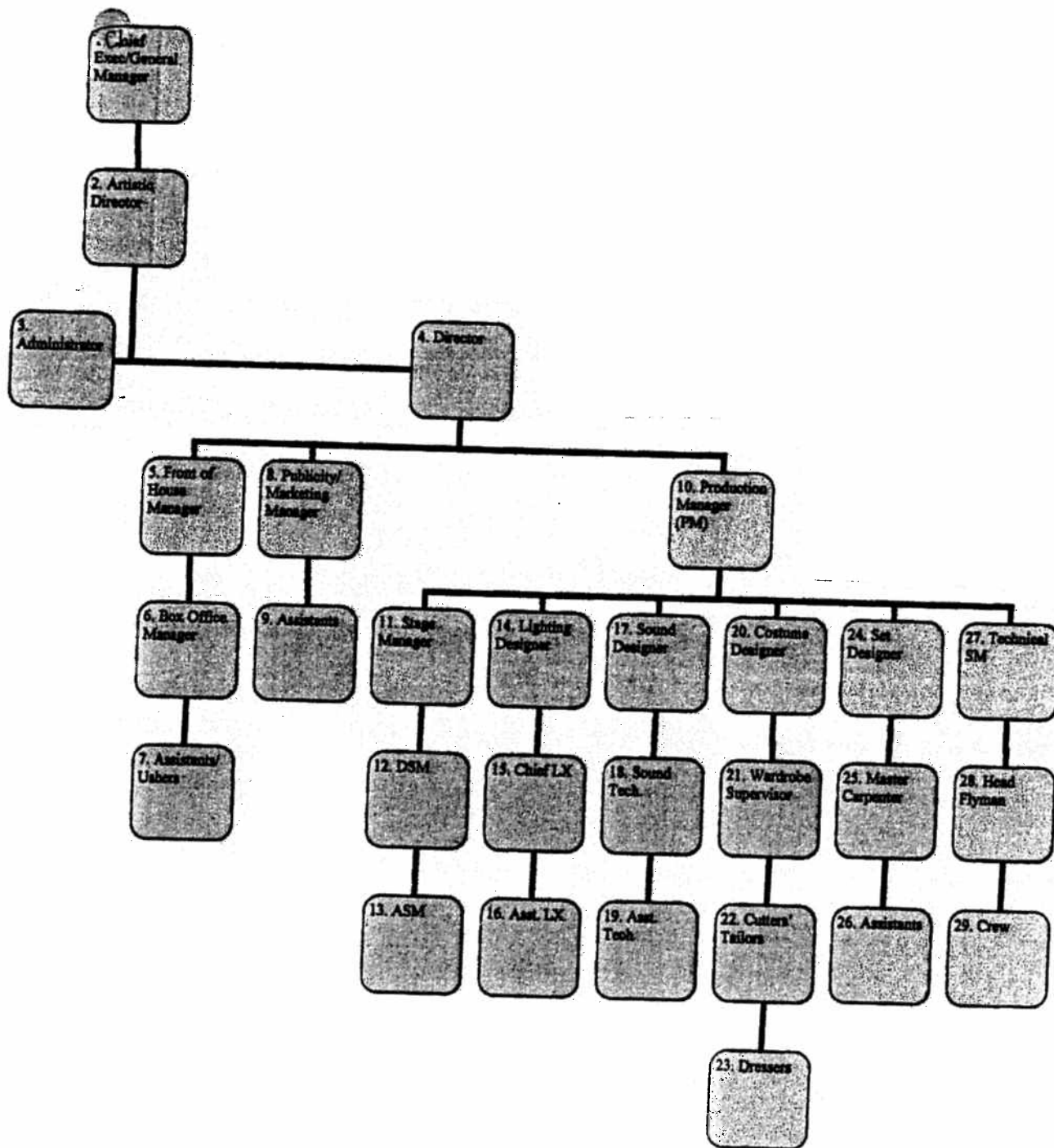
In order for a show to take place many people are involved.

Job Title	Role
1. Chief Executive/General Manager:	They recruit and manage staff, oversee the financial management of the theatre.
2. Artistic Director	Selects plays to run each season and the directors for each one, they also manage the company and its finances.
3. Administrator	Arranges artists to visit.
4. Director	Works closely with the production teams.
5. Front of House Manager	Organises the ushers and other staff.
6. Box Office Manager	In charge of ticket sales and looking after customers.
7. Assistants/ushers	Show customers to their seats.
8. Publicity/Marketing Manager	In charge of marketing.
9. Assistants	Help the marketing manager.
10. Production Manager (PM)	Organises facilities for the entire team.
11. Stage Manager	In charge of making sure a production runs smoothly.
12. Deputy Stage Manager (DSM)	Assists the stage manager.
13. Assistant Stage Manager (ASM)	Assists the deputy stage manager.
14. Lighting Designer	They create a lighting plot for the technicians.
15. Chief LX (Electrical)	Lead the team that installs the lighting equipment.
16. Assistant LX	Assists the chief LX.

17. Sound Engineer	they talk to the director and put sounds such as waves in.
18. Sound Tech	in charge of rigging in the auditorium for sound
19. Assistant Tech	Assists the sound tech
20. Costume Designer	in charge of designing the costumes the performers will wear
21. Wardrobe Supervisor	takes care of the costumes
22. Cutters' Tailors	Responsible for creating most of the costumes
23. Dressers	helps when doing a change
24. Set Designer	Designs the sets to be used
25. Master Carpenter	in charge of realising the set designer's vision of the set
26. Assistants	Assists the master carpenter
27. technical Stage manager	in command of the technical side of productions
28. head Flyman	in charge of the movement of scenery
29. Crew	Assists the head flyman

Production Roles I have undertaken during my course:

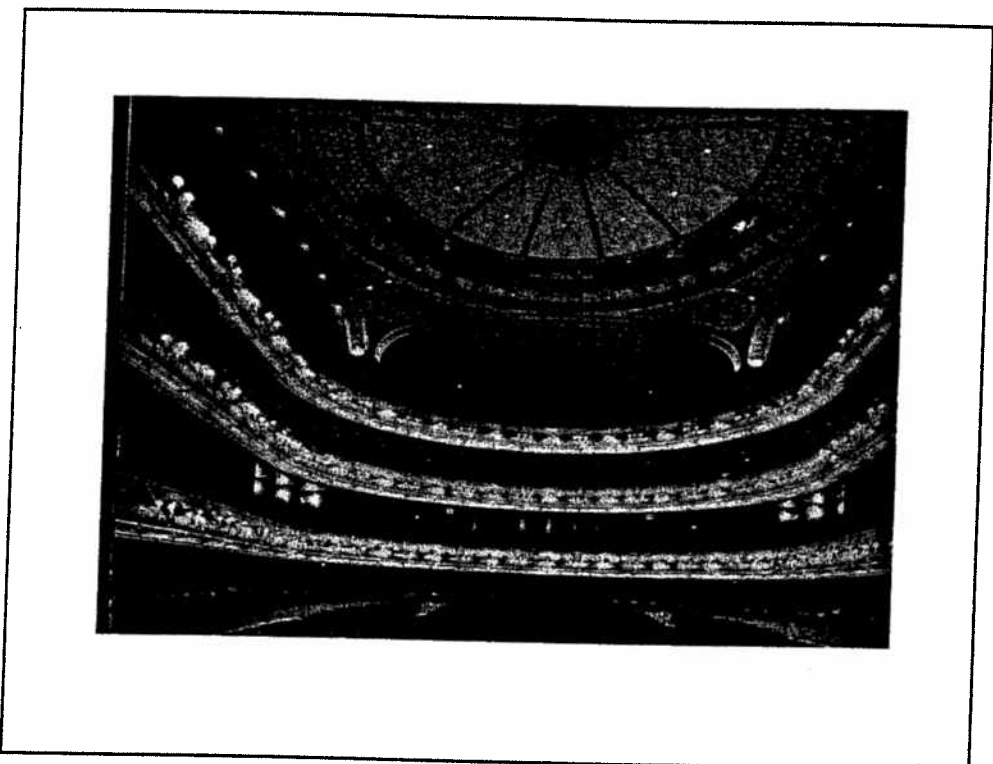
The Production Team



THE PERFORMING ARTS INDUSTRY

CANDIDATE NAME:

NUMBER:



WORK BOOK

1. Define the term 'Performing Arts'

Performing arts is a variety of activities including: dance which includes classical, street, jazz, also performing arts includes Drama which includes mime, mask, comedy and improvisation, also performing arts includes music which would be opera, pop, R+B, jazz and many more ✓

2. Give some activities that are included under the heading of Performing Arts

The activities that are included are:

Dance
Drama
music
circus ✓

3. List 4 traditional performing arts venues in the Chichester/West Sussex/Hampshire area and say what type of show/event they put on.

VENUE	TYPE OF SHOW/EVENT
1. Alexandra theatre, Bognor Regis	amateur dramatics, pantomimes and school shows ✓
2. Theatre Royal Brighton	Touring productions of musicals, plays and dance ✓
3. Chichester Festival Theatre	Serious drama, classical dance and some musical theatre ✓
4. The showroom Chichester	University and school productions as well as small scale touring productions of dance and drama.

4. List 2 unusual venues for performing arts events and say what type of event is held there.

VENUE	EVENT/SHOW
1. Apple Dram farm	music - Blues on the farm ✓
2. Butlins / Bunn Leisure	Cabaret ✓

5. A performing arts venue such as Chichester Festival Theatre employs many people as well as performers. List 10 jobs to be found in the theatre and write a brief explanation as to what their job involves

JOB	ROLE AND RESPONSIBILITIES
1. stage manager	organises and directs actors on stage during a performance ✓
2. choreographer	Creates the dance steps or movement around the stage ✓
3. set designer	Creates the set from the brief given to them from the shows director ✓
4. Lighting Director	Creates appropriate lighting for the shows ✓
5. Sound Engineer	Responsible for the quality of the music and vocal reproduction ✓
6. costume Designer	Creates the costumes for the shows ✓
7. financial controller	Responsible for setting financial targets for the venue as well as in charge of overseeing the accounts and budget ✓
8. Learning and participation officer	to provide workshops and make links with education establishments ✓
9. catering manager	In charge of providing the refreshment in the venue ✓
10 Usherette	shows people to their seats ✓

6. People employed by the theatre may be employed on different types of contract, explain each one:

Full time contract: employed by the venue and receive a regular salary, work regular hours and receive holiday and sickness benefits e.g. Administrator ✓

Freelance contract: self employed. A freelancer sells services to the venue on temporary/part time basis as and when they are required by the venue. Not entitled to benefits e.g. choreographer ✓

Seasonal Contract: employed for the run of a show only e.g. pantomim performer ✓

7. Any venue, theatre or arts centre has to attract customers. Give 3 different ways in which organisations publicise their shows

a) TV ✓

b) Billboards ✓

c) flyers ✓

8. In order to attract as many people as possible the venues try to have a varied programme of shows. Write down some of the shows either at Chichester Festival Theatre or the Mayflower theatre and say who they are aimed at ie. target audience

SHOW	TARGET AUDIENCE
1. Chicago	Young adults and fans of Bob Fosse ✓
2. Sound of music	Families and musical theatre fans ✓
3. Rebecca	People interested in literature ✓
4. Oklahoma	Older generation of musical theatre fans ✓

9. Chichester Festival Theatre is a 'Subsidised' theatre whereas the Mayflower is a 'Commercial' theatre. In the boxes below explain what these two terms mean.

Subsidised Theatre eg. Chichester Festival Theatre:

Chichester festival theatre is a subsidised theatre which means that it receives grants from the Arts Council and Local authority ✓

Commercial Theatre eg. The Mayflower Theatre

The mayflower theatre is a commercial theatre which means that it does not receive any grants and is completely dependent on money it makes ✓

10. The theatre can be expensive but there are some seats that are cheaper than others and sometimes discounts are offered to encourage people to attend. In the space below write about the ticket prices at either Chichester Festival Theatre or The Mayflower Theatre.

'Chitty Chitty bang bang' - £42.50

'Tweenies Live' - £2-£15

The boxes are normally the higher priced seats ✓

11. In order to get a job as performer in one of the shows you need to have a CV (curriculum Vitae) otherwise known as a resume. List what information should be included in a CV.

- (i) Personal details ✓
- (ii) Contact details ✓
- (iii) General qualifications ✓
- (iv) Performance related qualifications ✓
- (v) Chronology of performing experience ✓

12. You will also have to take part in an audition. In order to succeed in the audition you need to show good technical and expressive skills. List 3 of each:

TECHNICAL SKILLS	EXPRESSIVE SKILLS
1. Flexibility ✓	focus ✓
2. Balance ✓	Projection ✓
3. Movement memory ✓	Sense of style ✓

13. As a performer you are responsible for your own safety. In the space below write about steps you can take in order to keep yourself safe and injury free.

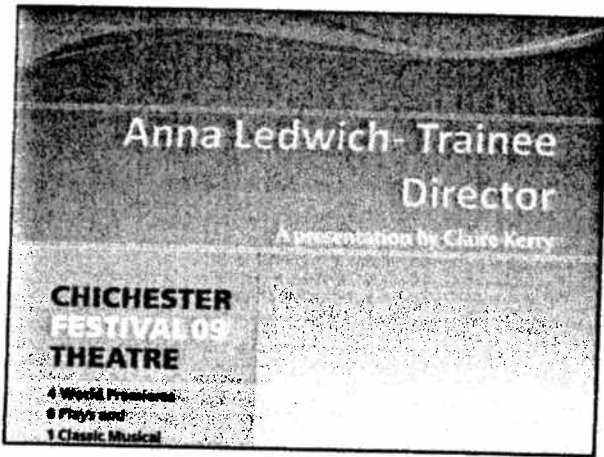
Always warm-up and cool down
 Remove jewellery
 tie hair back ✓
 make sure there are no obstructions in the dance space
 make sure the surface is non-slip
 check that the space is big enough
 always have water available to drink ✓

14. In any performing arts venue many health and safety regulations have to be in place to protect the performers, other employees and the public. In the table below list 4.

1. fire extinguishers available ✓
2. Electrical equipment all PAT tested
3. Evacuation procedures in place ✓
4. fire exits clearly indicated and not obstructed ✓

Robert Fosse was born in 1927, June 23rd and died September 23rd, 1987. He was an American musical theater choreographer and director, screenwriter and film director. He won an unprecedented eight Tony awards for choreography, as well as one for direction. He was nominated for an Academy Award four times, winning for his direction of Cabaret. He was closely identified with his third wife, Broadway dancing star Gwen Verdon. She was both the dancer/collaborator/muse upon whom he choreographed much of his work and, together with dancer/choreographer Ann Reinking, a significant guardian of the Fosse legacy after his death. Fosse is widely considered to be among the most innovative and influential choreographers of the 20th century. Fosse moved to New York with the ambition of being the next Fred Astaire. His appearance in Call Me Mister brought him to the attention of Dean Martin and Jerry Lewis. Fosse and Niles were regular performers on Your Hit Parade during its 1950-51 season, and during this season Martin and Lewis caught their act in New York's Pierre Hotel and scheduled them to appear on the Colgate Comedy Hour.

P.D.



Anna Ledwich

Currently works at Chichester Festival Theatre as a trainee director
 Has worked there for almost 2 years
 Previously worked as a free lance theatre director and assistant director
 Her relevant qualifications: Bachelor of Creative Arts; Bachelor of Arts (3 year Acting degree); Heller Trainee Directorship (Chichester festival Theatre)

Previous productions

- At CFT**
 - The Grapes of Wrath,
 - The Last Cigarette,
 - 6 Characters in Search of an Author,
 - The Cherry Orchard.
- Elsewhere**
 - European of three Tennessee Williams plays, B
 - British and international new writing at Theatre 503 (London)
- Skills learnt**
 - Research
 - Casting
 - Structure

Current Production

Current production is an international tour of 6 Characters in Search of an Author to Australia: Sydney and Perth International Festivals.
 Her role is as Associate Director means
 Re-rehearsing the play
 Running technical rehearsals
 Casting/rehearsing them in to the show,
 Script changes

Skills

Most important skills for the job:

Stamina, passion, energy, curiosity, a willingness to collaborate, diplomacy, tact, sensitivity, courage, an ability to read situations/behaviour/minds is useful. An ability to understand text (how to read a play) and how to break it down into units of action. An understanding of actors processes

Specific skills for different parts of the job

- An analytical mind
- An open, curious mind
- Excellent communication skills
- Diplomacy and persistence

Role within the Company

Responsibilities

Reading scripts for the artistic director, assisting visiting directors on shows over the main festival season, transferring shows into the West End or on tour if necessary, casting and rehearsing understudies if a show needs them, casting and rehearsing children, liaising with other departments within the theatre on behalf of directors to ensure their needs are met, ensuring during rehearsals that the director is supported, artistically and practically.

Changes job has undergone in past

Her job is constantly changing depending on the needs of the artistic director, visiting directors and the organisation.

Role within the Company cont.

Importance to Company/production

Liaison between other production staff and theatres, can help convey a director's intentions to actors. An assistant director can be the holder of many secrets so discretion is essential. Mostly an assistant director offers support, both artistically, practically, pastorally and psychologically.

What is the Company like? How do they relate to you/your role?

Chichester Festival Theatre is a medium sized organisation that takes great pride in the quality of work that it produces. Everyone who works at the theatre has a genuine passion for theatre and for producing high quality work. It is a very friendly organisation - much more like a community where everyone knows each others names and often socialise together. The organisation sees me and my role as a necessary conduit between it and the outside directors who work here on a freelance basis. Through me they have a direct relationship to the production and other freelance creative staff who work here. This can ensure that the organisation has a clear idea of how a production is progressing and what can be expected when it is performed

Other requirements

Hours

8 - 14 hours a day

All skills are useful

Dealing with people and organisations.

Diplomacy

Economics

Resourcefulness

Basic computer skills

Pros/Enjoyment

- Working with charismatic & creative people
- The unpredictable nature of the business- You could end up anywhere in the world
- The satisfaction of seeing an audience enjoy a show for the first time
- Working on great plays that have something extraordinary to say about the world and the human condition

Cons/Not so great

- Over sized egos
- The unpredictable nature of the business - it's very hard to plan your life
- Coping with a show if it's a flop
- Working on terrible plays that are no good - you know on the first day of rehearsals but you have to continue on with it
- The long working hours and other sacrifices that go along with that

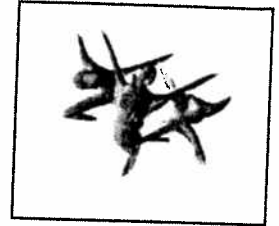
The Future

- Within the Theatre Company**
 - Further assisting at Chichester festival Theatre
- Outside of the Theatre Company**
 - Associate Director work for other theatre companies.
 - Directing my own production in London in 2010
 - Teaching at drama schools and running acting workshops

Finally...

A memorable moment to end on...

**GCSE PERFORMING ARTS
DANCE**



SHOWCASE BRIEF

Literacy Event

Your company is invited by the local authority to contribute to an event to encourage Key Stage 2 or Key Stage 3 students to read.

The theme for the event is 'Fantasy'

You will perform your showcase on two occasions in a suitable venue. You will be responsible for providing your own technical and design materials where required: for example, lighting, sound set and costumes.

We look forward to your contribution.

**CHICHESTER HIGH SCHOOL FOR GIRLS
CENTRE NUMBER: 65413**

THE PERFORMANCES

The dances are a response to the examination brief to create a family show to illustrate the theme of 'Heroes and Villains'; our five small dance companies have joined together to put on an umbrella event of dances.

EXPRESSIONS - COMIC BOOK HEROES & VILLAINS

The opening dance begins with three different 'comic book' hero/villain style duos and follows the struggle between the heroes and villains until the heroes triumph.

EMOTION - COPS & ROBBERS

This duet tells the tale of escape of the robber from jail and the subsequent chase by the cop to return the villain to captivity.

VISION - DR. JEKYLL & MR. HYDE

In this solo the performer shows the story of the good Dr. Jekyll and the evil Mr. Hyde and the struggle Dr Jekyll has to restrain his evil inner-self.

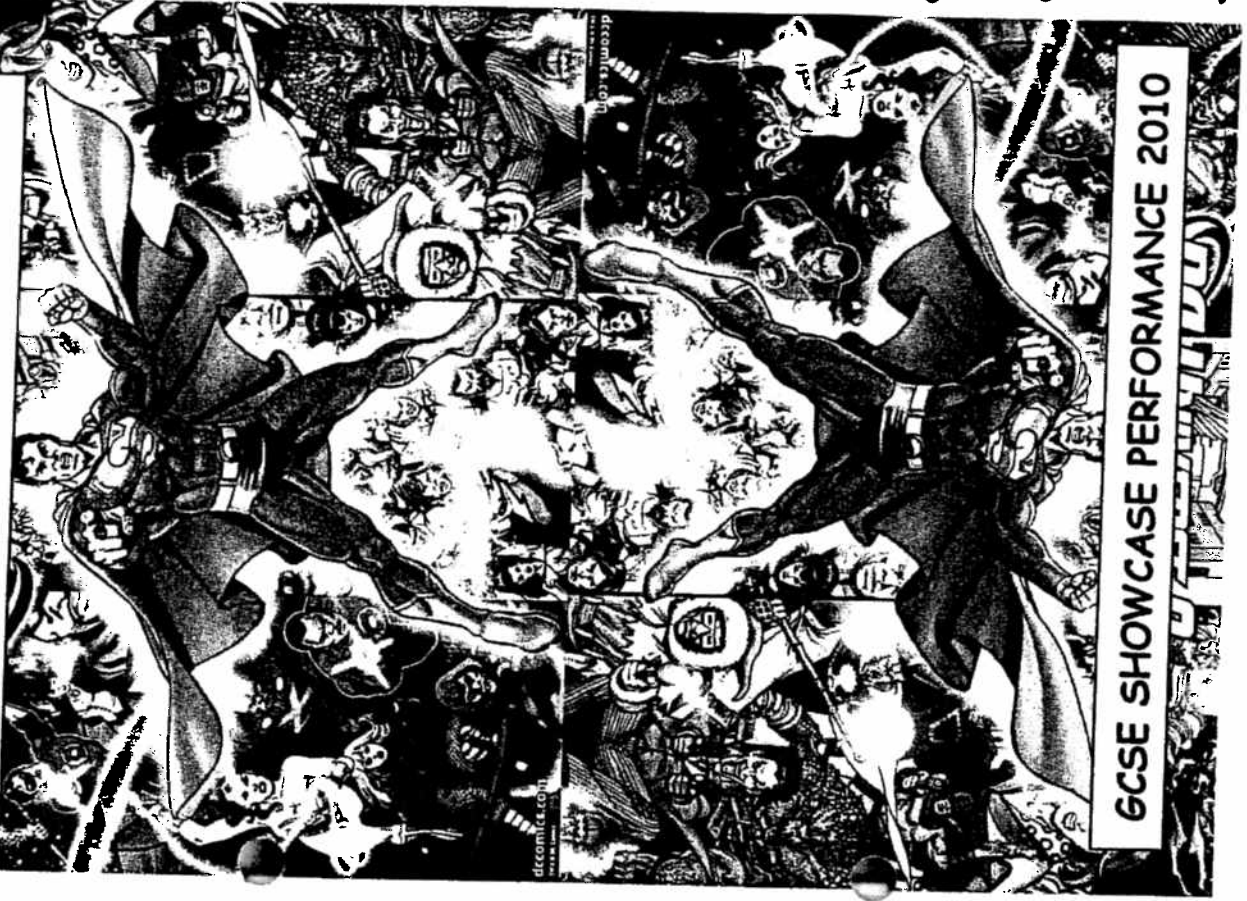
DUO - GALINDA & ELPHABA

This performance portrays the pivotal conversation between the good Galinda and the evil Elphaba

THE SIX - GANGLAND

The final dance breaks with the heroes/villains tradition; while it shows the outnumbered heroes desperately trying to rid the world of villainous gangs the ending is not one you would expect.

HEROES & VILLAINS



GCSE SHOWCASE PERFORMANCE 2010

THE PERFORMERS

COMIC BOOK HEROES & VILLAINS

Jemma Williams-Fyne

Katy Maddison

Madison Reilly



Nicole Mendoza

'EXPRESSIONS'

Rebecca Butler

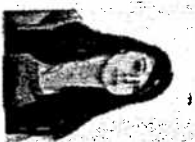
Venetia Ludlow



Molly Rowcroft

COPS & ROBBERS

Abbey Williams



'EMOTION'



JEKYLL & HYDE
Shannon Buddle



VISION

GALINDA & ELPHABA

Stephanie Horn

Sophie Low



'DUO'

GANGLAND

Amelia Cunningham

Rahani Coombes

Georgia Lacey



Simone Stewart

Summer Baxter

Rianna Graham



'THE SIX'



DEFINITIONS

HERO - A man of distinguished courage or ability, admired for his brave deeds and noble qualities

VILLAIN - A wicked, unprincipled person who commits crimes or does evil deliberately



GCSE Performing Arts

**Teacher Standardising Meeting
June 2011 Examination**

48801 – commentaries

GCSE Performing Arts - Portfolio Unit 1 Assessment Grid (48801)

Candidate name CAND A	Centre
Candidate Number	Centre number

Assessment requirements

Initial skills level **yes**
 Materials showing research into the performing arts industry **Yes**
 Three observations about candidate's working practice **yes**

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments
Skills development			1, 2, 5	4, 7, 20, 21		9	An initial skills audit is included at the start of the portfolio- the candidate demonstrates a good awareness of strengths and weaknesses. There are defined targets for improvement in specific areas but these targets are not always reviewed. The candidate reflects on the skills necessary to rehearse / perform the pieces through rehearsal logs. These rehearsal logs are rather brief however and fail to give a detailed picture of what has been learned / specific progress made.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments

Planning and research			10, 17, 18, 19	12, 15, 16, 23, 28, 34, 35	Mark band 5	Mark	6	The development of ideas for a range of dance pieces are recorded somewhat succinctly but the planning process is certainly evident. Research into choreographers (i.e. Martha Graham / Wade Robson) is relevant but the candidate does not always specify the influence of this research on the development of particular pieces of work / overall understanding.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	
Practical Activities						15	15	It is clear from the evidence provided that the candidate has been given the opportunity to experience a range of practical activities that have facilitated the development of skills. The teacher assessment sheets provide a good evidence base for this practical work.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	
Contextual understanding of work-related aspects			47 – 51 52 - 56	30 - 33		6	6	The candidate explores a range of roles and responsibilities within the performing arts industry, including: health and safety / technical theatre and an investigation into professional practitioners. A clearer idea of how this exploration had influenced the candidate's own practice would have moved the mark into Band 2.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	

Evaluations of own and others' work		42 - 45		11, 14, 22, 24 – 26, 38	7	On the whole, evaluative evidence in this portfolio is rather superficial with brief comments at the end of each 'project'. However, the analysis of 'Animosity' (choreography) included on pages 42-45 demonstrates a much deeper level of reflection and evaluative thought, with a good use of appropriate technical vocabulary.
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Total Mark

43

Further comments:

A well structured portfolio, with a range of frameworks / materials provided by the teacher that help the candidate to reflect on the work undertaken. The majority of the work falls into Band 3. More personalised detail and more specific links with contextual understanding of work related aspects would have moved this portfolio into Band 2.

Please note that all preparation work/evaluation for Unit 2 should have been included in the portfolio.