



# **AQA GCSE Performing Arts**

**Teacher Standardising Meeting June 2011  
Examination**

**48801 – Portfolio B**

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

B

*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 PACK  
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.*

S. Baseter

Date 18/1/2010

**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.

[Signature]

Date 4.05.10

*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

Candidate number

*Summer Hayley - Louise Baxter*

*8027*

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	<i>12</i>
Planning and research	10	<i>6</i>
Practical activities	25	<i>25</i>
Contextual understanding of work-related aspects	10	<i>8</i>
Evaluation of own and others' work	10	<i>6</i>
<b>Total</b>	<b>70</b>	<b><i>57</i></b>

**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**

*A very logical and carefully constructed portfolio that covers all aspects at a good level or above. The candidate has particularly excelled in practical activities demonstrating a professional approach to skill development and performance, evidenced by a very high set of marks.*

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CHICHESTER HIGH SCHOOL FOR GIRLS 65413  
GCSE PERFORMING ARTS

# UNIT 1 PORTFOLIO



CANDIDATE NAME: Summer Baxter      CANDIDATE NUMBER:

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# Summer Baxter

175 Binderton Cottages, Nr Chichester, West Sussex, PO18 0JS  
Phone: 07973420960 • E-Mail: baxts005@wsgfl.org.uk

## Academic Qualifications

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I am taking my English, Math as well as Additional Math, Double Science, Geography, Spanish and PSVE GCSE's in the coming year.

## Performing Related Qualifications

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- I am taking Performing Arts, Dance and Drama GCSE's in school.
- ISTD grade 1-5 Tap and am now aiming to take my Intermediate.
- ISTD grade 2-5 ballet, obtaining all A grades, and soon aiming to take my Inter-foundation.
- ISTD grade 3, 4 and Inter-foundation ISTD modern exams and now taking Intermediate.
- ISTD grade 3, 4 and 5 Classical Greek examinations.
- Ballroom and Latin American dance exams.
- I am currently rehearsing for my grade 5 LAMDA examination.
- In May I'm taking a London Musical Theatre examination.

## Previous Performing Experience.

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I have appeared in many shows, some of which are amateur and some that are professional, including:

- Competed at both Hasting Festival and Music for Youth in Brighton, with The Theatre Workshop International Choir, winning first place on both occasions.
- I played 'Wendy' in Peter Pan the pantomime at The Alexandra Theatre
- 'Let 'Em Sing, Let 'Em Dance' Theatre workshop end of year show at the Dome in Brighton.
- 'Sword Bearer' at the Kings Theatre, Southsea. Plus, The Royal, in Brighton
- Gym and Dance Bites at Chichester High School for Girls 2009-2010.
- I attended Performers College Summer School, and appeared in the showcase.
- Played 'Sharpay' at the Alexandra Theatre in a production of High School Musical
- Arabesque School of Performing Arts Summer Shows, yearly from the age of 3-13.

## Interests and Personal Profile

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My life revolves around the performing arts, so my main interests are dance, drama and singing. However, I love to travel and am fortunate enough to have been to many amazing places like: Rome, Pompeii, Florence and many other places in the Mediterranean, Dubai, Panama Canal, Columbia, All over America and the Caribbean. I one day hope to become famous and be lucky enough to revisit these amazing places. If not I hope to take my professional skill and intend to travel the world, being an entertainer on cruise ships.

I believe I am very hard working and ambitious, I will complete any task I am asked to, and do it a high standard. I also believe that I am easy to get along with, and can communicate and interpret instructions clearly. I am very patient and encourage other to achieve to their full potential, I am always cheerful and am enthusiastic and have high expectations of what I want to achieve in the future.

## Skill Development

SD  
good level of detail  
+ related to cause  
appropriately.

After finishing my baseline performance 'Lose Control' for which I gained A\*, I identified the following areas of strength -

- x Posture and alignment ✓
- x mobility and coordination ✓
- x control and balance ✓

I also identified the following aspects as areas of improvement -

- x projection and focus - rehearse looking out in the mirror.
- x flexibility and extension - ensure I stretch fully before a performance and remember to extend fully
- x communication of intention - ensure that I understand the brief and style of dance fully maybe research ✓
- x movement memory - practice lots and get the routine in your head and look in the mirror to see people around you.

During Year 10 course we will be working on the following dance styles: Street Dance, Hip-Hop, Contemporary Dance, Musical Theatre. For each of the projects I will target different skills to improve -

- Street Dance - communication of intention ✓
- Hip Hop - Flow of energy ✓  
Flexibility and extension ✓
- Hip Hop - Communication of intention ✓
- Contemporary Dance - Flow of Energy ✓  
Sensitivity to fellow performers ✓  
confidence in performance ✓
- Musical Theatre - Projection ✓  
sense of style ✓  
movement memory ✓



I also dance outside of school and do - Ballet, Tap, Modern Street Jazz and Contemporary. I have also done professional workshops with West End stars who taught us routines from different shows such as CHICAGO, WE WILL ROCK YOU and WICKED. I believe taking dance classes outside of school has really helped me feel more confident in class. Also, I have been in dance exam situations before so found it a little less stressful than others.

In our Warm Up / Work out project we will focus on Health and Safety and in each project we will get to work on our choreographic skills as well as performance.

By the end of the course I hope I have broadened my knowledge of practitioners and of choreographers and also understand each skill more, for example understand the meaning of Fosse and the intention of Street Dance. I also want to have improved my street and flip hop skills as these were my worst styles.

very well expressed.

S. Basster.

well related to plan

## Summary of Progress.

During the course my marks have ranged from 90/100 to 96/100.

My best performance was the contemporary 'Chess Piece' the strengths of my performance were -

- x Posture and Alignment ✓
- x Flexibility and Extension
- x Musicality ✓

This was my strongest piece because I'm very familiar with the style and enjoy it very much. We also did a dance workshop with MotionHouse who are a world famous Contemporary company.

I did least well on 'Save the Last Dance' my main weakness in this was my - Communication of Intention and Movement Memory.

In our Showcase Performance I believe our whole group performed to their full and that on the day we performed the best we ever have. I believe I showed my flexibility extremely well and leap as high as I could and kick as high as I possibly could.

After looking at skills for improvement, I feel that I have made progress with my projection and focus and my flexibility and extension.

I feel my main strengths as a performer are <sup>good</sup> my flexibility and my musicality but my <sup>understands</sup> evaluations show I need to work on my <sup>slowly</sup> communication of intention and my flow of energy and I will do this by ensuring I understand the meaning of the dance and pick out key movements and ensure I perform them correctly with full meaning ✓

In our Warmup and Work out project the focus was on health and safety and the way in which we are able to share our knowledge by leading a session.

I got 93% on my Work out, I believe our work out went really well, despite the fact we both missed session, we created a fun workout which appealed to our chosen year group. I also broadened my knowledge of the way a proper work out is supposed to go.

During the course we have also been able to choreograph our own dances, I believe my choreographic skills are good, yet they do only stick within one style of dance, modern or contemporary but I struggle with choreographing hip-hop and street dance, but I do my best.

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

S. Basster

# 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:

SKILL	EXPERIENCE PRIOR TO THIS COURSE			EXAMPLE
	NONE	SOME	LOTS	
LEADING A TEAM OF PEOPLE		✓		dance workshop at portfield primary
WORKING AS PART OF A TEAM			✓	annual shows and group performances
CHOREOGRAPHY			✓	making up dances for competitions
LIGHTING		✓		helped in theatre shows.
SET DESIGN	✓			
STAGE MAKE-UP			✓	shows and festivals
COSTUME DESIGN			✓	made costumes for festival.
FRONT OF HOUSE		✓		selling programs showing people to seats
MARKETING & PUBLICITY	✓			
PERFORMANCE			✓	many shows and competitions
DIRECTING	✓			
EVALUATING PERFORMANCE	✓			

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

Performance, because it comes naturally to me as I have been performing since I was 3 years old.

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

Evaluating performance, because I want to be able to criticise myself in order to improve my skills.

# FITNESS TEST & PROGRESS RESULTS



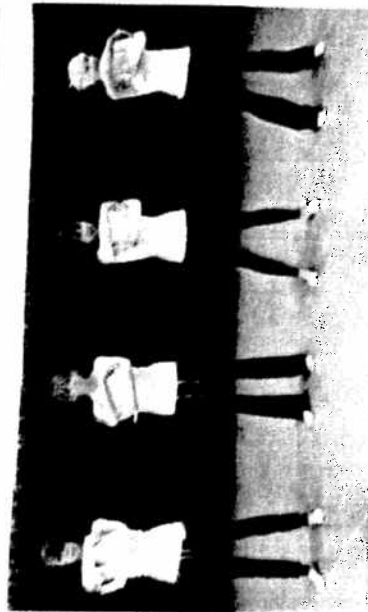
NAME: \_\_\_\_\_

TEST	BASELINE RESULT	PROGRESS RESULT
FLEXIBILITY	DATE: RESULT: 37 cm	DATE: RESULT:
(Sit & Reach Test)	RATING: EXCELLENT	RATING:
MEANS OF IMPROVEMENT:		
STAMINA	RESULT: 62	RESULT:
(Step Test)	RATING: EXCELLENT	RATING:
MEANS OF IMPROVEMENT:		
LEG STRENGTH	RESULT: 38	RESULT:
(Sergeant jump)	RATING: EXCELLENT	RATING:
MEANS OF IMPROVEMENT:		
ABDOMINAL STRENGTH	RESULT: 24 sit ups	RESULT:
(Sit Ups)	RATING: POOR	RATING:
MEANS OF IMPROVEMENT:		
ARM STRENGTH	RESULT: 11 PRESS UPS	RESULT:
(Press ups)	AREA FOR RATING: IMPROVEMENT	RATING:
MEANS OF IMPROVEMENT:		

**GCSE APPLIED PERFORMING ARTS: REHEARSAL IMAGES  
'MUSIC MAKES ME LOOSE CONTROL'**



This was at the beginning of the dance in the set choreography we were given, we made it different by forcing different ways.



This is from our own section of the dance, we did it in a canon, We thought it was very original.



This was from the very end of our dance; we were attempting robot moves, which were very sharp. It was hard to get it to look together but once we did I think it looked effective.

*well annotated*

## My Skill Development Plan

SD.  
knowledge of how  
to improve slowly.

### COMMUNICATION OF INTENTION ✓

In order to improve I should -

Ensure that I have a good understanding of the key elements of the techniques of the dance style I am doing e.g. jumping down not up in street dance and full extension in ballet. ✓

### FLEXIBILITY AND EXTENSION

In order to improve I should-

Go through a short stretching routine everyday (remember to warm up and cool down.) ✓

### PROJECTION AND FOCUS ✓

In order to improve I should-

- Imagine the mirror is the audience in the warm up and look into the mirror ✓
- Practicing performing my dance in front of a friend ✓
- Listen to the dance leader so I know which movements are the important ones. ✓
- Use my head expressively in the warm up. ✓

### FLOW OF ENERGY ✓

In order to improve I should-

Try and learn the quality of movement at the same time as you learn the movement and be fit enough to keep the actions strong throughout the dance. ✓

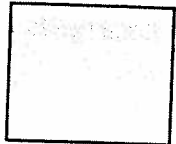
### STRENGTH AND STAMINA ✓

In order to improve I should-

- Work hard on the strength exercises within the warm up, such as jumping and sit-ups. ✓
- Do a short stretching session once a day. ✓
- Work harder on the aerobic part of the warm up. ✓
- Go running, cycling, swimming out of school. ✓



**GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT**



**DANCE STYLE AND TITLE:** *Street lose control*

**CANDIDATE NAME:** *Summer*

**ASSESSOR:** *S. Thurlow* **DATE:**

**GRADE AWARDED:**

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:** *A very accurate performance; gestures executed with great precision and confidence. Excellent contrast between stiff + flexible actions. High level of energy sustained with excellent timing throughout.*

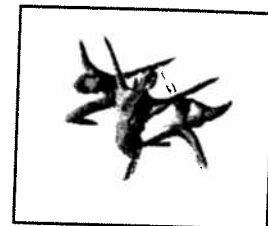
<b>OVERALL MARK (OUT OF 50)</b>
<i>47 A*</i>

**WAY TO IMPROVE:** *for this style you need to 'jump down' and have a lower centre of gravity (I know it is not your natural style).*

**NEW TARGET:**  
*To sustain this willingness to embrace so conscientiously styles that are not to your liking.*

**A ( 41- 50) B (31-40) C (21-30) D (11- 20) E (5-10)**

# 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:** to develop an understanding of this dance style through performance and choreography

**PROJECT:** 'I'm a Bee' street Dance ✓

**AIM:** to perform with confidence and attitude and to develop hip-hop techniques ✓

**TARGET AUDIENCE:**

young people because it is a popular ~~audience~~ culture.

**VENUE:**

dance studio - small audience of friends ✓

**KEY SKILLS REQUIRED:**

popping - jumping down to the floor - ✓  
observation and listening whilst learning routine.

**LIGHTING REQUIREMENTS:**

disco style ✓

**SOUND REQUIREMENTS:**

CD player ✓

**COSTUME:**

black trousers, white tops ✓

**SET/PROPS:**

NONE ✓

**OTHER RESOURCES:**

NONE ✓

**RESEARCH:**

professional practitioner - Wade Robson

**DEADLINES:**

19th October  
Tech + Dress

20th October  
Assessment ✓

**METHODS FOR MEASURING PROGRESS & SUCCESS:**

using mirrors to check accuracy in actions and timing  
peer feedback + filming and self-evaluation

## Street Jazz

This dance style originated in New York among young Hispanic and African American men during the late 1960's early 1970's, as part of the culture of rap, scratch music and graffiti. The dance is constantly evolving and has come to include : Hip-hop, break dance, locking and popping. It incorporates gestures using hands as blades, fists or pointing finger. It also includes stepping, jumping, turning, pausing and taking weight on your hands

Res

### Key features required for effective performance-

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

SD

### Personal Evaluation

I think I tried my best as this isn't my usual style of dance and my movements were strong and in style. ✓

I believe as a group we looked good and kept in time ✓ as a group very well.

I believe the spacing could have been a lot neater. ✓

Make our beginning a lot stronger. ✓

Eval

### 5 Elements of Improvement

Flexibility and extension ✓  
Projection and Focus ✓  
Communication of Intention ✓  
Flow of energy ✓  
Strength and Stamina ✓



## WORKSHOP OBSERVATION

10A

**HIP HOP STYLE LED BY KERRY SMITH OF THE BODYSHOCK COMPANY**

**TUESDAY 29<sup>TH</sup> SEPTEMBER 2009**

### **Warm up**

- An energetic warm up in which the students followed the Dance Leader through a wide range of energetic exercises. The students gave 100% effort

### **Routine**

- All students very focussed when learning elements of the dance
- Good powers of observation used for learning techniques and the mirrors used very effectively to check learning.

### **COACHING POINT – GET DOWN BY USING THE KNEES FULLY**

- The dance had a very fast opening and all worked hard to execute the actions at this pace, they showed determination to succeed and meet the challenge.
- A range of dynamics was incorporated and the students were able to demonstrate this variety and contrast well
- The whole group was very quiet when techniques were being explained and formations organised.

### **COACHING POINT – KEEP ACTIONS STRONG AND EARTHY**

- Initially many were very shy when asked to perform individual poses (prior to the canon phrase) and this required a lot of work on this occasion and again later in the dance
- Students asked appropriate questions for clarification..
- The group worked very successfully as a whole group.
- Most of the group committed the dance to their own movement memory very quickly and were soon able to perform the dance without the Dance Leader, despite it being a challenging piece.

### **COACHING POINT – ARMS ON THE ‘PIVOT’ PICE MUST BE SHOULDER HEIGHT AND VERY STRONG**

- The ‘scissor arms’ phrase was very fast and took hard work to get it at the right speed. A lot of perseverance shown.
- The dynamic contrast shown on the ‘globe’ section was excellent

### **COACHING POINT- MUST GET AS LOW AS YOU CAN WHEN ‘GETTING DOWN’, ALL MOVEMENT NEEDS TO BE GROUNDED**

### **COACHING POINT- THE EXPRESSIVE SKILL IS TO MAKE YOUR PERFORMANCE CONFRONTATIONAL.**

- Rocking Bee is a real feat of speed and co-ordination, extremely well coped with though it did require a lot of work
- The students were delighted when they got everything exactly right.
- Excellent level of concentration sustained as the students absorbed a tremendous amount of information.

### **COACHING POINT – EMPHASIS ON GETTING FRONT KNEE VERY LOW**

- Wave technique taught and learned very quickly.
- The ‘cross-over’ worked so well because the group were so attentive

Exceptional progress made by the whole group, four lessons worth of work learned in two! Three students in particular acquired not only the routine but the qualitative elements also – Hannah Rowley, Monique Stewart & Jody Price.

S. Thurlow

## 'Im a Bee' Hip Hop Dance

In the workshop based on this dance I learned that the key features I had to work in order to be successful were-

- Get down by using knees fully- go as low as you can.
- Keep actions strong and earthy (grounded)
- Arms on the pivot must be shoulder height and very strong.
- Expressive skills must be confrontational.

In my performance of this dance I am going to aim to improve-

SD

### COMMUNICATION OF INTENTION

I am also going to develop my choreographic skills by incorporating a range of formations and levels in my routine.

### Self Assessment

Eval

I believe I did most of the key features including keeping down in my knees. However I still need to improve on getting the style across. This performance was not as good as my 'Music Makes you Loose Control.' Our group didn't stay in time as well and we also didn't look as neat and tidy. I think this is because we didn't have as much time and we weren't as focused.

ELEMENTS FOR CONSIDERATION WHEN EVALUATING YOUR PERFORMANCE IN DANCE

- G ✓ > Ability to remember the routine
- G ✓ > Accuracy in gesture
  - > Accuracy in step patterns
- G ✓ > Accurate/fluent movement in and out of formations
  - > Fluent movement in and out of shape
- G ✓ > Good body extension in shapes
  - > Good leg/arm extension generally
  - > Fluent movement through torso
  - > Pauses held in complete stillness
- G ✓ > Dynamic accuracy
  - > Height and control in elevation
  - > Body shape in elevation
  - > Fluency when moving from high to low
- O ✓ > Level of energy
  - > Level of flexibility
- O ✓ > Level of confidence
  - > Fluency when linking actions
  - > Expressive use of head
- G ✓ > Accurate timing with fellow dancers
- G ✓ > Accurate timing with the music
- O ✓ > Projection
- O ✓ > Successful communication of style or meaning
- G ✓ > Hair/clothing fidgets

B+

## Summer Baxter

Summer's ability to remember the routine and keep in time is very strong and her sense of space and accuracy of gesture is very developed. Her body extension is practiced and precise, exactly like her movements.

To improve I recommend Summer finds the courage to be comfort in all dance styles, not just the types she always does. If she does this her projection will improve, making the performance more enjoyable. ✓



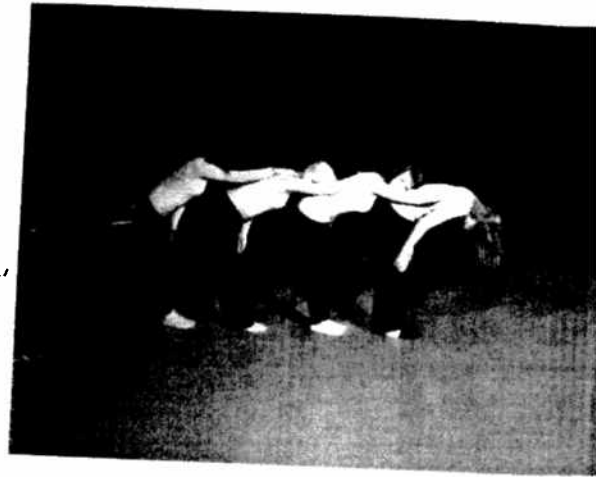
## GCSE APLLIED PERFORMING ARTS : REHEARSAL IMAGES

### 'IM A BEE'



This is our opening scene, we decided to go opposite ways to make it look a little more interesting. ✓

This is our ending position, we decided to flop forward as if we had 'run out of energy' and it also showed a clear ending. ✓



*well annotated.*

## Wade Robson



Wade Robson was born in Australia in 1982 and started dancing at the age of 2 after being inspired by the hugely famous music video thriller. And at the age of 5 he was asked to perform on stage with Michael Jackson to a crowd of 50,000.

In his early career, he performed at Disney Land and was discovered. He then appeared in Michael Jackson's music videos, 'Black or White' and 'Heal the World.'

As a child Wade was invited many times to Michael Jackson's Neverland Ranch. And he was charged with child molestation

Wade choreographed for Britney Spears and N-Sync at the astonishing age of only 17. And has won numerous awards for his dance skills. His style is based on hip-hop and is very versatile. He also has released many songs with his group 'Quo' and he also a songwriter and his work was released on Michael Jackson's record label.

He then became a judge on famous dance show 'So You Think You Can Dance' and choreographs many of their weekly routines. Wade Robson has an incredible career and is know world wide yet he is only 28 years old!



Could have focussed on skills more rather than biography-

**GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT**



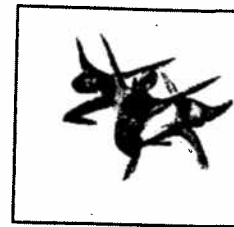
**DANCE STYLE:** I'm a Bee - Hip-Hop  
**CANDIDATE NAME:** Summer Baxter

**ASSESSOR:** S. Thurlow **DATE:** 13/10/09 **GRADE AWARDED:**

A

TECHNICAL SKILLS	EXCELLENT	VERY GOOD	GOOD	SATIS-FACTORY	AREA FOR DEVELOPMENT
POSTURE	/				
ALIGNMENT	/				
CO-ORDINATION	/				
STRENGTH	/				
STAMINA	/				
MOBILITY	/				
BALANCE	/				
FLEXIBILITY	/				
FLOW OF ENERGY		/			
MOVEMENT MEMORY	/				
CONTROL	/				
EXPRESSIVE SKILLS	EXCELLENT	VERY GOOD	GOOD	SATIS-FACTORY	AREA FOR DEVELOPMENT
PROJECTION	/				
FOCUS	/				
SENSE OF STYLE	/				
MUSICALITY	/				
COMMUNICATION OF INTENTION		/			
<b>COMMENTS:</b> <i>Very accurate + dynamic interpretation. Excellent use of arms + good movement to and from the floor. Effective choreographic development.</i>					<b>OVERALL MARK</b> 48
<b>WAY TO IMPROVE:</b> <i>keep shoulders absolutely still (including fingers) but at the same time alert. You came out of performance a little early - I think you caught Richard's eye.</i>					
<b>NEW TARGET:</b>					

# GCSE PERFORMING ARTS DANCE



## CONTEMPORARY DANCE

### **BRIEF:**

To develop an understanding of this dance style through technique classes and performance

### **It is expected that students will:**

- Research the dance style and look at the historical and cultural context from which it evolved
- Study the work of a minimum of one professional performer
- Learn the AQA Contemporary Dance solo set study and perform it with a high level of accuracy

CHICHESTER HIGH SCHOOL FOR GIRLS  
CENTRE NUMBER: 65413

# INITIAL RESPONSE FORM

**BRIEF:** to develop an understanding of this dance style through technique classes and performance



**PROJECT:** Contemporary Dance - Muse ✓

**AIM:** to portray a game of chess ✓

**TARGET AUDIENCE:**

older audience of dance specialists ✓

**VENUE:**

dance studio - small audience of friends ✓

**KEY SKILLS REQUIRED:**

transference of body weight, fluent movements onto and of the floor and confident partner work ✓

**LIGHTING REQUIREMENTS:**

white wholestage ✓

**SOUND REQUIREMENTS:**

CD player ✓

**COSTUME:**

we wore black trousers and each had a different colour top. ✓

**SET/PROPS:**

NONE ✓

**OTHER RESOURCES:**

NONE ✓

**RESEARCH:**

professional practitioner - Martha Graham + Mark Morris ✓

**DEADLINES:**

10<sup>th</sup> November  
put together all elements  
learned.

17<sup>th</sup> November  
Assesment ✓

**METHODS FOR MEASURING PROGRESS & SUCCESS:**

Using mirrors to see accuracy and precision in timing with fellow dancers. ✓

## Contemporary Dance

A theatrical style of dance, which is not based on the academic school of classical ballet. Early practitioners develop in opposition to classical ballet, rejecting the latter's structural formality. They preferred a free movement style, favoring bare feet to pointe shoes. ✓

120.

### KEY FEATURES REQUIRED FOR EFFECTIVE PERFORMANCE-

- Use of focus to highlight significant movements. ✓
- Use of momentum to transfer body weight from one position to another. ✓
- Use of melting into the floor. ✓
- Barefoot and parallel feet position. ✓
- Use of flexible back. ✓
- Fluent movement to and from the floor. ✓
- Contact work often used. ✓

SD.

### What is Contemporary Dance?

**"If I could tell you that, I wouldn't have to dance it."**

This is a quote made by Isadora Duncan about one of her dances.

Research

Contemporary dance was recently developed in the early 20<sup>th</sup> century as a reaction against the rigid techniques of ballet. Pioneers search for ease of movement using body's natural lines and energy. Contemporary can be danced to almost any style of music and united with other dance forms to create new moves. There are 4 main types of contemporary dance:

- Cunningham – focuses on the body's own 'line of energy'. ✓
- Graham – consists of floor work and the use of abdominal strength. ✓
- Limon - uses transfer of weight and heavy energy in the body. ✓
- Release- is about releases through the body and joints. ✓

very relevant

### Gloria by Mark Morris

This extract of contemporary dance showed how the following techniques and the choreographic devices could be used to make a dance exciting.

Eval.

- Moving quickly and fluently from high to low. ✓
- Lots of traveling. ✓
- Many leaps. ✓
- Lots of changes in formation. ✓
- Use of canon as well as unison. ✓
- Many exits and entrances. ✓
- Mixture of whole group and smaller group action. ✓

## My Skill Development Plan

### FLOW OF ENERGY

In order to improve I should-

Try to learn the quality of the movements while learning the routine. And be fit enough to control my action, and keep it looking neat throughout the dance.

### SENSITIVITY TO FELLOW PERFORMERS

In order to improve I should-

Rehearse thoroughly the timing and perfect the changes in formation.

*good knowledge of how to improve show.*

### CONFIDENCE IN PERFORMANCE

In order to improve I should-

Practice all techniques so I can accurately perform them without having to think about it too much.

### EVALUATION OF PERFORMANCE

I believe that this was not my best performance, but this is my favorite style. I feel I had good upper body fluency and the section from the corner I thought flowed very well. However, I feel I need to improve my arm strength as I found it hard to hold some of the positions on the floor. I also believe that when we all danced as a group, because the choreography was very fluent, we often weren't in time as well as we could have been.

## APPLIED GCSE IN PERFORMING ARTS – REHEARSAL LOG

### TITLE OF PROJECT: CONTEMPORARY DANCE

DATE	TARGET	ACHIEVEMENT
22/10	To learn the first two sections of the dance. ✓	I found rolls on the floor hard to do, and the transition from standing to floor. ✓
3/11	Learn the opening of the dance. ✓ Set the elements of the opening in the space and with the timing ✓	I found that we moved quite slowly, so became frustrated when we moved quite slowly. ✓
9/11	Watch an extract from 'Gloria' choreographed by Mark Morris ✓	I believe I now have an improved understanding of contemporary dance. ✓
10/11	To put together all elements learned so far refine quality of action. ✓	I found at this point in the rehearsal I was confident with the routine and the transitions to and from the floor. ✓
17/11	To perform and video the dance. ✓	I believe we worked well as a group, and performed with confidence in a style most of us were new to. ✓



## MUSE IMAGES

The dance was based on a game of chess.

The pieces are positioned  
at each end of the board at  
the start. ✓



During the game pieces  
move across the board. ✓

Some pieces take each  
other. ✓

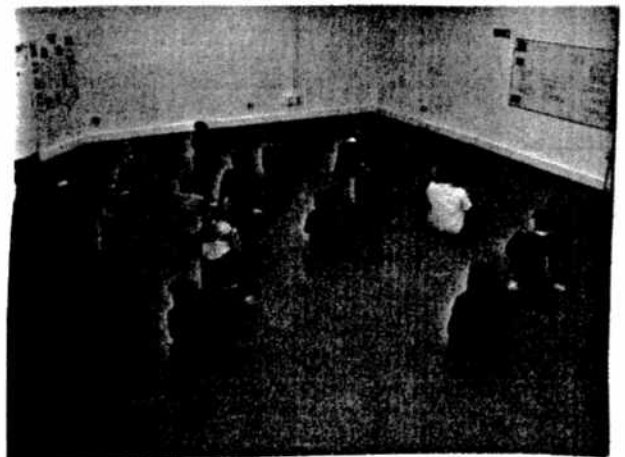


Pieces jump over each other.



This is a partner section to show we are from the side.

The game finished in 'Stale Mate' instead of 'Check Mate.'



## Martha Graham



Martha Graham born May 11<sup>th</sup> 1894 was an American dancer and choreographer, regarded at the pioneers of modern and contemporary dance.

Martha became interested in dance in her teens and enrolled in classes and built up her technique her first professional work was in 'Xochital' which she was praised for. In 1923 she took a job at Eastman School of Music and engaged her best pupils in the new dance style she was beginning to create.

The new style left behind the rules and grace of ballet and was more violent with spastic movements, trembles and falls, she believe it could express thing dance never had before.

Martha's dad was a doctor who specialized in nervous disorders; he was very interested in attention to physical movement. His ideas that the body can express its inner senses were essential in Graham's desire to dance..

Graham did not allow the recording of her shows or dances as she believed they should only be seen live.



"I wanted significant movement. I did not want it to be beautiful or fluid. I wanted it to be fraught with inner meaning, with excitement and surge."

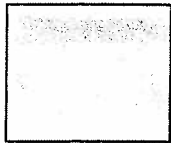
In 1935 she opened the 'Martha Graham School of Contemporary Dance' one of the company's first pieces was 'Frontier' and others such as 'Chronicle' her most famous being 'Seraphic Dialogue' a moving version of the Joan of Arch story and many more influential pieces often based on women who inspired her. Graham announced her retirement from the stage in 1969 age an amazing 75!



Elizabeth Auclair in Martha Graham's "Seraphic Dialogue" (1938)  
Photo: ©John Deane

However, Martha couldn't live away from dance and though no longer able to perform she continued to teach and choreograph until her death in 1991. She is one of the most influential women figures in dance and her vision of dance is one of the most popular genres till this day.

GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT



DANCE STYLE AND TITLE: Contemporary 'Muse'

CANDIDATE NAME: Summer Baxter

ASSESSOR: S. Thurlow DATE: 20 Nov 08. 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	✓				

COMMENTS: *A very fluent performance of a very difficult dance. Contemporary techniques effectively executed and the complex turn/travel sequence accurately performed. Movement to and from the floor very well done and a clear understanding of transfer of body weight.*  
Sharon

OVERALL MARK (OUT OF 50)  
**48**

WAY TO IMPROVE: *using head more effectively to focus on actions to enhance the significance of them for the audience*

NEW TARGET: *dance focus (use of head)*

## INITIAL RESPONSE FORM



BRIEF: contemporary dance

PROJECT: Save the Last Dance - All or Nothing

AIM: to use contemporary dance and street dances to represent two different cultures, and show through dance how they can work together. ✓

TARGET AUDIENCE:

Family ✓

VENUE:

dance studio - small audience of friends ✓

KEY SKILLS REQUIRED:

to understand the bond between two dance styles ✓

LIGHTING REQUIREMENTS:

simple white lighting ✓

SOUND REQUIREMENTS:

CD/TAPE Player ✓

COSTUME:

black trousers and a white top ✓

SET/PROPS:

chairs ✓

OTHER RESOURCES:

NONE ✓

RESEARCH:

We watched Step Up and Save the Last Dance clips to show how the styles can be merged. ✓

DEADLINES:

8th December.

refine choreography

15th December

Assesment ✓

METHODS FOR MEASURING PROGRESS & SUCCESS:

watching each other to correct movements and using the mirrors. ✓

## Save the Last Dance

*Eval*

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

I believe as a group we used to two styles. However, we used more contemporary than we did street, as absence was a problem in our group. Due to this absence I believe we didn't achieve the other two aims, which I think is disappointing, as I believe we could have. ✓

*accurate*

~~Art~~  
Planning

## GCSE PERFORMING ARTS- PLANNING SHEET

### SAVE THE LAST DANCE – ALL OR NOTHING

ELEMENT	PLANNING
<b>STARTING POINT/IDEAS</b>	Save the last dance looks at the clash between 2 very different cultures, represented by Sara and Derek and the way in which they come to understand each other and succeed. ✓
<b>ACCOMPANIMENT</b>	'All or Nothing' from Save the Last Dance. It has flowing rhythms to represent Sara and more up-tempo for Derek. ✓
<b>DANCE STYLE</b>	Contemporary dance will be used to show the middle class cultures and street will be used to reflect the working culture. ✓
<b>CHOREOGRAPHY</b>	We organized the dance into 3 sections the first being a ballet section then we involved the chairs, which showed the joining of two styles, which lead into a street dance section. ✓
<b>SET/ PROPS/ PROJECTION</b>	We used a chair each in the dance; we thought that it represented the bond between the two styles. ✓
<b>LIGHTING</b>	Simple white lighting throughout. ✓
<b>COSTUME</b>	We wore black trousers and a white t-shirt. ✓
<b>GROUP ORGANISATION RESPONSIBILITY</b>	I was in a pantomime at this point in the course and did feel bad as I had to miss a few sessions, however we shared the responsibility of putting chairs away and making sure we were warmed up. ✓

good detail.

**APPLIED GCSE IN PERFORMING ARTS – REHEARSAL LOG**  
**TITLE OF PROJECT- ALL OR NOTHING**

DATE	TARGET	ACHIEVMENT
24/11	<ul style="list-style-type: none"> <li>- to watch step up and save the last dance styles are used to show the story.</li> <li>- to create the opening of our dance using street and contemporary ✓</li> </ul>	<p>We choose 'Save the Last Dance' as it suited our group better, we started with contemporary. /</p>
1/12	<ul style="list-style-type: none"> <li>-to show how the two cultures are coming to understand one another by mixing the two styles together to form the middle of the dance ✓</li> </ul>	<p>We did a small street section, which then blended into a dance section. I though we could use chairs to symbolize the bond between the two styles. /</p>
7/12	<ul style="list-style-type: none"> <li>-to show how sharing and cooperating can help succeed through use of lifts and support ✓</li> </ul>	<p>In the chair section we balanced out weight on the chairs, which took lots of practice but looked really effective. /</p>
8/12	<ul style="list-style-type: none"> <li>-refine choreography to show story line work on performance skills. ✓</li> </ul>	<p>As a group we looked in the mirror to make sure we looked the same and refined the counting. However, I missed a few rehearsals so we struggled slightly. /</p>
15/12	<ul style="list-style-type: none"> <li>-finalize staging assessment to be filmed ✓</li> </ul>	<p>We worked on a place to put the chair so they weren't in the way of us when we were dancing. /</p>

*will set out a good record of the process.*



**GCSE PERFORMING ARTS: PERFORMANCE ASSESSMENT**



**DANCE STYLE AND TITLE:** *Save the Last Dance*

**CANDIDATE NAME:** *Summer*

**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		✓			
<b>COMMENTS:</b>					
<p><i>The dance was short and really did not fully extend your capabilities but what you did was nicely executed.</i></p> <p><i>The choreography showed different cultures but it did not show the storyline of cultures coming together to succeed.</i></p>				<p><b>OVERALL MARK (OUT OF 50)</b></p> <p><i>45</i></p>	
<b>WAY TO IMPROVE:</b> <i>• perfect timing with fellow group members</i>					
<b>NEW TARGET:</b> <i>• develop a dance more fully in response to the given task.</i>					

**A ( 41- 50) B (31-40) C (21-30) D (11- 20) E (5-10)**

# 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

CHICHESTER HIGH SCHOOL FOR GIRLS  
CENTRE NUMBER:65413

## INITIAL RESPONSE FORM

**BRIEF:** to develop an understanding of health and safety in rehearsal and performance by creating a short workout DVD suitable for KS3



**PROJECT:** WORKOUT ✓

**AIM:** create a warm up that includes all the necessary requirements to prepare the body and mind for a physical session ✓

**TARGET AUDIENCE:**

Key Stage 3 ✓

**VENUE:**

dance studio ✓

**KEY SKILLS REQUIRED:**

Knowledge of effective warm up techniques. Team work to create and present the warm up

**LIGHTING REQUIREMENTS:**

disco ball and white lights

**SOUND REQUIREMENTS:**

MP3 player ✓

**COSTUME:**

we wore black trousers and a white vest top ✓

**SET/PROPS:**

NONE ✓

**OTHER RESOURCES:**

We had a projection of images of Lady Gaga.

**RESEARCH:**

We watched and tried 3 workout DVD's and decided what we liked and what we didnt. ✓

**DEADLINES:**

Tech + Dress

Assessment ✓

**METHODS FOR MEASURING PROGRESS & SUCCESS:**

get other students to try the workout and see if they enjoy it ✓

## Research/eval

WORK OUT DVD	EVALUATION
Pump It Up	<ul style="list-style-type: none"> <li>- They explained each movement well, and why and what it did. ✓</li> <li>- Movements changed too fast and some moves were embarrassing. Also, the outfits were slightly inappropriate. ✓</li> </ul>
Urban Workout	<ul style="list-style-type: none"> <li>- More enthusiastic, and the layout of the group with two boys was good. ✓</li> <li>- Too much repetition of the moves, it became boring. ✓</li> </ul>
Phat Moves	<ul style="list-style-type: none"> <li>- There was a good stretching section, which worked on flexibility. It was the only work out that had this sort of dance component. ✓</li> <li>- The leader however wasn't clear and the music, outfit and location were bad and didn't make you want to exercise. ✓</li> </ul>

### Reason for Warm Up -

- Prepare body ✓
- Prepare mind ✓
- Make body work more efficiently
- Prevent injury ✓

M/S

### Movement Content Must -

- Be appropriate for the year group and go logically through the body
- Be explained/demonstrated clearly. ✓
- Be repeated sufficiently (in counts of 8)
- Be linked in a fluent way ✓
- Be enjoyable to do, so that pupils work hard without realizing.

plan

### Organizational Possibilities -

- A single director?
- Responsibilities allocated to various group members?
- Separate or shared narration? ✓

# APPLIED GCSE PERFORMING ARTS

## WORKOUT PROJECT HEALTH & SAFETY

HLS

### CANDIDATE:

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

hair tied back ✓

Jewellery off ✓

appropriate footwear and kit

bottle of water for hydration ✓

fit for purpose - for example not injured

Studio - once in the studio we needed to check:

24°C ✓

non-slip and sprung floor

space must be clear ✓

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

warm up. ✓

Loosening - to relieve any tension

warm the body - make muscles more flexible

aerobic component - blood flowing quickly because muscles need ✓

stretching - releases synovial fluid, moving the oxygen ✓

so it allows the joints moving easier ✓

**In the technical rehearsal - we needed to:**

listen to technique being explained ✓

use the mirrors and own observation. ✓

break down phrases of movements <sup>into individual</sup> components. ✓

refine the actions ✓

**At the end of every rehearsal - we needed to:**

cool down - bring the heart rate down to normal ✓

- stop blood pooling  
be doing swings etc. ✓

- gentle stretches to stop  
lactic acid, meaning you won't ache.

## Risk Assessment in Rehearsal

IDENTIFIED RISK	WHO IS AT RISK	ACTION
ELECTRICAL EQUIPMENT Safety of appliances /	the operator /	must be PAT tested on a regular basis
SPACE objects may be cluttering the space /	performer /	always make sure the space is cleared before rehearsal
FLOOR solid or slippery making it dangerous to dance on /	performer /	a non-slip, sprung floor /
TEMPERATURE 24° minimum /	performer /	ensure space is always at 24° minimum.
LACK OF WARM UP will result in your bodies not working efficiently /	performer /	check you are warmed up thoroughly. /
ILLNESS/INJURY as a result of over stretching yourself	performer /	never exceed your limits
SET/PROPS could be broken /	performer /	check the item before and during ensure always safe
NEED TO EVACUATE due to fire /	performer /	exits must be illuminated and the alarm must be accessible.

## Risk Assessment in Performance

IDENTIFIED RISK	WHO IS AT RISK	ACTION
ELECTRICAL EQUIPMENT safety of appliances /	operator /	Must be PAT tested regularly /
LIGHTING overheating melting of gels /	performers /	regular maintenance /
CABLING trip over or get caught on the set	performance/audience /	tapped down to the floor checked for any trapping cables
FIRE	all /	extinguisher in building exits lit clearly evacuation procedure /
ILLNESS/INJURY falling or fainting /	all /	Medical assistants needed /
SET/PROPS Sharp edges /	performers /	regular checks and repairs. /
COSTUME getting caught or obscuring vision.	performers /	checked in dress rehearsals eye holes made clear. /



# APPLIED GCSE IN PERFORMING ARTS - REHEARSAL LOG

TITLE OF PROJECT : WARM UP/ WORK OUT

DATE	TARGET	ACHIEVEMENT
04/03	Evaluate 3 different work outs and warm ups /	Recorded good and bad points, selected a year group for our warm up. /
08/03	Agree on music and begin to prepare movement material /	We chose an appropriate song which we both liked and decided on the opening moves of our workout. /
09/03	Make the middle section to the routine and begin to think about narration /	Made the middle section of our workout and decided that we would share narration. /
16/03	Finish choreography and to a tech run with full narration and microphones /	We decided not to use microphones as they kept falling out, however we were struggling to remember the workout. /
23/03	Final run through and assess /	I believe the filming went well and that our narration was very good and encouraged you to do the exercise. /

## GCSE APPLIED PERFORMING ARTS – WARM UP PROJECT PLANNING

ELEMENT	PLANNING
MUSIC	Bad Romance by Lady Gaga, has fast and slow sections and will be popular with the students. ✓
NARRATION	Both of us will narrate sections of the routine. I am doing the stretching section and Rohani the aerobic component. ✓
SET/PROJECTION	There will be a projection of Lady Gaga, who is a current role model for young girls and relates to the music. ✓
LIGHING	Simple white lighting with the disco ball effect to create an upbeat atmosphere. ✓
COSTUME	We will wear black leggings and a white vest so that we look smart and the children can see our movements easily. ✓
STRUCTURE OF ROUTINE	Loosening, warming, stretching, an aerobic section, dance component and then loosening. ✓
GROUP ORGANISATION	We will both share all responsibility ✓

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

<b>What should a dancer consider in order to keep safe during exercise?</b>	<b>Explain how each contributes to the dancers safety.</b>
Wear appropriate clothing and footwear	If you wear inappropriate clothing and footwear you are more likely to slip over or restrict your movements which could lead to injury
Warm up before dancing	If you don't warm up you will pull muscles and not be able to perform to your full potential, you may also ache the next day
Remove jewelry and ensure hair is tied back	If your wearing jewelry you may catch it in your costume or on someone else's and injure then or you
Ensure you rehearsal space is clear and nothing is in the way	Move all objects, or make sure that set and props are positioned in a safe place so you do not trip and hurt yourself, also ensure that the floor is suitable to dance on

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

ref/s

A warm up before a dance class is effective because you need to stretch the muscles so that you don't pull anything in the class. If you warm up it means your muscles will be looser and more supple, meaning you will be able to use your legs more efficiently and dance to your full potential without hurting the next day.

A warm up also increases your body temperature, which will reduce muscles injuries and makes muscles tendons and ligaments more pliable. Plus a warm up increases the blood flow to muscles meaning there is a greater supply of oxygen, which is needed during exercise.

For example, if you were to do a split leap without warming up, your legs wouldn't get as high and won't be in the splits, because you haven't stretched them so they are supple. However, if you did stretch, you would be able to get your legs nearer the splits and get more height behind the jump.

Excellent understanding shown.

# 'WORK OUT - WARM UP'

## Assessment

Group Members: *Summer Baxter, + Rohani Coombes*

CONTENT	COMMENTS	MARK (out of 3)
Loosening	✓	3
Warming	✓ <i>very thorough</i>	3
Stretching	✓	3
Aerobic Input	✓	3
Co-ordination	✓	3

*A very well put together routine.*

DELIVERY	COMMENTS	MARK (out of 3)
Clarity of action	<i>actions very clear and well supported by verbal instructions</i>	3
Logicity of progression	✓	3
Effective use of repetition	<i>sound</i>	2
Appropriate use of accompaniment	<i>to phrase action</i>	3
Overall quality of presentation	<i>very good range of exercises fluently linked. Appropriately pitched out</i>	3

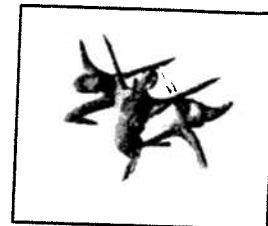
*Health and safety points covered.*

PRESENTION	COMMENTS	MARK (out of 5)
Movement accuracy	<i>v. good for most of the warm up</i>	4
Performance confidence	<i>Rohani especially communicated a sense of enthusiasm.</i>	4

Total Mark out of 40 *38/40 95%*

Assessor: S. Thurlow

**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

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

## INITIAL RESPONSE FORM



**BRIEF:** to create a musical theatre dance to accurately convey the essence of the song.

**PROJECT:** musical theatre - All that jazz

**AIM:** to learn a short piece of repertoire from a musical theatre show and perform it with effective projection + expression.

**TARGET AUDIENCE:**

young people,

**VENUE:**

dance studio

**KEY SKILLS REQUIRED:** Fosse dance technique. Be able to perform precise movements in time with each other. And project to the audience using full extension.

**LIGHTING REQUIREMENTS:**

red + spotlights

**SOUND REQUIREMENTS:**

CD player

**COSTUME:**

red and black which are traditional FOSSE colours.

**SET/PROPS:**

~~props~~ Cell block  
Backdrop

**OTHER RESOURCES:**

NONE

**RESEARCH:**

we watched a video of 'all that jazz' and Chicago plus I researched Bob Fosse.

**DEADLINES:**

DRESS AND TECH 4<sup>th</sup> May      Assessment 11<sup>th</sup> May

**METHODS FOR MEASURING PROGRESS & SUCCESS:**

peer feedback.

# My Skill Development Plan

## Musical Theatre - All that Jazz

SD

### PROJECTION ✓

In order to improve I should -

Imagine the mirrors are the audience and extend movements toward them. Also, perform your dance in front of a friend.

### SENSE OF STYLE - ✓

In order to improve I should-

Make sure I understand the essential and key elements of the style so I can perform it effectively. Rehearse the dance sufficiently to allow myself time to think about how to make the actions look in the style of Fosse.

### MOVEMENT MEMORY - ✓

In order to improve I should-

Repeat the phrase without looking at others in the individual practice part of the session and if you get stuck try to think it through slowly picturing each movement.

### EVALUATION OF PERFORMANCE -



## PEER EVALUATION

### PROJECTION-

#### Size of Movement

- I believe they could have been more extended and neater. ✓

#### Dynamism of Movement

- They could have performed more with their faces and performed better in the style of Fosse. ✓

#### Audience Engagement

- it was inconsistent, it showed which moves they were and weren't confident with because they didn't engage. ✓

### TIMING -

#### With the Music

- they all knew the rhythm of the music well, but each interpreted it differently. ✓

#### With Each Other

- this was poor as they all performed in their own way instead of within the precise timing of Fosse. ✓

### ACCURACY OF MOVEMENT IN AND OUT OF FORMATION-

- you could tell they were unsure of the movement and transitions between positions were often messy and unrehearsed. ✓

### USE OF LEVELS TO CREATE VISUAL INTEREST-

- the ending had good use of levels however, it didn't look in the style of Fosse and I believe that it could have been a lot more sexy and minimalistic. ✓

*very perceptive.*

## Bob Fosse



Bob Fosse is a world famous musical theatre choreographer and had an extremely successful career. ✓

He was born in Illinois Chicago in 1927. He moved to New York with the ambition of becoming the next Fred Astaire. He appeared in numerous shows on Broadway. He had a minimal film career due to premature balding meaning limited roles where available, he found it hard to let go and make the transition from screen to stage but he did and choreographed his first musical in 1954. ✓

In 1957, Fosse won his first Tony for choreography in a musical called Redhead. He also directed and choreographed Sweet Charity and the stage show Chicago. And in 1973 he won his first Tony for best

director for his work on Pippin. Later in his career he choreographed and directed the film Cabaret which one 8-academy award, including best director and an Oscar. ✓



His style of dance was inspired by Fred Astaire and was jazz based, but very understated and sexy, it is instantly recognizable from his work in Chicago and Cabaret with key moments' like knees turned in, sideways shuffling, rolled shoulders and the famous fosse walk. ✓

He sadly died in 1987 aged 60 of a heart attack, but directing skills and choreography is highly noted across the world, and he is still respected by the dance world today. His successful career earned him a place in the Dance hall of fame and a street named after him in his hometown. ✓



# MUSICAL THEATRE IMAGES

Research



Story about Elphaba and Glinda and how they came to be good and bad.



Is about the students at dance school PA, set in the 1980's



About Rydell High school and how people from different social side come together and fall in love set in the 1950's



Based on the choreography of Fosse, based on a story about the darkness of the 1930's depression. And follows the story of different murderers.



At the 1950's about the black and white and how low race become unimportant.



about a stereotypical blonde and how she dreams of being a lawyer



Follows the story of young lion who grows up to become king.



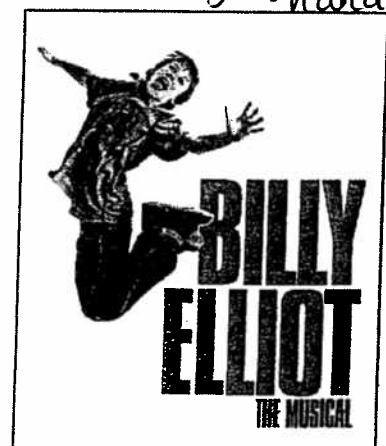
West side story is about two american gangs. The J and Sharks and how things can go wrong + get out of hand.



Set in Austria during the second world war about a nun who finds love working for the Von Trapp family.



Is based on the TS Elliot poems and about how the Telyre Ball and how one cat gets a second chance at life



Is a story about a boy from the North who falls in love with dance and about how he auditions for the Royal Ballet

**GCSE PERFORMING ARTS  
DANCE**



**THE PERFORMING ARTS INDUSTRY**

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

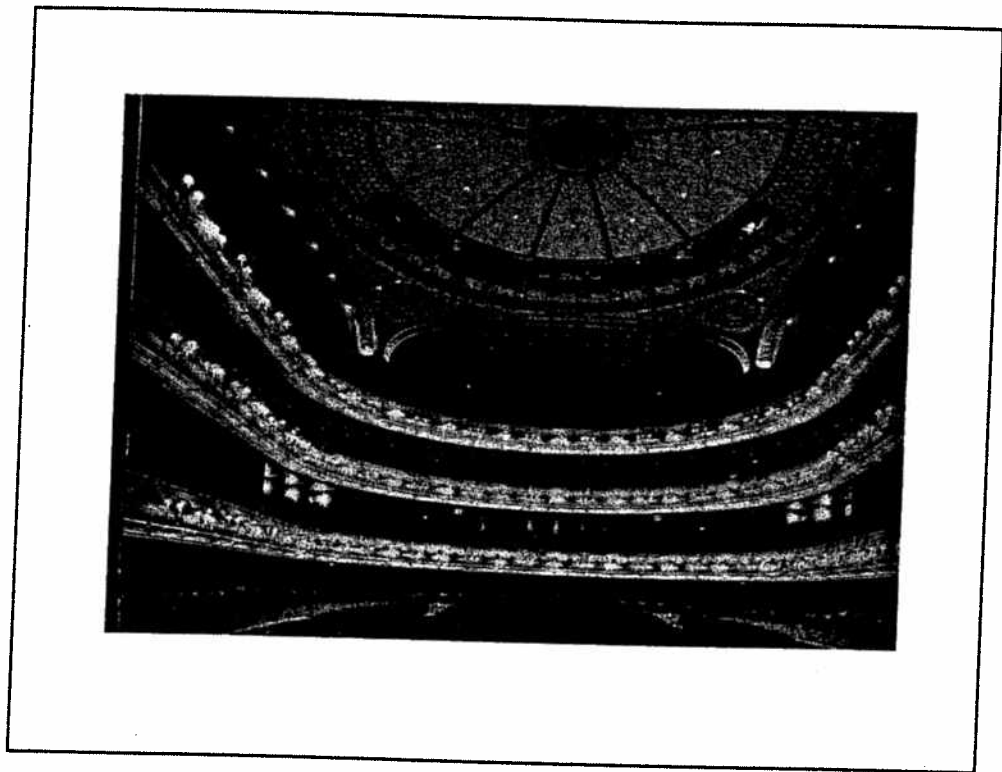
**It is expected that;**

- 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

# THE PERFORMING ARTS INDUSTRY

CANDIDATE NAME: Summer Baxter

NUMBER:



## WORK BOOK

## 1. Define the term 'Performing Arts'

Performing Arts are way of expressing yourself both poetically and physically through the use of body or voice ✓

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

Dance, Drama, Circus, Music ✓

## 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 and Pantomimes and school shows
2. Theatre Royal Brighton	Touring productions of musical and plays and dance
3. The Mayflower Southampton	West End touring productions
4. The Kings Theatre Southsea	A range of dance drama.

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

VENUE	EVENT/SHOW
1. Oaklands Park Chichester	Circus ✓
2. Appledram Farm	Music - Blues on the Farm

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 Manger	Organises and directs actors on stage
2. choreographer	Creates the routines for a show. ✓
3. Set Designer	Designs the set of the piece from a brief given by the director. ✓
4. Lighting Designer	Creates appropriate lighting for the show. ✓
5. Costume designer	designs the costumes the performers will wear. ✓
6. Press officers	talks with outside media and radio to increase the profile of the theatre and its shows.
7. catering manager	in charge of providing the refreshment in a venue ✓
8. Usher	Shows people to their seats ✓
9. Technical Manager	in charge of presentation of the shows and maintenance of the building ✓
10. Box Office manager	supervises ticket sales/deals with requests ✓

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 receives a regular pay, works regular hours and receives holiday and sickness. ✓

Freelance contract: self employed. Sell services to the theatre here on a temporary/part time basis, ie - choreography. ✓

Seasonal Contract: employed for the run of the show. ✓

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

- a) Radio ✓
- b) Posters / Billboards ✓
- c) Promotional Events ✓

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 dance fans of Fosse ✓
2. Calendar Girls	older people who enjoy the fun of the same title
3. Scooby Doo	children ✓
4. Sound of Music	families and 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:

means it receives grants from the arts council authority this means it can afford to put on experimental works and not compulsory to have a full house. ✓

Commercial Theatre eg. The Mayflower Theatre

this means it doesn't receive grants and is dependent of the money it makes. Most money comes from ticket sales and it can't afford to have empty seats. ✓

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.

Ticket prices for front rows, stalls or dress circle are usually more expensive as they are better. ✓ They also become more expensive on Fridays and Saturdays. Discounts are sometimes offered to children. And the seats nearer the back and on the sides are also cheaper.

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 Information and Details
- (ii) Contact details ✓
- (iii) General Qualifications
- (iv) Performance Related Qualifications
- (v) in chronological order, Performance 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 ✓	Projection ✓
2. Balance ✓	Musicality ✓
3. Co-ordination ✓	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.

- x Always warm up and cool down ✓
- x remove jewellery and tie hair back.
- x make sure dance space is safe
- x check space is warm and big enough.
- x have water to drink.
- x appropriate clothes and footwear
- x make sure appropriate flooring.

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 exits clearly indicated ✓
2. evacuation procedures in place
3. fire extinguishers in place ✓
4. Electrical equipment all PAT tested ✓

## The Production Team

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

WR

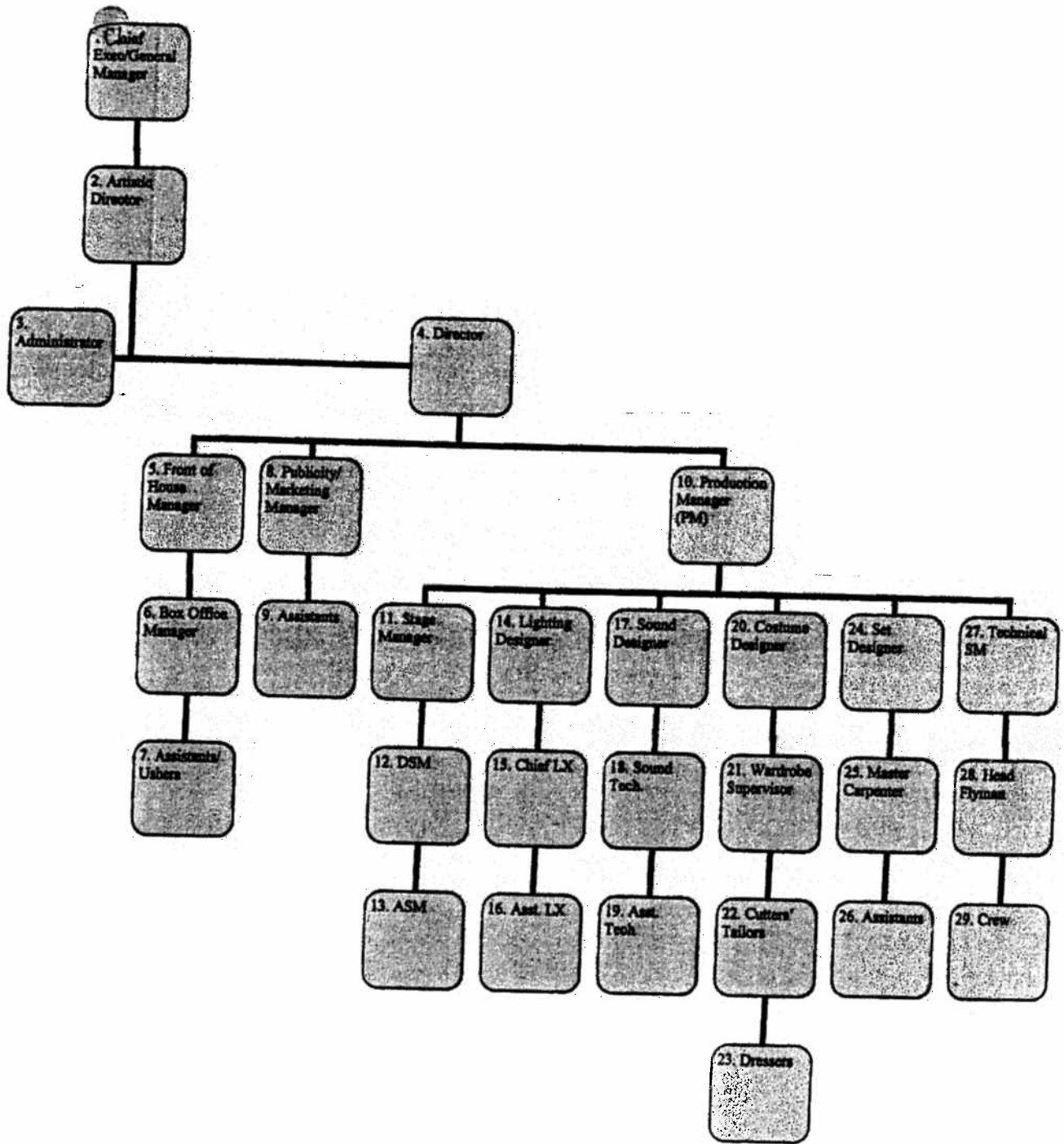
Job Title	Role
1. Chief Executive/General Manager:	in overall command of the theatre the recruit staff oversee financial management of the theatre ✓
2. Artistic Director	selects the plays which will run in each season and chooses the director for each ✓
3. Administrator	arranges artists to visit ✓
4. Director	works closely with the production teams
5. Front of House Manager	responsible for providing customers with a good service in the theatre also in charge of bars and confectionery etc. ✓
6. Box Office Manager	supervises the ticket sales and deals with request ✓
7. Assistants/ushers	show you to your seats ✓
8. Publicity/Marketing Manager	talks to newspapers, radios, and television to increase the profile of the theatre and shows.
9. Assistants	help the marketing managing ✓
10. Production Manager (PM)	organises facilities for the entire team eg accomodation ✓
11. Stage Manager	organises and directs actors on and off stage during a performance ✓
12. Deputy Stage Manager (DSM)	assists the stage manager ✓
13. Assistant Stage Manager (ASM)	assists the deputy stage manager
14. Lighting Designer	creates appropriate lighting for the show ✓
15. Chief LX (Electrical)	lead the team that installs the lighting equipment ✓
16. Assistant LX	assists the chey LX ✓

17. Sound Engineer	creates the sound system that will be used on performance day or tunes the system for the best use for their production
18. Sound Tech	in charge of rigging the auditorium for sound and often operate the sound board
19. Assistant Tech	assists the sound tech. ✓
20. Costume Designer	creates the costumes for the actors.
21. Wardrobe Supervisor	takes care of the costumes and liaises between the designer and the performer.
22. Cutters' Tailors	responsible for creating most of the costumes and repairing them. ✓
23. Dressers	help the actors dress when wearing complicated outfits or when doing a quick change.
24. Set Designer	creates the set from the brief given by the shows director. ✓
25. Master Carpenter	in charge of realising the set designer's vision on the set ✓
26. Assistants	assists the Master carpenter ✓
27. technical Stage manager	in charge of the presentation of the shows and repair and maintenance of the stage ✓
28. head Flyman	in charge of the movement of scenery, maintaining it and setting it up for the performance. ✓
29. Crew	assists the head flyman in the movement of scenery and props.

Production Roles I have undertaken during my course:

lighting designer  
 costume designer  
 set designer

# The Production Team

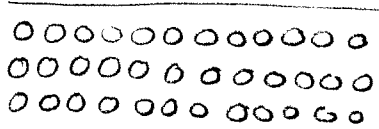


**PERFORMING SPACES**

WR.

v. good

**PROSCENIUM ARCH STAGE -**

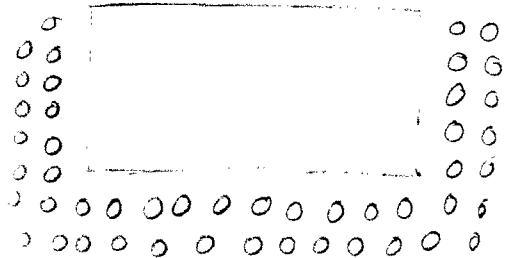


This type or space is usually used for:  
 this is traditional theatres  
 mainly used for musical  
 theatre productions ✓

An example of this is:

Alexandra Theatre Bognor  
 Regis ✓

**THRUST STAGE -**

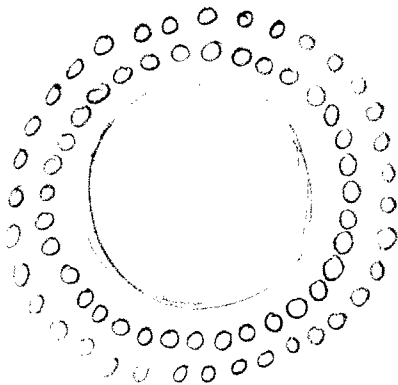


This type or space is usually used for:  
 this is better for an intimate  
 setting, but unlike the round  
 allows a backstage. ✓

An example of this is:

Minerva Theatre, Chichester  
 Globe Theatre London ✓

**IN THE ROUND -**

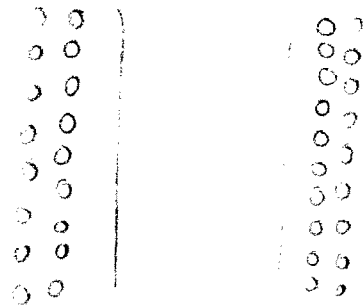


This type or space is usually used for:  
 performances which need an  
 intimate setting or where  
 audience involvement is  
 required. ✓

An example of this is:

Stephen Joseph Theatre -  
 Scarborough ✓

**TRANSVERSE -**



This type or space is usually used for:  
 most commonly catwalk/  
 fashion shows ✓

An example of this is:

The Traverse Theatre Edinburgh ✓

WELCOME!

# LAURA DOYE

Education and Dance Coordinator



**'Don't aim for success if you want it; just do what you love and believe in, and it will come naturally'**



# What does an Education & Dance Co-ordinator do?

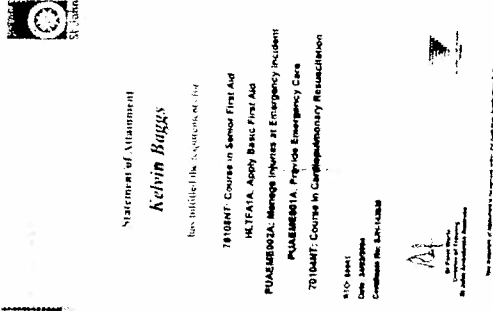
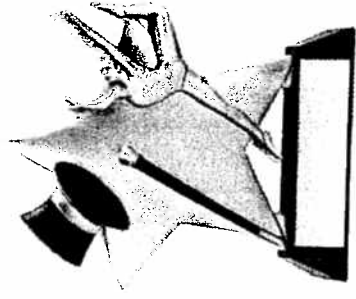


- Choreograph dances.
- Responsible for the hands-on leadership.
- Set up dance programs, classes, clinics and camps.
- They assist in other youth programs.



# Requirements for an Education & Dance Co-ordinator

- Recreation, or related experience.
- Must maintain CPR and First Aid Certifications.
- Must pass criminal background check.



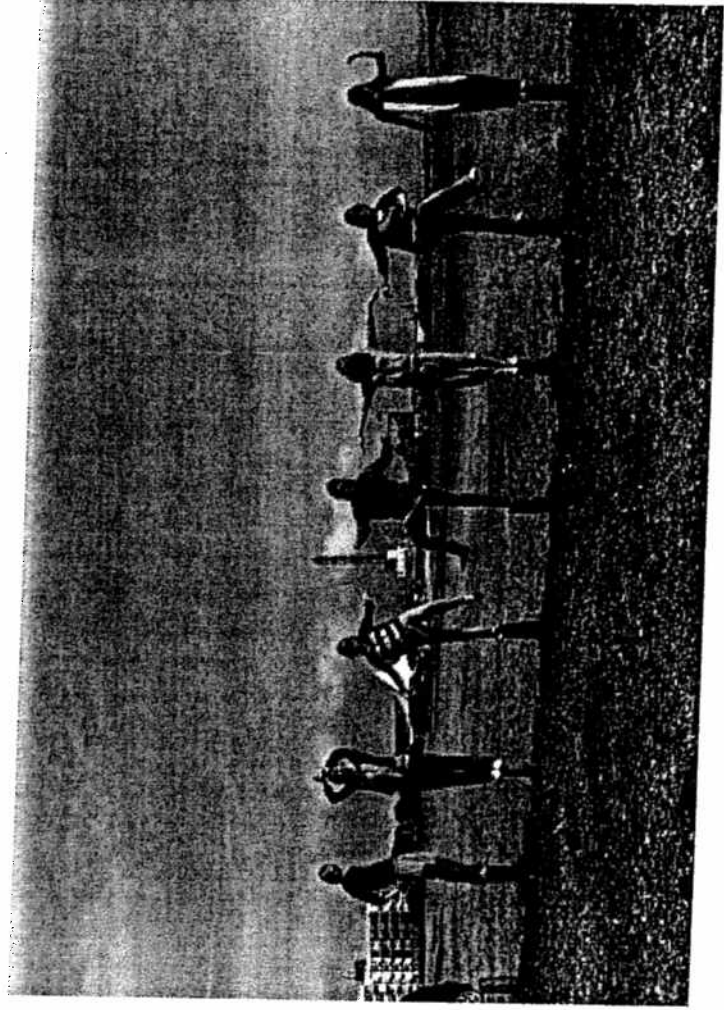
# Other Skills Needed for the Job

- Warm, friendly, enthusiastic personality.
- Creativity when choreographing new dances.
- Ability to establish good relationships with children, parents, staff and volunteers.

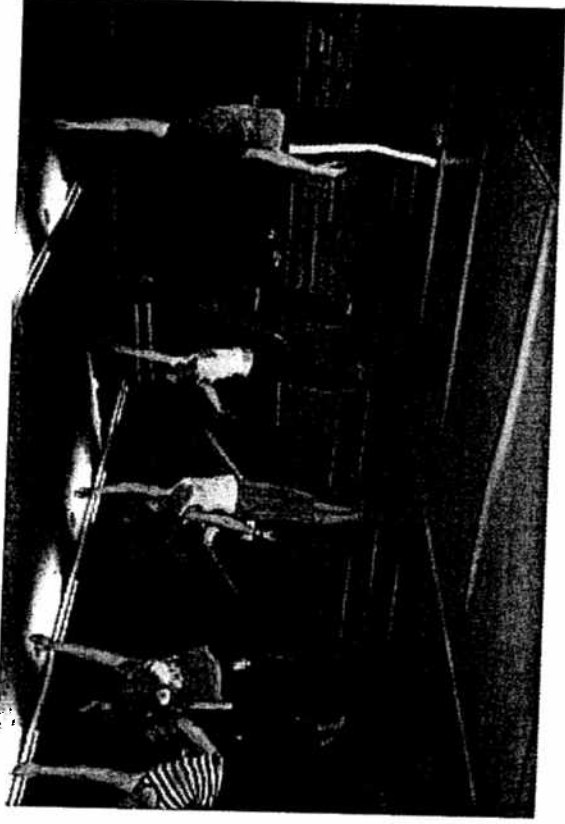


# Classes

- New Moves – Chichester
- New Motion – Havant



# Chichester – NEW MOVES



- New Moves members have the opportunity to work alongside professional dance artists and an exciting range of established dance companies. She currently runs 3 New Moves sessions on a Wednesday evening at the New Education and Rehearsal Space at CFT.



## Havant – NEW MOTION

New Motion Dance Company  
Auditioned for once a year New Motion members meet  
weekly to create contemporary dance pieces with  
professional dance artists and companies.

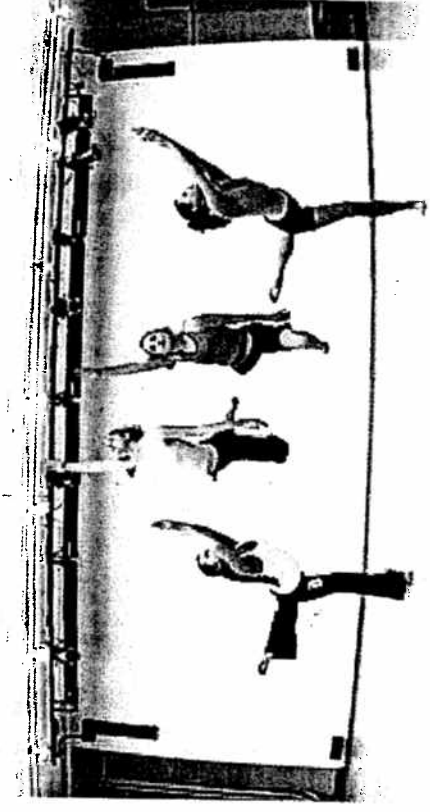
# A New Show

- Choreographing dances.
- Sorting out costumes and any props needed.
- Deciding on lighting and sound.
- Choosing a performance place.
- Adjusting the dance to fit into the performance space.



# During Rehearsals

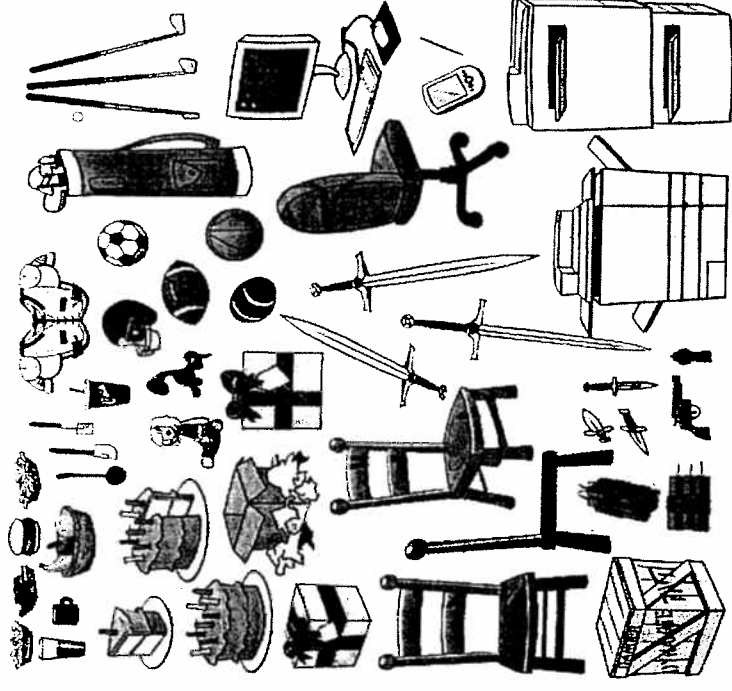
- Start with a warm-up.
- Check all dancers know the movement and go over any unsure sections.
- Make sure all movement is in time with the music.
- SHOUTS A LOT!





# Laura's Responsibilities before a show

- Check all dancers have what they need i.e. Correct costume, any props.
- Make sure everything is planned like lighting and running sounds checks.
- Check all dancers are doing the correct steps and to time.



# Laura's Favourite parts of her Job

- Choreographing
- Working with a wide range of age groups.
- Being the teacher.
- Interacting with others and forming a piece to perform.



Laura's Worst parts of the Job

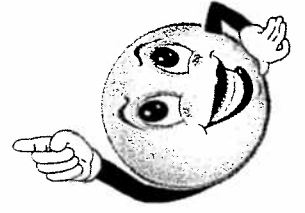
**SHOUTING!!**



# The Future

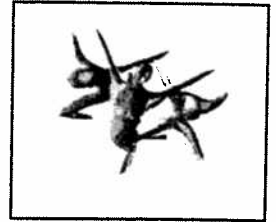
- Form more dance groups around West Sussex.
- Collaborate with other professional dance groups like the Jasmin Vardimon Company.
- To produce more shows and take part in charity events.





Are there any questions?

**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

# SIGNS OF THE ZODIAC

The idea behind my dance is The Signs of the Zodiac. I have chosen six star signs -

GEMINI



Lively, restless, cunning, two-faced

SAGITTARIUS



Dependable, boisterous, prone to exaggeration, careless

LIBRA



Romantic, charming, flirtatious, easily influenced

LEO



Generous, creative, bullying, power-mad

CANCER



Kind, sensitive, a strong maternal instinct, protective

SCORPIO




Powerful feelings and emotions, jealous, secretive, suspicious

I chose to use this idea as my starting point because I think the characteristics of each star sign give a good contrast in movement. I also think it is quite an interesting and original theme.

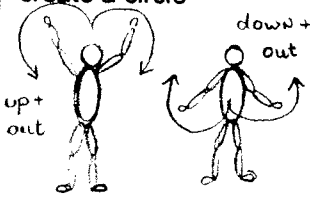
# Programme Notes 2

The actions in my dance are based on the personality characteristics of a certain star sign. For example one characteristic of the Gemini sign is that they are lively so in this part of the dance I will include a lot of jump, leap, and twist actions to help portray this idea. Also to begin my dance I will have arm actions in a circle to represent the shape of the Zodiac, as this is the theme of my dance. I feel this is a good starting point:

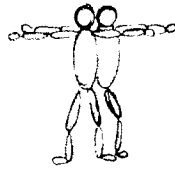
1. One dancer stands in front of the other.



2. The dancers will still be one behind the other at this point, but will be doing separate arm movements, which will create a circle

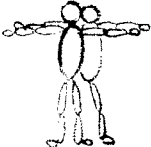


3. The dancers will end up in this position.

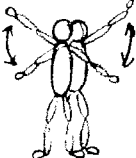


The next movement after this represents the Libran sign which is the Scales.

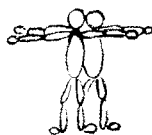
1.



2. Dancers will move their arms in a motion up and down to give the impression of balancing scales.

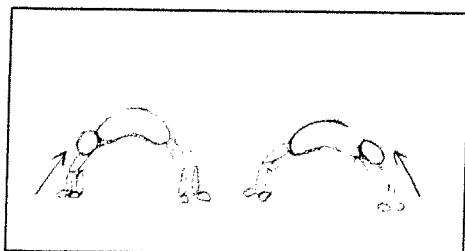


3. End in this position, now the scales are balanced, Dancers are now ready to begin the section on Libran characteristics.



Another action in my dance will be having the dancers at two different levels, one dancer doing floor work the other standing over, this will represent a Leo's characteristics giving an impression of bullying, and how one has power over the other, this I feel will show a Leo's power-mad nature.

To show the beginning of the Cancer section, this star sign is the Crab, so to represent this I will use the action where the dancer lies on the floor and pushes with the arms and legs so the body is curved.

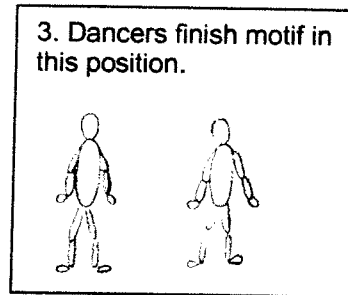
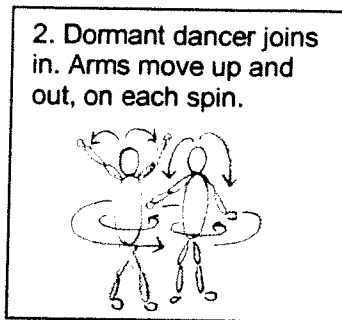
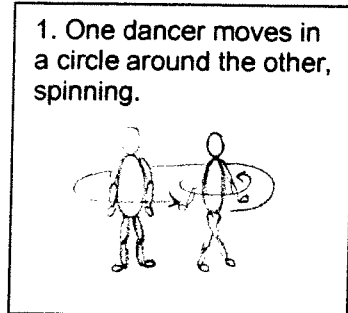


*sculpture*



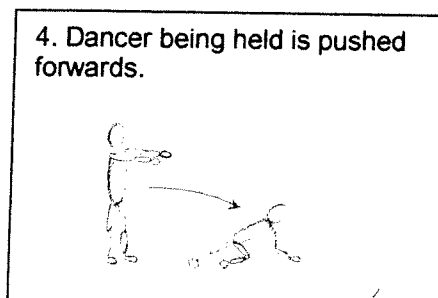
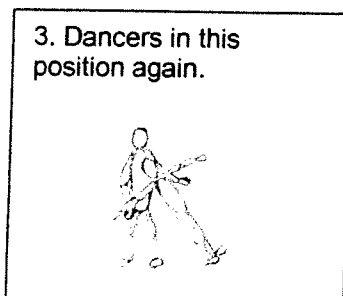
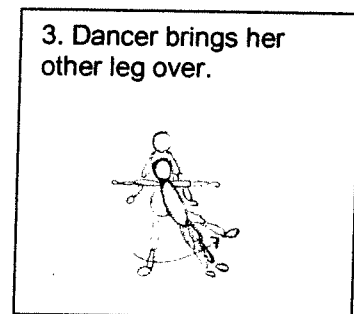
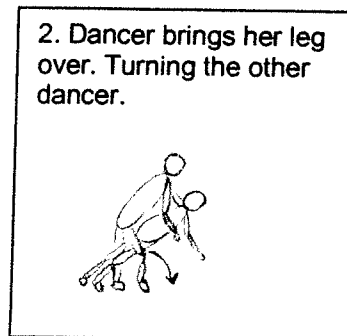
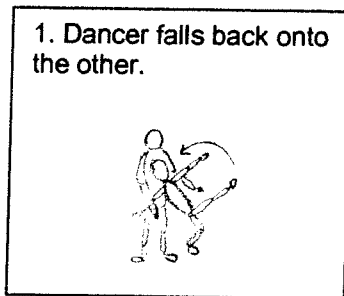
## Motif 1

This motif is related to the star sign Libra, and is important because the movements show how a Libran can be easily influenced by others. One dancer stands still while the other moves round her in a circle, spinning as she does this. When this dancer has made a full circle round the other, the dormant dancer then joins in. At this point arm movements are added. The arms of each dancer move up and out each time they spin, to add more interest.



## Motif 2

This motif is related to the star sign Sagittarius, and is important because the movements show how a Sagittarian can be dependable yet careless and boisterous. One dancer stands a few paces in front of the other with her back to her. The dancer in front falls back and the other dancer will catch her. This represents how the dancer catching is dependable. The dancer holding the other will then bring her left leg over the held dancer, turning her over so she is now facing the floor. She will then bring her right leg over so both dancers are in the position they were in before. This movement represents carelessness. The dancer holding the other will then push the dancer she is holding forward so she lands on the floor in front of her. This shows a boisterous nature.



## Motif 3

This motif is related to the star sign Leo, and is important because the movements show a Leonian's bullying temperament. One dancer crouches on the floor, and the other kicks her leg over that dancer, then spins around as the crouched dancer comes back up. They now are facing each other and the crouching dancer moves forward rotating both arms forward, as she does this the dancer facing moves backwards, rotating her arms back. This shows how one dancer is intimidating the other and gives an image of bullying. The intimidated dancer now turns so her back is towards the other dancer and performs jazz splits, while the other dancer pushes her arms forwards as if she is pushing the other dancer to the floor, also giving an image of bullying.

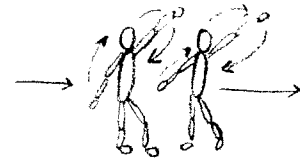
1. One dancer crouches the other kicks her leg over.



2. The dancer spins as the other rises.



3. Dancer moves back as the other moves forward. Rotating arms.



4. Dancer turns, jazz splits, the other dancer gives a pushing gesture.



## Programme Notes 3

*good*  
The style of my dance is quite modern and contemporary, as I feel this style of dancing will make it most interesting, and most suited to the theme. There is quite a lot of making different shapes with the body to represent the star signs, and expressing characteristics of someone's personality through dance, which I feel is best described as contemporary.

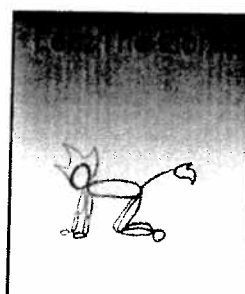
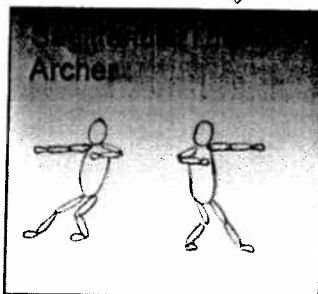
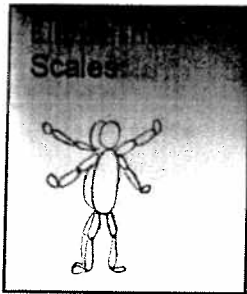
In my dance I have two performers the reason for this is most of the shapes work best when created by just two people for example the scales, and also the crab shapes when performed opposite each other create a good symmetry with two performers. Another reason is that in order to perform the section about Gemini only two dancers are required to represent the twins.

*well thought out*  
The structure of my dance is quite simple. There are six different sections, each portrays a star sign and there are six different star signs in my dance. In order to communicate which star sign is being performed the dancers will make shapes with their bodies to represent the different star sign for example Cancer is the Crab shape. These shapes begin each section. This is the order in which the star signs will be performed: Libra, Sagittarius, Scorpio, Leo, Cancer and Gemini. The reason for this is that they complemented the music well in this order. At the end of the last section there will be another symbol of the Zodiac that will summarise the dance, reinforce the theme and signify the end of the dance.

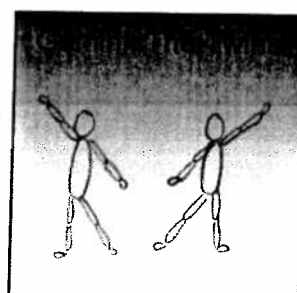
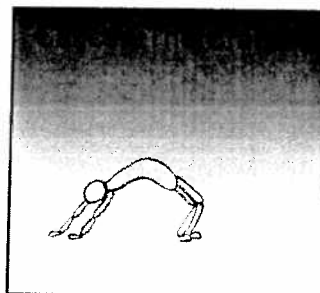
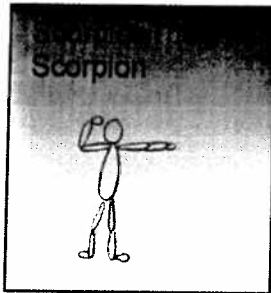


# Programme Notes 4

My dance is split into 6 main motifs which are developed the movements in these motifs reflect the personality characteristics of the star signs Libra, Sagittarius, Leo, Scorpio, Cancer, and Gemini. The motifs are developed from this idea. The beginning of each section is marked by a symbol of the star sign, so you can have an idea of which star sign is being expressed through the dance.



At this point the dancer moves as a lion would.

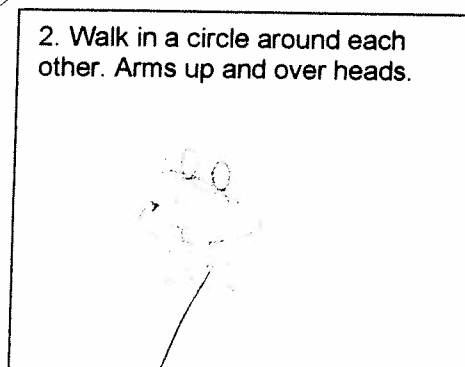
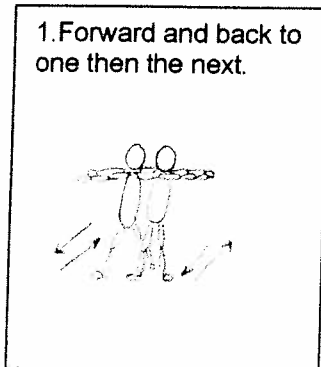


*Beautifully done*

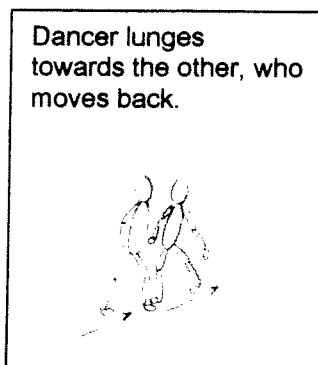
The idea of Gemini is one splitting into two of the same thing and so gives the image of twins. Each motif is developed from these symbols.

## Motif 1 Libra

The beginning of the motif starts off as I said before with the balancing of the scales. From this the motif has developed. The dancer standing behind turns the dancer in front by linking hands the front dancer turns by moving her left arm over her head so they are then facing each other. At this point both dancers step forward to one side then back then the same to the other side. They then walk around each other until one is facing the front and the other facing the back. As they do this they bring their arms over and around the back of their heads but the hands are still linked. This part of the motif symbolises a Libran's charming and romantic nature. A romantic sense is conveyed by the contact of the hands they are always linked, the dancers are very close to each other as they turn.



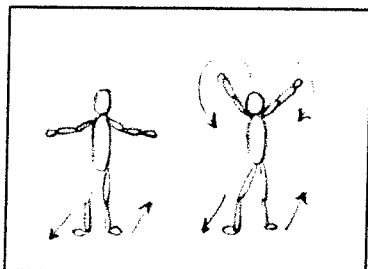
The next part of this motif shows a flirtatious side of the star sign Libra. At this point one dancer is facing the front the other facing the back, this dancer lunges at the other who shifts back at the same time. The movement is then repeated with the dancer facing the front lunging at the other. This gives an idea of throwing yourself at someone to get attention yet the movement is not too aggressive but quite subtle. The other dancer moving back gives an idea of the other dancer being tempted and teased which overall gives an idea of the dancers flirting.



The next phrase in this section is as I described previously, it shows how Librans are easily influenced.

## Motif 2 Sagittarius

This section begins with the Sagittarius symbol. From this the motif develops further, starting with a switch turn to the front and then the back, the arms move forward and out then up and out as the dancers turn.

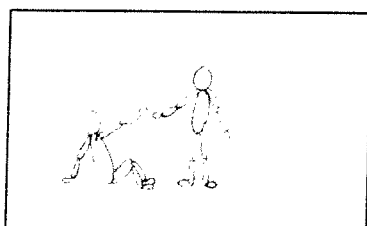


These movements are performed quite exaggerated to show how Sagittarians are prone to exaggeration.

The next part of this motif I have described previously and shows how Sagittarians can be dependable but at the same time careless. It also shows how they have a boisterous nature.

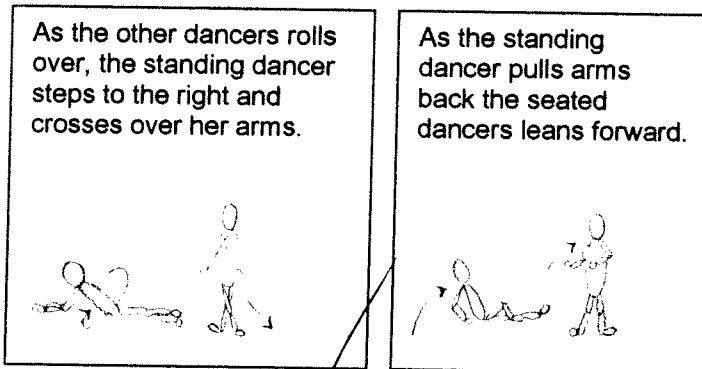
## Motif 3 Leo

One dancer is seated on the floor and the other offers a hand to pull her up this gesture represents the generous tendencies of Leonians.

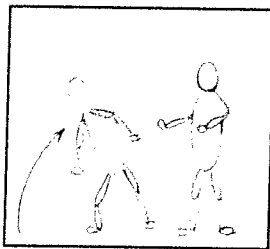


The next part of this motif is as I described before it shows the bullying nature of Leonians.

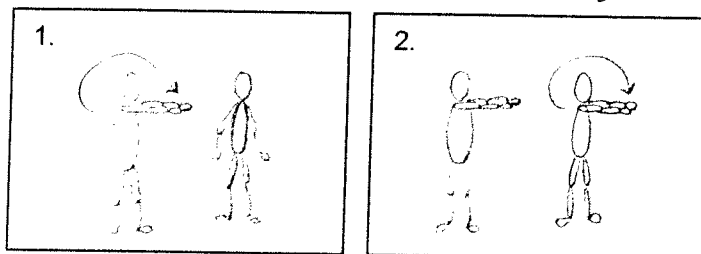
The next section of the dance is with one dancer on the floor and the other standing over. At this point the dancer on the floor rolls over to the right. At the same time the dancer standing over steps to the right as she does this crossing over her arms and pulling them back as the dancer on the floor sits up and leans forward towards her. This shows how the dancer standing has power over the dancer below and conveys a Leonians power-mad attitude.



Then dancer on the floor now rolls back to the left but not right over onto her front. At the same time the dancer standing steps to the left doing the same arm movements as before as she pulls her arm back the other dancer rises from the floor. This gives an image of one having control over the other and being more powerful.

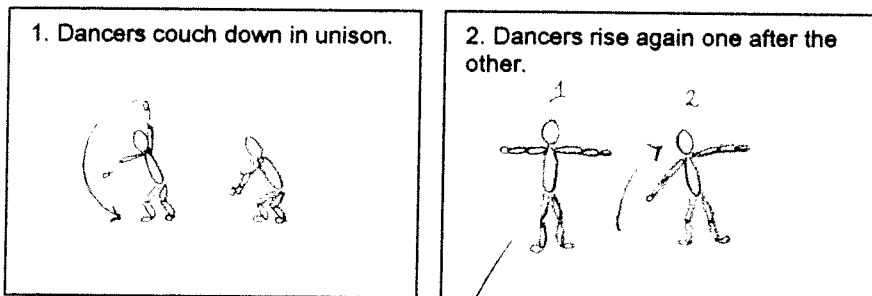


The next movement in this section develops from the idea of Leonians being generous and creative. At this point the dancers are facing front, side by side. One dancer will swing her arms around in a giving gesture to the other dancer who then makes the same gesture, which gives the idea of her receiving a gift from the other, which conveys the message of generosity. The movement is also a use of canon.



The next part shows creativeness I have shown this with big, exaggerated arm movements.

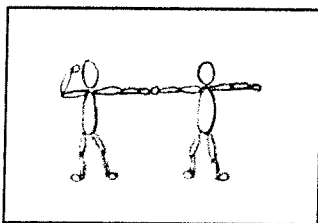
Both dancers swing their arms round as they do this they turn to face the side and crouch on the floor. The next movement is again a use of canon the dancer on the right stands up to face the front moving her arms up and out as she does this. Then the other repeats the same movement slightly after her.



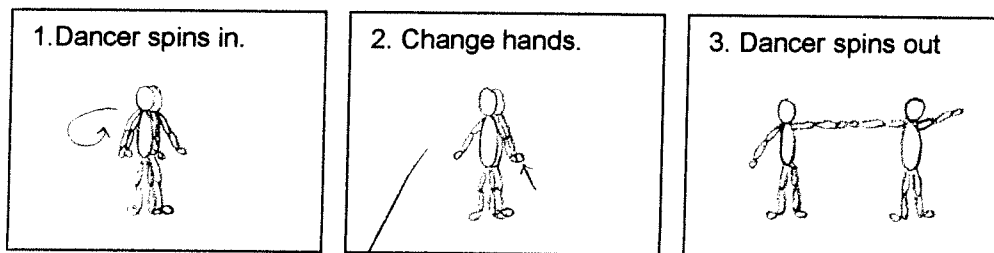
These movements show creativeness.

## Motif 4 Scorpio

The motif begins with the Scorpio symbol. Then one dancer pulls out of this position, so that the dancers hands are linked.

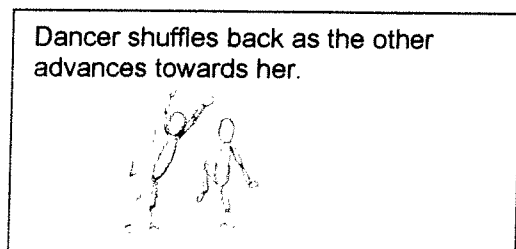


From this position with their hands still linked the dancer that has pulled out, spins in so she is now positioned on front of her partner. The dancers then change hands and the same dancer spins out to the other side.



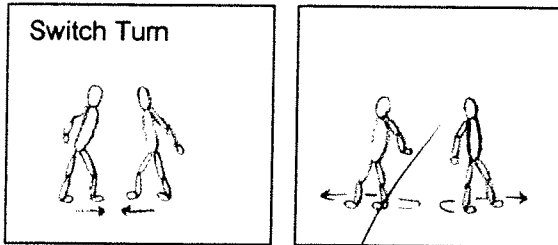
This action conveys the powerful feelings and emotions of a person of the Scorpio star sign.

The next movement shows how they have tendencies to be jealous. One dancer shuffles back bringing her arms up and down along her body while the other makes a challenging movement towards her, bringing her right knee up and down as she steps.



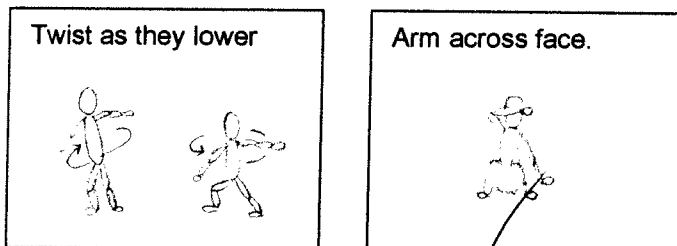
This movement is symbolic of the effects someone can have on another's self esteem, and how that person can feel jealous of them.

The next movement is a switch turn where both dancers turn so they are with their backs to each other, which again conveys an idea of jealousy.



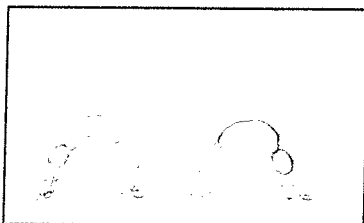
They then perform a phrase that moves them away from each other. To show how Scorpio's can be suspicious they walk confidently towards each other and walk in a circle around each other keeping eye contact to help convey their suspicious nature. They then push out and slide away from each other.

At this point the dancers turn and twist their bodies as they lower themselves to the floor and they then bring their right arms horizontally across their faces to shield their eyes this shows a secretive nature. At this point one dancer is facing the front the other is facing the back.



## Motif 5 Cancer

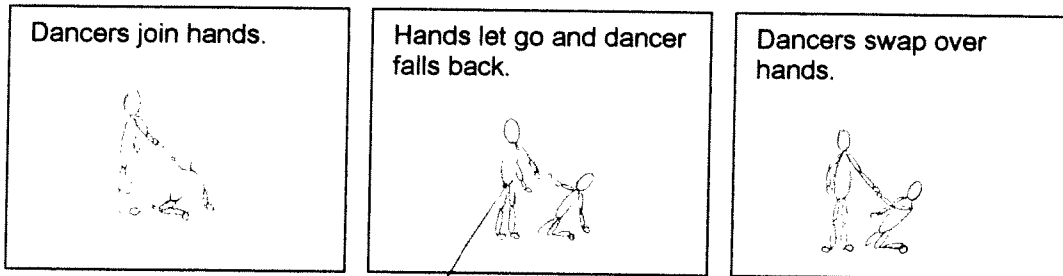
This motif starts as the dancers turn to face each other, they are still seated on the floor at this point, from this seated position they lay on the floor and push up with their feet and hands so their backs are arched to form the crab shape which symbolises the star sign Cancer.



The next action is one dancer rises from the floor and goes to the other who is still on at a lower level at this point, she has her back in contact with the floor. The dancers join their right hands and the standing dancer pulls the other up although she is still kneeling

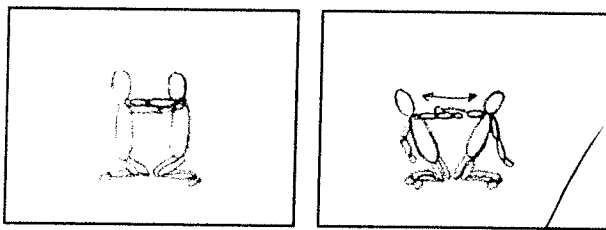


on the floor. The standing dancer then lets go of her hand and she falls back again, the dancers swap to their hands and join them again. The standing dancer catches the others hand before she hits the ground.

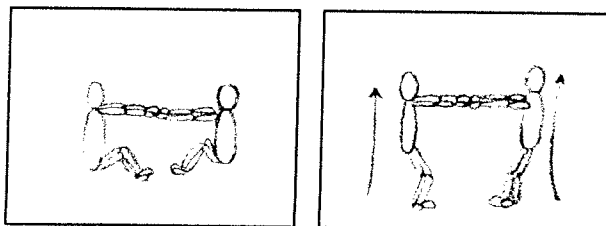


This conveys the idea of the kindness of the people of the Cancer star sign. The next action shows the sensitive side of their personality. The linking of the hands shows the closeness and kindness of the dancers, which is appropriate for this section.

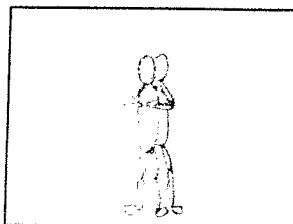
The dancer who is standing lowers to the floor so she is at the same level as the other. They are both sitting on the floor and facing each other at this point. This movement is similar to the previous action. Each dancer place their right hands on the others right shoulder and lean back so their hands run along each other's arms until their hands linked at the end. They come back up and this same movement is then repeated with the left hands. It is performed gracefully and with feeling to show sensitivity.



The following action shows a Cancerian's strong maternal instinct. The dancers now join both opposite hands and rise from the floor stretching out their arms so that they balance each other.

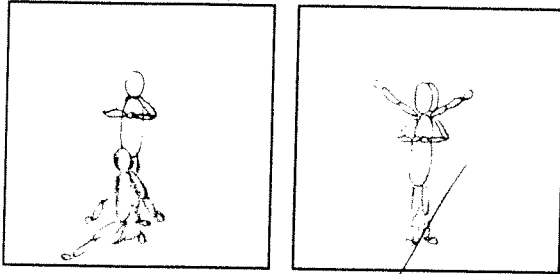


Now one dancer steps behind the other, their hands are still linked at this point so the dancer moves her arms around the other so she can get to this position:



This image gives the impression of a mother embracing her child, which shows a Cancerian's maternal instinct.

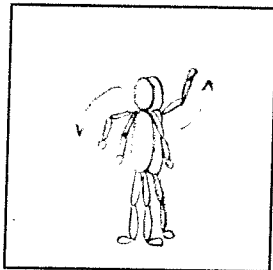
The next image portrays the Cancerian's protective side to their character. The dancer in front lowers to the floor and while she does this the other still standing makes a hoop shape with her arms. Now the dancer in front rises so that she is coming through the other dancers arms. This movement symbolises protectiveness.



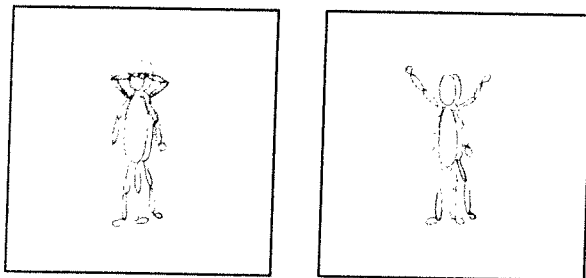
## Motif 6 Gemini

At this point the dancers are standing one in front of the other. This section begins with the dancers sliding to opposite sides. This gives an idea of their becoming two of the same thing – twins.

The next movement is portraying the idea of a there being a cunning side to the Geminian's personality. This is shown by the dancer behind creating actions with her arms behind the others back without her realising. The dancer behind starts off by making wavy movements with her arms out to the side.

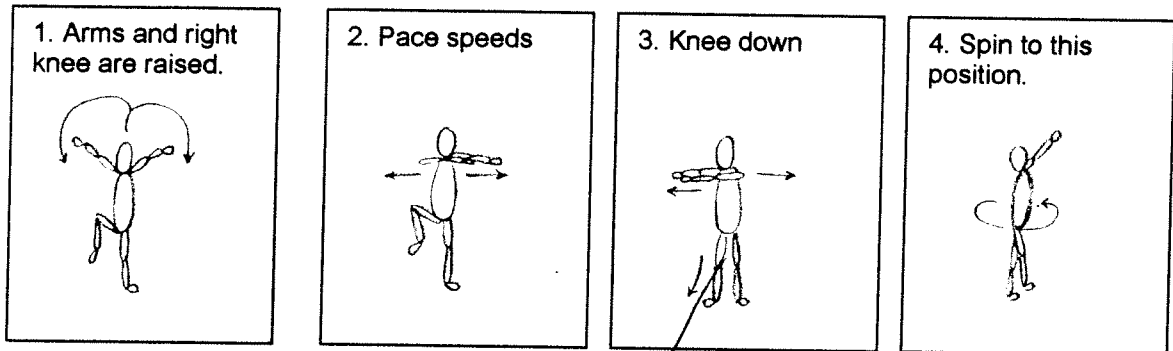


This gives the idea of one mocking the other behind her back, which also shows her being cunning in doing this. The next arm motion sees the dancer behind moving her arms around the others head and moving her hands across the others eyes. This shows how the other dancer is blind and oblivious to the other, therefore showing the others cunning nature.



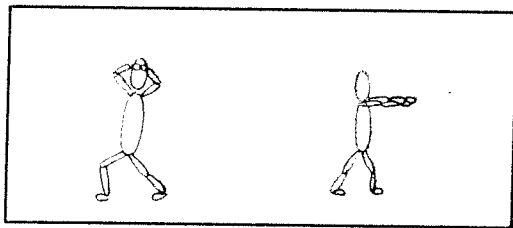
The next movement sees the dancer in front swinging the top half of her body around and at the same time the other dancer makes movements with her hands and arms as if she is controlling this movement, which again reinforces her cunningness.

The next movement shows restlessness. The dancers now move themselves into a position where they are standing in line with each other with some space between them, facing the front. The action begins with both dancers slowly raising their right knees and at the same time slowly moving their arms in an up and out gesture above their heads. Then there is a sudden change in the speed of the movement and it becomes a lot faster. Their arms are now kept straight and move from side to side across the body. Now the knee is brought down and the dancers spin so they have their backs to each other. This series of movements I feel effectively conveys the idea of being restless.



The next action shows a Geminian's tendency to be two-faced. This is shown by the dancers bringing their arms round and their hands across their eyes, which brings emphasis to their two faces and as they do this they lunge forwards. At this point they have their backs to each other which gives the idea of them acting against each other.

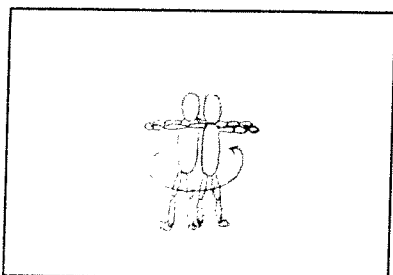
*Beautifully done.*



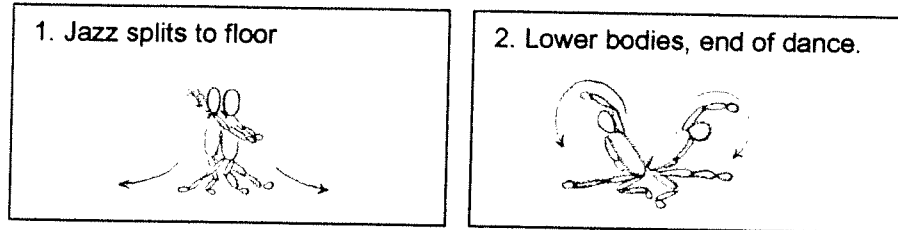
They now bring both legs together then step back with one leg bringing it forward and back as they punch forward with both arms. They then repeat this whole phrase of movement except now turning to face each other. This gives the idea of them being two faced as they do things behind each other's backs but then turn to each other.

The movement that follows this is quite lively, and so conveys the fact that Geminian's are lively people. The dancers now spin towards each other, moving their arms up and out as they do this. They are now standing one in front of the other and facing each other. This has shown a lively nature.

The final movement of the dance symbolises the Zodiac and the ending of the dance. The dancers link hands with their arms out straight and move round each other in a circle, which again shows the shape of the Zodiac.



The final movement to show the Zodiac summary and the end of the dance is when the dancers stop when they have completed the circle and do jazz splits in the opposite directions with hands still linked and arms out straight. Once they have reached the floor the dancers hands come apart and lower their upper bodies down and bring their arms down in a circular motion.



## Choreographic Devices

I have incorporated a variety of choreographic devices in my dance:

### Canon

This is when the dancers performed the same movement one after the other. I have used this device in the section of Leo as it was appropriate to help convey a sense of generousness and creativeness but also it makes the dance more interesting to watch.

*which movement? the examiner knows what the term means*

### Tempo

On various occasions I have used a contrast in speed. Especially in the middle of the dance when the music slows all the movements in this section are of a slower pace also. This is appropriate for the section of Cancer because I wanted all the movements to be very calm and gentle to create a loving atmosphere, which would reflect the characteristics of their personality.

This device was used again in the section of Gemini to help convey the idea of restlessness. A sudden change in tempo I felt would convey this idea well.

### Unison

A lot of the dance was performed in unison this was good for the Gemini section as it would be effective to have the dancers performing the same movements at the same time to help reinforce the idea of their being twins.

### Force / *Dynamics*

I thought it would be a good idea to vary the amount of force used in producing the movement to convey personality. For example the Leo star sign is quite an aggressive one so this section would be performed with a great deal of strength. Whereas the Cancer star sign is more caring and sensitive so this section would be performed with very little force, and more gently.



## Programme Notes 5 – Accompaniment

1. The accompaniment I have chosen for my dance is American Dream by Jakatta. It includes samples from 'Dead Again' and 'American Beauty' written by Thomas Newman, and is from the Dreamworks motion picture 'American Beauty'. It also includes samples from 'Two of hearts' written by John Dixon Mitchell, Sue Gatlin and Tim William Greene. The music lasts for 3 minutes 21 seconds.

2. I have chosen American Dream by Jakatta for my accompaniment because it relates to the theme of my dance. The theme of Star signs has a lot of energy and so does this piece of music. The music changes quite a lot it begins fast and builds up, but then slows to a soft melody towards the middle of the piece, this is extremely appropriate for one of the Star signs that I will illustrate through movement. Then the music picks up in speed again at the end with lots of energy, which is appropriate for the next Star sign in my dance. Another reason why I think this is a good piece to use is that there are few words, so the theme of the dance won't be confused with words.

3. I have related the action to the accompaniment in many different ways. The slow, soft instrumental section in the middle of the piece relates to the Star Sign Cancer, Cancerians are known for being kind, sensitive and have a strong maternal instinct. Therefore in this section of the dance the actions of the dancers are very soft and gentle to give an image of this, and the music complements these movements. The characteristics of Gemini are that they are spontaneous and lively, so this section of the dance is to be performed when the music is most energetic, which is at the end, and again it complements the movements. The music starts of fast but builds up as it progresses into more energy. So to complement this, the actions in my dance become more energetic, up until the point where the music slows, and the actions become more graceful.

4. The accompaniment enhances my choreography in the way that it creates the right mood and atmosphere for my dance to be performed. I feel the music has an ethnic sound to it and this relates to the theme and enhances the meaning of the dance. It also helps the motifs in my dance to flow together nicely, and this enhances the quality of the dance. The accompaniment also has a good beat to it which makes it easier to dance to, therefore more effort can be put into making the movements of a high standard.

*Very professional set of notes so far*



# Programme Notes 6

## Levels and planes of action

I have varied the use of levels in my dance on a number of occasions. For example in the section of Leo I have one dancer doing actions on the floor and the other standing doing actions above her. Having the dancers performing on these different levels shows an aspect of a person of the Leo star sign's personality. One dancer is above the other, which shows that she has a power over the other and therefore shows a power-mad nature. Also in this section I had dancers performing in unison then canon rapidly changing to from one level to another. This variation I felt would help show the creative side of a Leo's personality.

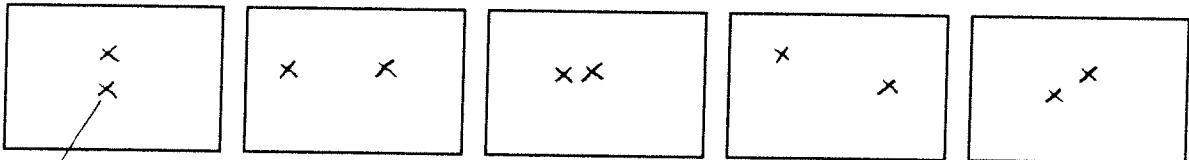
Another instance where I have used varied planes and levels is in the section of Cancer. Creating the Crab sign was done on the floor, which gave a good contrast to the others. Again the idea of having one dancer performing at a high level to other was used to create a sense of protectiveness. I also had both dancers performing on the floor having them at the same level at this point I felt would convey a closeness, which was appropriate for this section of the dance, as I wanted to convey the idea of a strong maternal instinct and a sensitive personality.

## Floor and air pathways

In my dances I have many different floor and air pathways. I have the dancers moving around circular pathways to represent the shape of the Zodiac. In the Libra section one dancer is still while the moves around her in a circular pathway, in a spinning actions, the other then joins her and mimics this action around the same pathway. I felt this was appropriate to show how Librans can be easily influenced by others. I have also tried to vary the directions of the pathways to create a contrast the dancers perform moves in opposite direction moving away from each other. In other instances they have been performing actions advancing towards each other.

## Formations and changes of formations and face

When only using two performers you are limited with how complex you can make your formations. Here are some of the formations I created with just two performers:



I found that the changes of formation and face came quite naturally and flowed fluently throughout the dance. There are times when the dancers are standing one behind the other, and other times they are standing side by side facing each other, with their backs to each other or they are facing the front. Some of the star sign shapes are performed when the dancers are horizontally in line with each other and dancer mirrors the sign created by the other dancer, which creates a good symmetry for example Sagittarius.

*Neatly done*

## Contact / non-contact

There is a lot of contact between the performers in my dance as well as non-contact. In the section of Cancer there is a lot of contact to help convey a sense of the closeness between the dancers. This best shows the Cancerian's personality. A section where there is not so much contact is Leo as the relationship between the dancers needs to seem more distant as the

good

well justified

characteristics of this star sign are less sensitive but harder and more aggressive. This is to show for example the bullying side of a Leo's personality. Another star sign which has less contact between performers is Gemini because they have much more lively personalities than say people of the Cancer star sign. They are less intimate so therefore there is less contact. As well as the Cancer section the Libra section also has significant contact between dancers as their personalities are said to be quite romantic the contact of hands has been used to show this.

### Spatial and physical relationships between performers

There needs to be a good relationship between dancers. In my dance I had a good relationship with my partner, which improved the standard of the dance. Some the more complicated physical movements could not be performed if one dancer was not present. One of these was a movement in the section of Sagittarius where I completely relied on my partner. She carried my weight well, which is why the move was successful and we could pull it off well as we had a good relationship. The movement was to show a dependable yet careless aspect of a Sagittarians personality it was conveyed well as we both had a good relationship. I trusted my partner so the move was performed with quality. A spatial relationship is also important. My partner and me could keep in time with each other this again improved the standard. Another good way in which I used my partner was in the Cancer section when we came up from the floor we linked hands and stretched out our arms and leaned back. We balanced each other's weight so we could rise from the floor, this I thought was an interesting and unique way of changing levels, and another example of how to use a partner.



## Showcase and Gym and Dance Bites Review

Before our showcase exam I was so nervous, being the last to perform made it worse. I sat outside the room with butterflies and stretching, thinking about everything that could go wrong!

We walked in and had to say our name, which was the scariest part and then got into position and the music started to play. I believe our performance went really well, we all performed to our full ability, we also looked so professional with our hair and make up done nicely and our costume looked really nice. We all came out on a high and all enjoyed it so much.

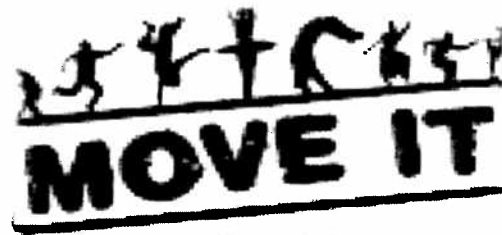
The following two evenings we performed at Gym and Dance Bites, which was so much fun and our whole group are now a lot more confident at performing in front of an audience now. *a little bref.*



## Move It 2010

On the 13<sup>th</sup> of March I visited London and went to Olympia where the annual 'Move it' event was held.

This is a yearly event that showcase dance talent from all over Britain. There were professional master classes held by celebrity dancers. Guest performances from stars such as, Akai the winner of Got to Dance and The Royal Ballet.



THE WHITBREAD SOCIAL CLUB  
4 MAR 2010 19:30 - 23:00



There were also many stands exhibiting their including Pineapple, Capezio, Bloch and all the leading dance colleges: Laban, Performers, Laine and Bird.

Once I had arrived I started to look round at all the different stands asking around the colleges about how to get it

and how much it costs. Also around the clothing stand and at the Pineapple one I was lucky enough to see Louis Spence who is the Artistic Director at the studios.

*Capezio*

On the main stage there were lots of performances from different colleges to dance troops and even a fashion show. Watching these performances made me realize what a tough industry it is and how much I need to work on my own skills to keep up. It was an eye opener, but being in the audience wasn't enough and I wished I was on stage with them. This event reminded me of my strong passion for dance and made me realize how much I want to pursue it in the future.



# APPLIED GCSE PERFORMING ARTS

## VISIT AND EVENTS LOG

DATE	DESCRIPTION OF EVENTS	KEY FACTS LEARNED
SUMMER 2009	Stagecoach Summer School ✓	This was a very musical theatre based course and I learnt how to perform this style and skills about being part of a chorus. ✓
AUGUST 2009	'Into the Hoods' in the West End. ✓	From this show I learned how you can have a good show with a different genre e.g. hip hop ✓
29 <sup>th</sup> SEPTEMBER 2009	Bodyshock dance workshop ✓	How to learn a fast-complicated routine, in a short space of time and to apply a certain theme. ✓
22 <sup>nd</sup> OCTOBER 2009	Abi's Contemporary Workshop ✓	In this workshop we learnt a new style of dance and hoe to do minor partner work and how to hold our weight on our hands. ✓
8 <sup>TH</sup> NOVEMBER 2009	Performed in 'Let 'em Sing, Let 'em Dance.' ✓	I learned how to perform solo in front of a very large audience (over 1200 people). It was very exciting and gave a great adrenaline rush. ✓
NOVEMBER 20 <sup>TH</sup> - DECEMBER 9 <sup>th</sup> 2009	Rehearsals for 'Peter Pan' the pantomime ✓	From this I learned that the rehearsal environment is the safest place and that you should let go and perform fully throughout. ✓
DECEMBER 10 <sup>TH</sup> - JANUARY 3 <sup>RD</sup>	Performing in 'Peter Pan' as Wendy at the Alexandra Theatre ✓	After this experience I learned how I would be treated if I ever become professional and how a full company work together. ✓
JANRUARY 2010	Holiday on Ice's 'Spirit' Brighton Centre ✓	This performance showed me how you have to have trust in your partner when doing lifts because they can do it on ice. Plus, I learned its important still to put everything into it even if the house isn't full. ✓

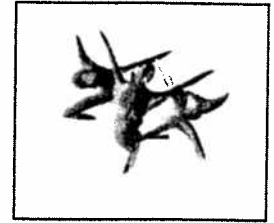
DATE	DESCRIPTION OF EVENT	KEY FACTS LEARNED
FEBRUARY 2010	Motion House Dance Workshop, at the Chichester Festival Theatre	From this workshop I learned many paired lifts and how to transfer weight dramatically and it developed my contemporary skills.
FEBRUARY 2010	Motion House Scattered performance	Seeing this performance I learned how you could tell a story though dance. Also, how hard you have to work to become a dancer as they dance for 70 minutes.
MARCH 2010	Gym and Dance Bites at Chichester High School for Girls	I learnt how to support others in a show and how a change of staging can make a big difference.
10 <sup>th</sup> MARCH 2010	Hasting Music Festival	Competing in this festival with my choir I learned about different choirs for example there was a gospel choir who sounded very different.
13 <sup>th</sup> MARCH 2010	'Move It' dance event at Olympia.	At this event I saw performances from all the dance colleges I want to attend and it showed me the standard at which I need to work towards.
20 <sup>th</sup> MARCH 2010	Music for Youth Festival in Brighton.	After competing at this event I learned about the different types of musical choirs there are. It also gave me a sense of how competition works.
22 <sup>nd</sup> MARCH 2010	'War Horse' at New London Theatre	This play used puppets and a lot of drama skills, which I have learned in my lessons, such as: still image, slow motion, cross cutting etc. Therefore it helped me to think about the way in which skills can be used differently.

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DATE	DESCRIPTION OF EVENT	KEY FACTS LEARNED
April 13th 2010	Beatles Tribute	From this event I learned how important an atmosphere is during a show and how much it can enhance the performance ✓
EVERY MONDAY	I do a weekly Modern and Jazz class at 'Art of Dance and Fitness'	Each week we build up our stamina and our strength to improve our dancing in general ✓
EVERY TUESDAY	'I attend a Tap and Ballet class at 'Art of Dance and Fitness'	In the tap lesson I improve my rhythm and timing. And in ballet I improve my core muscles and musicality. ✓
EVERY THURSDAY	I attend the 'Theatre Workshop'	At this club I do an hour of dance, drama a singing. It develops my skills of performance throughout the three different skills. ✓

*A very detailed record  
experience of live  
performance.*

**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.

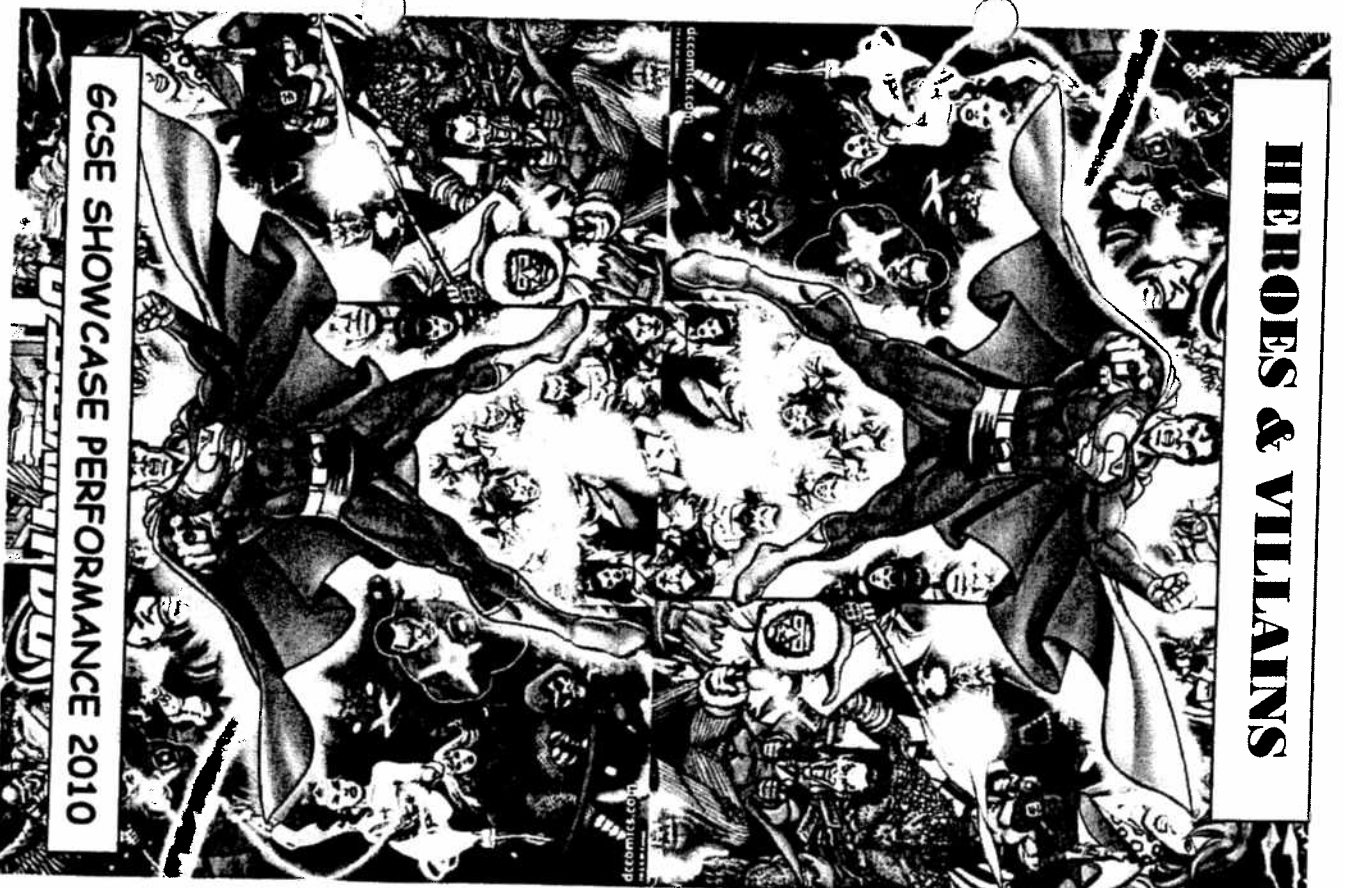
#### DUO - GALINDA & ELPHABA

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



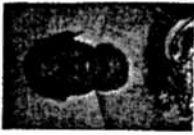
GCSE SHOWCASE PERFORMANCE 2010

CHUIWTFW IHWI SWIOOJ FOR QHRLS

## THE PERFORMERS

### COMIC BOOK HEROES & VILLAINS

Jemma Williams-Fyne



Katy Maddison



Madison Reilly



### 'EXPRESSIONS'

Nicole Mendoza



Rebecca Butler



Venetia Ludlow



### COPS & ROBBERS

Molly Rowcroft



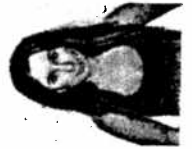
Abbey Williams



### 'EMOTION'

JEKYLL & HYDE

Shannon Buddle



### VISION

## GALINDA & ELPHABA

Stephanie Horn



Sophie Low



### 'DUO'

## GANGLAND

Amelia Cunningham



Rohani 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 – UNIT 2

### SKILL DEVELOPMENT & PROFESSIONAL CONDUCT SUMMARY

#### CANDIDATE: Summer Baxter

Summer has reliably attended all set rehearsals and she has added some additional lunch time ones to her schedule in order to meet the deadline. She has been well motivated throughout this project has always been fully prepared and equipped. Her positive determination to do well has been a pleasure to witness. She has contributed many good ideas and whilst generally a supportive group member she has taken the lead on several occasions, particularly of the due heroes section. In her role as leader she has been very fair and clear in her communication and she has shown the ability to solve choreographic problems very effectively. In rehearsal Summer has listened very carefully to guidance given and she has responded effectively to criticism. She has helped others in the group with movements they have found difficult and when finding a technique difficult she has sought help appropriately. Summer's approach in rehearsal has been very mature; she has set herself and the group targets for each session and generally these targets have been met or additional rehearsals scheduled if not. She has used feedback as a tool for improvement, in particular teacher observation, video and, the mirrors. She has demonstrated a clear understanding of what is required for a successful performance and she has worked hard to develop good expressive and technical skills. In all rehearsals Summer has adhered to the necessary personal and studio health and safety regulations and she has been very efficient in getting out and returning equipment.

Summer has been very organised throughout the process and this efficiency, together with her extensive experience of performing in shows, was very helpful in the running of the technical and dress rehearsals. She has shown a good level of initiative and when a problem has arisen she has solved it appropriately without fuss.

SIGNATURE: *S. Thurlow*

TEACHER: S. THURLOW

DATE: 23.02.10





# GCSE PERFORMING ARTS – UNIT 2

## SHOWCASE EVALUATION MARK SHEET

13

CANDIDATE: Summer Baxter

ELEMENT	PRESENT
RESPONSE TO THE BRIEF - <i>Choreography reflects a good understanding.</i>	✓✓✓
RESEARCH <i>limited</i>	✓
PLANNING <i>Choreography well related to intention and appropriate.</i> <i>Choreo</i>	✓✓✓
SKILL DEVELOPMENT <i>Choreographic progress is clear.</i> <i>Good knowledge of skills necessary for develop + ways how to improve.</i>	✓✓
REHEARSAL TECHNIQUE	✓✓✓
PROFESSIONAL CONDUCT <i>Roles well outlined + approach well explained.</i> <i>Related to professional work</i>	✓✓✓
PRESENTATION FOR PERFORMANCE	✓✓
HEALTH AND SAFETY	✓ <i>good detail.</i>
GENERAL COMMENT <i>Evaluative comments have reflected response to the brief, the success of the teamwork in terms of production + presentation as well as detailed notes about own development - at times very perceptive.</i>  <i>Very logically written with good detail - all aspects covered (just slightly long).</i>	MARK AWARDED  13

ASSESSOR: *Shirley D.*



## **GCSE Performing Arts**

**Teacher Standardising Meeting  
June 2011 Examination**

**48801 – commentaries**

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

Candidate name <b>CAND B</b>	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
<b>Skills development</b>		1, 2, 3, 4, 5,	9, 10, 13, 16, 23, 28, 46, 50	7, 8		12	The initial skills audit is detailed with a very good awareness of relevant experience. Each project has clear targets for improvement and an evaluation of the progress made. There is a sound appreciation of skills development through rehearsal supported with the relevant technical language.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments

<b>Planning and research</b>		80 - 97	14, 33, 34, 37, 43, 44,				7	This portfolio offers more evidence of planning than research with detailed 'initial responses' to each project and clear planning for each piece of choreography. There is evidence of research into different genres and choreographers; this, at times, tends to be a little general. The strongest evidence for planning is the 'Signs of the Zodiac' piece.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	
<b>Practical Activities</b>						25	The teacher assessment sheets provide excellent evidence for the practical work undertaken. The rehearsal logs illustrate a professional approach from the candidate to all practical tasks.	
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	
<b>Contextual understanding of work-related aspects</b>		57 -62	20, 24, 29, 38, 39, 40- 42 65 – 79, 100- 102			7	There is an awareness of work-related influences throughout the portfolio, but the dedicated section (page 57-) provides more specific and thorough evidence of research into the roles / responsibilities and practices within the arts industry. More direct links to the candidate's own practice would have improved the mark.	
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments	

Evaluations of own and others' work		16, 26, 32		6	Evaluative evidence can be found throughout this portfolio with reflective comments on the success of each piece presented for performance. These comments are almost entirely linked to the candidate's own development with little evaluation of group work / the work of others. More extended and detailed analysis would have moved the mark into band 2. There is good use of appropriate technical vocabulary throughout.

**Total Mark**

57

**Further comments:**

This portfolio demonstrates strong evidence for skills progression, principally in one art form. *Planning and research* and *evaluation* require a more substantive approach.