GCSE DANCE AQA - Dance Appreciation

Critical appreciation of own work

To critically appreciate their own performance and choreography, through describing, analysing, interpreting, evaluating and reflecting, students must know and understand:

* Performance skills, Physical skills, Technical skills & Expressive skills
* Mental Skills and attributes (during performance and process)
* Safe dance practice (during performance and process)
* the choreographic intent of the work being performed including the mood(s), meaning(s), idea(s), theme(s) and/or style/ style fusion(s).

Choreography

* the meaning of choreography through action, dynamics, spatial and relationship content. Choreography process
* Structuring devices and form
* Choreographic devices
* Use of aural setting
* Use of performance environment
* the choreographic intent of the work including the mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).

Critical appreciation of set works

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

Infra – The Royal Ballet – Wayne McGregor

Emancipation of Expressionism – Boy Blue Entertainment – Kenrick H20 Sandy

A Linha Curva – Rambert Dance Company – Itzik Galili

Artificial Things – Stopgap Dance Company – Lucy Bennet

Students must know and understand the defining characteristics of each set professional work, including:

* staging/set eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials
* lighting eg colour, placement, direction, angles etc
* properties eg size, shape, materials, how used etc
* costume (including footwear, masks, make-up and accessories): features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify dancers, enhance or sculpt the body and enhance the action
* dancers (number, gender)
* aural settings eg song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm
* Performance environments, including:

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

Choreographic approaches

As exemplified in the interview with each choreographer.

Choreographic content, including:

* movement content (actions, dynamics, space and relationships)
* structuring devices and form (binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions)
* choreographic devices (motif and development, repetition, contrast, highlights, climax, man

Choreographic intent, including:

• mood(s) , meaning(s), idea(s), theme(s) & style/style fusion(s).