Exercise walk-through

3.1
Rehearsal and performance reflection: supported rehearsal

International Baccalaureate · IB Diploma · Dance · HL

The programme and the half rule

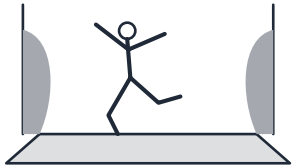
- Your **programme** should show **range**: different styles, moods or qualities, so the examiner sees more than one side of you as a dancer.
- Three dances in the same style and mood show the same thing three times.
- The **half rule** means: add up the time of your solo and duet dances; it must be at least half the total.
- **Worked example: checking a programme.**

Skills: clarity in space, time and dynamics

- **Clarity in space**: lines are complete, levels are exact, pathways go exactly where they should. An arm that should be at shoulder height is at shoulder height every time.
- **Clarity in time**: rhythm is precise, including stillness. A pause held for four counts lasts four counts.
- **Clarity in dynamics** : the quality of the movement changes when the dance asks for it.

Exercises 2.1·2.2

2.1 State the four programme rules (the rule structure, not the numbers). [4]

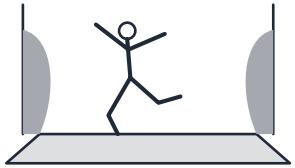


2.2 Proficiency is clarity: in which four things? [4]



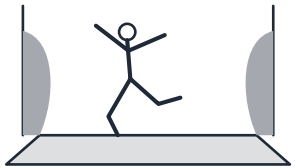
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2.1 State the four programme rules (the rule structure, not the numbers). [4]



2.1 A counted set of dances in any style or styles (1); at least one a solo or duet (1); the total inside the task's time window (1); at least half the time in solo and/or duet work (1).

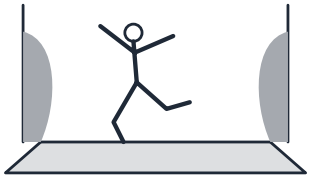
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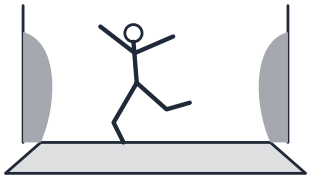
2.2 Space (1); time (1); dynamics (1); movement qualities (1).

Exercises 2.3·2.4

2.3 In which two directions does communicative expression run? [2]

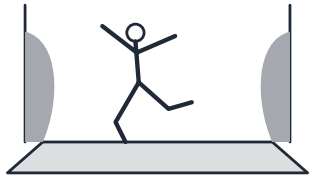


2.4 What makes an open showing a real performance rather than a taped rehearsal? [2]



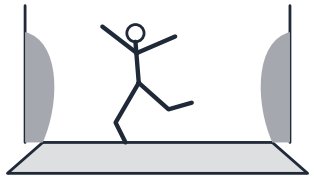
Exercises 2.3·2.4

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2.3 To the other performers (1); to the audience (1).

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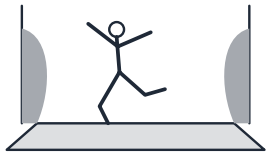
2.4 A real audience present at an open showing (1); the performance given to the viewers, not merely captured on video for assessment (1).

Exercises 2.5·3.1

2.5 When is a technical flourish a fault? [1]



3.1 *(Half-rule style.)* A student proposes three group works of 2 minutes each. Explain the failures, and rebuild the programme inside the rules. [4]



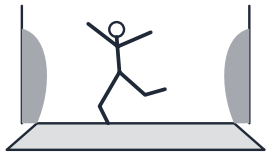
Exercises 2.5·3.1

2.5 When is a technical flourish a fault? [1]



2.5 When it blurs the dance's intention (for example a turn that destroys the phrase's rhythm or shrinking) (1).

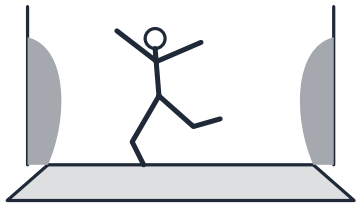
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3.1 Failures: no solo or duet at all (1); zero of the time in solo or duet work against the half rule (1). Rebuild: keep one group work, add a solo and a duet sized so the solo-and-duet time is at least half of the total (2).

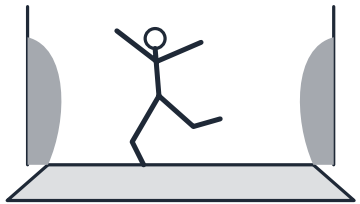
Exercise 3.2

3.2 *(Clarity style.)* The shrinking repetitions of “Reach (one)” are coming out sloppy. Diagnose the fault and prescribe the fix. [4]



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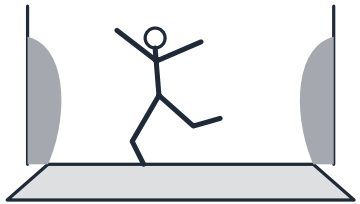
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3.2 Fault: shrinking is being danced as shrinking control (the reach smaller AND less finished), so the audience cannot see that the range alone narrows (2). Fix: drill the reach at full clarity, then reduce only the range while keeping line, timing and dynamics clean, so the audience sees smaller, not sloppier (2).

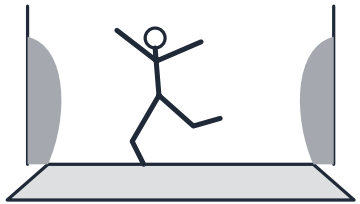
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3.3 *(Interpretation style.)* “Doorframe for two” must read as negotiation from the back row. Draft three interpretation decisions that make it legible. [3]



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3.3 Any three legible decisions, such as: the stopped gesture lands off the beat (decision) (1); the walkers never look at each other until the final unison (1); the duet’s timing breathes as conversation, with the response slightly late (1).

Local review guidance: (R1) 3.1 argues the rules, not preference; 3.2 separates range from control; 3.3 makes each decision visible. Authored guidance.