3.1 Performance

Name: _____ Class: _____ Date: _____ **Total: 24 marks**

KEY WORDS interpretation • movement qualities

Performance

Objective

Supported preparation: Build a performance programme under the counting rules; Perform with clarity and communicative expression at an open showing. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

Performance toolkit. The programme rules: a counted set of dances in any style or styles, at least one a solo or duet, the total inside the task's time window, and at least half the time in solo and/or duet work (the count and window are set by the level's task). Proficiency as CLARITY: space (line and pathway finished), time (rhythm held, silences included), dynamics (weight, time, flow), movement qualities (sustained against percussive). Expression: to partners (conversation, not countdown) and to the audience (a real open showing). Interpretation: intention legible from the back row. Worked: a three-dance programme ending in "Counting House".

2 Practice

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

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

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

3 Exam-style questions

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]

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

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

Solutions

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).

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

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

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).

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

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).

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).

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.