# 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.