

**Student Learning Reflection & Personalised Learning Checklist**

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| **Subject/Course:** | **GCSE DANCE** |
| **Student Name:** |  |

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|  |  | Self Assessment |
| Topic | Key knowledge/skills | Red | Amber | Green |
| **Safe Working Practises (process and performance)** | I know how to safely prepare, perform and recover from dance activities.  |  |  |  |
|  | I can describe an effective warm up and cool down |  |  |  |
|  | I can justify the importance of an effective warm up and cool down.  |  |  |  |
|  | I know and can describe what makes up a balanced diet |  |  |  |
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| **Mental Skills and Attributes (process and performance)** | I know the definitions of systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve. |  |  |  |
|  | I can apply my understanding of the mental skills and attributes to my own written and practical process. |  |  |  |
|  | I know the definitions of movement memory, commitment, concentration and confidence.  |  |  |  |
|  | I can identify my application of these skills to my performance.  |  |  |  |
|  | I can explain how the use of these skills contribute to the effectiveness of my performance and preparation for performance.  |  |  |  |
| **Physical skills and attributes** | I can identify and define the 11 physical skills.  |  |  |  |
|  | I can acknowledge where these skills are seen in taught performance work. |  |  |  |
|  | I know techniques and exercises to improve the 11 physical skills.  |  |  |  |
|  | I can apply the 11 physical skills to component 1- performance phrases.  |  |  |  |
|  | I can create exercises, which focus on the 11 physical skills.  |  |  |  |
|  | I can explain how the use of any of the skills contribute to the effectiveness of a performance. |  |  |  |
| **Technical skills** | I give examples of actions, space, dynamics and relationships.  |  |  |  |
|  | I can practically apply my understanding of these devices to my own process. |  |  |  |
|  | I can practically apply my understanding of these devices in relation to my choreographic intention. |  |  |  |
|  | I can identify my application of these skills to my performance and give examples in writing. |  |  |  |
|  | I can apply the 8 expressive skills to all performance and choreography elements of the course.  |  |  |  |
|  | I can explain how the use of any of the skills contribute to the effectiveness of a performance. |  |  |  |
| **Structuring devices and form** | I know the definitions of binary, ternary, rondo, narrative, episodic, beg/mid/end, unity, logical sequence and transitions. |  |  |  |
|  | I can practically apply my understanding of these devices to my own process. |  |  |  |
|  | I can practically apply my understanding of these devices in relation to my choreographic intention. |  |  |  |
|  | I can identify my application of these skills to my performance and give examples in writing. |  |  |  |
| **Choreographic Devices** | I know the definitions of motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon |  |  |  |
| **Choreographic Processes** | I know the definitions of researching, improvising, generating, selecting, developing, structuring, refining and synthesising |  |  |  |
| **Aural Settings** | I know the keywords and definitions of song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion |  |  |  |
| **Performance environments** | I know the keywords and definitions of proscenium arch, end stage, site-sensitive (ie designed for non-theatre spaces) and in-the-round |  |  |  |
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| **Emancipation of Expressionism; Infra; Shadows; A Linha Curva**  | I can describe choreographic intention / stimuli and moods in detail.  |  |  |  |
|  | I can describe examples of costume in detail. |  |  |  |
|  | I can describe prop examples in detail. |  |  |  |
|  | I can describe lighting examples in detail. |  |  |  |
|  | I can describe aural setting examples in detail.  |  |  |  |
|  | I can describe use of camera examples in detail. |  |  |  |
|  | I can describe performance environment examples in detail. |  |  |  |
|  | I can describe movement and movement development examples in detail. |  |  |  |
|  | I can explain how the costumes link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the aural setting links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the performance environment links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the use of props link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the use of camera links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the movement examples given link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can identify appropriate similarities and differences.  |  |  |  |
|  | I can describe appropriate similarities and differences. |  |  |  |
|  | I can discuss / explain appropriate examples of similarities and differences. |  |  |  |
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|  |  | Self Assessment |
| Topic | Key knowledge/skills | Red | Amber | Green |
| **Artificial Things; Within Her Eyes** | I can describe choreographic intention / stimuli and moods in detail.  |  |  |  |
|  | I can describe examples of costume in detail. |  |  |  |
|  | I can describe prop examples in detail. |  |  |  |
|  | I can describe lighting examples in detail. |  |  |  |
|  | I can describe aural setting examples in detail.  |  |  |  |
|  | I can describe use of camera examples in detail. |  |  |  |
|  | I can describe performance environment examples in detail. |  |  |  |
|  | I can describe movement and movement development examples in detail. |  |  |  |
|  | I can explain how the costumes link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the aural setting links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the performance environment links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the use of props link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the use of camera links to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can explain how the movement examples given link to / supports / contributes to /enhances appreciation of / enhances effectiveness |  |  |  |
|  | I can identify appropriate similarities and differences.  |  |  |  |
|  | I can describe appropriate similarities and differences. |  |  |  |
|  | I can discuss / explain appropriate examples of similarities and differences. |  |  |  |
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| **Your own choreography and performance pieces** | I can describe choreographic intention / stimuli in detail. |  |  |  |
|  | I can express how performance skills have improved my performance pieces |  |  |  |
|  | I can express how my use of choreographic devices has improved my choreography  |  |  |  |
|  | I can express how my use of structure has highlighted my choreographic intention  |  |  |  |
|  | I can express how my choice of aural setting relates and highlights my choreographic intention |  |  |  |
| **Preparing for exam assessment - written** | I can apply my knowledge to a range of short answer questions |  |  |  |
|  | I can apply my knowledge to 6 mark questions and justify my response |  |  |  |
|  | I can apply my knowledge to 12 mark questions and justify my response and give my own opinions. |  |  |  |
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