

School of Education

Subject specific guidance for PGCE Secondary Dance Interview Candidates

Throughout your PGCE the Dance Subject sessions are designed to build on your knowledge and training; helping you to shape this for inside the studio and classroom. The course is designed to increase your knowledge of curriculum content, apply this knowledge to practical in-class scenarios, and expand your understanding of how Dance can fit into a wider school curriculum and vision.

In preparation for your interview, we would like you to complete the following tasks outlined below.

If you require any further assistance with preparatory tasks, activities or reading, please get in touch.

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1. Lesson Plan Task

The following link takes the viewer to a lesson created for online learning. The learning is on Physical Skills Isolation and Extension.

[\(70\) Physical Skills 1 Isolation and Extension - YouTube](#)

Imagine you have a Y10 GCSE Dance class, mixed ability, 12 students.

Create a lesson plan that takes this online learning back into the classroom/studio.

Consider how you would embed practical tasks alongside the current lesson. You may directly reference slides/time stamps from the learning video within your lesson plan.

2. Subject Knowledge Audit

Over the year you will be expected to continually update and develop your subject knowledge.

To help you get started you are required to:

- Complete the subject knowledge audit below, assess your strengths and areas of development.
- Use the GCSE/A Level and BTEC Specifications to get a sense of what skills and knowledge will be taught in schools
 - o <https://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts-2022.html>
 - o <https://qualifications.pearson.com/en/qualifications/btec-nationals/performing-arts-2016.html>
 - o <https://www.aqa.org.uk/subjects/dance/gcse/dance-8236/specification>
 - o <https://www.aqa.org.uk/subjects/dance/a-level/dance-7237/specification>

Read the following statements. Consider and assess your own subject knowledge, training, and practice, and for each statement, identify your strengths and areas of development based on your current experience, knowledge and understanding.

Please use the key (Appendix) to support your understanding of the terminology/categories as stated by the AQA GCSE specification.

Performance

1. I feel confident in my training of a range of styles. I can teach Contemporary, Jazz, Ballet, and Commercial phrases through accurate demonstrations. I know how to create a variety of challenge in a phrase, that supports or stretches the *physical skills* of others.

Strengths	
Development	

2. I feel confident in teaching (theory and practical) the *technical skills* (Action, Dynamic, Spatial, relationship, timing, rhythmic content, and stylistic accuracy). I understand how to vary and scaffold this knowledge for different age groups e.g. y7/y11. I feel confident identifying, analysing, and evaluating the effect of these skills when watching both professional work and student performances.

Strengths	
Development	

3. I can demonstrate excellent expressive skills that reflect a clear choreographic intent. I can identify specific tasks/actions that would improve these skills in the future. I feel confident identifying, analysing, and evaluating the effect of these skills when watching both professional work and student performances.

Strengths	
Development	

4. I understand the differences between the Mental Skills and Safe Working Practices used during the performance, compared to during the process. I understand the importance in teaching and demonstrating these attributes and practices consistently.

Strengths	
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Development	

Choreography

1. I can confidently create phrases in a variety of Styles. I feel confident using Choreographic and Structuring Devices to create full length Choreographies (2 minutes +) that communicate a clear choreographic intent.

Strengths	
Development	

2. I can identify, and understand the significance of, the various parts of the Choreographic Process. I feel confident in explaining the process to another person, using examples.

Strengths	
Development	

3. I feel confident in choosing appropriate and effective Aural Setting, Performance Environment, and features of production for my own Choreographies. I understand how these choices could be both original and/or reflect the critical appreciation of professional works being studied in the student's curriculum. I can justify either of these choices.

Strengths	
Development	

Critical Appreciation

1. I can write example statements of description, analyses, interpretation, evaluation, and reflection. I can compare defining characteristics of 2 choreographies. I can discuss how aspects of Choreography contribute to the audiences understanding of the work. I can analyse the relationships between choreography, performance, and features of production. I can explain the purpose or significance of different performance environments in which the dance was created and performed.

In the box below, write a short response that demonstrates your understanding of the statement above. You must refer to a minimum of 2 professional works.

Outline below any gaps in your subject knowledge that you would like to gain experience in (E.g. A particular Choreographer, Company, set work or area of study that you have not had the chance to explore).

Please open the links in the Appendix to the AQA GCSE and A level specifications. Download and read.

Consider the **compulsory** areas of the two courses when writing your response.

3. Optional extras!

Teaching in the Classroom

- If you have not done so already, contact a local Secondary School and ask to observe and experience a Dance (or Performing Arts/PE) lesson. The purpose of the observation is to consider how the teacher manages a practical space, engages learners through practical activities, and assesses how the students are making progress.
Make notes on the observations and bring along for discussion.

Stay in the know!

One Dance UK (News and Events), allows you to keep up to date with events and notices. Familiarising yourself with this platform can be useful in communicating relevant knowledge with students and finding events/shows to include in school planning.

- o [One Dance UK | News - One Dance UK](#)

Reading

Stevens, J. The Oxford handbook of Dance and Wellbeing, 2017

Soot A & Viscus E. 'Teaching Dance in the 21st Century: A literature review', The European Journal of Social & Behavioral Sciences, EJSBS Vol VII, Issue IV, 2013

McCutchen, Brenda P. Teaching Dance as Art in Education. Human Kinetics, 2006

Appendix

Knowledge, understanding and skills for performance	
Physical skills and attributes, including:	<ul style="list-style-type: none"> • posture • alignment • balance • coordination • control • flexibility • mobility • strength • stamina • extension • isolation.
Technical skills, including:	<ul style="list-style-type: none"> • action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight) • dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt) • spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design) • relationship content - for duet/trio performance only (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) • timing content • rhythmic content • movement in a stylistically accurate way.
Expressive skills, including:	<ul style="list-style-type: none"> • projection • focus • spatial awareness • facial expression • phrasing. <p>For duet/trio performance only:</p> <ul style="list-style-type: none"> • musicality • sensitivity to other dancers • communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).
Mental skills and attributes (during performance), including:	<ul style="list-style-type: none"> • movement memory • commitment • concentration • confidence.
Safe working practices (during performance), including:	<ul style="list-style-type: none"> • safe execution • appropriate dancewear, including: <ul style="list-style-type: none"> ◦ footwear ◦ hairstyle ◦ absence of jewellery.
Mental skills and attributes (process), including:	<ul style="list-style-type: none"> • systematic repetition • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve.
Safe working practices (process), including:	<ul style="list-style-type: none"> • warming up • cooling down • nutrition • hydration.
Features of production, including:	<ul style="list-style-type: none"> • 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 • dance for camera eg placement, angle, proximity, special effects.

Knowledge, understanding and skills for choreography	
Action content, including:	<ul style="list-style-type: none"> • travel • turn • elevation • gesture • stillness • use of different body parts • floor work • transfer of weight.
Dynamic content, including:	<ul style="list-style-type: none"> • fast/slow • sudden/sustained • acceleration/deceleration • strong/light • direct/indirect • flowing/abrupt.
Spatial content, including:	<ul style="list-style-type: none"> • pathways • levels • directions • size of movement • patterns • spatial design.
Relationship content, including:	<ul style="list-style-type: none"> • lead and follow • mirroring • action and reaction • accumulation • complement and contrast • counterpoint • contact • formations.
Choreographic processes, including:	<ul style="list-style-type: none"> • researching • improvising • generating • selecting • developing • structuring • refining and synthesising.
Structuring devices and form, including:	<ul style="list-style-type: none"> • binary • ternary • rondo • narrative • episodic • beginning/middle/end • unity • logical sequence • transitions.
Choreographic devices, including:	<ul style="list-style-type: none"> • motif and development • repetition • contrast • highlights • climax • manipulation of number • unison and canon.
Aural settings (and how they affect choreographic outcomes), including:	<p>Aural settings:</p> <ul style="list-style-type: none"> • song • instrumental • orchestral • spoken word • silence • natural sound • found sound • body percussion. <p>Effects on choreographic outcomes:</p> <ul style="list-style-type: none"> • mood and atmosphere • contrast and variety • structure • relationship to theme/idea.
Performance environments, including:	<ul style="list-style-type: none"> • proscenium arch • end stage • site-sensitive (ie designed for non-theatre spaces) • in-the-round.
Communication of choreographic intent, including:	<ul style="list-style-type: none"> • mood(s) • meaning(s) • idea(s) • theme(s) • style/style fusion(s).