**Year 1**

|  |  |  |  |
| --- | --- | --- | --- |
| **Term** | **Critical Engagement x 1 lesson** | **Choreography x 1 lesson** | **Performance x 2 lessons** |
| Sept**1a**6 weeksOct | Introduction to the course: organisation, content, assessment, expectations. Introduction to the subject area, staff, facilities, enrichment opportunities and resources. Subject specific training principals and study skills. Library Induction including introduction to the Virtual Learning Environment. Introductory lessons in each component.  |
| History of Modern dance Wk 2-3- Historical overview - History of modern dance presentation (Prezi). Understanding the development of dance from origins of Ballet and practitioners influencing the development.Rambert Dance Company (1966-2002)W5-6- Historical overview of Marie Rambert and the origins of the company and introduction to the stylistic features of Rambert Dance CompanyNCNAB | The Choreographic ProcessUse of improvisation and short tasks to develop understanding of the stages and terminology of the choreographic process:W2: movement components ASDR– What is a motif. W3: motif development and choreographic devicesW4: Types of stimulus and movement relationships exploring types of stimulus.W5: ImprovisationW6: contact improvisation | The Process of AnalysisIntroduction to analytical skills and writing:What is Dance? What to analyse? (LMA) videos Constituent features and subject matterMusic & Dance relationships – Audial stimulusLibrary induction Alongside - Understanding Your Own Practice To be delivered alongside ‘Bruce – Ballet and Graham’ through in-class introductory input, flipped learning and homework tasks.Safe Practice:W2 - warm-up/cool-downW3- personal responsibilities and environmental considerationsW4- dietW5- simple treatment for injury and flexibility and stretchingW6 - Physical and Performance SkillsTraining Principles & Conditioning for Dancers and Rehearsal Processes | Contemporary Technique & Solo Repertory(Bruce – Ballet and Graham) Week 1-6Focusing on: alignment in parallel and turnout, Balletic influences on alignment of the limbs, Graham influences: articulation of torso (contraction), movement in and out of floor, expressive/dynamic performance style, use of music.Classes to include; warm-up, centre exercises, travelling, solo repertory, stretching, cool-down. Development of Solo material in the style of Christopher Bruce. -Practical understanding of repertoire -development of solo material for performance- Focusing on: alignment in parallel and turnout, Balletic influences on alignment of the limbs, Graham influences: articulation of torso (contraction), movement in and out of floor, expressive/dynamic performance style, use of music. |
|  | Recall tests Short analytical tasksRambert – historical influences essay (KA2) | Weekly reading, research/practical homeworkHalf Term – exam paper preparationSolo RehearsalSolo Assessment (KA3) | Weekly reading & planned study (fitness work - strength, stamina & flexibility)  | solo RehearsalTechnique class assessment mid-Oct (KA1)  |
| Oct**1b**7 weeksDec | Rambert Dance Co: Christopher BruceW1 - Choreographic approach (the technique, movement style and choreographic style) of Christopher Bruce and the influences affecting the development of his technique and style**Study of two works:**  W2-4 = Ghost Dances (1981) W5-6= Swansong (1987/1995) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter  - The importance of the practitioner’s works in the development of the genre in relation to Rambert Dance Company 1966-2002W 7- Practice paragraph writing intro to essay task | Solo Choreography & PerformanceCreation of Solo choreography based on the AS practical exam questions and writing prog note.Fortnightly workshop time alternating with fortnightly sharing of work in progress for feedback. Use of choreographic process and theory explored in term 1A.Analysis of examination criteria for choreography and performance.Completion of 2 minutes choreography by key assessment deadline.*After Christmas Solo Choreography & Performance rehearsal continues as planned study. Consideration of physical and aural setting, editing, refining, developing, rehearsing, interpretative skills, and writing programme notes. One to one feedback provided in Rehearsal & Feedback lesson* | Rambert Dance Company: Richard AlstonW1 - Choreographic approach (the particular technique, movement style and choreographic style) of Richard Alston and the influences affecting the development of his technique and style  **Study of two works:**  W2-4 Wildlife (1984) W5-6 Roughcut (1992) Or Strong language (1987)- Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter - The importance of the practitioner’s works in the development of the genre in relation to Rambert Dance Company 1966 -2002 | Contemporary Technique(Alston – Cunningham) Weeks 1-6Focusing on: balletic alignment with linear positioning of limbs, 5 positions of the back, movement through space, travel, elevation and musicality.Classes to include; warm-up, centre exercises, travelling, Duet repertory based on *his work*, stretching, cool-down. |
|  | Recall tests Short analytical tasksRambert – historical influences (KA2)Specimen questions (KA4) | Weekly reading, research/practical homeworkHalf Term – exam paper preparationSolo RehearsalSolo Assessment (KA3) | Short analytical tasksSpecimen questions (KA6) | solo RehearsalTechnique class assessment mid-Oct (KA1)  |
| **Term** | **Critical Engagement x 1 lesson** | **Performance x 1 lesson** | **Critical Engagement x 1 lesson**  | **Performance x 1 lesson** |
| Jan**2a**6 weeksFeb | Rambert Dance company – Set Work: *Rooster* (Christopher Bruce, 1992)- Significance of character of the dance- Subject matter and its treatment- Form of the dance and its effectiveness in communicating the subject matter- Constituent features of the dance and their relevance in embodying the subject matter- Choreographic approach (technique, movement and choreographic style)- Influences affecting the development of the choreographer- Origins of the dance- Relationship between the dance and its context- Importance of the dance in the development of the choreographer and genre- Similarities and differences between the dance and other works by the choreographer. | Independent Contemporary Dance Scene in Britain (2000 onwards)W1 & 2 - Historical overview and introduction to the stylistic features of the ICDSiB Independent Contemporary Dance Scene in Britain: Jasmin VardimonW3- Choreographic approach (the particular technique, movement style and choreographic style) of Jasmin Vardimon and the influences affecting the development of her technique and style  **Study of two works:**  W4 Justitia (2006) W5 Medusa (2019) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter  W6 - The importance of the practitioner’s works in the development of the Independent Contemporary Dance Scene in Britain 2000-Present. | Whole Class Repertory (Vardimon - Dance Theatre)Vardimon technique and Whole Class Repertory (Vardimon - Dance Theatre) Conditioning warm-up focusing on: development of strength in legs and core, increased muscular and cardio endurance, safe and strong use of the body in and out of the floor and in contact work, theatrical use of performance skills. Improvisation skills Creation of whole class repertory focusing on development of confidence and performance skills to enhance exam work and also providing a physical introduction to optional area of study (Independent Contemporary Dance Scene in Britain 2000-Present) and practitioner Jasmin Vardimon. | Quartet Repertory and rehearsal During the term students develop duo repertory in the style of Richard Alston’s *Strong Language, Gypsy Mixture and Wildlife*. Cunningham-influenced vocabulary, with clear interpretation of musical style and structure.Through the term students develop physical understanding of:W1-4 - Technical vocabulary/styleW5-6 - Rehearsal process and Interpretative skillsW6- understanding AQA assessment criteria |
|  | Short analytical tasksSpecimen questions (KA6) | Short analytical tasksSpecimen questions (KA6) | Weekly reading & planned study (fitness work - strength, stamina & flexibility)  | Solo & Duet Rehearsal Mock Component 1 (KA5) |
| Feb**2b**6 weeksMarch | Technical Warm-UpStyle appropriate according to the activity drawn from previous technical classes. Interpretative skills; focus, projection, emphasis, musicality, timing, phrasing. | Independent Contemporary Dance Scene in Britain: Sidi Larbi Cherkaoui- Choreographic approach (the particular technique, movement style and choreographic style) of Sidi Larbi Cherkaoui and the influences affecting the development of his technique and style  **Study of two works:**  Zero Degrees (2005)  Babel (2010) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter  - The importance of the practitioner’s works in the development of the genre in relation to the Independent Contemporary Dance Scene in Britain 2000-Present. |
| **Rehearsal** Assessment methods:- Technique class observation- Mock performances- Video & self-assessment**Solo Repertory (Bruce)** **Quartet Repertory (Alston)**Technical warm ups using Graham and Cunningham foundations Development and rehearsal for assessment, focusing on: - technique & safe practice- spatial awareness & sensitivity- musicality & timing- focus, projection, emphasis & expressionEnd of half-term assessment of duet using AQA marking grids (KA5). | Solo ChoreographyOpportunity to show work and receive feedback, self, peer and teacher assessment. RehearsalFinalise programme notes | Quartet and Group RepertoryRehearsal  |
| **ANNUAL PERFORMANCE & AS PRACTICAL EXAM [1A PRACTICAL EXAM]**  |
|  | Weekly rehearsalsMock Performances | Weekly rehearsalsMock Performances | Weekly rehearsalsMock Performances | Short analytical tasksSpecimen questions |
| **Term** | **Critical Engagement x 2 lessons** | **Performance x 1 lesson** | **Critical Engagement x 1 lesson** |
| March **3a**6 weeksMay | Rambert Dance Company – RevisionUse of exemplar materialPeer and self-assessmentTimed exam questions & essays | Independent Contemporary Dance Scene in Britain – RevisionUse of exemplar materialPeer and self-assessmentTimed exam questions & essays | Contemporary Technique Focusing on: vocabulary from the various technical influences studied e.g. ballet, Graham, Cunningham, release.Technical phrases from works studied.Introduce New Solo Solo material in style of Vardimon– gestural and physical theatre BasedFocusing on development of confidence and performance skills to enhance exam work and also providing a physical introduction to optional area of study (Independent Contemporary Dance Scene in Britain 2000-Present) and practitioner Jasmin Vardimon | Revision Use of exemplar materialPeer and self-assessmentTimed exam questions & essaysAreas of Study – RevisionTimed Essays Watching worksFurther contextual reading |
|  | Revision | Revision | Rehearsals | Revision |
|  | **AS WRITTEN EXAM [1A INTERNAL WRITTEN EXAM]** |
| May – July  | **Performance x 1 lesson** | **Performance x 1 lesson** | **Critical Engagement x 1 lesson** | **Performance x 1 lesson** |
| May**3b**6 weeksJuly  | Contemporary Technique & Quartet Repertory / Solo rep | Contemporary Technique & Solo Repertory(Khan)Conditioning warm-up focusing on: development of strength in legs and core, increased muscular and cardio endurance, safe and strong use of the body in and out of the floor and in contact work, theatrical use of performance skills. Classes to include; warm-up, centre exercises, travelling, stretching, cool-down. Development of a quartet based on one of the works studied. | Rambert Dance Company: Siobhan Davies - Choreographic approach (the particular technique, movement style and choreographic style) of Siobhan Davies and the influences affecting the development of her technique and style  **Study of two works:**  Plainsong (1981) Embarque (1988) Winnsboro Cotton Mill Blues (1992) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter - The importance of the practitioner’s works in the development of the genre in relation to Rambert Dance Company 1966-2002. | Contemporary Technique & Repertory(Davies – Release Based)Focusing on: alignment of the skeleton, passage of movement through the body, release of tension in limbs, suspension, swing and organic transitions in and out of the floor. Classes to include; warm-up, centre exercises, travelling, stretching, cool-down. Development of a quartet based on *Winnsboro Cotton Mill Blues*. |
|  | Short analytical tasksSpecimen questions  | Weekly reading & planned study (fitness work - strength, stamina & flexibility)  | Short analytical tasksSpecimen questions | Weekly reading & planned study (fitness work - strength, stamina & flexibility)  |

**Year 2**

|  |  |  |  |
| --- | --- | --- | --- |
| **Term** | **Critical Engagement x 2 lessons** | **Performance x 1 lesson** | **Choreography x 1 lesson** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Sept**4a**5 weeksOct | Rambert Dance company – Set Work: *Rooster* (Christopher Bruce, 1992)- Significance of character of the dance- Subject matter and its treatment- Form of the dance and its effectiveness in communicating the subject matter- Constituent features of the dance and their relevance in embodying the subject matter- Choreographic approach (technique, movement and choreographic style)- Influences affecting the development of the choreographer- Origins of the dance- Relationship between the dance and its context- Importance of the dance in the development of the choreographer and genre- section by section analysis  | Group ChoreographyWorkshops focused on different approaches to improvisation, NO contact work and choreographic devices for solo/group choreography,until release of exam paper mid-September. Analysis of examination criteria for solo/group choreography.Creation of Group Choreography based on a practical exam question. Fortnightly workshop time alternating with fortnightly sharing of work in progress (video) for feedback. Use of choreographic process, improvisation tools and choreographic devices developed during 1st year. | Contemporary Technique & Quartet Repertory and solo rehearsal Conditioning warm-up focusing on: development of strength in legs and core, increased muscular and cardio endurance, safe and strong use of the body in and out of the floor and in contact work, theatrical use of performance skills. Classes to include; warm-up, centre exercises, travelling, stretching, cool-down. Development of a quartet based on one of the works studied. | Independent Contemporary Dance Scene in Britain: Sidi Larbi Cherkaoui- Choreographic approach (the particular technique, movement style and choreographic style) of Sidi Larbi Cherkaoui and the influences affecting the development of his technique and style  **Study of two works:**  Zero Degrees (2005)  Babel (2010) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter  - The importance of the practitioner’s works in the development of the genre in relation to the Independent Contemporary Dance Scene in Britain 2000-Present. |
|  | Short analysis tasksSpecimen questions (KA2) | Exam paper researchFortnightly deadlines | Mock assessment (KA1)Assessment methods:- Technique class observation- Mock performances- Video & self-assessment |  Short analysis tasksSpecimen questions (KA2) |
| Oct **4b**7 weeksDec | Set Work: *Rooster* cont…..(Christopher Bruce, 1992)- Similarities and differences between the dance and other works by the choreographer.Short answer exemplar analysis and practice papers Set Work: *Sutra* (Cherkaoui 2008)- Significance of character of the dance- Subject matter and its treatment- Form of the dance and its effectiveness in communicating the subject matter- Constituent features of the dance and their relevance in embodying the subject matter- Choreographic approach (technique, movement and choreographic style)- Influences affecting the development of the choreographer- Origins of the dance- Relationship between the dance and its context- sectional analysis  | Group ChoreographyCreation of Group Choreography based on a practical exam question. Fortnightly one to ones alternating with fortnightly sharing of work in progress (video) for feedback. Use of choreographic process, improvisation tools and choreographic devices developed during 1st year.Analysis of exemplar work for group choreography. Completion of 2 minutes of choreography by Christmas. | Quartet rep and solo rehearsal Recapping quartets/solos from last year. | Independent Contemporary Dance Scene in Britain: Akram Khan - Choreographic approach (the particular technique, movement style and choreographic style) of Khan and the influences affecting the development of his technique and style  **Study of two works:**  Desh (2011)  Zero Degrees (2005) Or Rush (2004) - Significance of the character  - The subject matter and its treatment  - The form of the dance - The constituent features and their relevance in embodying the subject matter  - The importance of the practitioner’s works in the development of the genre in relation to the Independent Contemporary Dance Scene in Britain 2000-Present. |
|  | Short analysis tasksSpecimen questions (KA4) | Mock assessment (KA3) | Mock assessment | Tests/quizzes/presentations |
| **Term** | **Critical Engagement x 1 lesson** | **Rehearsal x 2 lesson** | **Critical Engagement x1** |
| Jan**5a**6 weeksFeb | Set Work cont : *Sutra* (Sidi Larbi Cherkaoui, 2008)- Importance of the dance in the development of the choreographer and genre- Similarities and differences between the dance and other works by the choreographer.- Practice papers - exemplar analysis **Revision of Area of Study: Rambert Dance Company 1966-2002 – Revision**- Stylistic features - Techniques- Influences- Key Practitioners- Professional Repertoire- Communication of dance ideas - Christopher Bruce* Ghost Dances
* Swansong
* **Rooster**

- Richard Alston* Wildlife
* Strong Language

- Siobhan Davies* Embaraque
* Winnsboro Cotton Mill Blues
 | Rehearsal & FeedbackTeacher led technical warm-up followed by either Solo, Quartet or Group Choreography rehearsal**Performance in a Solo/Quartet**Development and rehearsal for assessment, focusing on: - technique & safe practice- spatial awareness & sensitivity- musicality & timing- focus, projection, emphasis & expressionSolo Performance- Technical warm-up- Rehearsal in groups- Mock solo performance- Video and self-analysis- Marking criteria analysis- Programme notes**Group Choreography**Opportunity to show work and receive feedback, self, peer and teacher assessment. Finished draft by feb half term.Writing programme notes**Options**Development of solo in the style of Sidi Larbi Cherkaoui. Or Development of a solo in the style of Christopher Bruce. OrDevelopment of a solo in the style of one of the following practitioners: Vardimon or Khan (NB cannot use same practitioner as quartet).  | Rehearsal & FeedbackTeacher led technical warm-up followed by either Solo, Quartet or Group Choreography rehearsal**Performance in a Solo/Quartet**Development and rehearsal for assessment, focusing on: - technique & safe practice- spatial awareness & sensitivity- musicality & timing- focus, projection, emphasis & expressionPerformance in a Quartet- Technical warm-up- Choreographic development - Performance skills development- Mock performances/criteria- Video & self-assessment- Programme Notes**Group Choreography**Opportunity to show work and receive feedback, self, peer and teacher assessment. Writing programme notes**Options**Development of quartet repertory in the style of Richard Alston’s *Strong Language*. Or Development of quartet repertory in the style of Siobhan Davies – Winnsboro Cotton Mill BlueOrDevelopment of quartet repertory in the Dance Theatre style of Jasmin Vardimon or Khan | Area of Study: Independent Contemporary Dance Scene in Britain 2000-Present - Revision- Stylistic features - Techniques- Influences- Key Practitioners- Professional Repertoire- Communication of dance ideas- Akram Khan  - Desh  - Zero Degrees- Jasmin Vardimon* Justitia
* 7734

- Sidi Larbi Cherkaoui* Zero Degrees
* **Sutra**
* Babel

- Similarities and differences between the dance and other works by the choreographer. |
|  | Mock assessment (KA6) | Mock assessment (KA5) | Mock assessment (KA5) | Mock assessment (KA5) |
| Feb**5b**6 weeksMarch | Exam Technique Revision/Skills- Command words- Revision techniques- Essay planning- Answering the question- Connecting content & context | Group ChoreographyLighting plans music editing and costumes for exam and show. | Solo Performance As above continued until exam | Performance in a Quartet As above continued until exam |
| **ANNUAL PERFORMANCE & A LEVEL PRACTICAL EXAM** |
| **Term** | **Critical Engagement - REVISION** **x 4 lessons** |
| **6a**5 weeks | AoS: Rambert Dance Company 1966-2002Use of exemplar materialPeer and self-assessmentPractical workshopsTimed exam questions & essays | Set Work: *Rooster* (Christopher Bruce, 1992)Use of exemplar materialPeer and self-assessmentPractical workshopsTimed exam questions & essays AoS:  | Independent Contemporary Dance Scene in Britain 2000-PresentUse of exemplar materialPeer and self-assessmentPractical workshopsTimed exam questions & essays | Set Work: *Sutra* (Sidi Larbi Cherkaoui, 2008)Use of exemplar materialPeer and self-assessmentPractical workshopsTimed exam questions & essays |
| **A LEVEL WRITTEN EXAMS** |