**Year 1**

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| **Term** | **Critical Engagement x 1 lesson** | **Choreography x 1 lesson** | | | **Performance x 2 lessons** | |
| Sept  **1a**  6 weeks  Oct | 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 Company  NCNAB | The Choreographic Process  Use 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 devices  W4: Types of stimulus and movement relationships exploring types of stimulus.  W5: Improvisation  W6: contact improvisation | | | The Process of Analysis  Introduction to analytical skills and writing:  What is Dance? What to analyse? (LMA) videos  Constituent features and subject matter  Music & Dance relationships – Audial stimulus  Library 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-down  W3- personal responsibilities and environmental considerations  W4- diet  W5- simple treatment for injury and flexibility and stretching  W6 - Physical and Performance Skills  Training Principles & Conditioning for Dancers and Rehearsal Processes | Contemporary Technique &  Solo Repertory  (Bruce – Ballet and Graham) Week 1-6  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.  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 tasks  Rambert – historical influences essay (KA2) | Weekly reading, research/practical homework  Half Term – exam paper preparation  Solo Rehearsal  Solo Assessment (KA3) | | | Weekly reading & planned study (fitness work - strength, stamina & flexibility) | solo Rehearsal  Technique class assessment  mid-Oct (KA1) |
| Oct  **1b**  7 weeks  Dec | Rambert Dance Co: Christopher Bruce  W1 - 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 1966-2002  W 7- Practice paragraph writing intro to essay task | Solo Choreography & Performance  Creation 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 Alston  W1 - 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 1-6  Focusing 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 tasks  Rambert – historical influences (KA2)  Specimen questions (KA4) | Weekly reading, research/practical homework  Half Term – exam paper preparation  Solo Rehearsal  Solo Assessment (KA3) | | | Short analytical tasks  Specimen questions (KA6) | solo Rehearsal  Technique 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 weeks  Feb | 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 Vardimon  W3- 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/style  W5-6 - Rehearsal process and Interpretative skills  W6- understanding AQA assessment criteria |
|  | Short analytical tasks  Specimen questions (KA6) | Short analytical tasks  Specimen questions (KA6) | | | Weekly reading & planned study (fitness work - strength, stamina & flexibility) | Solo & Duet Rehearsal  Mock Component 1 (KA5) |
| Feb  **2b**  6 weeks  March | Technical Warm-Up  Style 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 & expression  End of half-term assessment of duet using AQA marking grids (KA5). | | Solo Choreography  Opportunity to show work and receive feedback, self, peer and teacher assessment. Rehearsal  Finalise programme notes | Quartet and Group Repertory  Rehearsal | |
| **ANNUAL PERFORMANCE & AS PRACTICAL EXAM [1A PRACTICAL EXAM]** | | | | |
|  | Weekly rehearsals  Mock Performances | Weekly rehearsals  Mock Performances | | | Weekly rehearsals  Mock Performances | Short analytical tasks  Specimen questions |
| **Term** | **Critical Engagement x 2 lessons** | | | | **Performance x 1 lesson** | **Critical Engagement x 1 lesson** |
| March  **3a**  6 weeks  May | Rambert Dance Company  – Revision  Use of exemplar material  Peer and self-assessment  Timed exam questions & essays | Independent Contemporary Dance Scene in Britain – Revision  Use of exemplar material  Peer and self-assessment  Timed 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 Based  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 | Revision  Use of exemplar material  Peer and self-assessment  Timed exam questions & essays  Areas of Study – Revision  Timed Essays  Watching works  Further 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 weeks  July | 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 tasks  Specimen questions | Weekly reading & planned study (fitness work - strength, stamina & flexibility) | | | Short analytical tasks  Specimen questions | Weekly reading & planned study (fitness work - strength, stamina & flexibility) |

**Year 2**

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

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| Sept  **4a**  5 weeks  Oct | 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 Choreography  Workshops 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 tasks  Specimen questions (KA2) | Exam paper research  Fortnightly deadlines | Mock assessment (KA1)  Assessment methods:  - Technique class observation  - Mock performances  - Video & self-assessment | | Short analysis tasks  Specimen questions (KA2) |
| Oct  **4b**  7 weeks  Dec | 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 Choreography  Creation 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 tasks  Specimen 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 weeks  Feb | 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 & Feedback  Teacher 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 & expression  Solo 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.  Or  Development of a solo in the style of one of the following practitioners: Vardimon or Khan (NB cannot use same practitioner as quartet). | Rehearsal & Feedback  Teacher 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 & expression  Performance 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 Blue  Or  Development 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 weeks  March | Exam Technique Revision/Skills  - Command words  - Revision techniques  - Essay planning  - Answering the question  - Connecting content & context | Group Choreography  Lighting 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 1966-2002  Use of exemplar material  Peer and self-assessment  Practical workshops  Timed exam questions & essays | Set Work: *Rooster*  (Christopher Bruce, 1992)  Use of exemplar material  Peer and self-assessment  Practical workshops  Timed exam questions & essays AoS: | Independent Contemporary Dance Scene in Britain 2000-Present  Use of exemplar material  Peer and self-assessment  Practical workshops  Timed exam questions & essays | | Set Work: *Sutra*  (Sidi Larbi Cherkaoui, 2008)  Use of exemplar material  Peer and self-assessment  Practical workshops  Timed exam questions & essays |
| **A LEVEL WRITTEN EXAMS** | | | | | |