Performing Arts Department – Year 10 Dance

| Autum Term 1There/Topic/Skill:Practical:A Linha Curva by Itzik Ghai for RambertComponent 1: Performance and Choreography (60%)Theory: Component 2: Dance appreciation (40%)Why Now?Why Now?Why Now?Component 1: Performance and Choreography (60%)Component 2: Dance appreciation (40%)Component 1: Performance and constituent features of dance work. To explore shore exam style questions. Students will explore how to digest, understand and answer.Component 1: Perform dance, reflect choreographic intention.Component 2: Dance and Choreographic intention.Component 2: Dance appreciation (40%)A01: Perform dance, reflect choreographic intention.Component 2: Dance appreciation (40%)A02: Create dance, includin movement material and au setting, to composisional two introget processes an performing skills.A02: Critically appreciate on works and professional two integration of dance style.A03: Demonstrate knowled and and undestanding of choreographic intention.ConceptsA04: Critically appreciate on works and professional two pathways, directions, levels, size of movement.ConceptsA05: Critically appreciate on works and professional two pathways, dire | | | 1 | | |
|---|---|--|--|---|--|
| Fundamental ConceptsComponent 1: Performance and Choreography (60%) Theory: Component 2: Dance appreciation (40%)Why Now?To be introduced to A Linha Curva by trait GhaliiWhy Now?To be introduce at to A Linha Curva by trait GhaliiWhy Now?To introduce students to GC Dance through an engaging anthology dance work. Students will explore a new dance style.Why Now?To introduce key terminolog and constituent features of dance work. To explore shore- exams tyle questions. Students will explore shore- seam style question. Students and Choreographic intention through physical, technical at expressive skills.Fundamental ConceptsA01: Perform dance, reflect choreographic intention. Component 2: Dance dand understanding of thore of physical, technical at expressive skills.Fundamental ConceptsA03: Demonstrate knowled and understanding of thore of professional word and understanding of thore of professional word and understanding of thore of professional word and understanding of thore of and evaluative interpretens.Fundamental ConceptsA03: Demonstrate knowled and understanding of aprofessiona | Autumn Term 2 Theme/Topic/Skill: | Spring Term 1 Theme/Topic/Skill: | Spring Term 2 Theme/Topic/Skill: | Summer Term 1 Theme/Topic/Skill: | Summer Term 2 Theme/Topic/Skill: |
| Shirley High Curriculum MapComponent 1: Performance and Choreography (60%) Theory: Component 2: Dance appreciation (40%)Why Now?To be introduce to A Linha Curva by Itzik GhallilWhy Now?To be introduce students to GC Dance through an engaging anthology dance work. Students will explore a new dance style.Why Now?To introduce key terminolog and constituent features of dance work. Students will explore a new dance work. Students will explore a new | Practical: | Practical: Infra by Wayne McGregor for Royal Ballet | Practical: Emancipation of Expressionism by H2O Sandy for Boy Blue Entertainment | Practical: Shadows by Christopher Bruce for Phoenix Dance Theatre | Practical: Within Her Eyes by Jame Cousins for James Cousin |
| Curriculum MapComponent 2: Dance appreciation (40%)Why Now?To be introduced to A Linha Curva by Itzik GhaliliWhy Now?To be introduce students to GC Dance through an engaging and constituent features of dance work. To explore a new dance style.Why Now?Component 1: Performance and Constituent features of dance work. To explore show exam style questions. Stude will explore how to digest, understand and answer.Volume To introduce style.Component 1: Performance and Choreographic intention.A01: Perform dance, reflect choreographic intention.A02: Create dance, includin movement material and aution.Fundamental ConceptsA02: Create dance, includin movement material and aution.A03: Demonstrate knowled and understanding of choreographic intention.A03: Demonstrate knowled and understanding of thorugh physical, technical a expressive skills.A04: Critically appreciate on works and professional worl through making analytical, interpretive and evaluative judgements.AD4: Critically appreciate on through making analytical, interpretive and evaluative | Developing skills for e Component 1: Performance and Choreography (60%) | Developing skills for Component 1: Performance and Choreography (60%) | Developing skills for Component 1: Performance and Choreography (60%) | Developing skills for Component 1: Performance and Choreography (60%) | Dance Company Developing skills for Component 1: Performar and Choreography (60% |
| Curva by Itzik GhaliliWhy Now?To introduce students to GC Dance through an engaging anthology dance work. Students will explore a new dance style.Why Now?To introduce key terminolog and constituent features of dance work. To explore shore exam style questions. Stude will explore how to digest, understand and answer.A01: Perform dance, reflect choreographic intention through physical, technical at expressive skills.A02: Create dance, includin movement material and au setting, to communicate choreographic intention.Component 1: Derform dance, reflect choreographic intention through physical, technical at expressive skills.A02: Create dance, includin movement material and au setting, to communicate choreographic intention.ConceptsA03: Demonstrate knowled and understanding of choreographic processes an performing skills.A03: Demonstrate knowled and understanding of choreographic processes an performing skills.A04: Critically appreciate on works and professional wort interpretive and evaluative judgements.Understanding of size of movement.Performance Exploration of dance style.Understanding of spatial design. Patterns, formations | Theory : Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%) | Theory : Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%) | Theory: Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%) | Theory : Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%) | Set Solo's for Component Performance and Choreography Theory: Component 2: Da appreciation (Choreograp process, performing skills critical appreciation of wo (40%) |
| and Choreography (60%)AO1: Perform dance, reflect choreographic intention through physical, technical a expressive skills.AO2: Create dance, includin movement material and aur setting, to communicate choreographic intention.Component 2: Dance appreciation (40%)AO3: Demonstrate knowled and understanding of choreographic processes an performing skills.Fundamental ConceptsFundamental ConceptsAO4: Critically appreciate on works and professional work through making analytical, interpretive and evaluative judgements.Appreciation A Linha Curva by Itzik Galilii Choreography introduction to ASRDUnderstanding of spatial design. Patterns, formations pathways, directions, levels, size of movement.Performance Exploration of dance style.Understanding Technical ski and safe practices | the constituent features To develop skills for performance and choreography To create work for a duet – t ground work for Component 1 | To be introduced to Infra by Wayne McGregor To develop understanding of the constituent features To work on skills needed for performance with a heavy focus on technique to boost students practical execution and theoretical knowledge To be introduced to the concept of a choreographic processes To have the opportunity to answer practice questions in preparation for written exam | To be introduced to Emancipation of Expressionism by Kendrick H20 Sandy MBE To develop understanding of the constituent features To develop skills for performance and choreography ahead of performing to a live audience To understand choreographic skills such as motif and development to create a group choreography –Ground work for Component 1-Assessment task 2: Choreography To have the opportunity to answer practice questions in preparation for written exam | To be introduced to Shadows by Christopher Bruce To develop understanding of the constituent features To develop skills for performance and choreography To learn floor-work motifs and technique –Ground work for Component 1-Assessment task 1: Solo To have the opportunity to answer practice questions in preparation for written exam | To be introduced to Within Her Eyes by James Cousins To develop understanding the constituent features To develop skills for performance and choreography: respond to stimulus – Ground work fo Component 1: Assessment task 2: Choreography To introduce movement material for Set solos –Component 1:Assessment task 1: Solo To have the opportunity to answer practice questions preparation for written examples |
| Exploration of dance style. Understanding Technical ski and safe practices | choreographic intention through physical, technical and expressive skills. AO2: Create dance, including movement material and aural setting, to communicate choreographic intention. <u>Component 2: Dance appreciation (40%)</u> AO3: Demonstrate knowledge and understanding of choreographic processes and performing skills. AO4: Critically appreciate own works and professional works, through making analytical, interpretive and evaluative judgements. <u>Appreciation</u> Artificial Things by Lucy Bennett <u>Choreographic</u> intent Focus on choreographic processes i.e. research. Understanding how to | Component 1: Performance and Choreography (60%) AO1: Perform dance, reflecting choreographic intention through physical, technical and expressive skills. AO2: Create dance, including movement material and aural setting, to communicate choreographic intention. Component 2: Dance appreciation (40%) AO3: Demonstrate knowledge and understanding of choreographic processes and performing skills. AO4: Critically appreciate own works and professional works, through making analytical, interpretive and evaluative judgements. Appreciation Infra by Wayne McGregor. Choreographic approaches Performance Improving technique and vocabulary - Technical and physical skills. | Component 1: Performance and Choreography (60%) AO1: Perform dance, reflecting choreographic intention through physical, technical and expressive skills. AO2: Create dance, including movement material and aural setting, to communicate choreographic intention. Component 2: Dance appreciation (40%) AO3: Demonstrate knowledge and understanding of choreographic processes and performing skills. AO4: Critically appreciate own works and professional works, through making analytical, interpretive and evaluative judgements. Appreciation Emancipation of Expressionism by Kendrick H2O Sandy Choreographic devices | Component 1: Performance and Choreography (60%) AO1: Perform dance, reflecting choreographic intention through physical, technical and expressive skills. AO2: Create dance, including movement material and aural setting, to communicate choreographic intention. Component 2: Dance appreciation (40%) AO3: Demonstrate knowledge and understanding of choreographic processes and performing skills. AO4: Critically appreciate own works and professional works, through making analytical, interpretive and evaluative judgements. Appreciation Shadows by Christopher Bruce. Choreographic processes. Exploration of structure and form | Component 1: Performance and Choreography (60%) AO1: Perform dance, reflecting choreographic intention through physical, technical and expressive sk AO2: Create dance, includi movement material and au setting, to communicate choreographic intention. Component 2: Dance appreciation (40%) AO3: Demonstrate knowle and understanding of choreographic processes a performing skills. AO4: Critically appreciate of works and professional wo through making analytical, interpretive and evaluative judgements. Appreciation Within Her Eyes by James Cousins Choreography Focus on choreographic processes i.e. research. Understanding how to respond creatively to a stimulus |
| Learn the following: Appreciation Students will | form Performance Understanding Expressive skills Learn the following: Appreciation Analysis of the choreographic | Learn the following: Appreciation Analysis of the choreographic content. Particular focus on: | Performance Developing mental skills (Process and Performing) Learn the following: Appreciation Analysis of the choreographic content. Particular focus on: | Performance Improving technique (Physical and Technical skills) Introduction to release movement style & use of floor work links to set phrases Breathe and Shift. Learn the following: Appreciation Analysis of the choreographic content. Particular focus on: | Exploring contact and wei – taking. <u>Performance</u> Improving Technical and Expressive skills Introduce movement mot from set phrase Breath int class work. <u>Learn the following:</u> <u>Appreciation</u> Analysis of the choreograp content. Particular focus of |

| | | | | | |
|--|--|--|--|---|---|
| -Choreographic devices such | -Link to stimulus/ intention/ | - Knowledge and | | | how the movement and |
| as manipulation of number | process | understanding for critical | - Knowledge and | Compare to EofE and Infra | particularly the role of the |
| and repetition, unison, canon | - Knowledge and | appreciation of understanding the features of production. | understanding for critical appreciation of understanding | Knowledge and understanding for critical | female dancer supports the dance idea. |
| -Introduce discussion of the | understanding for critical | Particular focus on: | the features of production | appreciation of understanding | • how the use of focus |
| features of production. | appreciation of understanding | Staging / set | Particular focus on: | the features of production. | supports the dance idea |
| Including: | the features of production | Lighting | Costume | Particular focus on: | • how the response is not a |
| Staging / set | Costume | Costume | Aural settings | Staging / set | stereotypical one |
| Lighting | Staging / set linked to | Dancers | | Lighting | |
| Properties | Djurovic paintings from | Aural settings | | Properties | - Knowledge and |
| Costume | 'unknown secrets' | | Written tasks – exam style questions on understanding of | Costume | understanding for critical |
| Dancers | | Making comparisons to | Mental Skills (process and | Dancers | appreciation of understanding the features of production |
| Aural settings | -Look at the facial expression | Making comparisons to previous anthology works | performing) | Aural settings | Particular focus on: |
| | and storytelling used in the | previous untitology works | | | · performance environment |
| -Use of Anthology workbook | Dave Toole's solo at the end of | - An introduction to Wayne | (AO3/AO4 - Component 2) | - An introduction to | \cdot how the lighting supports the |
| | the work | McGregor's choreographic | | Christopher Bruce's | dance idea |
| - Written tasks –on | | approaches | Focus on exam technique for 6 mark questions | choreographic approaches | how the use of film supports the dance idea |
| understanding of Safe working | -Learn how to write about | Written tasks over style | o mark questions | Kee lades end | the dance idea |
| practices and Technical skills | motifs | Written tasks – exam style questions on understanding of | Choreography | -Knowledge and understanding of structuring | Focus on exam technique for |
| (AO3/AO4 - Component 2) | -Complete exam style | intention/ choreographic | choreography | devices and form including: | 12 mark questions: |
| | questions on choreographic | processes of Infra and physical | - Workshop the following | -Binary | Compare and contrast |
| <u>Choreography</u> | devices | skills | dance styles: | -Ternary | •similarities and differences |
| | | | · hip hop | -Rondo | |
| -Workshops that explore | - Written tasks – exam style | (AO3/AO4 - Component 2: | · krumping | -Narrative | Choroography |
| different dance style (Samba, | questions on understanding of | Dance appreciation) | locking and popping - | -Episodic | <u>Choreography</u> Workshops that cover: |
| Capoeira, African and Contemporary) | Expressive skills | - Three hypothetical | breaking • animation | -Beginning middle end | • exploring different |
| contemporary) | (AO3/AO4 - Component 2: | choreography written tasks – | animation waacking techniques | -Unity -Logical sequence | performance environments |
| Devise a whole class group | Dance appreciation) | linked to practical tasks. | indenning teenningdes | -Transitions | • exploring different stimuli |
| dance that includes: | | | -Teacher led group | | • improvising in response to a |
| -Entrances and exits | Choreography | (AO3 - Component 2: Dance | choreography for 4-6 dancers | - Written tasks – exam style | stimulus |
| -Phrases from the work | | appreciation) | | questions on understanding of | generating movement |
| -A fusion of the dance styles | Learn movement phrases and complete choreography tasks | Choreography | -Use of action content from | features of production, | material • understanding the |
| explored in class | that link to professional work. | Choreography -Short solo composition task | the professional work, including ninja walk, ninja | structuring, and form. | importance of selecting and |
| -Consider use of aural setting | | (cube) | glide, ninja static and chariots | (AO3/AO4 - Component 2) | discarding dance material |
| to create the appropriate | - Responding to a Snow Globe | | of fire. | (, | · Developing and structuring |
| mood or meaning of the | and Family Portraits stimuli. | -An exploration of | | <u>Choreography</u> | learning about the importance |
| dance. | Strong connection to | choreographic approaches | -Extend and develop motifs | | of refining. |
| Deufermen | -Action content | using Wayne McGregor's | using choreographic devices | -Explore neo-classical style by | -Choreograph a group |
| Performance | -Spatial content -Dynamic content | method. SHOW-MAKE-TASK | including – motif and | learning sons solo – including floor work | dance (2 – 5 dancers) that is a |
| -Consider appropriate costume choices | | 1. SHOW- Teach a phrase to | development, unison and canon, repetition, contrast, | | response to a stimulus of your |
| | Anthology booklet on E-AQA. | the whole class and dancers | highlight and climax | - Continue groundwork for | own choice. Use of site |
| Safe working practices | | recreate the phrase exactly. | | content of set phrases Breath | sensitive performance |
| (process): | -Outcome a duet | | -Decide on or design own | and Shift | environments. |
| · warm up | Even a single of the later of the | 2. MAKE-Dancers make a | costume for the group dance | · Floor work demands | -Prenare an accompanying |
| · cool down | Experiment with structuring devices and form | phrase on another dancer. | Docido en ennersiste | An ovaloration of | -Prepare an accompanying programme note 150-200 |
| Hydration/Nutrition | devices and form | 3. TASK-Teacher sets a | -Decide on appropriate aural setting | -An exploration of choreographic approaches | words. (use programme note |
| Safe working practices (during | -Explore choreographic | choreographic task for dancers | Setting | using Christopher Bruce's | assessment guidelines). |
| performance) including: | intention and how to | to complete or pose a | Performance | Method. | |
| Safe execution | communicate: | choreographic problem for | -Mental skills (Process) | | - Lay groundwork for content |
| · Appropriate dancewear | -Mood | dancers to solve. | including: | -Use Christopher Bruce's | of set phrase Breathe |
| · footwear | -Meaning | Lico the movement we had | Systematic repetition | starting point of table and | ASD Choreographic style |
| hairstyle Absence of jewellery. | -Idea -Theme | -Use the movement material from the three phrases as the | Mental rehearsal Rehearsal discipline | chairs – for students to | choreographic style |
| Ausence of jewellery. | -Style/Style fusions | starting point for creating a | Planning of rehearsal | respond to | |
| Technical skills including: | | new solo of 1 – 1 ½ minutes | · response to feedback | -Students explore structure | Performance |
| · A/S/R/D/ Content | Performance | | · Capacity to improve | and form | |
| • timing | Technical skills including: | Performance | | | -Film the dance pieces in their |
| · rhythmic | · A/S/R/D/ Content | Technical skills including: | -Mental skills (Performance) | -Students replicate the | site sensitive areas. |
| · style | timing rhythmic | A/S/R/D/ Content timing | including: • Movement memory | 'Semi-Narrative' Structure and form with | -Sharing of choreographic |
| | · style | · rhythmic | Klovement memory Commitment | form with Solo, Duet, Trio, Quartet | work within the class. |
| | | · style | · Concentration | colo, 2000, mo, quartet | |
| | Expressive skills including: | | · Confidence | -Outcome quartet | Technical skills including: |
| | · projection | Physical skills including: | | | action content |
| | · focus | Posture | | Performance | dynamic contentspatial content |
| | spatial awareness facial expression | Alignment Balance | | -Consider appropriate | •timing content |
| | sensitivity to other dancers | · Coordination | | costume choices | |
| | | · Control | | Safe working practice: | Expressive skills including: |
| | | · Flexibility | | · working with props | · projection |
| | | · Mobility | | | · focus |
| | | · Strength | | Technical skills including: | spatial awareness facial expression |
| | | Extension | | · A/S/R/D/ Content | facial expression sensitivity to other dancers |
| | | Isolation | | · timing · rhythmic | Musicality |
| | | | | · rnythmic · style | · Communication of |
| | | | | | Choreographic intent |
| | | | | Physical skills including: | |
| | | | | · Posture | |
| | | | | Alignment | |

| | | | | | Control Flexibility Mobility Strength Extension Isolation | |
|---|--|--|--|--|--|--|
| Language for Life (Key terms/Vocabulary) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) | -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 (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) |

Alignment
Balance
Coordination

| | Constitution | Constitution | Constitution | Constitution | Constitution | Constitution |
|-----------------------|---|---|---|--|---|---|
| | -Constituent features -Lighting | -Constituent features -Lighting | -Constituent features -Lighting | -Constituent features -Lighting | -Constituent features -Lighting | -Constituent features -Lighting |
| | -Set/props | -Set/props | -Set/props | -Set/props | -Set/props | -Set/props |
| | -Costume | -Costume | -Costume | -Costume | -Costume | -Costume |
| | -Aural setting | -Aural setting | - Aural setting | - Aural setting | - Aural setting | - Aural setting |
| | -Style: Samba, Capoeira, | -Style | -Style | -Style | -Style | -Style |
| | Brazilian, Carnival | -Choreographic process | -Choreographic process | -Choreographic process | -Choreographic process | -Choreographic process |
| | -Choreographic process | -Choreographer -Dancers | -Choreographer -Dancers | -Choreographer | -Choreographer -Dancers | -Choreographer |
| | -Choreographer -Dancers | -Dancers -Performance environment | -Dancers -Performance environment | -Dancers -Performance environment | -Dancers -Performance environment | -Dancers -Performance environment |
| | -Performance environment | -Structure | -Structure | -Structure | -Structure | -Structure |
| | -Structure | -Form | -Form | -Form | -Form | -Form |
| | -Form | -Motif and development | -Motif and development | -Motif and development | -Motif and development | -Motif and development |
| | -Motif and development | -Choreographic devices | -Choreographic devices | -Choreographic devices | -Choreographic devices | -Choreographic devices |
| | -Choreographic devices | -Unison and Canon | -Unison and Canon | -Unison and Canon | -Unison and Canon | -Unison and Canon |
| | -Unison and Canon -Mental skills | -Mental skills -Expressive skills | -Mental skills -Expressive skills | -Mental skills -Expressive skills | -Mental skills -Expressive skills | -Mental skills -Expressive skills |
| | -Expressive skills | -Physical skills | -Physical skills | -Physical skills | -Physical skills | -Physical skills |
| | -Physical skills | -Technical skills | -Technical skills | -Technical skills | -Technical skills | -Technical skills |
| | -Technical skills | -Safe practices | -Safe practices | -Safe practices | -Safe practices | -Safe practices |
| | -Safe practices | -Choreographic intent | -Choreographic intent | -Choreographic intent | -Choreographic intent | -Choreographic intent |
| | -Choreographic intent | -Solo/Duet/Trio/Ensemble | -Solo/Duet/Trio/Ensemble | -Solo/Duet/Trio/Ensemble | -Solo/Duet/Trio/Ensemble | -Solo/Duet/Trio/Ensemble |
| | -Solo/Duet/Trio/Ensemble | | | | | |
| Extended writing | -Research into Samba and | | | -Exam style 6 mark questions | -Exam style 6 mark questions | -Mock programme note |
| Extended writing | Brazilian dance styles. | | | | | writing |
| Opportunities | | | | | | Exam 12 mark questions |
| | Timing themselves in relation | Timing themselves in relation | Timing themselves in relation | Timing themselves in relation | Timing themselves in relation | Timing themselves in relation |
| | to the exam board | to the exam board | to the exam board | to the exam board | to the exam board | to the exam board |
| | requirements (length), counts, | requirements (length), counts, | requirements (length), counts, | requirements (length), counts, | requirements (length), counts, | requirements (length), counts, |
| | manipulation of number, | manipulation of number, | manipulation of number, | manipulation of number, | manipulation of number, | manipulation of number, |
| | directions, angles, spacing, | directions, angles, spacing, | directions, angles, spacing, | directions, angles, spacing, | directions, angles, spacing, | directions, angles, spacing, |
| | proxemics, distance on stage to audience/actors/props/set, | proxemics, distance on stage to audience/actors/props/set, | proxemics, distance on stage to audience/actors/props/set, | proxemics, distance on stage to audience/actors/props/set, | proxemics, distance on stage to audience/actors/props/set, | proxemics, distance on stage to audience/actors/props/set, |
| Maths Across the | costume (height, width), | costume (height, width), | costume (height, width), | costume (height, width), | costume (height, width), | costume (height, width), |
| Curriculum | design – distance between | design – distance between | design – distance between | design – distance between | design – distance between | design – distance between |
| | lighting, angles of light, sound | lighting, angles of light, sound | lighting, angles of light, sound | lighting, angles of light, sound | lighting, angles of light, sound | lighting, angles of light, sound |
| | working out the volume to | working out the volume to | working out the volume to | working out the volume to | - working out the volume to | - working out the volume to |
| | compliment the action | compliment the action | compliment the action | compliment the action | compliment the action | compliment the action |
| | (number), timing of start and end, number and order of | (number), timing of start and end, number and order of | (number), timing of start and end, number and order of | (number), timing of start and end, number and order of | (number), timing of start and end, number and order of | (number), timing of start and end, number and order of |
| | songs. | songs. | songs. | songs. | songs. | songs. |
| | Dancer | Dancer | Dancer | Dancer | Dancer | Dancer |
| | Choreographer | Choreographer | Choreographer | Choreographer | Choreographer | Choreographer |
| | Producer | Producer | Producer | Producer | Producer | Producer |
| | Dance Teacher | Dance Teacher | Dance Teacher | Dance Teacher | Dance Teacher | Dance Teacher |
| Links to careers/ | Personal Trainer Dance critic/ Journalist | Personal Trainer Dance critic/ Journalist | Personal Trainer Dance critic/ Journalist | Personal Trainer Dance critic/ Journalist | Personal Trainer Dance critic/ Journalist | Personal Trainer Dance critic/ Journalist |
| aspirations | Community outreach | Community outreach | Community outreach | Community outreach | Community outreach | Community outreach |
| aspirations | Management/Leadership roles | Management/Leadership roles | Management/Leadership roles | Management/Leadership roles | Management/Leadership roles | Management/Leadership roles |
| | Dance researcher | Dance researcher | Dance researcher | Dance researcher | Dance researcher | Dance researcher |
| | Arts administration | Arts administration | Arts administration | Arts administration | Arts administration | Arts administration |
| | Learning and participation | Learning and participation | Learning and participation | Learning and participation | Learning and participation | Learning and participation |
| | roles Students to work in diverse | roles Students to work in diverse | roles Students to work in diverse | roles Students to work in diverse | roles Students to work in diverse | roles Students to work in diverse |
| | and mixed groups | and mixed groups | and mixed groups | and mixed groups | and mixed groups | and mixed groups |
| | | | | | . . | |
| | Exploring social, cultural and | The themes within the set text | The themes within the set text | The themes within the set text | The themes within the set text | Exploring social, cultural and |
| | historical context | support diversity, equality and | support diversity, equality and | support diversity, equality and | support diversity, equality and | historical context |
| | Exploring the work from | inclusivity | inclusivity | inclusivity | inclusivity | Exploring the work from |
| | multiple perspectives | Exploring social, cultural and | Exploring social, cultural and | Exploring social, cultural and | Exploring social, cultural and | multiple perspectives |
| | | historical context | historical context | historical context | historical context | |
| | Encouraging the expression of | | | | | Encouraging the expression of |
| | diverse perspectives and | Exploring the work from | Exploring the work from | Exploring the work from | Exploring the work from | diverse perspectives and |
| | interpretations | multiple perspectives | multiple perspectives | multiple perspectives | multiple perspectives | interpretations |
| Cultural Capital | | | | | | Opportunities for students to |
| Cultural Capital | Opportunities for students to | Encouraging the expression of | Encouraging the expression of | Encouraging the expression of | Encouraging the expression of | |
| | Opportunities for students to draw on their own experiences | Encouraging the expression of diverse perspectives and | Encouraging the expression of diverse perspectives and | Encouraging the expression of diverse perspectives and | Encouraging the expression of diverse perspectives and | Opportunities for students to draw on their own |
| | Opportunities for students to draw on their own experiences | Encouraging the expression of diverse perspectives and interpretations | Encouraging the expression of diverse perspectives and interpretations | Encouraging the expression of diverse perspectives and interpretations | Encouraging the expression of diverse perspectives and interpretations | draw on their own experiences |
| | | diverse perspectives and interpretations | diverse perspectives and | diverse perspectives and | diverse perspectives and interpretations | draw on their own experiences |
| | draw on their own experiences | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | draw on their own experiences Sharing/ performing to an |
| | draw on their own experiences Challenge gender biases and stereotypes | diverse perspectives and interpretations | diverse perspectives and interpretations | diverse perspectives and interpretations | diverse perspectives and interpretations | draw on their own experiences |
| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba | diverse perspectives and interpretations Opportunities for students to draw on their own experiences | diverse perspectives and interpretations Opportunities for students to draw on their own experiences | diverse perspectives and interpretations Opportunities for students to draw on their own experiences | diverse perspectives and interpretations Opportunities for students to draw on their own experiences | draw on their own experiences Sharing/ performing to an invited audience |
| | draw on their own experiences Challenge gender biases and stereotypes | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | diverse perspectives and interpretations Opportunities for students to | draw on their own experiences Sharing/ performing to an |
| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama | diverse perspectives and interpretations Opportunities for students to draw on their own experiences | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for | draw on their own experiences Sharing/ performing to an invited audience |
| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba workshop | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama GCSE Group including | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Dance | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment Performing as part of the | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for School Musical/Show. | draw on their own experiences Sharing/ performing to an invited audience |
| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba workshop | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama GCSE Group including workshops from a Physical Theatre company | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Dance | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for School Musical/Show. Experience of professional audition environment | draw on their own experiences Sharing/ performing to an invited audience |
| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba workshop | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama GCSE Group including workshops from a Physical | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Dance | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment Performing as part of the Dance showcase | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for School Musical/Show. Experience of professional | draw on their own experiences Sharing/ performing to an invited audience |
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| | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba workshop SHS Dance Company (TILT) Learning repertoire Performing in a stylistically | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama GCSE Group including workshops from a Physical Theatre company SHS Dance Company (TILT) Learning repertoire Using a stimulus to choreograph a duet that communicates the | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Dance SHS Dance Company (TILT) Explore choreographers processes | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment Performing as part of the Dance showcase SHS Dance Company (TILT) Use mental skills to ensure group performance is accurate | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for School Musical/Show. Experience of professional audition environment SHS Dance Company (TILT) Develop choreography | draw on their own experiences Sharing/ performing to an invited audience SHS Dance Company (TILT) Create site sensitive works responding to a stimulus. Performers develop technical and expressive skills to |
| Practical Application | draw on their own experiences Challenge gender biases and stereotypes Taking part in a Samba workshop SHS Dance Company (TILT) Learning repertoire Performing in a stylistically | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Residential trip with Drama GCSE Group including workshops from a Physical Theatre company SHS Dance Company (TILT) Learning repertoire Using a stimulus to choreograph a duet that | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Dance SHS Dance Company (TILT) Explore choreographers processes | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Taking part in a workshop from Boy Blue Entertainment Performing as part of the Dance showcase SHS Dance Company (TILT) Use mental skills to ensure group performance is accurate | diverse perspectives and interpretations Opportunities for students to draw on their own experiences Encouraged to audition for School Musical/Show. Experience of professional audition environment SHS Dance Company (TILT) Develop choreography | draw on their own experiences Sharing/ performing to an invited audience SHS Dance Company (TILT) Create site sensitive works responding to a stimulus. Performers develop technical |

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