


Performing Arts Department – Year 11 Dance

 <p>Shirley High Curriculum Map</p>	<i>The Proficient Dance Student will apply skills for performance and choreography in final assessments (Component 1). Students will continue developing critical appreciation for their own and professional works through interpretation, analysis and evaluation. Students will explore exam technique and long answer questions ahead of the written paper (Component 2).</i>					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	
	Practical: Assessment task 1: Solo (12 Marks) Set Phrases BREATHE and SHIFT Developing skills for Component 1: Performance and Choreography (60%) Theory: Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%)	Practical: Assessment task 1: Duet/Trio (24 Marks) Developing skills for Component 1: Performance and Choreography (60%) Theory: Component 2: Dance appreciation (Choreographic process, performing skills and critical appreciation of works) (40%)	Practical: Assessment task 2: Choreography (40 Marks) Developing skills for Component 1: Performance and Choreography (60%) 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%)	
Why Now?	To learn and perform set solo phrases BREATHE and SHIFT for assessment –Component 1: Assessment task 1: Solo To enable students to confidently respond to the written paper: Component 2 – Dance appreciation	To learn and perform duet/trio choreography using SCOOP and FLUX for assessment-Component 1:Assessment task 1: Duet/trio To enable students to confidently respond to the written paper: Component 2 – Dance appreciation	To create choreography for assessment responding to AQA Stimulus-Component 1:Assessment task 2: Choreography To enable students to confidently respond to the written paper: Component 2 – Dance appreciation	To refine understanding of the anthology dance works and skills for performance and choreography To enable students to confidently respond to Section A & B of the Dance written paper: Component 2 – Dance appreciation	To refine understanding of the anthology dance works and skills for performance and choreography To enable students to confidently respond to Section C of the Dance written paper: Component 2 – Dance appreciation	
Fundamental Concepts	<u>Component 1: Performance and Choreography (60%)</u> 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. <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> - Emancipation of Expressionism by Kendrick H2O Sandy - Artificial Things by Lucy Bennett <u>Choreography</u> Analysis of A, S & D through consideration of released stimulus material <u>Performance</u> Assessment task 1: Solo performance. Learn set phrase Breathe and Shift and prepare for assessment Understanding the rehearsal process Understanding the physical, technical and expressive skills. Understanding mental skills and attributes needed for performance.	<u>Component 1: Performance and Choreography (60%)</u> 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. <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> - A Linha Curva by Itzik Galili - Shadows by Christopher Bruce <u>Choreography</u> Choreographic intent – understanding its importance and relevance to a successful dance Research and the importance of an artistic vision. <u>Performance</u> Assessment task 1: duet/trio performance Explore motifs from SCOOP and FLUX to develop for the piece in style of One of the set works	<u>Component 1: Performance and Choreography (60%)</u> 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. <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> - Within Her Eyes by James Cousins - Infra by Wayne McGregor <u>Choreography</u> Assessment task 2 : Choreography	<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> <u>Component 2 – Critical appreciation. Section A,B</u> Emancipation of Expressionism by Kendrick H2O Sandy Artificial Things by Lucy Bennett Shadows by Christopher Bruce A Linha Curva by Itzik Galili Infra by Wayne McGregor Within Her Eyes by James Cousins	<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> <u>Component 2 – Critical appreciation. Section C</u> Emancipation of Expressionism by Kendrick H2O Sandy Artificial Things by Lucy Bennett Shadows by Christopher Bruce A Linha Curva by Itzik Galili Infra by Wayne McGregor Within Her Eyes by James Cousins.	N/A
Students will...	Learn the following: <u>Appreciation</u> - Emancipation of Expressionism by Kendrick H2O Sandy - Artificial Things by Lucy Bennett -Compare similarities and differences between the two works Focus: COSTUME & SET -Answer 6 & 12 style exam questions - Section B & C -Rehearsal technique focusing on Mental skills (Process and performance)	Learn the following: <u>Appreciation</u> - A Linha Curva by Itzik Galili - Shadows by Christopher Bruce -Compare similarities and differences between the two works. Focus: COSTUME & SET -Compare further across all 6 works. -Answer 6 & 12 style exam questions - Section B & C	Learn the following: <u>Appreciation</u> - Within Her Eyes by James Cousins - Infra by Wayne McGregor -Compare similarities and differences between the two works. Focus: SET/ LIGHTING/ ACCOMPANIMENT -Compare further across all 6 works. Write a Programme Note to support understanding of the work (Assessment task 2: Choreography)	Learn the following: <u>Appreciation</u> -Consolidation of the previous learning. -Section A: preparation for responding to hypothetical stimuli. Practice writing about choreographic processes and performing skills. -Section B: revision on analysis of own work within the course either performance or choreography <u>Choreography</u> 'Through written communication and use of	Learn the following: <u>Appreciation</u> -Consolidation of the previous learning. -Section C: GCSE Dance Anthology - learning to analyse, evaluate and identify similarities and differences in the works. Developing the ability to explain and justify opinions with reasoning about the works <u>Choreography</u> 'Through written communication and use of appropriate terminology,	

	<p><u>Choreography</u></p> <p>-Analysis of the action, space and dynamic content of the set phrases BREATHE and SHIFT</p> <p>Link to understanding of</p> <p>-Use of transitions</p> <p>-Highlights</p> <p>-Climax</p> <p>-Phrasing</p> <p>Mini workshops on released stimuli</p> <p><u>Performance</u></p> <p>- learn set phrase Breath and Shift and prepare for assessment (Assessment Task 1 - Component 1)</p> <p>- Practice of performance to camera.</p> <p>- Understanding skills and attributes needed for performance</p> <p>Safe working practices:</p> <p>· Warm up</p> <p>· Cool down</p> <p>Understanding the importance of</p> <p>Mental skills (For performance):</p> <p>· movement memory</p> <p>· commitment</p> <p>· concentration</p> <p>· confidence.</p> <p>Understanding the importance</p> <p>Mental skills (Process):</p> <p>· systematic repetition</p> <p>· mental rehearsal</p> <p>· response to feedback</p> <p>· capacity to improve</p> <p>· planning of rehearsal</p> <p>-Teacher assessment of a live performance.</p> <p>-Film the set phrases.</p>	<p>- Answer exam style questions on own experience of performance</p> <p>-Modelling of Programme note writing (Assessment task 1: Duet/trio) In preparation for students own choreography (Assessment task 2)</p> <p><u>Choreography</u></p> <p>-Use creation of Duet/Trio as a vehicle for re-visiting choreographic processes</p> <ul style="list-style-type: none">• Re-visiting and understanding use of action, dynamics, space and relationships.• Working with students to develop the original content of the two ‘remaining’ set phrases through A, D, S & R• Developing student input for duet/trio’s• Modelling appropriate choices of aural setting. <p>-Encourage independent work in preparation of next term for choreography (assessment 2). Students choose a stimulus from the AQA set task list.</p> <p>-Consideration of artistic vision</p> <p>-Begin the research process</p> <p>-Create an ideas board</p> <p><u>Performance</u></p> <p>Duo/Trio</p> <p>-Explore motifs from SCOOP and FLUX to develop for the piece in style of an anthology work</p> <p>Safe working practices</p> <p>· safe execution</p> <p>-Focus on understanding of:</p> <ul style="list-style-type: none">• Musicality• Sensitivity to other dancers• Communication of choreographic intent <p>-Understanding the importance of safe execution of challenging movement material.</p> <p>-Peer/teacher feedback on technical, physical and expressive skills.</p> <p>Expressive skills including:</p> <p>· projection</p> <p>· focus</p> <p>· spatial awareness</p> <p>· facial expression</p> <p>· sensitivity to other dancers</p> <p>Technical skills including:</p> <p>· A/S/R/D/ Content</p> <p>· timing</p> <p>· rhythmic</p> <p>· style</p> <p>Physical skills including:</p> <p>· Posture</p> <p>· Alignment</p> <p>· Balance</p> <p>· Coordination</p> <p>· Control</p> <p>· Flexibility</p> <p>· Mobility</p> <p>· Strength</p> <p>· Extension</p> <p>· Isolation</p> <p>-Continued focus on rehearsal strategies.</p> <p>-Teacher assessment of a live performance.</p> <p>-Film the performance.</p>	<p>-Answer 6 & 12 style exam questions - Section B & C</p> <p>-Complete a choreographic journal to support both the process of choreography plus link to Component 2.</p> <p>-Programme note writing</p> <p><u>Choreography</u></p> <p>- Choreographic intent- understanding its importance and relevance to a successful dance using the AQA stimulus released list</p> <p>-Devise a timetable to help guide the completion of the work.</p> <p>-Explanation of assessment criteria and how marks are awarded</p> <p>-Consider selection of aural setting and performance environment (where appropriate)</p> <p>-Start choreographic process</p> <p>-Informal sharing of choreography in progress – teacher feedback</p> <p>-Teacher assessment of live performance of the choreography</p> <p>-Film choreography</p>	<p>appropriate terminology, students must be able to critically analyse, interpret and evaluate their own work in performance and choreography and demonstrate their knowledge and understanding of professional practice in the six set works in the GCSE Dance anthology’</p> <p>This is explained further in the GCSE Dance specification.</p>	<p>students must be able to critically analyse, interpret and evaluate their own work in performance and choreography and demonstrate their knowledge and understanding of professional practice in the six set works in the GCSE Dance anthology.’</p> <p>This is explained further in the GCSE Dance specification</p>	
Language for Life (Key terms/Vocabulary)	<p>-action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)</p> <p>-dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration,</p>	<p>-action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)</p> <p>-dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration,</p>	<p>-action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)</p> <p>-dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration,</p>	<p>-action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)</p> <p>-dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration,</p>	<p>-action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)</p> <p>-dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration,</p>	

	<p>strong/light, direct/indirect, flowing/abrupt)</p> <p>-spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)</p> <p>-relationship content (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)</p> <p>-Constituent features</p> <p>-Lighting</p> <p>-Set/props</p> <p>-Costume</p> <p>-Style</p> <p>-Choreographic process</p> <p>-Choreographer</p> <p>-Dancers</p> <p>-Performance environment</p> <p>-Structure</p> <p>-Form</p> <p>-Motif and development</p> <p>-Choreographic devices</p> <p>-Unison and Canon</p> <p>-Mental skills</p> <p>-Expressive skills</p> <p>-Physical skills</p> <p>-Technical skills</p> <p>-Safe practices</p> <p>-Choreographic intent</p> <p>-Solo/Duet/Trio/Ensemble</p>	<p>strong/light, direct/indirect, flowing/abrupt)</p> <p>-spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)</p> <p>-relationship content (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)</p> <p>-Constituent features</p> <p>-Lighting</p> <p>-Set/props</p> <p>-Costume</p> <p>-Style</p> <p>-Choreographic process</p> <p>-Choreographer</p> <p>-Dancers</p> <p>-Performance environment</p> <p>-Structure</p> <p>-Form</p> <p>-Motif and development</p> <p>-Choreographic devices</p> <p>-Unison and Canon</p> <p>-Mental skills</p> <p>-Expressive skills</p> <p>-Physical skills</p> <p>-Technical skills</p> <p>-Safe practices</p> <p>-Choreographic intent</p> <p>-Solo/Duet/Trio/Ensemble</p>	<p>strong/light, direct/indirect, flowing/abrupt)</p> <p>-spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)</p> <p>-relationship content (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)</p> <p>-Constituent features</p> <p>-Lighting</p> <p>-Set/props</p> <p>-Costume</p> <p>-Style</p> <p>-Choreographic process</p> <p>-Choreographer</p> <p>-Dancers</p> <p>-Performance environment</p> <p>-Structure</p> <p>-Form</p> <p>-Motif and development</p> <p>-Choreographic devices</p> <p>-Unison and Canon</p> <p>-Mental skills</p> <p>-Expressive skills</p> <p>-Physical skills</p> <p>-Technical skills</p> <p>-Safe practices</p> <p>-Choreographic intent</p> <p>-Solo/Duet/Trio/Ensemble</p>	<p>strong/light, direct/indirect, flowing/abrupt)</p> <p>-spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)</p> <p>-relationship content (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)</p> <p>-Constituent features</p> <p>-Lighting</p> <p>-Set/props</p> <p>-Costume</p> <p>-Style</p> <p>-Choreographic process</p> <p>-Choreographer</p> <p>-Dancers</p> <p>-Performance environment</p> <p>-Structure</p> <p>-Form</p> <p>-Motif and development</p> <p>-Choreographic devices</p> <p>-Unison and Canon</p> <p>-Mental skills</p> <p>-Expressive skills</p> <p>-Physical skills</p> <p>-Technical skills</p> <p>-Safe practices</p> <p>-Choreographic intent</p> <p>-Solo/Duet/Trio/Ensemble</p>	<p>strong/light, direct/indirect, flowing/abrupt)</p> <p>-spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design)</p> <p>-relationship content (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations)</p> <p>-Constituent features</p> <p>-Lighting</p> <p>-Set/props</p> <p>-Costume</p> <p>-Style</p> <p>-Choreographic process</p> <p>-Choreographer</p> <p>-Dancers</p> <p>-Performance environment</p> <p>-Structure</p> <p>-Form</p> <p>-Motif and development</p> <p>-Choreographic devices</p> <p>-Unison and Canon</p> <p>-Mental skills</p> <p>-Expressive skills</p> <p>-Physical skills</p> <p>-Technical skills</p> <p>-Safe practices</p> <p>-Choreographic intent</p> <p>-Solo/Duet/Trio/Ensemble</p>	
Extended writing Opportunities	- Exam style 6/12 mark questions	-Practice programme note writing -Research into AQA stimulus	-Programme note -Choreography journal	-Exam style 6/12 mark questions -	-Exam style 6/12 mark questions	
Maths Across the Curriculum	Timing themselves in relation to the exam board requirements (length), counts, manipulation of number, directions, angles, spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), counts, manipulation of number, directions, angles, spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), counts, manipulation of number, directions, angles, spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), counts, manipulation of number, directions, angles, spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), counts, manipulation of number, directions, angles, spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	
Links to careers/ aspirations	Dancer Choreographer Producer Dance Teacher Personal Trainer Dance critic/ Journalist Community outreach Management/Leadership roles Dance researcher Arts administration Learning and participation roles	Dancer Choreographer Producer Dance Teacher Personal Trainer Dance critic/ Journalist Community outreach Management/Leadership roles Dance researcher Arts administration Learning and participation roles	Dancer Choreographer Producer Dance Teacher Personal Trainer Dance critic/ Journalist Community outreach Management/Leadership roles Dance researcher Arts administration Learning and participation roles	Dancer Choreographer Producer Dance Teacher Personal Trainer Dance critic/ Journalist Community outreach Management/Leadership roles Dance researcher Arts administration Learning and participation roles	Dancer Choreographer Producer Dance Teacher Personal Trainer Dance critic/ Journalist Community outreach Management/Leadership roles Dance researcher Arts administration Learning and participation roles	
Cultural Capital	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Challenge gender biases and stereotypes</p> <p>Taking part in a Samba workshop</p> <p>SHS Dance Company (TILT)</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Residential trip with Drama GCSE Group including workshops from a Physical Theatre company</p> <p>SHS Dance Company (TILT)</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Watching Live Dance</p> <p>SHS Dance Company (TILT)</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Taking part in a workshop from Boy Blue Entertainment</p> <p>Performing as part of the Dance showcase</p> <p>SHS Dance Company (TILT)</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Encouraged to audition for School Musical/Show. Experience of professional audition environment</p> <p>SHS Dance Company (TILT)</p>	
Practical Application of Skills	Learn SET phrases using skills for performance	Learn duo/trio using skills for performance	Create choreography responding to stimulus Write programme note	Exam technique and questions	Exam technique and questions	