**A Level Dance Year 12**

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|  | **Autumn** | | | | | | | | | | | | | | | | **Spring** | | | | | | | | | | | | | | **Summer** | | | | | | | | | | | | | |
|  | **Autumn 1** | | | | | | | | **Autumn 2** | | | | | | | | **Spring 1** | | | | | | | | **Spring 2** | | | | | | **Summer 1** | | | | | | **Summer 2** | | | | | | | |
| **Week**  **Partial Weeks**  **Activities Week**  **Show week** | **1** | **2** | **3** | **4** | | **5** | **6** | **7** | **8** | **9** | **10** | **11** | | **12** | **13** | **14** | **15** | **16** | **17** | **18** | | **19** | **20** | **21** | **22** | **23** | **24** | **25** | **26** | **27** | **28** | **29** | **30** | | **31** | **32** | **33** | **34** | **35** | **36** | | **37** | **38** | **39** |
| **C1: Practical (50%)**  **C2: Theory (50%)** | **C1** | | | | **C2** | | | | **C1** | | | | **C2** | | | | **C1** | | | | **C2** | | | | **C1** | | | **C2** | | | **C1** | | | **C2** | | | **C1** | | | | **C2** | | | |
| **Topic(s)** | **TECHNIQUE, PHYSICAL & EXPRESSIVE SKILLS**  **The Developing Dancer**   * Technique classes * Contact Classes * Contemporary Styles | | | | **CRITICAL ANALYSIS**  **Rooster (1991)**  **by Christopher Bruce**   * Events of the 1960s * Career and work of Christopher Bruce * Sectional Analysis of Rooster (1991) | | | | **TECHNIQUE, PHYSICAL &, EXPRESSIVE SKILLS**  **CHOREOGRAPHY**  **The Creative Dancer**   * Improvisation to create movement material * Continuation of training in contemporary dance styles * Cultural Dance Styles  1. *Kung Fu* 2. *Tai Chi* 3. *Yoga* | | | | **CRITICAL ANALYSIS**  **Sutra (2008)**  **by Sidi Larbi Cherkaoui**   * Buddhism * Shaolin Temple * Szymon Brzoska * Antony Gormley * Sidi Larbi Cherkaoui * Sectional Analysis of Sutra (2008) | | | | **TECHNIQUE, CHOREOGRAPHY & PERFORMANCE**  **Choreography of group performance pieces**   * Technique classes * Development of a collaborative group choreography piece for public performance | | | | **CRITICAL ANALYSIS**  **Independent Contemporary Dance Scene in Britain 2000 – present day (ICDSiB)**   * Development and influences on the era * 7 Features of the era * Career and works of Akram Khan * Career and works of Sidi Larbi Cherkaoui | | | | **TECHNIQUE, CHOREOGRAPHY & PERFORMANCE**  **DANCE SHOW PREPARATION**   * Completion of group choreography and performance pieces | | | **CRITICAL ANALYSIS**  **Independent Contemporary Dance Scene in Britain 2000 – present day (ICDSiB)**   * Jasmin Vardimon * Consolidation of the 7 features of the era   **Revision of:**  *Rooster (1991)*  *Sutra (2008)*  *ICDSiB 2000 – pres.*  *Akram Khan*  *Sidi Larbi Cherkaoui*  *Jasmin Vardimon* | | | **TECHNIQUE,**  **CHOREOGRAPHY & PERFORMANCE**  **Complete Learning Solo Performance Assessment**   * Solo Performances | | | **CRITICAL ANALYSIS**  **Reflection on learning**  **Catch up ‘Buffer’**  **Rambert Dance Company 1966 – 2002**   * Overview * Marie Rambert’s life and career * Norman Morrice * John Chesworth | | | **TECHNIQUE,**  **CHOREOGRAPHY & PERFORMANCE**  **Complete Learning Performance Assessment Pieces**   * Complete learning Solo Performance * Choreography and learning of Quartet Performances * Choreographic tasks | | | | **CRITICAL ANALYSIS**  **Rambert Dance Company 1966 – 2002**   * 1984 – 2002 * Robert North * Richard Alston * Christopher Bruce | | | |
| **Critical Prior Knowledge** | * Dance technique in one or more styles * Performance experience * GCSE Dance: *although some students who did not study GCSE may apply to do A level Dance based on other significant dance experience.* | | | | * Writing critically about professional works * Completion of Summer Research Tasks * Shadows by Christopher Bruce (Year 11 GCSE) | | | | * Fundamentals of advanced contemporary technique * Choreographic tasks | | | | * Summer task research * Yoga in dance warm ups * Writing frame for dance * Essay structures * Critical analysis | | | | * Choreographic devices * Advanced contemporary technique * Rehearsal discipline * Refining of own practice in preparation for performance | | | | * Modern Contemporary Dance styles * Analysis of Sutra (2008) * Fusion of dance styles in ICDSiB | | | | * Application of choreographic Devices * Structuring of dances * Use of music / aural setting * Rehearsal discipline * Experience from Year 10 dance production | | | * Features of the ICDSiB * Modern contemporary dance styles * Fusion of dance styles in ICDSiB * The work of Khan and Larbi * Understanding of the fable Pinocchio & Greek legend of Medusa * Knowledge of the impact of global warming | | | * Prior learning of Solo material * Medusa, Rooster & Khan’s work to determine preferred solo style * Advanced contemporary styles and skills * Performance skills * Rehearsal discipline * Musicality, timing | | | * Cunningham technique * Graham technique * Release technique * Ballet technique * Neo-classical work * Rooster (1991) | | | * Prior learning of quartet phrases * Advanced contemporary styles and skills * Performance skills * Rehearsal discipline * Execution of relationships in dance * Musicality, timing | | | | * Learning of the origins and early years of Rambert Dance Company * Styles and aims within the company * Essay structuring skills * Analytical essay writing skills * Neo-classical work * Rooster (1991) * Christopher Bruce’s choreographic style | | | |
| **Overall Intent**  **(Big ideas and key concepts)** | **To develop physical, technical and expressive skills in the following dance styles:**   * **Ballet** * **Graham** * **Cunningham** * **Neo-classical** * **Release** * **Contact** * **Flying Low**   **Expansion of existing movement vocabulary**  **To be able to make links between practical and theory study** | | | | **Development of subject vocabulary**  **Appreciation of an iconic work**  **How British contemporary dance was influenced by American practitioners and styles** | | | | * **Development of movement vocabulary** * **Appreciation of cultural dance styles linked to theory** * **New concepts to create meaningful choreography** | | | | * **To develop a critical voice when writing about Sutra** * **Establish effective essay structure** * **Give descriptive examples from professional works** | | | | **Collaboration with peers to create successful choreography work to communicate themes and ideas.**  **To present physical and creative challenge within the performance and choreography of a group piece**  **To model best practice in choreographic processes in preparation for the C1 Choreography Assessment in Year 13** | | | | **Overview of the ICDSiB 2000 – present day**  **Able to recognise and write about the 7 Features of the era, giving examples**  **Understanding of the concept of identity within the work of Akram Khan**  **Use vocabulary associated with Kathak and ICDSiB** | | | | **DANCE SHOW**  **Responding to feedback to develop choreographic work to communicate themes and ideas**  **Produce a dance piece that effectively incorporates choreographic devices.** | | | **To identify, explain and critically analyse the features of the era within the work of Jasmin Vardimon**  **To start comparing the work of Khan, Larbi and Vardimon in the context of their contributions to the development of the era**  **To independently revise the theory covered so far** | | | **To learn a solo in the style of a chosen practitioner that best suits the students’ skills**  **To physically train in and outside of class to maximise their performance of the solo**  **To respond to feedback in order to improve physical, technical and expressive skills** | | | **To understand the origins of Rambert Dance Company**  **To recognise the importance of the founding dance styles of the company**  **To understand the impact of the company on the development of the British Contemporary Dance scene**  **To understand the contributions of the Artistic Directors within the company** | | | **To learn a quartet that communicates a theme or emotion**  **To physically train in and outside of class to maximise their performance of the quartet**  **To respond to feedback in order to improve physical, technical and expressive skills within the context of a cohesive group performance**  **To explore new ways of choreographing and using aural settings** | | | | **To understand the modernisation of Rambert Dance Company**  **To be able to compare the work and choreographic processes of North, Alston and Bruce**  **To be able to write discursively and comparatively about the evolution of the company from 1966 - 2002** | | | |
| **Essential**  **Knowledge milestones**  **(What students must master)** | * The similarities and differences between ballet, Graham, Cunningham and Release technique * A developing ability in modern contemporary dance styles * Expressive skills associated with the above styles * Be able to perform sections from Rooster by Christopher Bruce * Typical characteristics of Bruce’s work | | | | * Guided sectional analysis of Rooster * Subject Matter * Lighting * Costume * Aural Setting * Significance * Movement components * Choreographic devices and structure * How to structure analytical responses to short answer questions on Rooster | | | | * Experience and description of Kung Fu, Tai Chi and Yoga * Creative approaches to choreographing movement material * Crafting dances that communicate an idea or theme | | | | * Name and describe all the sections in Sutra * Describe and recognise the various styles in Sutra * Explain the contribution to Sutra by the collaborators in Sutra * Describe and analyse the design elements in Sutra * Understand Larbi’s career and influences | | | | * Advanced contemporary technique * Development of physical skills * Development of expressive skills * Communication of themes / ideas through advanced choreographic devices and processes * Collaboration skills * Rehearsal discipline | | | | * Describe the 7 features of the era * Recognise the features within the work of Akram Khan and Sidi Larbi Cherkaoui * Analysis of: Loose in Flight (2000), zero degrees (2005), Desh (2011), Dust (2014) * Analysis of selected works by Sidi Larbi Cherkaoui * Able to write discursively about the features of the era with reference to the work of Khan and Larbi. | | | | * Advanced contemporary technique * Development of physical skills * Development of expressive skills * Communication of themes / ideas through advanced choreographic devices and processes * Collaboration skills * Rehearsal discipline * Ability to reflect on own performance and formulate targets for future training. | | | * Analysis of Pinocchio (2016)   Medusa (2018)   * Identify and discuss the features of the era within the work of Vardimon * Career, dance styles and influences of Jasmin Vardimon * Initial comparisons between the work of Vardimon, Khan and Larbi * Revision of the course content so far | | | * Advanced contemporary technique * Development of physical skills * Development of expressive skills * Communication of themes / ideas through advanced choreographic devices and processes * Collaboration skills * Rehearsal discipline * Ability to reflect on own performance and formulate targets for future training. * Sophisticated use space, actions, dynamics, expressive skills and musicality | | | * Life and career of Marie Rambert * 3 Main aims of Rambert Dance Company * The order of the Artistic Directors * The evolution of styles within the company * The development of the company under Norman Morrice and John Chesworth * Focused analysis of 2 works from each AD | | | * Advanced contemporary technique * Development of physical skills * Development of expressive skills * Communication of themes / ideas through advanced choreographic devices and processes * Collaboration skills * Rehearsal discipline * Ability to reflect on own performance and formulate targets for future training.   Sophisticated use space, actions, dynamics, expressive skills and musicality   * Explore different choreographic processes and use of aural settings | | | | * Contribution to the company by Robert North, Richard Alston and Christopher Bruce * Analyse 2 works by each Artistic Director * Recognise and comment on the difference between abstract and populist work * Understand the themes explored within the works of the era * Connect learning on Rambert to study of Rooster (1991) by Christopher Bruce | | | |
| **Cultural Capital** | * Awareness of how contemporary dance has evolved through Transatlantic exchange * Appreciation of an iconic British choreographer and his most famous piece * Workshop with Professional Company / Practitioner * ***Possible theatre trip*** | | | | | | | | * Buddhism * Shaolin Temple routines and traditions * World dance * Hybrid dance styles * European Choreographers * ***Possible theatre trip*** | | | | | | | | * Possible workshop with a professional dance company * Influences of world dance on the development of British Contemporary Dance * Fusion of dance styles * Akram Khan’s influence on British Contemporary Dance * Social and political issues explored in Khan and Larbi * Concept of identity, belonging and cross cultural influences | | | | | | | | * Experience of theatre environment * Direction of technical and design aspects of production * Experience performing in Year 13 Choreography work * Expansion of the concepts of identity, feminism, global warming   **Dance Production for all GCSE and A level Dance Students** | | | | | | * Previously explored cultural, social and political themes * Contemporary dance history and transatlantic pollination of styles and approaches to choreography | | | | | | ***Possible workshop with a professional practitioner / company*** | | | | | | | |
| **Mode of Retrieval** | * Ongoing teacher feedback * Peer and self-assessment * Video analysis | | | | * Presentations on an allocated section * Short answer questions * Homework responses | | | | * Continual teacher observation & feedback * Video self-assessment * Low stakes in-class performances of solo, group choreography | | | | * Two Extended essays on movement components and design elements of Sutra | | | | * Individual targets through teacher, peer and self assessment in practical lessons | | | | * Discursive essays * Timed essay questions | | | | * **High stakes assessment of performance and each students’ contribution to the choreographic process** | | | * Comparative essays * **High Stakes Shortened Past Paper on course content covered so far** | | | * Formative feedback in class * Monitoring and assessment of students’ development through the learning of the solo performance * Peer and self reflection * Video analysis | | | * Short answer questions in class * Recall / Tests on dates, Artistic Directors and works from the era | | | * Formative feedback in class * Continual monitoring and assessment of students’ development * Peer and self reflection * Video analysis | | | | * Discursive and comparative essays * Timed essays * In class discussion | | | |
| **Homework** | * Completion of Summer Research tasks * Research tasks * Preparation of group presentations * Short answer responses on Rooster (1991) by Christopher Bruce * Choreography of key Rooster movement material and teach to peers | | | | | | | | * After school rehearsals * Preparation of group presentations * Research tasks * Extended essays on Sutra (2008) | | | | | | | | * Completion of essay questions * Research tasks * Preparation of group presentations | | | | | | | | * Open studios after school to rehearse choreography pieces * Reflection tasks * Revision * Essay bank questions * Research tasks | | | | | | * Independent rehearsals * Research tasks * Preparation of presentations * Short answer questions * Revision | | | | | | * Organisation of group rehearsals * Research tasks * Preparation of presentations * Short answer questions * Discursive essays * Revision | | | | | | | |
| **ECC Student Characteristics** | * Mutual tolerance * Healthy & safe citizens * Awareness of cultures and diversity * Resilience to meet high expectations * Creative learners * Citizenship, supporting peers | | | | | | | | * Resilient learners * Collaboration * Confidence and communication skills * Healthy & safe citizens * Creative learners | | | | | | | | * Mutual tolerance * Healthy & safe citizens * Awareness of cultures and diversity * Resilience to meet high expectations * Creative learners * Collaboration and citizenship | | | | | | | | * Resilient learners in and outside the classroom * Healthy & safe practice * Creative Learners * Mutual tolerance and respect * Citizenship, supporting peers * Reflective learners | | | | | | * Resilient learners in and outside the classroom * Reflective learners * Healthy and safe practice | | | | | | * Resilient learners in and outside the classroom * Reflective learners * Creative learners * Citizenship, supporting peers * Healthy and safe practice | | | | | | | |
| **Connection to future learning**  **(When is this developed / revisited)?** | * Performance in group and solo work * Performance and direction of choreography work   All revisited throughout the course | | | | * Section A C2 Exam * Expansion of Rooster study in the context of their wider study of Rambert Dance Company in Year 13 | | | | * Solo performance: A level Dance * Performance in a Group Assessment * C1 Choreography | | | | * Section B C2 Exam * Study of Larbi in the context of the Independent Contemporary Dance Scene 2000 – present day (Spring Term) | | | | * Preparation for choreography exam in Year 13 * Solo and Group Performance in Year 13 | | | | * Section B C2 theory exam * Cross over with the study of Sutra (2008) by Sidi Larbi Cherkaoui * Connection to Jasmin Vardimon study | | | | * Future performance experiences * Participation in other students’ choreography * C1 Choreography Exam in Year 13 * C1 Performance units in Year 13 | | | * Section B C2 theory exam * Cross over with study of ICDSiB era * Application of theory to the performance of the C1 Medusa Solo Performance | | | * C1 Solo Performance Exam | | | * Summer Term 2 study of Rambert * Section A C2 theory exam | | | * C1 Performance in a Quartet exam * Performance in C1 Choreography pieces | | | | * Section A C2 Exam * Revision of Rooster (1991) | | | |