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|  | **Technique and Performance (Solo and Quartet)**  **(1 Hour per week)** | **Choreography**  **(1 Hour per week)** | **Dance Appreciation**  **(2 Hours per week)** |
| **Autumn Term 1**  **5th Sept-21st Oct 7 wks** | Technique classes that cover a range of different styles and genres and link where possible to the practitioners and set works eg: Alston & Bruce  \*Contemporary: Cunningham/Graham/Release/Limone/Humphrey/Horton etc  \*Ballet: basic exercises to focus on physical/technical skills   * Review of physical/technical skills within these classes. * Knowledge and understanding of the term ‘movement style’. * Exploration of the features of the movement style of Christopher Bruce: Learn phrases from Rooster.   Focus on developing technical and expressive performance skills. | * Recap on motif and development. * Recap on ASDR – basic body actions, using the space as a soloist (changing levels, direction, pathways etc) and dynamic variation. Introduction to different forms of stimuli and how they could develop. * Recap different ways on developing motifs – what are the sixteen ways of developing a motif? Why is it important to use a variety? * To know about choreographic structures – what ways are there to structure choreography – binary, ternary, rondo, theme and variation etc. students to apply to knowledge of professional works and consider when each structure would be appropriate. * To learn about the relationship with dance and aural setting – different types of aural setting, how it can help/hinder choreographic intention, watch examples from professional works. | * To know what is Dance? Mind Map- What is dance? Discussions of what our perceptions of dance are, exploring the purpose and function of dance as an art form. * To learn the history of dance, both social and professional. How has it changed and developed? How does dance reflect society as a whole? * To learn the overview of the early development of modern dance in the 20th Century and the beginnings of dance in Britain. * To consider the connection between the early development of dance in Britain and the origins of Ballet Rambert. * Introduction to compulsory area of study; **Rambert Dance Company**: Timeline & History of Rambert. Stylistic features. * Introduction to the study of the compulsory set work **Rooster** (Bruce, 1991): context and analysis. * Consideration of the significance of Rooster in the choreographic development of Christopher Bruce and in the repertoire of the company. * Introduction to the first named practitioner for A-level linked to Rambert Dance Company e.g. Robert North: background and influences. * Knowledge and understanding of professional works e.g. Lonely Town, Lonely Street (North, 1980) and Death and the Maiden (North, 1980). * Key features of these two works. |
| **Autumn Term 2**  **31st Oct-16th Dec 7 wks** | * Continue to develop student’s dance technique and development of specific technical skills in relation to chosen genre & style. * Understanding, awareness and demonstration of: Correct alignment, posture, stability and control * The body in action, eg flexion, extension, rotation, locomotion, elevation, balance, isolation, coordination, transference of weight, turns. * Strength, muscular endurance, cardiovascular endurance, flexibility, agility, kinaesthetic awareness. * Review of interpretative/performance skills. * Development of knowledge and understanding of the requirements for the solo performance in the style of a specified practitioner e.g. Christopher Bruce. * Quartet: exploration of ideas in any dance style relevant to the defined genres e.g. in relation to other practitioners or works (other than Christopher Bruce), or to other sources (professional input, theatre visit, performance opportunities). * Development of content for the quartet. | * Continue to develop creative ideas through exploration of movement material for the quartet performance. * Use improvisation techniques to generate and explore movement material. * Explore contact work through creative workshops. | * Continued analysis of the compulsory set work **Rooster** (Bruce, 1991) * Develop understanding of each section of Rooster through planning and writing 6 mark questions from the written paper. * Introduction to the second named practitioner for A-level linked to Rambert Dance Company e.g. Richard Alston: background and influences. * Knowledge and understanding of professional works e.g. Soda Lake (Alston, 1981) and Wildlife (Alston 1984). * Key features of these two works. |
| **Spring Term 1**  **3rd Jan-10th Feb 6 wks** | * Preparation of the solo performance linked to a specified practitioner e.g. Christopher Bruce, Richard Alston or Robert North. Learn repertoire from the artist and develop movement material for solo. * Preparation of the quartet. Develop movement phrases for quartet. Workshop with professional artist to develop movement ideas. * Appreciation of the skills needed specific to the solo performance and to the performance in a quartet.   Further exploration and development of physical skills, technical skills and performance skills eg:  For the quartet:   * Spatial Awareness * Focus/Projection * Relationships * Characterisation * Sensitivity in lifting others * Timing with each other/music * Differences within solo/group performance skills  1. Make use of self and peer assessment 2. Use of filming, record progress, watch back. 3. Watch examples from last year WWW, EBI? 4. Show students example of top band performances. 5. Make students aware of grading criteria for performance and use it to assess each other, give feedback – how do we access the top bands? 6. Choose a different focus for each rehearsal dependent on students’ progress. | * Continue using the Solo and quartet as a creative tool to explore choreographic processes. | * Recap Rooster and focus on Aural setting for each section. * Appreciation of the relationship between Rooster and other works by Christopher Bruce e.g. Sergeant Early’s Dream (Bruce, 1984) and Swansong (Bruce, 1987). |
| **Spring Term 2**  **20th Feb-31st Mar 6 wks** | * Continue to develop the solo performance piece based on a practitioner. Aim to have roughly completed the solo by Easter with a mock assessment after Easter. * Continue to develop the Quartet performance piece. Invite professional artist in to work with the group for a second time to develop the piece further. * Further exploration and development of physical skills, technical skills and performance skills through rehearsal of both pieces. | * Continue using the Solo and quartet as a creative tool to explore choreographic processes. * Look at contact work and different relationships. | * Introduction to the choreographer of the optional set work Sidi Larbi Cherkaoui: background and influences. * Introduction to the study of the optional set work Sutra (Cherkaoui, 2008): context and analysis. * Review of the stylistic features of the optional area of study: the independent contemporary dance scene in Britain 2000 – current. * Consideration of the significance of Sutra in the choreographic development of Sidi Larbi Cherkaoui and in relation to the optional area of study. |
| **Summer Term 1**  **17th Apr-26th May 6 wks** | * Refine Solo performance piece for a mock assessment. * Complete Quartet performance piece. * Explore a second practitioner for the solo performance focusing on the Independent Contemporary Dance scene. | * Introduction to the choreography component- Group Choreography. * Set a choreographic task using a past paper stimulus. Work in pairs to create a short group choreography based on the chosen stimulus. | * Continued study of the optional set work Sutra (Cherkaoui, 2008): context and analysis. * Review of the influences on the development of the choreographer Sidi Larbi Cherkaoui. * Appreciation of the relationship between Sutra and other works by Sidi Larbi Cherkaoui e.g. Zero Degrees (Khan and Cherkaoui, 2005) and Babel (Words) (Cherkaoui, 2010). * Revision of the compulsory set work Rooster (Bruce, 1991). * Revision of the set work choreographer Christopher Bruce: influences, movement style, choreographic style, works. * Revision of Rambert Dance Company & two practitioners and their works. * Revision of the optional set work Sutra (Cherkaoui, 2008). * Revision of the set work choreographer Sidi Larbi Cherkaoui: influences, movement style, choreographic style, works. * Revision of the features of the optional area of study: influences, style, two named practitioners and their works (Khan and Bourne), context. * Mock exam preparation: revision of command words, answering the question, planning the response, recognition of the different demands of the short answer questions and the extended response questions. * Examination question practice. |
| **Summer Term 2**  **5th Jun-21st Jul 6 wks** | * Complete second solo performance. Mock assessment of solo. Students to pick one of the solos to perform for final practical exam. * Continue to refine the quartet piece with mock assessment of piece before project week. | * Continue to create mock choreography piece. * Show examples of past group choreographies. Look at marking criteria. * Mock assessment of choreography piece. | * Mock exams mid June. Continue with mock preparation. * After mocks, look at areas for improvement with written paper. Focus on essay writing and structuring of essays. Use exemplars and writing frameworks to support learning. |