Dance Learning Journey

CAREERS:
- Dancer
- Choreographer
- Fitness instructor
- Dance administrator
- Physical therapist
- Teacher

TRIPS:
- Move It London
- Brindley Theatre
- OAT Sports Cup Event

YEAR 11

KS4-5 Transition

Component 1 Choreography

- *Aural setting effects on choreographic outcomes* — Mood and atmosphere, contrast and variety, structure, relationship to ea
- *Choreographic devices* — Motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon
- *Structuring devices and form* — Binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions (Beginning / Middle / End)
- *Choreographic processes* — Researching, improvising, generating, selecting, developing, structuring, refining and synthesising
- *Choreographic intent & stimulus* — Mood(s), meaning(s), idea(s), theme(s), style/style fusion(s)
- *Choreographic content* — Movement content (RADS), structuring devices, choreographic devices
- *Choreographic approaches* — As exemplified in the interview with each choreographer
- *Performance Environment* — Proscenium arch, end stage, site sensitive, in-the-round
- *Aural Setting* — Song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch, rhythm
- *Dance for Camera* — Placement, angle, proximity and special effects
- *Dancers* — Number, gender
- *Costume* — Including footwear, masks, makeup & accessories. Features such as; colour texture, material, flow, shape, line, weight, decoration, how they define character, gender, identify dancers, enhance or sculpt the body and enhance the action.
- *Lighting* — Colour, placement, direction, angle etc.
- *Staging/Set* — Projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials
- *6 professional works. FEATURES OF PRODUCTION* — Lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact formations
- *Relationship Content* — Fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt
- *Spatial Content* — Pathways, levels, directions, size of movement, patterns, spatial design
- *Dynamic Content* — Musicality, sensitivity to other dancers, communication of choreographic intent
- *Action Content* — Travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight
- *SOLOS & DUET/TRIO PERFORMANCE* — Projection, focus, spatial awareness, facial expression, phrasing
- *Expressive Skills*
- *Physical Skills* — Posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation

YEAR 10

Component 2 Dance Appreciation

Component 1 Performance

KS3-4 Transition

- *TECHNICAL SKILLS* — RADS & timing content rhythmic content movement in a stylistically accurate way.
- Unit 6: Hairspray — *STIMULUS* — Using stimuli's e.g. pictures, words, videos, newspaper article
- Unit 5: Matilda — *MENTAL SKILLS* — systematic, repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve movement memory, commitment, concentration, confidence., .
- Unit 4: Wicked — *SAFE PRACTICES* — safe execution of movement, appropriate dancewear.

AND... 5,6,7,8

YEAR 9

Students' swill study dance skills and knowledge through famous musicals, learning key motifs from the professional repertoire and applying skills when creating and performing. Students will analyse their advanced techniques through peer and self analysis

- Unit 1: Grease — *EXPRESSIVE SKILLS* — Projection, focus, spatial awareness, facial expression, phrasing
- Unit 2: Mama Mia — *PHYSICAL SKILLS* — Posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation
- Unit 3: Dirty Dancing
- Unit 6: Choreography — *INCLUSIVE -all styles* — Stimulus/ intention, structure RADS, choreographic devices, production features
- *MATTHEW BOURNE 'Swan Lake'*
- Unit 5: Ballet — *SIA 'Chandelier'*
- Unit 4: Contemporary — *BOB FOSSEE 'Steam Heat'*
- Across a variety of styles students will look at key pioneers who have influence that style/genre of dance. Within each style Action, Spatial, Dynamic and Relationship content will be explored through 'Create, Perform, Appreciate'
- Unit 3: Jazz — *LITTLE MIX 'Sweet Melody'*
- Unit 2: Commercial — *DIVERSITY 'Battle'*
- Unit 1: Street

YEAR 8

- Unit 6: Street — *RADS, DEVICES & MENTAL SKILLS* — Can create a motif, Can choreograph using a stimulus, Can add in transitions, RADS, choreographic devices & mental skills; History of `Street dance & it's style
- Unit 5: The Story of ??? — *RELATIONSHIP CONTENT* — Lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations; Whats the story about????
- Unit 4: Alice in Wonderland — *SPATIAL CONTENT* — Stimulus, dance actions, gestural motif; Pathways, levels, directions, size of movement, patterns, spatial design
- Unit 3: Characterisation — *DYNAMIC CONTENT* — Characterisation: Matthew Bourne's The Nutcracker, & Swan Lake, Christopher Bruce's Swansong, David Bintley's Still Life; Fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt
- Unit 2: Cultures — *ACTION CONTENT* — Brazil – Capoeira, Ireland- Irish, India – Bollywood, Spain – Salsa, Africa –Hakka.; Travel, Turn Stillness, Gesture, Elevation, Floor work, Different body parts, Transfer of weight
- *SAFE WORKING PRACTICES (performance)* — Choreographing a motif, stimuli, chance dance, RADS; The importance to warm up/cool down, hydration/nutrition
- *SAFE WORKING PRACTICES (process)* — safe execution of movement, appropriate dancewear.
- Unit 1: Intro to Dance

YEAR 7

KS2-3 Transition — Develop flexibility, strength, technique, control & balance; Perform dances using a range of movement patterns

welcome

ENRICHMENT:
- Dance Club
- Dance Company
- Boys dance
- GCSE intervention

' Education in the art of dance is education of the whole mane – his physical, mental & emotional natures are disciplined & nourished simultaneously in dance.' TED SHAWN. '