


Department	Dance	
Key Stage	Key Stage 4 – Component 1	

Date Delivered	Unit Title	End Point	Substantive Knowledge What will they learn about in this topic?	Disciplinary Knowledge What subject concepts will be developed through this topic?	Assessment Method	Key Course Guides & Reading
Y10	Component 1	Learning aim A: Examine professional practitioners' performance work A1: Professional practitioners' performance material, influences, creative outcomes and purpose	Examine live and recorded performances in order to develop understanding of practitioners' work with reference to influences, outcomes and purpose. Focus on thematic interpretation of particular issues and how artists communicate their ideas to an audience.	<ul style="list-style-type: none"> Why performance? They should begin by focusing on the types of performance work they watch, e.g. talent shows, films. They may also consider the types of things their parents watch, e.g. TV dramas. Group Q&A: do students' parents watch TV for the same reasons as they do? 	<ul style="list-style-type: none"> Teacher-led session, beginning with an introduction to an example from an established performance repertoire. This could be a clip from a dance company that uses many different styles e.g. Rambert, Akram Khan, ZooNation, Phoenix. Teacher to recap the learning aims focusing on dance styles and practitioners' roles, responsibilities and skills. 	
			Creative intentions to include: Theme, issue, response to stimuli, style, genre, contextual influences, collaboration with other practitioners, influences by other practitioners.	<ul style="list-style-type: none"> What is inspiration? What would inspire you to make a dance piece? Class discussion: Stimulus and themes. Warm up using different stimulus. Kinaesthetic: dance words: run, roll, jump, turn, crawl, gallop. Music: Use the rhythm to create a step pattern Paired activity: Using photographs or paintings, set improvisation tasks to create a short sequence. Explore the notion of 'war' as the theme for this component, to create dance. What stimulus would students use? 	<ul style="list-style-type: none"> Students to identify the skills demonstrated in the given clip. In pairs/small groups, students to present a critical review of the clip identifying performance roles, intention and purpose, plus performer and non-performer responsibilities. Students to peer assess each other. Students to observe professional practice at all times. Teacher to film the presentations for records. 	Selection of music A selection of suitable photographs and paintings to inspire a dance piece.

		Study dance styles such as: ballet, contemporary, jazz, tap, urban, international.	<ul style="list-style-type: none"> Class discussion: Encourage students to consider dance performance requirements, demonstrating an understanding of how dance techniques are managed and performed, and considering fitness levels. Group activity: Using a variety of media, students are to explore a wide variety of dance styles referring to the specification: ballet, contemporary, improvisation, jazz, tap, urban, international. Students to consider the resource requirements for each style. 	<p>Plenary activity: Students to review their targets set at the beginning of the session and place in Component 1 logbooks.</p>	<p>Presentation facilities</p> <p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p>
		Study dance styles such as: ballet, contemporary, jazz, tap, urban, international.	<ul style="list-style-type: none"> Class discussion: Encourage students to consider dance performance requirements, demonstrating an understanding of how dance techniques are managed and performed. Consider physical and interpretative dance skills for performance. Individual activity: Using a variety of media, students are to explore a wide variety of twentieth century dance styles referring to the specification. Students should gain an insight into the changing approaches used to produce and perform shows considering the resource requirements for each dance style Whole group warm up using swings from 'Limon Technique' https://vimeo.com/207777889 or search 'Puppik Dance, contemporary dance arm swing exercise' https://vimeo.com/207786716 or search 'Puppik Dance, contemporary dance side-arm swing exercise' Try these ideas into and out of the floor https://vimeo.com/208652128 or search 'Puppik Dance, into and out of the floor' In pairs try the contact ideas here: https://vimeo.com/218043464 or search 'Puppik Dance, creative dance task 3' 		<p>Presentation facilities</p> <p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p> <p>Cunningham Technique by the company (it is long: pick an exercise): https://www.youtube.com/watch?v=9WtnI32uvM4 or search 'Cunningham technique company class'</p> <p>Graham Technique (by the company): https://www.youtube.com/watch?v=viTRYWTQuys or search 'Martha Graham dance legacy project'</p> <p>Limon Technique: https://www.youtube.com/watch?v=0TSneHHMmrA or search 'Clase Abierta: Técnica de Danza Limòn'</p> <p>Flying Low Technique: https://www.youtube.com/watch?v=f0ng4nXWvRo or search 'flying low & IndYogContemporary Narendra Patil'</p>

						https://www.youtube.com/watch?v=NtjEjn9CtfA or search 'falling and rolling workshop and classes Guy Nader' Gaga Technique: https://www.youtube.com/watch?v=ZzXhcNFxwYM or search 'gaga training and groove at Batsheva Ensemble' Contact improvisation: https://www.youtube.com/watch?v=H8JiB2Nv5Qo or search 'contact improvisation, a couple of basic exercises'
			<p>Explore creative intentions (across all three disciplines/styles) including:</p> <ul style="list-style-type: none"> • theme • issue • response to stimuli • style/genre • contextual influences • collaboration with other practitioners • influences by other practitioners. <p>Link to: Component 1, B1: Processes used in performance</p>	<ul style="list-style-type: none"> • Group activity: In groups, have students research the arts to find three examples of different stimuli, contexts and purposes in performance. Students should list and detail the types of dance-related performances they could perform in. Students should appeal to their strengths and consider resource requirements. 		Presentation facilities Large sheets of paper and coloured pens Whiteboard A selection of suitable performance examples for discussion
			<p>Explore artistic purpose (across all three disciplines/styles) including:</p> <ul style="list-style-type: none"> • to educate • to inform • to entertain • to provoke • to challenge viewpoints 	<p>Introduction to the stage production and film by The Ballet Boyz <i>Young Men</i>.</p> <ul style="list-style-type: none"> • Class discussion: Students watch some extracts from <i>Young Men</i> and undertake a teacher-led discussion of the following: <ul style="list-style-type: none"> • the theme(s) of the piece • issues tackled • the style/genre. 		

			<ul style="list-style-type: none"> to raise awareness to celebrate. 	<ul style="list-style-type: none"> Group discussion: Students should then consider contextual factors that influenced the original production. Teachers may wish to use the reviews as a starting point Teacher to guide discussion on to the purpose of the piece and students should consider the following possible intentions of the creators: <ul style="list-style-type: none"> to educate to inform to entertain to provoke to challenge viewpoints to raise awareness to celebrate. Paired activity: Students should make notes during all discussions in their research logbook. 		
			<p>Explore artistic purpose (across all three disciplines/styles) including:</p> <ul style="list-style-type: none"> to educate to inform to entertain to provoke to challenge viewpoints to raise awareness to celebrate. 	<p>Introduction to the dance piece 'Dust'.</p> <ul style="list-style-type: none"> Students should watch extracts from 'Dust' and undertake a teacher-led discussion of the following: <ul style="list-style-type: none"> theme(s) of the piece issues tackled style/genre. Group activity: Students should make notes during all discussions in a research logbook. Students should consider contextual factors that influenced the original production. Paired activity: Teacher to guide discussion on purpose of the piece and students should consider the following possible intentions of the creators: <ul style="list-style-type: none"> to educate to inform 		<p>'Dust' at Glastonbury – full video (the piece starts at 3.40 mins after the dancers' interviews) https://www.youtube.com/watch?v=U0CuMWTQUy8 or search 'Jocelyn Pook Dust Akram Khan, English National Ballet'</p> <p>Interview with Akram Khan: https://www.youtube.com/watch?v=oZp82t8n1Wo or search using 'Akram Khan Dust'</p>

				<ul style="list-style-type: none"> ○ to entertain ○ to provoke ○ to challenge viewpoints ○ to raise awareness ○ to celebrate 		
			<p>Double lesson focusing on the sometimes difficult modern/avant-garde performing arts.</p>	<p>Modern art and solicit students' individual reactions to them.</p> <ul style="list-style-type: none"> ● Teacher-led activity to discuss the initial shock value of modern art, considering the importance of artistic media in society. Use a variety of contemporary examples from across dance and musical theatre. ● Paired activity: Students to explore, research and raise awareness of modern contemporary art. Share paired work with peers and respond to feedback. Discuss stimuli, influences and collaboration with other practitioners. ● Group activity: Students to experiment with an example of modern theatre of teacher's choice. Attempt to recreate an extract through ideas discussion, planning, rehearsal and performance to peers. 		<p>Presentation facilities</p> <p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p> <p>Music audio</p> <p>Practice rooms</p> <p>Performance areas</p> <p>(Instruments)</p>

			<p>MOCK ASSESSMENT 1</p> <p>Creative intentions, to include: theme, issue, response to stimuli, style/genre, contextual influences, collaboration with other practitioners, influences by other practitioners.</p> <p>Explore artistic purpose (across all three disciplines/styles) including:</p> <ul style="list-style-type: none"> • to educate • to inform • to entertain • to provoke • to challenge viewpoints • to raise awareness • to celebrate. 	<p>MOCK ASSESSMENT 1</p> <p>Introductory activity: Teacher provides a brief introduction to the dance piece <i>5 Soldiers</i> by the Rosie Kay dance company and to the mock assessment.</p> <p>Main session activities: Students should watch some extracts from <i>5 Soldiers</i> and undertake a teacher-led discussion of the following:</p> <ul style="list-style-type: none"> ○ theme(s) of the piece ○ issues tackled ○ style/genre (refer to previous lesson on modern art). <ul style="list-style-type: none"> • Paired activity: With teacher support, students should consider contextual factors that influenced the original production. Ask students to set two targets in relation to the mock assessment session and write them on sticky notes. Each student will read out their targets to the group. • Teacher-led group activity: Teacher to film and lead the session beginning with a warm up. The teacher will recap the choreography for <i>5 Soldiers</i> repertoire and students will practise elements of the dance performance as a whole group. The teacher will film short sequences from the repertoire in small groups. Students will peer assess each other's groups. 		<p>rosiekay.co.uk company website, includes clips of the production plus information about the piece</p> <p>http://www.5soldiers.co.uk/ project website or search 'rosie kay'</p> <p>vimeo.com/12253892 extracts from the piece and an interview with the choreographer. Or search 'vimeo five soldiers'</p> <p>Presentation facilities</p> <p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p> <p>Rehearsal/performance space</p>
		A2: Practitioners' roles, responsibilities and skills	<p>Examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance.</p>	<ul style="list-style-type: none"> • Group discussion: Using a variety of media, explore a wide range of job roles in theatre and dance companies referring to specific skills required to deliver each role. Students should consider the qualification requirements for each role. • Individual activity: Case study task: students to choose one specific role from the group discussion and present a portfolio job 		<p>Presentation facilities</p> <p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p>

				description profile or social media-style professional profile.		
			<p>Focus on performance responsibilities such as:</p> <ul style="list-style-type: none"> rehearsing performing creating performance material, e.g. devising, choreographing, directing, writing refining performance material managing self and group. 	<p>A dancer's life for me. Teacher asks the class what they think it is like to be a performer. What skills are needed? What are the responsibilities when working on a production or project?</p> <ul style="list-style-type: none"> Group discussion: Working in pairs/small groups students identify the roles, responsibilities and skills of a dancer. Students should make a list or create a mind map to illustrate their thoughts in terms of the following three types of dancer: contemporary dancer, Hip-hop dancer and ballet dancer. Students should be encouraged to reflect on the three pieces of performance work from Lessons 2–7 when creating their mind maps. Teacher collates the thoughts of each pair into a mind map on the whiteboard. Skills common to all three dance styles should be highlighted. Students to record findings in research logbooks. 		<p>Large sheets of paper and coloured pens</p> <p>Whiteboard</p>
			<p>Explore communication skills used by performers and non-performers to liaise, direct and perform as:</p> <ul style="list-style-type: none"> choreographer director actor dancer musical theatre performer. <p>Consider creative skills, such as writing scripts and composing songs, for a playwright or songwriter.</p> <p>Explore organisational skills used to put on a performance by a director or choreographer.</p>	<p>Unsung heroes – Teacher should introduce the following non-performing roles to students:</p> <ul style="list-style-type: none"> Choreographer Costume designer Composer Lighting designer <p>Group activity: Unsung heroes – students work in groups to consider the non-performance roles listed in the specification and to draft job outlines for each. They should be encouraged to reflect on the three pieces of performance work from lessons 6–10, making connections between the works and the skills and responsibilities in the job outline for each production.</p>		<p>The following websites include job descriptions that could be used to create the 'job outlines':</p> <p>nationalcareersservice.direct.gov.uk/job-profiles/choreographer or search 'job profiles choreographer'</p> <p>nationalcareersservice.direct.gov.uk/job-profiles/costume-designer or search 'national careers service costume designer'</p> <p>https://ccskills.org.uk/careers/advice/article/composer or search 'creative and cultural skills composer'</p> <p>https://ccskills.org.uk/careers/advice/article/lighting-designer1 or search 'creative and cultural skills lighting designer'</p>
			<p>Practise and gain an appreciation of the skills needed by dancers</p>	<ul style="list-style-type: none"> Whole group warm up in any style. Thinking about the training that dancers need. 		<p>Music audio optional</p>

				<ul style="list-style-type: none"> As a whole group, students create a sequence in a circle where each dancer contributes a movement. So, students accumulate as they go around the circle to make a sequence they can then practise facing front. Group activity: Dual tasking dancer game. This game helps students understand the many tasks dancer must perform at once. Use the sequence created from the beginning of class. A to point to where to perform, moving frequently, B to say what style or dynamic and C to give an emotion/intention/meaning. Again swap over 		Practice rooms or performance areas/space
			<p>MOCK ASSESSMENT 2</p> <p>A1: Professional practitioners' performance material, influences, creative outcomes and purpose</p>	<p>MOCK ASSESSMENT 2</p> <p>Group discussion: Students will access the recorded and/or live examples the teacher has selected of performance styles and disciplines, using a variety of media. Students are to examine and discuss practitioners' work in order to develop understanding of influences, outcomes and purpose.</p> <ul style="list-style-type: none"> Individual activity: Students to complete an extended writing piece based on the group discussion above, presenting practitioners' influences, outcomes and purpose. This can be in the form of writing, blog demonstration or presentation. 		<p>Presentation facilities</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p>

			<p>Students benefit significantly with access to visiting guest speakers (one from a performing and one from a non-performing role).</p>	<ul style="list-style-type: none"> Group activity: Presentation from visiting speaker from established theatre group of any genre or style. Q&A: Teacher to guide Q&A session using any collected interview questions from lessons 12 and 13's homework for students to engage with guest speaker. Teacher to be prepared to step in with starter or additional questions to keep session moving as needed. Class discussion: Students to reflect upon guest speaker's experience and expertise in the form of class or group discussion. 		<p>Aim to facilitate at least one visit to a theatre in this component if possible.</p> <p>Alternatively, guest speakers may be invited to your centre. Ideally, these will be working practitioners (performers and non-performers).</p> <p>Guest speakers could be asked to contribute via an online forum, e.g. using a video conferencing application.</p>
			<p>Communication skills as</p> <ul style="list-style-type: none"> choreographer director actor dancer musical theatre performer. 	<ul style="list-style-type: none"> Class discussion: Teacher to encourage students to consider communication on various levels within the performing arts, exploring communication skills used by performers and non-performers to liaise, direct and perform. Direct them to consider how each role might need and use communication. Group or paired activity: Students in groups or pairs to carry out prepared activity to explore non-verbal communication and its role and uses in the performing arts. 		<p>Presentation facilities</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p>
	Component 1 "	19	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<ul style="list-style-type: none"> Class discussion: Teacher to provide an overview of learning aim B. Group activity: Students work in groups to explore strategies to develop performance material and engage with ongoing techniques such as reflection, refinement, managing rehearsals and other ways to make improvements to their work. 	<p>B1: Processes used in performance</p> <p>Processes to include:</p> <ul style="list-style-type: none"> responding to stimuli to generate ideas for performance material exploring and developing ideas to develop material discussion with performers 	<p>Presentation facilities</p> <p>Whiteboard</p> <p>A selection of suitable performance examples for discussion</p>

		20	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p> <ul style="list-style-type: none"> • Responding to stimuli to generate ideas for performance material. • Exploring and developing ideas to develop material. • Discussion with performers. • Setting tasks for performers. • Sharing ideas and intentions. • Providing notes and/or feedback on improvements. 	<ul style="list-style-type: none"> ▪ responding to stimulus in the moment (spontaneous) ▪ improvising in a set style ▪ chance-based improvisation. <ul style="list-style-type: none"> • Teacher to encourage students, in pairs, to research the background of dance improvisation, to find out which styles use it to create dance pieces and which styles actually use it in performance. • Individual/whole group warm up task: http://www.humankinetics.com/excerpts/excerpts/How-many-body-parts--an-improv-warm-up-game or search 'how many body parts an improv warm-up' • In pairs: http://www.humankinetics.com/excerpts/excerpts/try-the-game-clay-sculpting-to-introduce-dancers-to-contact-improvisation or search 'clay sculpting game contact improvisation' • Ask the dancers to pick a style of dance, then using this style create to a phrase using step, turn, gesture, fall. Ask the dancers to roll a dice to work out where on stage they will perform the phrase. Or you could put the music on and let them decide: <ul style="list-style-type: none"> ○ when they go on stage ○ where they perform on the stage ○ which way they face ○ for how many counts ○ who they dance with. 	<ul style="list-style-type: none"> • setting tasks for performers • sharing ideas and intentions • teaching material to performers • developing performance material • organising and running rehearsals • refining and adjusting material to make improvements • providing notes and/or feedback on improvements. <p>B2: Techniques and approaches used in performance</p> <p>Techniques such as:</p> <ul style="list-style-type: none"> • rehearsal • production • technical rehearsal • dress rehearsal • performance • post-performance evaluation/review. 	<p>For more information on dance improvisation: https://en.wikipedia.org/wiki/Dance_improvisation or search 'dance improvisation'</p> <p>Use tasks from <i>Dance Improvisation</i> by Justine Reeve, published by Human Kinetics.</p> <p>Merce Cunningham and 'chance-based choreography': https://www.britannica.com/biography/Merce-Cunningham#ref1134996 or search 'Merce Cunningham chance choreography'</p>
		21	<p>MOCK ASSESSMENT 3</p> <p>B1: Processes used in performance</p>	<p>MOCK ASSESSMENT 3</p> <p>Main session activities:</p>		<p>Mock assessment three briefs</p> <p>Presentation facilities</p>

			<p>Explore and participate with interrelationships and interdependencies focusing on the following techniques:</p> <ul style="list-style-type: none"> rehearsal production technical rehearsal dress rehearsal performance post-performance evaluation/review. 	<ul style="list-style-type: none"> Teacher-led discussion: Raise awareness of assessment expectations: students will need to explore short extracts of repertoire in workshops and classes, allowing them to develop understanding of the processes, techniques and approaches used in performance from one or all of the three performance styles used. Evidence could include: teacher observations, recordings of workshops, extended writing, a blog or a PowerPoint presentation. Group discussion: the purpose of the assessment is for students to explore creative methods practically and theoretically, taking logbook notes during the process. Students to consider the interrelationships between constituent features within the created performance work. Students must realise they have to use a combination of practice and theory to draw conclusions about processes, techniques, approaches and interrelationships. 		Whiteboard
		22	<p>B1: Processes used in performance</p> <p>Exploration of the processes used to shape a creative project.</p>	<p>Main session activity: Students work in groups and the teacher encourages them to consider the performance process on various levels within the performing arts, exploring how artists start work on a creative project.</p>		
		23–24	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<p>In groups the dancers could pick one of the starting points and start to create ideas.</p>		<p>Jazz warm up: https://vimeo.com/209360627 or search 'jazz dance warm up'</p> <p>Jazz isolations: https://vimeo.com/209381263 or search 'jazz dance isolations'</p> <p>Jazz arms: https://vimeo.com/209362793 or search 'jazz dance Matt Mattox'</p>

						<p>Movement material suggestions:</p> <p>https://vimeo.com/204336221</p> <p>or search 'dancing through the decades 1960s'</p> <p>Section from <i>West Side Story</i>:</p> <p>https://www.youtube.com/watch?v=Qy6wo2wpT2k</p> <p>or search 'West Side Story America'</p> <p>Section from <i>Sweet Charity</i> by Bob Fosse:</p> <p>https://www.youtube.com/watch?v=mcrZlK3gqbU</p> <p>or search 'Bob Fosse choreography rich man's frug'</p>
		25–26	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<p>Jazz dance workshop 2</p> <p>Main session activities: <i>West Side Story</i> prologue</p> <ul style="list-style-type: none"> • Group activity: Watch extract from the opening scene of <i>West Side Story</i> and identify the dance skills used by the performers. • Movements include: step ball changes, turns, kicks, sharp heads, hops. • Paired activity: What were the creative intentions of the choreographer (Jerome Robbins)? Students in pairs to discuss and produce a couple of sentences to encapsulate the creative intentions of the choreographer. • Individual activity: Individually, students to create a list of their own skills/strengths. Back in pairs, they should share the information and discuss what that may mean to the development of the work. Identify 		<p>www.youtube.com/watch?v=m8R9GiLlms w (video)</p> <p>or search 'west side story prologue'</p> <p>www.youtube.com/watch?v=VKqESnFmTmA (music only)</p> <p>or search 'west side story prologue music only'</p> <p>Music audio</p> <p>Practice rooms</p> <p>Performance areas</p> <p>(Instruments)</p> <p>Presentation facilities</p>

				<p>creative intentions (where they would like the idea to progress to).</p> <ul style="list-style-type: none"> Group activity: Students to lead their own short warm up and begin to develop their selected ideas based on the prologue music. Perform the work back to the class. Teacher-led cool down. 		
		27	<p>B1: Processes used in performance B2: Techniques and approaches used in performance</p>	<p>Contemporary dance workshop 1</p> <p>Introductory activity: Students watch some extracts from 'moovbank' or from 'IKDance' to base a piece of work upon.</p> <ul style="list-style-type: none"> Teacher to give students an extract of dance to work on. This could be a teacher-choreographed extract based on the works explored in learning aim A or one from an online resource e.g. take two movements or using swings. Group activity: Teacher to teach a dance phrase to the whole class then split dancers into pairs, instructing each pair to try layering a different device with the phrase, e.g. change the timing, the emotion, where it is on stage, levels, add more movements or change the order. Paired activity: Students join with another pair and learn both developed sequences. This should lead to smaller group work on the piece and students should record the work undertaken and the techniques used in their research logbooks. Teacher-led cool down. 		<p>Appropriate extract of music or sound: www.moovbank.com or search 'moovbank'</p> <p>IKDance: https://vimeo.com/user9031410 or search 'Puppik Dance IK Dance'</p> <p>IKDance, 'Take two movements': https://vimeo.com/218035762 or search 'IKDance take two movements'</p> <p>IKDance 'Using swings' https://vimeo.com/218037510 or search 'IKDance creative dance using arm swings'</p> <p>Book: Reeve, J. <i>Dance Improvisations</i>, Human Kinetics, 2011.</p>
		28–29	<p>B1: Processes used in performance B2: Techniques and approaches used in performance</p>	<p>Contemporary dance workshop 2</p> <p>Introductory activity: Watch the clip <i>Yesterday</i> from 44 mins (four female dancers)</p> <p>Teacher-led warm up – using jumps and gestures as in the clip shown.</p> <p>Main session activities:</p>		<p>Performance space for a practical session</p> <p>Video recording equipment/phone camera video</p> <p>Warm up examples in contemporary dance:</p>

			<p>Watch the clip <i>Yesterday</i> from 46 mins 'Fight scene'</p> <p>Watch improvisation task: https://vimeo.com/218043464</p> <ul style="list-style-type: none"> Paired activity: Teacher-led workshop on choreographing a 'fight' dance. Exploring action and reaction, manipulation, gesture. In pairs, students to explore the actions naturally, stylistically, abstractly and perform back their short duet phrases for discussion. Group activity: As a whole class, students are given the theme of a 'gang fight scene' and instructed to create a movement sequence. Split students into groups. Groups to use both the jumping ideas and the contact duet ideas to create a sequence of dance. Students perform the sequence and watch back the video footage for evaluative discussion: Did the movement communicate the idea? Was there meaning in the movement material? Did they even start to develop characters? Teacher-led cool down. 		<p>https://vimeo.com/207777889 or search 'IK Dance arm swing exercise' https://vimeo.com/207784547 or search 'IK Dance arm throw exercise' <i>Yesterday</i> by Jasmin Vardimon https://vimeo.com/groups/338262/videos/66204971 or search 'Jasmin Vardimon yesterday'</p> <p>Choreographic task: https://vimeo.com/218043464 or search 'IK Dance creative dance task 3'</p> <p>Or you can use 7734 by Jasmin Vardimon: http://www.article19.co.uk/hdvideo2/jasmin_vardimon_company_7734_interview.php or search '7734 Jasmin Vardimon'</p> <p>DVD available from the company</p>
--	--	--	--	--	--

		30	<p>Mock assessment 4</p> <p>B1: Processes used in performance</p> <p>Processes to include:</p> <ul style="list-style-type: none"> • responding to stimuli to generate ideas for performance material • exploring and developing ideas to develop material • discussion with performers • setting tasks for performers • sharing ideas and intentions • teaching material to performers • developing performance material • organising and running rehearsals • refining and adjusting material to make improvements • providing notes and/or feedback on improvements. 	<p>Mock assessment 4</p> <p>Introductory activity: The teacher will ask students to set two targets in relation to <i>Yesterday's</i> dance mock assessment session and write them on sticky notes. Each student will read out their targets to the group.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Teacher will film and lead the session beginning with a warm up. • Teacher will recap contemporary workshop 2 (<i>Yesterday</i>, gang-created dance repertoire) and students will perform the section in their groups using any extra material or props as desired. • Teacher will film the group performances, with a short discussion after each group. • Students will peer assess each group and should participate in all activities. The teacher will film and lead a cool down. <p>Plenary activity: Students will review their targets set at the beginning of the session and place in Component 1 logbooks.</p>		<p>Performance facilities including PA</p> <p>Space and technical resources</p> <p>Video recording equipment/phone camera</p> <p>video</p>
--	--	----	--	---	--	--

		31–32	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<p>Urban dance workshop 1</p> <p>Introductory activity: Teacher-led warm up.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Class discussion: Teacher to provide students with an extract of urban dance to work on. This could be an extract of work explored in learning aim A. The teacher should teach the piece to students and then encourage them to suggest ways in which the extract might be staged/presented and to what music. • Group activity: Explore using: unison, canon, changing formations. Rehearsals and time to deliver presentation. • Paired activity: How could this activity be developed further? Encourage students to constantly ask questions regarding interpretation and experimentation. • Teacher-led cool down. 		<p>Examples here from ZooNation:</p> <p>https://www.youtube.com/watch?v=Jlq48nnJpkQ</p> <p>or search 'ZooNation Into the Hoods'</p> <p>https://www.youtube.com/watch?v=clqHTsXf-A4</p> <p>or search 'ZooNation West Side Story'</p> <p>https://www.youtube.com/watch?v=QZi5KQLZYRY</p> <p>or search 'some like it hip hop rehearsal'</p> <p>https://www.youtube.com/watch?v=MHgud7cgU4</p> <p>or search 'ZooNation Monday morning'</p>
		33	<p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<p>Urban dance workshop 2</p> <p>Introductory activity: Watch 'Matches' by Company Decalage, choreographed by Mikael 'Marso' Riviere. It uses post-war images, themes of destruction and regeneration.</p> <p>Section 2 – from 9 mins to 12 mins. Also, a solo in the light 18 mins to 20 mins.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Class discussion: Students describe the movements used and say how these are urban movements and how they now have meaning. • Warm up: Using floor work and break dance, students to find ways into and out of the floor. • Small group activity: Students to undertake a performance activity and explore how this dance piece can be developed and 		<p>Mickael Riviere training the Ballet Boyz Fusing break dancing with contemporary https://vimeo.com/131644722 or search 'Marso day with Ballet Boyz'</p> <p>Mickael Riviere taking a class at The Place for contemporary dancers wanting to learn break dance floor work</p> <p>https://vimeo.com/113390379 or search 'The Place class phrase Marso'</p> <p>Company Decalage: 'Matches' https://vimeo.com/103135390 or search 'Matches The Place 2014'</p>

				<p>interpreted. Try making their own dance section:</p> <ul style="list-style-type: none"> • use unison • use floor work • think about giving meaning to the movements • use the urban dance style(s) e.g. break dance, hip hop. • Paired activity: How could this activity be developed? Encourage students to constantly ask questions regarding interpretation and experimentation. • Teacher-led cool down 		
		34	<p>Assessment support and GLH time for submission</p> <p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p> <p>Given the nature of this component, it is appropriate to give students two more GLH rehearsal sessions to consolidate learning from this topic to finalise submitted work.</p>	<ul style="list-style-type: none"> • Class discussion: Focus on performers within a group adjusting to other performers, balancing, listening and general awareness of own part in the submission. • Group activity: Individual practice opportunity within group work or part analysis of group performance skills before, during and after a performance, identifying examples of trust and responsibility within a dance company. Carry out a series of rehearsals as GLH where students make a video recording of the performance during this rehearsal window. • Class discussion: Differentiate between rehearsing and evaluating. Teacher to identify some relevant examples in students' work. Maintain self-review and ongoing constructive criticism amongst peers during rehearsal. Work together to seek ways to improve the ensemble performance by raising awareness of technical musicianship, and supporting each other with suggestions for learning. • Teacher-led activity: Contingency planning: task your group to create a 'pessimistic' plan 		<p>Space and technical resources</p> <p>Video recording equipment/phone camera</p> <p>video</p>

				for all possible issues with a guide to troubleshooting and problem fixing.		
		35	<p>Assessment support and GLH time for summative assessment.</p> <p>B1: Processes used in performance</p> <p>B2: Techniques and approaches used in performance</p>	<p>Introductory activity: Reviewing individual/group progress.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> Individual activity: Teacher to direct students to individual practice opportunity or learning aim B summative assessment. Small group activity: Carry out a final rehearsal as GLH where students have the opportunity to demonstrate, practise and develop learning aim B summative assessment performance consolidating communication skills. Class discussion: Self-review of communication skills within group rehearsals 	<p>Rehearsal space/studio</p> <p>Audio-visual equipment</p> <p>Whiteboard/smartboard</p> <p>Component 1 logbooks</p> <p>Large-size paper</p> <p>Computer/tablet</p> <p>Sticky notes</p> <p>Video camera and tripod</p> <p>PowerPoint (or other presentation software) presentation slides and notes</p>	<p>Performance facilities including instruments and PA</p> <p>Space and technical resources</p> <p>Video recording equipment/phone camera video</p>

				<p>providing constructive criticism amongst peers.</p> <p>Plenary activity: Instruct students to clearly label and present their assessments and logbooks for assessment.</p>		
--	--	--	--	--	--	--