

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 Methods	Key Course Guides & Reading
1	Component 3	A1: Understand how to respond to a brief through discussion and practical exploration activities	Discussion of key requirements, responding to a brief.	<p>Preparing a performance according to a brief</p> <ul style="list-style-type: none"> Teacher-led warm up: students walk around the space, increasing speed gradually and interjecting specific actions such as touch the floor, jump, change direction, slide and roll. Students circle the head, shoulders, hips and ankles, and stretch all major muscles. Teacher distributes a brief to the class (or two groups of 8–15 students): prepare a short dance performance based on the story of <i>Cinderella</i>. Students read and respond to the brief, producing a short performance (no time limit). Teacher films students performing their dance piece. Teacher-led cool down. Students watch their performance. In three groups, students discuss the process and then feed back. <ul style="list-style-type: none"> Group 1: Initial ideas and rehearsals. Group 2: Skills needed to respond to the brief. Group 3: The final performance. 	<ul style="list-style-type: none"> Teacher gives the students a brief for their mock assessment 3 and an outline structure of Lessons 24–30. In groups of three to seven, students begin to respond to the brief. Students must warm up before any physical activity. By the end of the session, students should have: <ul style="list-style-type: none"> analysed the brief and produced initial ideas in response to the brief physically explored at least one idea made some initial decisions (relating to concept/creative intentions, dance style, starting points, target audience, influences from practitioners, resources needed for process/performance). produced a rehearsal schedule. 	<p>Rehearsal space/studio</p> <p>Assessment Objectives handout (teacher to provide)</p> <p>Brief (teacher to provide)</p> <p>Summary of assessment handout (teacher to provide)</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Video recording and playback facilities</p> <p>Warm up/cool down music: see resources section for ideas</p> <p><i>Cinderella</i> (2015) soundtrack (select suitable tracks to fit the students' creations) – search for the terms '<i>Cinderella</i> (2015) soundtrack by Patrick Doyle' or see: https://www.youtube.com/watch?v=Xbbo1Za8d70&list=PLmdCLngOIS4eX9iFJsvVO4gTRwFNBAxmD</p>
2		A1: Understand how to respond to a brief	Starting points – a theme.	Using the theme of freedom as a starting point		Rehearsal space/studio

		through discussion and practical exploration activities		<ul style="list-style-type: none"> ● Teacher-led warm up. ● As a whole class (or two groups), students create a short dance phrase based on the theme of freedom. ● Students perform the phrase to the class. ● Teacher guides evaluative discussion around the effectiveness of the dance phrase. Outcomes are listed on the board. ● Teacher distributes images based on the theme of freedom. Discuss possible ideas. ● In groups of seven maximum, students create a longer dance phrase inspired by the image(s). ● Each group performs the phrase to the class. ● Teacher-led cool down. ● Teacher guides evaluative discussion around the effectiveness of the dance phrases. Students compare the first and second tasks. Outcomes are listed on the board. 		<p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Suitable images that represent freedom: search for the terms 'To be free' or see: https://www.google.co.uk/search?q=freedom&biw=1600&bih=721&source=lnms&tbm=isch&sa=X&ved=0ahUKEwibn7DyysPQAhWEDsAKHfJtAvEQ_AUIBigB#tbm=isch&q=to+be+free</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music. One example: search for the terms 'Ginger Snaps theme song' or see: https://www.youtube.com/watch?v=K_GDm_jclvA</p>
3		A1: Understand how to respond to a brief through discussion and practical exploration activities	Starting points – a theme.	<p>Using a shape as a starting point</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● In groups of three to five, students create a movement to represent each of their shapes. Students link these together to create a phrase. ● Each group performs their phrase to the class. ● Teacher guides evaluative discussion around the effectiveness of the phrase. Outcomes are listed on the board. ● Teacher distributes one image or object per group to explore the theme of shapes, and the class discusses possible ideas. ● In groups of seven maximum, students create a movement in response to the shape: either a 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music. One example: search for the terms 'Philip Glass, Glassworks' or see: https://www.youtube.com/watch?v=6Stu7h7Qup8</p> <p>For the introductory activity: a range of images (as a back-up for anyone who has not completed the homework task) – search for the terms 'interesting shapes' or</p>

				<p>series of motifs, dance phrases or a more substantial piece.</p> <ul style="list-style-type: none"> ● Each group performs their movement to the class. ● Teacher-led cool down. ● Teacher guides evaluative discussion around the effectiveness of the dance phrases. Outcomes are listed on the board. 		<p>see: https://www.google.co.uk/search?q=freedom&biw=1600&bih=721&source=lnms&tbm=isch&sa=X&ved=0ahUKEwibn7DyysPQAhWEDsAKHfJtAvEQ_AUIBigB#tbm=isch&q=interesting+shapes</p> <p>For the main activity (group discussion exploring shapes): a range of images or objects with interesting shapes: cheese grater, a pen lid, different key rings, paperclips, etc. (teacher to provide)</p>
4		A1: Understand how to respond to a brief through discussion and practical exploration activities	Target audiences; starting points – an issue.	<p>Using social media as a starting point; adapting a dance phrase for a target audience</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● In groups of five to seven, students select three ideas from the board, and create three short dance phrases or motifs. ● Students describe the idea for each phrase and perform each phrase to the group. ● Teacher guides evaluative discussion around the effectiveness of the phrase. ● Teacher introduces a range of target audiences. Class discussion, including whether the students' ideas or phrases are suitable for each target audience. ● In their original groups, students select one idea from the three to suit a target audience, making amendments to their original introduction and/or phrases. ● Students describe the idea and target audience, and perform the phrase to the group. ● Teacher-led cool down. ● Teacher guides evaluative discussion around the suitability of the idea. 		<p>Rehearsal space/studio Whiteboard/smartboard Computer/tablet Audio equipment Warm up/cool down music: see resources section for ideas Selection of suitable music. One example:</p> <ul style="list-style-type: none"> ● Search for the terms 'Lemaitre – Closer' or see: https://www.youtube.com/watch?v=eS_korRhTDk (for the music) <p>Images that represent different target audiences; for example, reflecting different ages, income, gender, race, professions (teacher to provide)</p>

5		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Target audience; starting points – an issue.</p>	<ul style="list-style-type: none"> ● Using social media as a starting point, developing ideas in response to a brief ● Teacher-led warm up. ● In groups of three to seven, students work on developing ideas in response to the brief. They must produce and try out as many ideas as possible. ● Each group gives a short presentation/demonstration to the rest of the class. This could include initial ideas, a performance of two or three movement phrases the students have developed from these ideas and the findings from any additional research they have conducted. ● Teacher-led cool down. ● Students assess how effectively the ideas were communicated to the audience and write down feedback on each group. ● Each group receives their feedback and discusses the outcomes. 		<p>Rehearsal space/studio</p> <p>Computer/tablet</p> <p>The dangers of social media brief (teacher to provide). An example could be:</p> <ul style="list-style-type: none"> ● Specific danger – becoming a ‘keyboard warrior’ ● Dance style – contemporary ● Target audience – 11- to 14-year-olds ● Location – school hall <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music. One example:</p> <ul style="list-style-type: none"> ● Search for the terms ‘Lemaitre – Closer’ or see: https://www.youtube.com/watch?v=eS_korRhTDk (for the music)
6		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Starting points – time and place; work effectively as a member of the group (making an individual contribution, responding to the contributions of others).</p>	<p>Using time and place as a starting point, exploring gesture, working collaboratively</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● Teacher-led workshop exploring gesture: stimulus/starting point is getting up in the morning. <ul style="list-style-type: none"> ○ In pairs, students explore the types of actions: natural, stylistic and abstract. ○ Students to perform their phrases again. Class evaluation/discussion. 		<p>Rehearsal space/studio</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Selection of suitable music</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Extract from professional dance work that explores gesture. See, for example, Matthew Bourne’s ‘Swan Lake’ (nightclub scene): search for the terms ‘Classical ballet – Matthew Bourne, Swan Lake (1996) – Part 1’ and watch 28:52 to 34:15,</p>

				<ul style="list-style-type: none"> As a whole class, students are given the theme of being passengers on a long car journey as a starting point for creating a movement sequence. Students think of three gestures inspired by this theme. In pairs, students develop these into a motif (by changing levels/direction/speed/quality/adding travelling transitions). Students could make one gesture stylised, one abstract and keep one natural. Teacher films the students performing the sequence. Teacher-led cool down. Students watch the video footage and teacher guides evaluative discussion. 		<p>or see: https://www.youtube.com/watch?v=q4LDNlc_AQI</p> <p>Choreography tasks:</p> <ul style="list-style-type: none"> For the workshop (getting ready to go out), search for the terms 'Underworld – Born Slippy' or see: https://www.youtube.com/watch?v=iTFrCbQGyvM For the movement sequence (being passengers on a long car journey), search for the terms 'Clock Sound Effect – Tick Tock Wall Clock' or see: https://www.youtube.com/watch?v=lh0wxZv4J5k <p>Computer/tablet Video recording and playback facilities</p>
7		A1: Understand how to respond to a brief through discussion and practical exploration activities	Starting points – time and place; working effectively as a member of the group (making an individual contribution, responding to the contributions of others).	Using 'summertime' as a starting point, selecting and rejecting ideas <ul style="list-style-type: none"> Teacher writes 'Summertime' on the board. Students provide initial responses. Teacher lists them on the board. Using computers/smart devices, students find additional ideas online. They share their findings with the group, adding their ideas to the board. In groups of three to seven, students discuss their initial ideas and choose three ideas to explore further. Warm up: students begin the warm up and the teacher can step in to extend/add to certain activities to ensure students are properly warmed up. In groups of three to seven, students explore their three ideas based on summertime. 		Rehearsal space/studio Whiteboard/smartboard Computers/smart devices Audio equipment Warm up/cool down music: see resources section for ideas Selection of suitable music for the theme of 'summertime', for example: <ul style="list-style-type: none"> Search for the terms 'Sound Therapy – Summer Forest' or see: https://www.youtube.com/watch?v=iGof3uRRUnI Search for the terms 'Mungo Jerry – In the Summertime' or see: https://www.youtube.com/watch?v=yG0oBPTYNb0

				<ul style="list-style-type: none"> ● Students perform the ideas to the group and explain which idea they would like to explore further, giving detailed reasoning, including why they are rejecting the other two ideas. ● Students explore and refine the one idea, present to the class and receive feedback on the overall impact of the work. ● Teacher-led cool down. 		
8		A1: Understand how to respond to a brief through discussion and practical exploration activities	Starting points – a prop; the skills required in the development of ideas.	<p>Using a prop as a starting point</p> <ul style="list-style-type: none"> ● Teacher-led warm up, recapping structure of a warm up and duration of activities within the warm up. ● Teacher-led workshop: <ul style="list-style-type: none"> ○ Teacher places an object in the middle of the dance space. Students take it in turns to walk into the space and perform a movement, whether natural or a movement based in response to the prop. ○ Students discuss the different responses identifying which ones worked well and which ones did not and why. ○ Individually, students select one prop and explore movement ideas to create a movement sequence. ○ Students perform their sequences and in each case discuss how effective the prop was and whether it helped communicate their ideas further. ○ Teacher-led cool down. 		<p>Rehearsal space/studio</p> <p>Small prize for the winning team in the introductory activity, if required (teacher to provide)</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music, for example:</p> <ul style="list-style-type: none"> ● Track 1 from the soundtrack of the film <i>American Beauty</i> (music by Thomas Newman) – search for the terms ‘Dead Already – <i>American Beauty</i> soundtrack’ or see: https://www.youtube.com/watch?v=6sWlI2mqPD0 ● Itzhak Perlman playing ‘Vocalise’ by Rachmaninoff – search for the terms ‘Perlman plays Rachmaninoff’s Vocalise’ or see: https://www.youtube.com/watch?v=h7UZhorAki4 <p>Variety of different props: suitcase, chair, rucksack, piece of paper, teddy bear (ensure there are plenty for students to select one each for the second part of the activity)</p>

9		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Performance space, planning and managing resources; starting points – a prop.</p>	<p>Using a prop as a starting point, exploring performance space and health and safety issues</p> <ul style="list-style-type: none"> ● Teacher-led workshop: <ul style="list-style-type: none"> ○ Warm up: students begin the warm up and the teacher can step in to extend/add to certain activities. ○ Teacher distributes a variety of café-based props (one to each student). ○ Individually, students generate a movement motif using their prop. In pairs, they combine the movements to make one motif. ○ In fours, they learn each other's sequences and structure the movement into one longer phrase. ○ Teacher gives each group three choreographic devices, which the group applies to their material to make a final product. ● Students visit an on-site location, such as the cafeteria. In pairs, students complete a risk assessment on performing in this location. ● Using this information, students rehearse their phrases, adapting as necessary. Students perform sequences to the class in the location. ● Teacher-led cool down. ● Evaluative class discussion. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music. Example of music for café piece:</p> <ul style="list-style-type: none"> ● 'Honey' by Moby – search for the terms 'Moby Honey' or see: https://www.youtube.com/watch?v=8d9SgRtEkBo <p>Weblinks of extracts from professional works using theatre space differently. Examples include:</p> <ul style="list-style-type: none"> ● 'Captive' by Motionhouse – search for the terms 'Captive – Motionhouse' or see: https://www.youtube.com/watch?v=EDOJ8R7Ywtg ● 'Rosas Danst Rosas' by Anne Teresa DeKeersmaeker – search for the terms 'Rosas Danst Rosas' or see: https://www.youtube.com/watch?v=oQCTbCcSxis ● 'All that is Solid Melts into Air' by Tangled Feet – search for the terms 'Tangled Feet 2012 – All that is Solid Melts into Air' or see: https://www.youtube.com/watch?v=qA9bvsRc2Go <p>Café-based props: for example, plastic/paper cups, plates, cutlery (teacher to provide)</p>

10		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Style and genre of the work; starting points – existing repertoire.</p>	<p>Looking at style/genre of a piece, using a theme from existing repertoire as a starting point</p> <ul style="list-style-type: none"> ● Class discussion of style and genre of the work as well as any choreographic devices evident, and whether these features could be incorporated into students' own choreography. ● Teacher-led warm up. ● Step-by-step instruction of extract from professional repertoire (for example, 'Sympathy for the Devil' section from 'Rooster'). ● Using the professional repertoire, students in groups of two to five develop the movement by manipulating the use of space and dynamics. ● In their groups, students perform developed movement to the class. ● Teacher guides discussion of themes and ideas from the professional repertoire. Teacher helps students to explore and investigate one idea (for example, male chauvinism, as seen in the choreography of 'Sympathy for the Devil'), and think how they could incorporate it in their own choreography. Images or other resources may help students with this process. ● In pairs, students develop a movement inspired by the idea, and then perform to the class, with the teacher filming. ● Teacher-led cool down. ● Evaluative discussion of these movements. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Video recording and playback facilities</p> <p>Weblink to a suitable contemporary dance piece, such as 'Rooster' (by Christopher Bruce, 1991) and the extract 'Sympathy for the Devil' – search for the terms 'Sympathy for the Devil – Christopher Bruce' or see: https://www.youtube.com/watch?v=g_k5YJCl12c</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music, for example:</p> <ul style="list-style-type: none"> ● 'Sympathy for the Devil' by the Rolling Stones – search for the terms 'The Rolling Stones – Sympathy for the Devil' or see https://www.youtube.com/watch?v=vBecM3CQVD8 <p>Resources/links to aid exploration of themes from the chosen professional repertoire (teacher to provide).</p> <p>Weblinks to professional repertoire for the next lesson, for example:</p> <ul style="list-style-type: none"> ● 'The Rich Man's Frug' (by Bob Fosse) – search for the terms 'Bob Fosse choreography – The Rich Man's Frug' or see: https://www.youtube.com/watch?v=mcrZIK3ggbU

11		A1: Understand how to respond to a brief through discussion and practical exploration activities	Style and genre of the work; starting points – existing repertoire.	<p>Looking at style/genre of a piece, using a theme from existing repertoire as a starting point</p> <ul style="list-style-type: none"> ● Class discussion of style and genre of the work as well as any choreographic devices evident and whether these features could be incorporated into students' own choreography. ● Teacher-led warm up. ● Step-by-step instruction of extract from professional repertoire, (for example, the 'Aloof' section from 'The Rich Man's Frug'). ● Using the professional repertoire, students in groups of two to five develop the movement by manipulating the use of space and dynamics. ● Students perform their developed movement to the class. ● Teacher guides discussion of themes and ideas from the professional repertoire, helping students to explore and investigate ideas taken from this repertoire. Students consider how they can incorporate it into their choreography. ● In small groups, students develop a movement inspired by the idea, and then perform to the class, with the teacher filming. ● Teacher-led cool down. ● Evaluative discussion of these movements. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Video recording and playback facilities</p> <p>Weblinks to dance extract in the chosen dance style, for example:</p> <ul style="list-style-type: none"> ● 'Aloof' section from 'The Rich Man's Frug' (by choreographer Bob Fosse), section 0:25–2:50 – search for the terms 'The Rich Man's Frug by Bob Fosse' or see: https://www.youtube.com/watch?v=mcrZIK3gqbU <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music</p>
12		A1: Understand how to respond to a brief through discussion and practical exploration activities	Running time; structure of the work.	<p>Running time and structure of dance phrases</p> <ul style="list-style-type: none"> ● Teacher introduces the length of the workshop performance (10–15 minutes) with reference to length of movement phrases so far. Teacher-led discussion about ideal length and overall structure (using small groups, use of pace/tension, etc.). ● Warm up: students begin the warm up and the teacher can step in to extend/add to certain activities 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Video recording and playback facilities</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music</p>

				<ul style="list-style-type: none"> ● In groups of between two and eight, students create a short movement sequence that tells a story (for example, a fairy tale). Students establish beginning, middle and end through the narrative and movement. ● Students perform their sequence to the group for feedback. ● Teacher clarifies different structures used in dance. Teacher gives students (in small groups or pairs) a form to apply to their movement (for example, cyclic/ternary, rondo, arch). ● Students rehearse the sequence and perform it to the class, with the teacher filming. ● Class evaluative discussion. If the activity is completed quickly, the choreographic task can be repeated with a different form. ● Teacher-led cool down. 		<p><i>Cinderella</i> (2015) soundtrack – search for the terms ‘<i>Cinderella</i> (2015) ‘Golden Childhood’ by Patrick Doyle’ or see: https://www.youtube.com/watch?v=Xbbo1Za8d70&list=PLmdCLngOIS4eX9iFJsvVO4gTRwFNBAxmD</p>
13		A1: Understand how to respond to a brief through discussion and practical exploration activities	Skills required; creative intentions.	<p>Identifying physical and interpretative skills; creative intentions</p> <ul style="list-style-type: none"> ● In pairs, students discuss and produce a couple of sentences describing the creative intentions of the choreographer. ● Students watch video footage of three created movement sequences from any group from Lessons 10, 11 and 12. Students identify the skills required in each piece and the creative intentions. In pairs, students share and discuss, and select one idea to further develop. ● Individually, students list and assess six each of their physical and interpretative skills. Then in pairs, they share this information and discuss the implications for the development of the work. Students identify the creative intentions (where they would like the idea to progress to). 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Video playback facilities</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music</p> <p><i>West Side Story</i> (Prologue) – search for the terms ‘<i>West Side Story</i> – Prologue – Official Full Number – 50th Anniversary’ or see: https://www.youtube.com/watch?v=bxoC5Oyf_ss</p>

				<ul style="list-style-type: none"> ● Students lead their own short warm up and begin to develop their selected idea. ● Students perform the work back to the class. ● Teacher-led cool down. 		
14		A1: Understand how to respond to a brief through discussion and practical exploration activities	Development of ideas, informed by structure of the work, style and genre of the work, skills required, creative intentions; target audience; working effectively as a member of the group.	<p>Mock assessment 1: Response to a set task brief</p> <ul style="list-style-type: none"> ● Student-led warm up. ● In groups of three or four, students explore the starting point and present a dance phrase that reflects it. ● Students consider their original starting point, the brief and their decisions in response to the brief. Students also review their own skillset. ● Students make any necessary amendments to their decisions about the structure of the work, the style and genre of the work, creative intentions and target audience. Students decide how to develop the idea. ● Students practically develop the work following their decisions. ● Students perform the work to the class and evaluate the effectiveness of the dance phrase. ● Student-led cool down. 		Rehearsal space/studio Whiteboard/smartboard Computer/tablet Audio equipment Warm up/cool down music: see resources section for ideas Selection of suitable music Example set task brief (teacher to provide)
15		B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief	Skills and techniques of the individual performer: vocal, physical; skills and techniques of the group: comedy.	Physical and interpretative skills <ul style="list-style-type: none"> ● Teacher-led warm up. During stretches, teacher to ask students which skills are needed in the warm up. Each student to rate their stamina, agility and flexibility. ● Teacher-led workshop (jazz or contemporary technique class). After each exercise or section, discuss skills needed for exercises and students to rate themselves. ● Teacher-led cool down. 		Rehearsal space/studio Whiteboard/smartboard Computer/tablet Audio equipment Warm up/cool down music: see resources section for ideas Selection of suitable music Workshop: use compilation CDs (for example, the 'Now That's What I Call

				<ul style="list-style-type: none"> ● Class discussion on ways to improve each physical and interpretative skill. Students identify their own individual strengths and areas for improvement. ● Individually, students write down any particular skills they have (clowning, etc.) and share these skills with the class. 		<p>Music’ series) or playlists from sites such as YouTube. Depending on the exercises, the music can be from a range of different styles as long as it suits the tempo of the movement.</p>
16		<p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>The style and/or genre of the work being created: street dance, physical theatre; skills and techniques of the individual performer: vocal, physical.</p>	<p>Exploring different dance styles</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● Teacher recaps that different dance style have different characteristics. Students identify one or more characteristics of given dance styles (for example, ballet, tap, jazz, hip-hop). ● Using step-by-step instruction, teacher teaches three dance phrases in three different styles (for example, contemporary, ballet, street, jazz or tap), highlighting the key features of the style throughout delivery. The length of each routine could be two sets of eight counts or more, depending on the movement memory skills of the students. ● Students perform the three routines, with the teacher filming. ● Teacher-led cool down. ● Students watch back the footage. Students identify the key features of each dance style. ● Class watches video footage of professional work in each dance style. ● Students add to their notes. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Selection of suitable music</p> <p>Contemporary phrase:</p> <ul style="list-style-type: none"> ● Search for the terms ‘African Head Charge – Heading to Glory’ or see: https://www.youtube.com/watch?v=buOL7eQN6n8 <p>Ballet phrase:</p> <ul style="list-style-type: none"> ● Search for the terms ‘Royal Philharmonic Orchestra, The Universal (Blur)’ or see: https://www.youtube.com/watch?v=1Sb1KSG5yyE <p>Street phrase:</p> <ul style="list-style-type: none"> ● Search for the terms ‘Gwen Stefani – Wind it Up’ or see: https://www.youtube.com/watch?v=9sY-TsLXiDo <p>Jazz phrase:</p> <ul style="list-style-type: none"> ● Search for the terms ‘Diana Ross – I’m Coming Out’ or see:

						<p>https://www.youtube.com/watch?v=zbYcte4ZEgQ Search for the terms 'Diana Ross – I'm Coming Out' or see:</p> <p>Tap phrase:</p> <ul style="list-style-type: none"> ● Search for the terms 'Dorothy Dandridge – I've Got Rhythm' or see: https://www.youtube.com/watch?v=z1MFIHCzqoY <p>Extracts from professional works in different styles:</p> <p>Contemporary dance – search for the terms 'Richard Alston Dance Company – Overdrive' or see: https://www.youtube.com/watch?v=4XngJLBD4Lw</p> <p>Ballet dance – 'The Dream' by Sir Frederick Ashton – search for the terms 'American Ballet Theatre –The Dream' (1:42– 4:40) or see: https://www.youtube.com/watch?v=s3APvyV9q2Q</p> <p>Street dance – search for the terms 'Jabberwockeezs –America's Best Dance Crew Champions' or see: https://www.youtube.com/watch?v=lx1BQ7_Jvc</p> <p>Jazz dance – search for the terms 'A Chorus Line – Audition – Clip 1' or see: https://www.youtube.com/watch?v=sYVgf_IsRBg</p> <p>Tap dance – search for the terms 'Singin' in the Rain – Moses Supposes' for 'Moses Supposes' from <i>Singing in the Rain</i> or see: https://www.youtube.com/watch?v=OODdoYspStE (from 1:40)</p>
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17		B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief	Skills and techniques of the individual performer and of the group; appropriate skills for the target audience; the influence of selected practitioners; taking part in skills development classes/workshops.	<p>Skills and techniques required, with reference to a target audience; influence of selected practitioners</p> <ul style="list-style-type: none"> ● Students watch footage of performances of repertoire phrases from Lessons 10 and 11 as well as the professional versions. Students identify the skills and techniques they think the dancers need, both as individuals and as part of a group. Students consider which part of the phrases from professional repertoire they find most effective. ● Teacher-led warm up. ● Teacher physically recaps the professional repertoire delivered in Lessons 10 and 11. Throughout delivery, students identify the skills needed to perform the routines. ● Groups of students perform to one another, followed by discussion of whether the skills were applied. ● Teacher-led cool down. ● Teacher-led discussion on the different purposes of a performance and how a different target audience could change the skills they use in the piece. ● Teacher gives students three different types of dance performance with a target audience. Students identify the skills they may need to use and any issues they might encounter. Class discussion. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>Audio equipment</p> <p>Selection of suitable music</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Video recording and playback facilities</p> <p>Video recordings of performances from Lessons 10 and 11 (teacher to provide)</p> <p>Extracts from the professional works explored in Lessons 10 and 11, for example:</p> <ul style="list-style-type: none"> ● ‘Sympathy for the Devil’ from ‘Rooster’ by Christopher Bruce – search for the terms ‘Sympathy for the Devil – Christopher Bruce’ or see: https://www.youtube.com/watch?v=g_k5YJCl12c ● ‘The Rich Man’s Frug’ (by Bob Fosse) – search for the terms ‘Bob Fosse choreography – The Rich Man’s Frug’ or see: https://www.youtube.com/watch?v=mcrZlK3gqbU
18		B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief	Taking part in the rehearsal process; responding to a set task brief.	<p>Rehearsal schedules and time allocated, initial responses to a set task brief (mock assessment 2)</p> <ul style="list-style-type: none"> ● In groups of three to seven, students create a rehearsal plan which should lead up to a performance of 10–15 minutes. Students divide eight hours into different stages, deciding how long should be spent on each stage of the rehearsal process. 		<p>Classroom</p> <p>Whiteboard/smartboard</p> <p>Computer/tablet</p> <p>An example set task brief (teacher to provide)</p> <p>Sample Assessment Material with log templates:</p>

				<ul style="list-style-type: none"> ● Mock assessment 2: Teacher distributes an example set task brief. In groups of three to seven, students discuss the following aspects: <ul style="list-style-type: none"> ○ concept of the performance/creative intentions ○ dance style of the performance ○ starting points for exploration ○ target audience ○ any influences from professional practitioners ○ resources needed for development ○ resources needed for the performance. <p>Each group then presents their decisions.</p> 		http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments
19		B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief	Selecting and developing skills of the individual performer, and of the group; taking part in skills development classes/workshops.	<p>Mock assessment 2: Selecting and developing skills for a set task</p> <ul style="list-style-type: none"> ● In their groups, students recap the decisions on aspects of the brief made in the last session. Students individually create an advert for the role of a dancer in the forthcoming performance, highlighting the required physical and interpretative skills. Students share their job adverts with the group. ● Using the job adverts, students create an action plan to ensure that all the members of the company have the skills needed to participate in the performance. Students combine the action plan within their rehearsal schedule. ● Students design a warm up activity that will help develop some of the areas needing improvement. ● Students carry out the warm up activity as a group and evaluate its effectiveness in improving skills. ● Student-led cool down. 		Rehearsal space/studio Whiteboard/smartboard Computer/tablet Audio equipment Warm up/cool down music: see resources section for ideas Students' notes from the last session Students' rehearsal schedules Sample Assessment Material with log templates http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments

20		<p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Selecting and developing appropriate skills and techniques; considering the influence of other practitioners.</p>	<p>Mock assessment 2: Developing ideas into choreography</p> <ul style="list-style-type: none"> ● Using all their previous notes, in their groups, students select one idea to explore and develop it into a short dance sequence. ● Students write down all the different skills they used in exploring and developing the short dance sequence. ● Students rehearse the piece and then perform it to the class. ● Students write down all the skills they used to rehearse the piece and perform it. 		<p>Rehearsal space/studio Whiteboard/smartboard Computer/tablet Audio equipment Warm up/cool down music: see resources section for ideas Suitable selection of music Learner notes from the last session. Sample Assessment Material with log templates http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
21		<p>C1: Performance skills and techniques C2: Working effectively with others C3: Communicating ideas through performance</p>	<p>Demonstrating effective use of performance skills and techniques in a workshop performance (physical, interpretative skills); demonstrating and sustaining energy, focus, concentration, commitment.</p> <p>Communicating effectively with other performers in preparation for performance and during performance; taking part in final group preparations (including setting up, get-out) and taking part in the performance.</p>	<p>Mock assessment 2: Final preparations and the workshop performance</p> <ul style="list-style-type: none"> ● Student-led warm up: students conduct the warm up designed in the last session in the same groups. ● Students recap the movement sequence developed in the last session. ● Students prepare for the workshop performance (for example, with consideration to space, production elements). ● Students practise introducing themselves to the camera. All students to memorise a short script saying their name and their registration number. ● Students take part in their workshop performance: each group stands in front of the camera and they introduce themselves one by 		<p>Whiteboard/smartboard Video recording and playback facilities Computer/tablet Audio equipment Selection of suitable music Warm up/cool down music: see resources section for ideas</p>

			Taking part in a performance for an audience, communicating ideas and intentions effectively to an audience.	one. They then move into the space and perform their movement sequence, demonstrating the effective use of performance skills and communicating effectively with each other and the audience.		
22		<p>D1: Reflect on the process</p> <p>D2: Reflect on the outcome</p>	<p>Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others); how they contributed to the development process; their skills and techniques (including selecting, development, application, strengths and areas for improvement, overall individual contribution).</p> <p>Students reflect on their contribution to the workshop performance outcome, including the effectiveness of their response to the brief, individual strengths and areas for improvement and the overall impact of the work of the group.</p>	<p>any aspect of assessment that they do not understand.</p> <p>Mock assessment 2: Students reflect on and evaluate the development process and performance</p> <ul style="list-style-type: none"> ● Students watch all the performances using playback facilities. Class discussion on the effectiveness of the groups' responses to the mock assessment 2 brief. ● In their groups, students reflect on the process considering the following: <ul style="list-style-type: none"> ○ how well they contributed to the initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others) ○ how well they contributed to the development process ○ their skills and techniques (including selecting, development, application, strengths and areas for improvement, overall individual contribution) ● In their groups, students reflect on their contribution to the workshop performance outcome, including: <ul style="list-style-type: none"> ○ the effectiveness of their response to the brief ○ individual strengths and areas for improvement ○ the overall impact of the work of the group. 		<p>Classroom</p> <p>Video/playback facilities</p> <p>Copy of the assessment descriptors (teacher to provide)</p> <p>Sample Assessment Material with log templates: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>

23		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Discussing and responding to a set task brief, generating ideas and working effectively as a member of the group.</p> <p>Selecting and developing skills and techniques; exploring ideas on style, influences, target audience; taking part in rehearsals.</p>	<p>Mock assessment 3: Initial responses to a set task brief</p> <ul style="list-style-type: none"> ● Teacher gives the students a brief for their mock assessment 3 and an outline structure of Lessons 24–30. ● In groups of three to seven, students begin to respond to the brief. Students must warm up before any physical activity. By the end of the session, students should have: <ul style="list-style-type: none"> ○ analysed the brief and produced initial ideas in response to the brief ○ physically explored at least one idea ○ made some initial decisions (relating to concept/creative intentions, dance style, starting points, target audience, influences from practitioners, resources needed for process/performance). ○ produced a rehearsal schedule. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Set task brief (teacher to provide)</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
24		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Practical exploration and development of ideas; working effectively as a member of the group (making an individual contribution, responding to the contributions of others).</p> <p>Selecting and developing skills and techniques of the individual (physical) and of the group (improvisation); taking part in rehearsals.</p>	<p>Mock assessment 3: Rehearsal, practical exploration of ideas</p> <ul style="list-style-type: none"> ● Students develop their work in accordance with their rehearsal plan, focusing on the practical exploration of ideas. ● Teacher can provide guidance and support at any point during the rehearsal process. ● Teacher observes and makes notes on students' progression. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=cat</p>

						egory:Pearson-UK:Category%2FSpecification-and-sample-assessments
25		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Mock assessment 3: Rehearsal, development of ideas</p> <ul style="list-style-type: none"> Students continue to develop their work in accordance with their rehearsal plan, focusing on the development of their ideas with reference to the set task brief. Teacher can provide guidance and support at any point during the rehearsal process. Teacher observes and makes notes on students' progression. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
26		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Mock assessment 3: Rehearsal, further development of ideas</p> <ul style="list-style-type: none"> Students continue to develop their work in accordance with their rehearsal plan, focusing on further developing their ideas. Teacher can provide guidance and support at any point during the rehearsal process. Teacher observes and makes notes on students' progression. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>

27		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Mock assessment 3: Rehearsal, finalising material</p> <ul style="list-style-type: none"> ● Students continue to develop their work in accordance with their rehearsal plan, focusing on finalising their material with reference to the set task brief. ● Teacher can provide guidance and support at any point during the rehearsal process. ● Teacher observes and makes notes on students' progression. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
28		<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Mock assessment 3: Rehearsal, refining material</p> <ul style="list-style-type: none"> ● Students use systematic repetition, evaluation and adjustment to refine and improve the performance of the work. ● Students could record the performances and watch them back to enable full analysis of what needs to improve. ● Students determine their own plan for the session. ● Teacher observes and makes notes on students' progression. 		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Video/playback facilities</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
29		<p>B1: Demonstrate how to select and develop performance skills</p>	<p>Selecting and demonstrating skills and techniques; taking part in the rehearsal</p>	<p>Mock assessment 3: Final rehearsals</p>		<p>Rehearsal space/studio</p> <p>Whiteboard/smartboard</p>

		<p>and techniques that are needed to realise the creative ideas in response to a brief</p> <p>C2: Working effectively with others</p>	<p>process, including individual preparation and group rehearsals.</p> <p>Communicating effectively with other performers in preparation for performance; taking part in final group preparations.</p>	<ul style="list-style-type: none"> Students complete final stages of rehearsal and ensure all production elements (if used or required) are ready. Students determine their own plan for the session. Teacher observes and makes notes on students' progression. 		<p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
30		<p>C1: Performance skills and techniques</p> <p>C2: Working effectively with others</p> <p>C3: Communicating ideas through performance</p>	<p>Demonstrating the effective use of performance skills and techniques in a workshop performance; demonstrating and sustaining skills in performance (energy, focus, concentration, commitment).</p> <p>Communicating effectively with other performers in preparation for and during performance; taking part in final group preparations (including get-in, the performance, get-out).</p> <p>Taking part in a performance for an audience; communicating ideas and intentions effectively.</p>	<p>Mock assessment 3: Workshop performance</p> <ul style="list-style-type: none"> In their groups, students perform their finished workshop performance. Teacher films each performance for evaluative purposes and makes notes so that students can receive feedback. 		<p>Studio/rehearsal space</p> <p>Whiteboard/smartboard</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Video camera (digital)</p> <p>Selection of suitable music (students to provide)</p> <p>Any other resources the students source themselves</p> <p>Sample Assessment Material: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
31		<p>D1: Reflect on the process</p>	<p>Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others) and how they contributed to the development process.</p>	<p>Mock assessment 3: Ideas log</p> <ul style="list-style-type: none"> Working individually, students complete an ideas log (electronically) using up to four sides of A4 notes. 		<p>Computer room/access (each student should have access to a computer for today's activities)</p> <p>Students' four sides of A4 notes</p>

						Sample Assessment Material with log templates: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments
32		D1: Reflect on the process	Students reflect on their skills and techniques (including selecting, development, application, strengths and areas for improvement, overall individual contribution) and how they contributed to the development process.	Mock assessment 3: Skills log <ul style="list-style-type: none"> Working individually, students complete a skills log (electronically) using up to four sides of A4 notes (the same notes as for Lesson 31). 		Computer room/access (each student should have access to a computer for today's activities) Students' four sides of A4 notes Sample Assessment Material with log templates: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments
33		D1: Reflect on the process D2: Reflect on the outcome	Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others), how they contributed to the development process and their individual strengths and areas for improvement. Students reflect on how they contributed to the workshop performance outcome (effectiveness of the response to the brief, individual strengths and areas for improvement, overall impact of the work of the group).	Mock assessment 3: Evaluation report <ul style="list-style-type: none"> Working individually, students complete an evaluation report (electronically). 		Computer room/access (each student should have access to a computer for today's activities) Sample Assessment Material with log templates: http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments
34		D1: Reflect on the process D2: Reflect on the outcome	Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others), how they	Feedback and evaluation <ul style="list-style-type: none"> Students watch back the recording of their workshop group performance. 		Teacher notes (made throughout mock assessment 3) Video playback facilities

		<p>contributed to the development process and their individual strengths and areas for improvement.</p> <p>Students reflect on how they contributed to the workshop performance outcome (effectiveness of the response to the brief, individual strengths and areas for improvement, overall impact of the work of the group).</p>	<ul style="list-style-type: none"> ● In their groups, students discuss what went well and what could be improved. ● Teacher discusses the outcome with each group of students, and gives feedback. ● One-to-one feedback can be given, where a grade can be given and targets for improvement mutually agreed upon. 		
35		Final revision and preparation	<p>Final tips/practice before assessment</p> <ul style="list-style-type: none"> ● Students individually practise analysing a set task brief, with class feedback. ● Students individually practise writing up notes (which teacher could provide) into full sentences with correct grammar. Students read out their final prose. ● Working in pairs, students practise saying their name and registration number in front of a camera. ● In small groups, students discuss time management and preparation for the next two weeks (for example, being well rested), and feed back ideas to the group. 		<p>Classroom</p> <p>Computer/tablet</p> <p>Video recording facilities</p> <p>Quiz questions (teacher to provide)</p> <p>Example set task brief (teacher to provide)</p> <p>Notes for writing up into full sentences (teacher to provide)</p>
36		Final revision and preparation	<p>Workshop, skills audit</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● Teacher-led workshop (jazz or contemporary technique class) and cool down. ● Students rate their own skills and identify their own strengths and areas for improvement. ● Individually, students write down what particular skills they have (clowning, etc.) and share these skills with the class. 		<p>Rehearsal space/studio</p> <p>Audio equipment</p> <p>Computer/tablet</p> <p>Selection of suitable music</p> <p>Warm up/cool down music: see resources section for ideas</p> <p>Music can be sourced from a variety of sources to suit tempo of exercises in the technique class: use compilation CDs (for example, the 'Now That's What I Call Music' series) or playlists from sites such as YouTube. Depending on the exercises, the music can be from a range of different</p>

					<p>styles as long as it suits the tempo of the movement.</p> <p>Video/playback facilities</p> <p>Video recordings from all earlier performances of exploration activities</p>
37		Development session	<p>Rehearsal 1</p> <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Teacher distributes the set task brief. ● Students work in their groups independently. 		<p>Rehearsal space/ studio</p> <p>Set task brief distributed by Pearson</p> <p>Any production elements sourced by the students</p> <p>Audio equipment</p>
38		Development session	<p>Rehearsal 2</p> <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		<p>Rehearsal space/studio</p> <p>Set task brief distributed by Pearson</p> <p>Any production elements sourced by the students</p> <p>Audio equipment</p>
39		Development session	<p>Rehearsal 3</p> <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		<p>Rehearsal space/studio</p> <p>Set task brief distributed by Pearson</p> <p>Any production elements sourced by the students</p> <p>Audio equipment</p>
40		Development session	<p>Rehearsal 4</p> <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		<p>Rehearsal space/studio</p> <p>Set task brief distributed by Pearson</p> <p>Any production elements sourced by the students.</p> <p>Audio equipment</p>
41		Development session	<p>Rehearsal 5</p> <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		<p>Rehearsal space/studio</p> <p>Set task brief distributed by Pearson</p> <p>Any production elements sourced by the students</p> <p>Audio equipment</p>

42		Development session	Rehearsal 6 <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		Rehearsal space/studio Set task brief distributed by Pearson Any production elements sourced by the students Audio equipment
43		Development session	Rehearsal 7 <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		Rehearsal space/studio Set task brief distributed by Pearson Any production elements sourced by the students. Audio equipment
44		Development session	Rehearsal 8 <ul style="list-style-type: none"> ● Teacher sets conditions (low control) and supervises the development session. ● Students work in their groups independently. 		Rehearsal space/studio Set task brief distributed by Pearson Any production elements sourced by the students. Audio equipment
45		Assessment	Activity 3: Workshop performance <ul style="list-style-type: none"> ● In their groups, students perform their workshop performances to an invited audience. ● Each performance to be digitally recorded. ● At the start of each recording, each student identifies themselves with their name and registration number. ● The workshop performance can occur both in and out of class time, for example, on an evening if this is suitable. The time taken for students to perform the workshop performance is not included in the number of supervised hours for this assessment. 		Performance space Any production elements sourced by the students. Video camera (digital)
46		Assessment	Activity 1: Ideas log <ul style="list-style-type: none"> ● Teacher sets supervised conditions (high control) with computer access for students to complete Activity 1. 		Computers Students' own notes (four sides of A4 maximum per student) Pearson templates for Activity 1

47		Assessment	Activity 2: Skills log <ul style="list-style-type: none"> Teacher sets supervised conditions (high control) with computer access for students to complete Activity 2. 		Computers Students' own notes (four sides of A4 maximum per student – as per Activity 1) Pearson templates for Activity 2
48		Assessment	Activity 4: Evaluation report <ul style="list-style-type: none"> Teacher sets supervised conditions (high control) with computer access for students to complete Activity 4. Each student completes an authentication sheet after the session. 		Computers Pearson templates for Activity 4 Pearson authentication sheets