

Big Picture Curriculum Planning -

Year	11	Project Title / Unit:	GCSE Dance – Performance Piece	Term	Sept - Oct
What are we trying to achieve? (curriculum aims)					
The Big Picture Previous Learning	Pupils studied Swansong theoretically and took the exam in Year 10, so there is understanding and recognition of some of the lifts within Swansong. They demonstrated the physical and technical requirements of the technique and became more aware of the process from learning a sequence, to rehearsing the sequence, from moving in the sequence to dancing the sequence. Pupils now repeat the process by actually learning the choreographed performance piece 'Three's a Crowd'. They will become even more familiar with different rehearsal techniques and use both peer and self-assessment and evaluation in order to reproduce the piece accurately and with expressive qualities.	Coverage – links to spec / NC (current learning)			
		Knowledge	Physical, Mental and technical skills necessary for effective performance Expressive skills necessary for effective performance Safe practice (including lifts and falling)		
		Skills	Demonstration of accurate reproduction of action and spatial content with reference to the choreography Demonstration of dynamic and expressive qualities Demonstration of focus, projection, musicality, sensitivity, communication, energy and commitment.		
Key Questions to investigate & Misconceptions	Why rehearse? What difference does it make What does dancing look like? What does dancing feel like? How do you learn? What is the difference between moving and dancing? Why are aesthetics important?	Understanding	Understanding of links between Swansong and Three's a Crowd Choreography and characteristic features of chosen dance Success criteria from AQA for performance piece		
Continuity and Progression Future learning	This piece will be then placed within the warm up section from January onwards as a constant reminder of the piece, until the Unit 3 exam.	Attitudes and Values	S= Develop understanding of unique potential within dance. M= Development of understanding of right and wrong in relation to performance in dance. S = Development of responsibility of being a member of a team, and developing skills to effectively work together. C= Respect for the rules that govern the activity.		

How well are we achieving our aims? (impact, assessment and accountability measures)

<p>What we will assess (and how) Assessment Tasks</p>	<p>Open ended questions – to lead on not only what you know but HOW you are learning? Should also lead to greater independence.</p> <p>WAGOLL – demonstrations lead by teacher, and subsequently students are highlighted as examples of good practice</p> <p>Peer assessment and evaluation – observing others practice and correcting technical requirements</p> <p>Self assessment and evaluation – using the mirrors as self analysis, for correction in spatial and body design.</p>	<p>Suggested Methodology</p>	<p>Some: -</p> <ul style="list-style-type: none"> • Will move swiftly from ‘moving’ to ‘dancing’ • Will move from just the learning of movement into the expressive qualities of the movement e.g. projection, focus • Will demand greater complexity in movement vocabulary • Will be able to work independently away from the teacher and create their own learning <p>Most:-</p> <ul style="list-style-type: none"> • Will understand the difference of ‘moving’ and ‘dancing’ and will be able to pin point when it happens and when it doesn’t happen. • Will be able to occasionally project and use focus as an expressive quality. • Will learn the set sequences and make them their own by putting a touch of individuality and interpretation into them • Will be able to work independently away from the teacher <p>All:-</p> <ul style="list-style-type: none"> • Will learn the set sequence and be able to recall • Will be able to speak about what projection, focus and musicality is, although may not be able to demonstrate it through practice.
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SCHEME OF WORK

(Medium Term Planning)

Topic Title or Question:			
Intended learning:	Opportunities and activities to demonstrate learning including literacy , numeracy , SMSC and key resources :	Differentiation:	Enrichment or/and H/W activities:
<p>Lesson 1 Introduction to the performance piece – Three’s a crowd. Relationship between this piece and Swansong.</p> <p>Lesson 2 Recall of first few bars of piece. Teacher demonstrating and then student recall and teacher cues. Paired work on recall and technical accuracy. Teach up to 4 walks downstage. Trio rehearsal – allow students to link all 3 sections together.</p> <p>Lesson 3 Recall first two sections. Teacher demonstrating and then student recall and teacher cues. Teach upto 2nd floor sequence</p> <p>Lesson 4 Recall first three sections. Teacher demonstrating and then student recall and teacher cues. Teach upto end of dance. Rehearsal in trio’s.</p> <p>Lesson 5 Understanding difference between moving and dancing. Students to work independently on performance piece without constant input of teacher. Development of technical competence.</p> <p>Lesson 6 Movement/muscle memory – paying attention to cues, spatial awareness and musicality without the teacher (independent) Teacher assessment and pupil improvement of performance</p> <p>Lesson 7 Rehearsal techniques – development</p>	<p>Key terminology used – students are actively encouraged to speak using these words – rather than jump, they need to elevate etc. Sequence construction is likened to sentence construction e.g. starting positions, highlights and lowlights of sequencing and the natural transition from one movement to another that allows the sequence to flow and make sense.</p> <p>Numeracy – sequencing, symmetry, awareness of counting and spatial awareness.</p> <p>SMSC – working alongside others, problem solving, how to initiate own ideas and create new lesson intensions. Managing feelings and becoming more resilient.</p> <p>Key resources – iTunes, dance studio, sprung floor, lap top, mirrors.</p>	<p>By task – some students will be given more complex sequences and/or less time to reproduce the sequences therefore pushing for greater technical ability and/or quicker response time for movement memory – this increases their own movement vocabulary</p> <p>A*-B – technically very able, can respond quickly to both the learning of a sequence and adapt to correction, thus creating space for the expressive skills. There is full extension and commitment to the use of energy. There is evidence that they can vary and perform dynamic requirements for certain sequences/movement <i>Ensure pupils work more independently using expressive qualities –projection and focus.</i></p> <p>C – There is technical competence, although not fully developed in terms of expressive skills. There is an ability to recall the movement with sensitivity to the dynamics of the sequences <i>Ensure pupils can put a touch of individuality and interpretation into sequences</i></p> <p>D-E – sporadic competence- sequences are moved but are not consistently danced throughout. <i>Ensure pupils can speak about projection, focus and musicality although they may not be able to demonstrate them fully.</i></p>	<p>Flexibility exercises</p> <p>Research contemporary dance/dancers</p> <p>Rehearse each new sequence</p>

<p>of individual corrections. Lesson 8 Rehearsal techniques – development of individual corrections. Lesson 9 Introduction of success criteria – allow students to read and discuss with one another. Peer assessment and setting of targets. Lesson 10 Peer assessment and setting of targets. Lesson 11 Rehearsal and filming. Self - assessment and setting of targets</p>		<p>F-G very limited evidence of technical ability, limited accuracy of dynamic and spatial content</p>	
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