



TERM	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11
1	<ul style="list-style-type: none"> <li>Routines, Rules and Expectations</li> <li>Features of Charleston, Lindy Hop and Hand Jive</li> <li>Communicating styles</li> <li>Dance relationships</li> <li>Mobility</li> <li>Musicality</li> <li>Confidence</li> <li>Song Setting</li> <li>Refining Choreography</li> <li>Rondo Structure</li> <li>Hydration for Safe Practice</li> <li>Appreciation of Aural Setting</li> </ul>	<ul style="list-style-type: none"> <li>Features of Modern Dance</li> <li>Isadora Duncan's Impact</li> <li>Spatial Awareness</li> <li>Formations</li> <li>Mobility</li> <li>Focus</li> <li>Rehearsal Discipline</li> <li>Orchestra Setting</li> <li>Developing Choreography</li> <li>Ternary Structure</li> <li>Safe Dancewear</li> <li>Appreciation of Dancers</li> </ul>	<ul style="list-style-type: none"> <li>Features of Locking, Breaking, House, Hip Hop and Waacking</li> <li>Don Campbell, Clive Campbell, Tyrone Proctor and Buddah Stretch's Impact</li> <li>Communicating a Theme</li> <li>Control and Strength</li> <li>Commitment</li> <li>Song and Body Percussion</li> <li>Episodic Structure</li> <li>Safe Dance Wear</li> </ul>	<ul style="list-style-type: none"> <li>Introduction to the Course</li> <li>Course Expectations</li> <li><b>Performance:</b> <ul style="list-style-type: none"> <li>Safe Practice</li> <li>Develop Physical, Technical and Expressive Skills</li> </ul> </li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Urban Workshops</li> <li>Teacher Led Group Dance</li> <li>2 Minute Trio</li> <li>Motif Development</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Emancipation of Expressionism</li> <li>Costume and Aural Setting</li> <li>Artificial Things</li> <li>Set and Lighting</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><b>Performance:</b> <ul style="list-style-type: none"> <li>Mental Skills</li> <li>Performing to Camera</li> <li>Set Phrase Performance</li> <li>Programme Notes</li> </ul> </li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Learn and Analyse Set Phrases</li> <li>Review Choreo Intention</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Emancipation of Expressionism</li> <li>Artificial Things</li> <li>Shadows</li> <li>A Linha Curva</li> <li>Comparing Works</li> <li>Reviewing Rehearsals</li> </ul> </li> </ul>
2	<ul style="list-style-type: none"> <li>Features of Bollywood Dance</li> <li>Action Content</li> <li>Coordination and Extensions</li> <li>Facial Expressions and Showing Intention</li> <li>Movement Memory</li> <li>Instrumental Setting</li> <li>Narrative Structure</li> <li>Safe Technical Accuracy</li> <li>Selecting Movements for Choreography</li> <li>Appreciation of Dance Costume</li> </ul>	<ul style="list-style-type: none"> <li>Features of Contemporary Dance</li> <li>Martha Graham and Doris Humphrey's Impact</li> <li>Communicating a Mood</li> <li>Posture and Alignment</li> <li>Focus</li> <li>Responding to Feedback</li> <li>Spoken Word Setting</li> <li>Generating Choreography</li> <li>Narrative Structure</li> <li>Safe Alignment</li> </ul>	<ul style="list-style-type: none"> <li>Features of Capoeira</li> <li>Mestre Pastinha's Impact</li> <li>Communicating Style</li> <li>Timing</li> <li>Flexibility and Stamina</li> <li>Expressive Dynamics</li> <li>Concentration</li> <li>Instrumental Setting</li> <li>Improvising Choreography</li> <li>Transitions</li> <li>Safe Warm Ups</li> <li>Appreciation of Stage Types</li> </ul>	<ul style="list-style-type: none"> <li><b>Performance:</b> <ul style="list-style-type: none"> <li>Safe Practice</li> <li>Group Sharing</li> <li>Perform a Group Piece to an Audience</li> </ul> </li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Workshops Exploring Stimuli and Props</li> <li>Collaborative Group Work</li> <li>Whole Class Choreography</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Shadows</li> <li>Critical Appreciation of Production Features</li> <li>A Linha Curva</li> <li>ASDR Content and Devices</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><b>Performance:</b></li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Choreo Timetable</li> <li>Own Choreography Exam</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Infra</li> <li>Within Her Eyes</li> <li>Compare Works</li> <li>Choreographic Journal</li> <li>Critical Appreciation of All Works</li> <li>Critical Analysis of Own Choreography</li> </ul> </li> </ul>
3	<ul style="list-style-type: none"> <li>Features of Gumboots Dancing</li> <li>Communicating an Idea</li> <li>Dynamic Content</li> <li>Balance</li> <li>Projection</li> <li>Planning a Rehearsal</li> <li>Silent Setting</li> <li>Body Percussion</li> <li>Rehearsing Choreography</li> <li>Binary Structure</li> <li>Lifestyles and Nutrition of Professional Dancers</li> <li>Appreciation of Choreography</li> </ul>	<ul style="list-style-type: none"> <li>Features of Samba, Cha Cha, Jive and Paso Doble</li> <li>Communicating a Mood</li> <li>Dance Relationships</li> <li>Exploring Styles of Latin</li> <li>Control and Extension</li> <li>Projection</li> <li>Commitment</li> <li>Instrumental Setting</li> <li>Structuring Choreography</li> <li>Technical Accuracy for Safe Practice</li> <li>Types of Lighting</li> <li>Appreciation of Lighting</li> </ul>	<ul style="list-style-type: none"> <li>Features of Jazz Dance</li> <li>Bob Fosse's Impact</li> <li>Timing</li> <li>Coordination and Isolation</li> <li>Musicality</li> <li>Movement Memory</li> <li>Song Setting</li> <li>Improvising Choreography</li> <li>Transitions</li> <li>Safe Cool Downs</li> <li>Appreciation of Dance for Camera</li> </ul>	<ul style="list-style-type: none"> <li><b>Performance:</b> <ul style="list-style-type: none"> <li>Perform a Solo to Peers</li> <li>Solo Performance Exam</li> </ul> </li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Site Specific Workshops</li> <li>Exploring Different Choreographic Approaches</li> <li>Independent Group Choreography</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Infra</li> <li>Choreographic Workbook</li> <li>Evaluate Own Performance</li> <li>Within her Eyes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><b>Performance:</b></li> <li><b>Choreography:</b> <ul style="list-style-type: none"> <li>Section A of the Exam Practice</li> <li>Section B of the Exam Practice</li> </ul> </li> <li><b>Dance Appreciation</b> <ul style="list-style-type: none"> <li>Critical Appreciation and Comparison of All Six Works</li> </ul> </li> </ul> <p>Final Examination</p>

# INTEGRITY

# COMMUNITY

# RESPECT