

Dance

**“Dancing is surely the most basic and relevant of all forms of expression.”
Lyall Watson**

Summerhill students will be **valuable members of society**

Students will develop the confidence to express themselves and their ideas in constructive ways. They will learn to take responsibility and develop the resilience to be successful in their endeavours.

Through the development of performance skills, in both solo and group contexts, students will develop the ability to work in harmony with one another, exploring complex societal concepts.

Dance students will sensitively work within the boundaries of each other's strengths and weaknesses to produce mature responses to given stimuli and topics.

Summerhill students will be **skilled communicators**

Students will learn to understand how choreography and choreographic intentions can be used as a vehicle for conveying concepts and ideas.

By engaging with highly developed subject-specific vocabulary, students will be able to develop the ability to critically analyse pieces of professional choreography, in relation to audience perceptions and the communication of choreographic intentions.

Students will develop an ability to communicate their own ideas through practical exploration of choreographic development.

Students will work cohesively to develop choreographic which is sensitive to each other's strengths.

Summerhill students will be **knowledgeable**

Students will engage with a wide range of professional choreography intended to stretch and challenge their understanding of the wider world of Dance. Through appreciation of set works, students will develop a wider-world understanding of all elements contributing to a Dance performance; including, setting, staging, aural accompaniments and costume design.

Learning will be sequenced in coherent, incremental stages, allowing for the progression and application of knowledge through a range of rich experiences, which lead to deep learning.

Our curriculum is underpinned by four key values:

- Courage** – doing what is right; being truthful; trying new experiences; taking risks in the pursuit of personal development
- Ambition** – having the highest aspirations and expectations of ourselves and others; being brilliant in all we do; having a belief that challenges can be overcome with the right attitude and hard work
- Respect** – thinking about the way we interact with others; being considerate to ourselves, others and the environment; responding to expectations and working together in teams
- Effort** – investing time and energy to achieve success; always giving our best in everything we do; demonstrating resilience through challenging times.

Dance Curriculum

Year	Key Features	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
7	All students 3 double lessons in a block during PE rotation.	Developing movement vocabulary: Replication of set choreography showing choreographic intent. Development of choreography through introduction to RADS.					
8	All students 1 single per week	Dance Origins – an introduction to African Dance Historical origins and movement vocabulary development Read First: Lily Cai	Dance Origins – Dance through time (Charleston to Modern) Historical origins and movement vocabulary development Read First: A History of the Charleston	1950's Rock'n'Roll' Exploring social issues through musical theatre and Dance Read First: 'Grease' Synopsis	Hunger Games An introduction to RADS and storytelling through the medium of Capoeira. Read First: An excerpt from 'The Hunger Games'	Life in a World Written by Matthew Bourne (The Nutcracker) RADS and storytelling through the medium of contemporary styles Read First: A Part Review of The Nutcracker	All the World's a Stage - Matilda An introduction to musical theatre styles of Dance Read First: Casting for London's West End
9	Optional 1 double period per week	Health and Safety in Dance. A Linha Curva influenced performance skills. Introduction to the features of production using ALC as a case study. Development of RADS knowledge in small groups Performance qualities introduced practically Read First 1 – Lily Cai, Memoirs Read First 2 – Brazilian Capoeira		Replicating choreography Introduction to assessment criteria to support development of physical, expressive and technical skill performance. Replication of 30-second choreography. Practical introduction to choreographic devices using 'Rosas, Danst Rosas' as inspiration. Read First 3 – Dance Notation Read First 4 – Women's Rights		Research project topic. Development of choreography from a given stimulus (painting). Practical introduction to contact work. Read First 5 – Choreography Read First 6 - Connecting With the Audience	
10 GCSE	Optional 3 periods per week GCSE Dance (AQA 8236)	Professional Work – Shadows	PW - Artificial Things Stimulus interpretation and development	PW –Within Her Eyes. Solo 'Breathe' and 'Flux' set choreography replication.	PW – Infra	PW –Emancipation of Expressionism. 'Scoop' and 'Shift' -	PW – A Linha Curva Scoop and Shift – Choreography NEA

		'Fear of Outside' stimulus development. Performance skills.	workshops using AT as inspiration.			Duet/trio choreography NEA.	
		Key academic reading: Shadows Fact file and choreographer interview transcript.	Key academic reading: Artificial Things Fact file and choreographer interview transcript.	Key academic reading: Within Her Eyes Fact file and choreographer interview transcript.	Key academic reading: Infra Fact file and choreographer interview transcript.	Key academic reading: Emancipation of Expressionism Fact file and choreographer interview transcript	Key academic reading: A Linha Curva Fact file and choreographer interview transcript
11 GCSE	Optional 3 periods per week GCSE Dance (AQA 8236)	NEA filming of solo set phrases 'Breathe' and 'Flux'. NEA filming of duet/trio choreography 'Scoop and Shift' choreography.	NEA filming of duet/trio choreography 'Scoop and Shift' choreography. Year 11 mock examination preparation.	GCSE Examination preparation Section A. Development of NEA.	GCSE Examination preparation Section B. Filming of NEA.	GCSE Examination preparation Section C and generalised revision.	
		Key academic reading: modelled/exemplar responses.	Key academic reading: modelled/exemplar responses and paper.	Key academic reading: modelled/exemplar responses.	Key academic reading: modelled/exemplar responses.		