

Scheme of work: AS and A-level Dance - co-teaching

Our new AS and A-level Dance specifications (7236, 7237) have been designed to allow you to teach each one independently. They also allow you to co-teach over a two-year course where AS Dance is assessed at the end of year 1 and A-level Dance is assessed at the end of year 2.

The skills relating to performance, choreography and critical engagement developed during year 1 provide the foundations for the development of these skills in year 2.

There are clear links between parts of the assessment for each specification as shown below:

Skill	Year 1: AS	Year 2: A-level
Performance	Solo	Solo in the style of a practitioner linked to component 1
	Duet/trio	Quartet
Choreography	Solo from a choice of three tasks	Group from a choice of three tasks
Critical engagement	One compulsory area of study	One compulsory set work and the corresponding compulsory area of study
	One optional area of study from a choice of four	One optional set work from a choice of four and the corresponding optional area of study

The scheme of work assumes that:

- the skills of performance, choreography and critical engagement will be developed through both practical and theoretical classes
- AS Dance
 - component 1 will be examined at the end of term 2 of year 1
 - component 2 will be examined in term 3 of year 1

- A-level Dance
 - component 1 will be examined at the end of term 2 of year 2
 - component 2 will be examined in term 3 of year 2.

Safe practice

Through learning how to perform and choreograph dances, students must develop and apply the following knowledge and understanding of safe practice:

- awareness of correct alignment
- technical accuracy
- appropriate dancewear and presentation of self
- a healthy approach to training, including lifestyle of dancer.

Students must be fully aware of the health and safety procedures recommended to ensure the health, fitness and injury prevention of dancers when taking part in dance activities. It is the responsibility of schools and colleges to ensure students research and adhere to the health and safety measures that should be taken. During the practical assessment, schools and colleges are asked to observe the health and safety requirements associated with dance. Students are expected to show safe practice in their dances.

Supporting evidence for the areas of study and set works

For both AS and A-level Dance, extended response questions relating to the areas of study generally require a broader response. The relevant supporting evidence needs to be clear but not necessarily detailed eg examples from professional works.

For A-level Dance, extended response questions which focus on the set work will require detailed supporting evidence from the work. Keep in mind that questions which relate to context and/or broader concepts will not require as much detail in the examples as for the questions specific to the set work. So, depending on the nature and focus of the question, a broader, less detailed response may be of equal quality to a response containing detail and depth.

AS Dance: Scheme of work

Term 1: first half

- What is dance? An exploration of the purpose and function of dance as an art form.
- The definitions and distinction between genre and style.

- Physical/technical skills: alignment, posture, study of the spine.
- Introduction to the creative process: the selection and manipulation of the constituent features through the use of choreographic and structuring devices.
- Overview of the early development of modern dance in the 20th century and the beginnings of dance in Britain.
- Consideration of the connection between the early development of dance in Britain and the origins of Ballet Rambert.
- Introduction to dance analysis: the study of professional works eg Swansong (Bruce, 1987).

Term 1: second half

- Physical/technical skills: core strength and its development.
- The specific technical features relating to different genres.
- The development of knowledge and understanding of the use of choreographic and structuring devices linked to the setting of a practical task.
- Solo task preparation: research, exploration of ideas, experimentation.
- Duet/trio: exploration of ideas eg in relation to the study of Swansong or in relation to other sources (professional input, theatre visit, own performance opportunities).
- Continued consideration of the origins and development of Rambert Dance Company (formerly Ballet Rambert).
- Introduction to the practitioner Christopher Bruce: background and influences.
- Knowledge and understanding of professional works performed by Rambert Dance Company eg Soda Lake (Alston, 1981) and Sergeant Early's Dream (Bruce, 1984).

Term 2: first half

- Physical skills: flexibility, strength, cardiovascular and muscular endurance.
- Further study of the specific technical features relating to different genres.
- Interpretative/performance skills.

- The choreography of the solo dance task for the examination assessment: selection and development of content.
- Preparation of the duet/trio for the examination assessment.
- Overview of the development of Rambert Dance Company (formerly Ballet Rambert) 1966 – 2002.
- Reference to two named practitioners for AS Dance: Christopher Bruce and Richard Alston.
- Influences on the two named practitioners and consideration of the similarities and differences between their styles.
- Knowledge and understanding of professional works eg Roughcut (Alston, 1990).

Term 2: second half

- The development of knowledge and understanding of the physical/technical skills and interpretative/performance skills needed for solo performance.
- The development of knowledge and understanding of the physical/technical skills and interpretative/performance skills needed when dancing with others.
- The choreography of the solo dance task for the examination assessment: development and refinement.
- The preparation of the programme note for the solo choreography task (300 words maximum).
- Duet/trio preparation and rehearsal.
- The preparation of the programme note for the duet/trio (150 words maximum).
- Introduction to the optional area of study eg the independent contemporary dance scene in Britain 2000 – current.
- Identification of key practitioners.
- Details of two named practitioners eg Akram Khan and Matthew Bourne.
- Influences on the two named practitioners and consideration of the similarities and differences between their styles.
- Knowledge and understanding of professional works eg Rush (Khan, 2000) and Swan Lake (Bourne, 1995).

Term 3: first half

- Consideration and evaluation of own experience of developing physical/technical skills and interpretative/performance skills linked to the solo performance and performance in a duet/trio.
- Review of the constituent features and their use.
- Continued study of the features of the independent contemporary dance scene in Britain 2000 – current.
- Knowledge and understanding of professional works eg Zero Degrees (Khan, 2005) and Sleeping Beauty (Bourne, 2012).
- Preparation for the component 2 written examination eg command words, short answer and extended response practice.

Term 3: second half

- Review of the features of the two areas of study: style, influences, practitioners and context.
- Review of the details of the four named practitioners for AS Dance: Bruce, Alston; Khan, Bourne – influences, style, works.
- Review of the key features of the eight professional works studied.
- Written examination preparation: revision of all aspects relating to own practice, the compulsory area of study and the optional area of study.
- Examination question practice.

A-level Dance: Scheme of work

Term 1: first half

- Review of physical/technical skills.
- Knowledge and understanding of the term 'movement style'.
- Exploration of the features of the movement style of Christopher Bruce.
- Review of choreographic and structuring devices and their use.
- The development of knowledge and understanding of the differences between the specific requirements of solo choreography and group choreography.
- Knowledge and understanding of the term 'choreographic style'.
- Exploration of the features of the choreographic style of Christopher Bruce.

- Introduction to the study of the compulsory set work Rooster (Bruce, 1991): context and analysis.
- Review of the stylistic features of the compulsory area of study: Rambert Dance Company (formerly Ballet Rambert) 1966–2002.
- Consideration of the significance of Rooster in the choreographic development of Christopher Bruce and in the repertoire of the company.
- Appreciation of the relationship between Rooster and other works by Christopher Bruce eg Sergeant Early's Dream (Bruce, 1984) and Swansong (Bruce, 1987).

Term 1: second half

- Review of interpretative/performance skills.
- Development of knowledge and understanding of the requirements for the solo performance in the style of a specified practitioner eg Christopher Bruce.
- Quartet: exploration of ideas in any dance style relevant to the defined genres eg in relation to other practitioners or works (other than Christopher Bruce), or to other sources (professional input, theatre visit, performance opportunities).
- Development of content for the quartet.
- Continued analysis of the compulsory set work Rooster (Bruce, 1991).
- Introduction to the second named practitioner for A-level linked to Rambert Dance Company (formerly Ballet Rambert) eg Robert North: background and influences.
- Knowledge and understanding of professional works eg Lonely Town, Lonely Street (North, 1980) and Death and the Maiden (North, 1980).
- Key features of these two works.

Term 2: first half

- Preparation of the solo performance linked to a specified practitioner eg Christopher Bruce.
- Preparation and rehearsal of the quartet.
- Appreciation of the skills needed specific to the solo performance and to the performance in a quartet.
- Group choreography task for the examination: research, selection, development of content.

- The development of the use of choreographic and structuring devices in group choreography.
- Introduction to the choreographer of the optional set work, Sidi Larbi Cherkaoui: background and influences.
- Introduction to the study of the optional set work Sutra (Cherkaoui, 2008): context and analysis.
- Review of the stylistic features of the optional area of study: the independent contemporary dance scene in Britain 2000-current.
- Consideration of the significance of Sutra in the choreographic development of Sidi Larbi Cherkaoui and in relation to the optional area of study.

Term 2: second half

- Preparation and rehearsal of the solo performance linked to a specified practitioner eg Christopher Bruce.
- Preparation of the programme note for the solo performance linked to a specified practitioner (150 words maximum).
- Rehearsal of the quartet.
- Preparation of the programme note for the quartet (150 words maximum).
- Group choreography task for the examination: development and refinement.
- Preparation of the programme note for the group choreography (300 words maximum).
- Continued study of the optional set work Sutra (Cherkaoui, 2008): context and analysis.
- Review of the influences on the development of the choreographer Sidi Larbi Cherkaoui.
- Appreciation of the relationship between Sutra and other works by Sidi Larbi Cherkaoui eg Zero Degrees (Khan and Cherkaoui, 2005) and Babel (Words) (Cherkaoui, 2010).

Term 3: until study leave

- Revision of the context and analysis of the compulsory set work Rooster (Bruce, 1991).

- Revision of the set work choreographer, Christopher Bruce: influences, movement style, choreographic style, works.
- Revision of the context and analysis of the optional set work Sutra (Cherkaoui, 2008).
- Revision of the set work choreographer Sidi Larbi Cherkaoui: influences, movement style, choreographic style, works.
- Revision of the features of the compulsory area of study: influences, style, two named practitioners (Alston and North), context.
- Revision of the features of the optional area of study: influences, style, two named practitioners (Khan and Bourne), context.
- Revision of the key features of the works relating to both areas of study.
- Written examination preparation: revision of command words, answering the question, planning the response, recognition of the different demands of the short answer questions and the extended response questions.