

## Scheme of work

---

This resource is a scheme of work for our A-level Dance specification (7237). 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.

This scheme of work assumes that:

- the skills of performance, choreography and critical engagement will be developed through both practical and theoretical classes
- 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 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.

## Year 1

### Term 1: first half

- Review of physical/technical skills.
- Details of the compulsory set work choreographer Christopher Bruce: background and influences.
- Review 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 in relation to group choreography.
- Knowledge and understanding of the term 'choreographic style'.
- Exploration of the features of the choreographic style of Christopher Bruce.
- 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.
- Knowledge and understanding of professional works performed by Rambert Dance Company eg Sergeant Early's Dream (Bruce, 1984) and Roughcut (Alston, 1990).

### Term 1: second half

- Review of interpretative/performance skills.
- 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 Swan song or in relation to other sources (professional input, theatre visit, own performance opportunities).
- Introduction to the optional area of study: the Romantic Ballet period – style, features, key practitioners, context.
- Introduction to the first named practitioner August Bournonville: background and influences.
- Knowledge and understanding of professional works from the Romantic Ballet period eg La Sylphide (Bournonville, 1836) and Pas de Quatre (Perrot, 1845).

## 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 a solo dance task for performance/sharing: selection and development of content.
- Preparation of a duet/trio for performance/sharing.
- Introduction to the choreographers of the optional set work Giselle (1841): Jean Coralli and Jules Perrot – background and influences.
- Knowledge and understanding of the movement style and the choreographic style of Jean Coralli and Jules Perrot.
- Introduction to the study of the optional set work Giselle (Coralli and Perrot, 1841): context and analysis.

## 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 a solo dance task for performance/sharing: development and refinement.
- Duet/trio preparation and rehearsal.

- Knowledge and understanding of the significance of Giselle in the choreographic development of Jean Coralli and Jules Perrot and in relation to the Romantic Ballet period.
- Continued analysis of the optional set work Giselle (Coralli and Perrot, 1841).
- Details of the second named practitioner eg Arthur Saint-Léon: background and influences.
- Consideration of the similarities and differences between the styles of August Bournonville and Arthur Saint-Léon.
- Knowledge and understanding of professional works eg Napoli (Bournonville, 1842) and La Source (Saint-Léon, 1866).

### 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.
- Further development of physical/technical skills in relation to specific genres. Review of the constituent features and their use.
- Continued analysis of the optional set work Giselle (Coralli and Perrot, 1841).
- Consideration of the decline of the Romantic Ballet and the development of Classical Ballet.
- Introduction to the changes and development of Classical Ballet traditions through the work of Diaghilev's Ballets Russes.
- Knowledge and understanding of professional works eg Coppélia (Saint-Léon, 1870).
- Preparation for the component 2 written examination eg command words, short answer and extended response practice.

### Term 3: second half

- Knowledge and understanding of the term 'movement style'.
- The development of knowledge and understanding of the differences between the specific requirements of solo choreography and group choreography.
- Revision of the context and analysis of the optional set work Giselle (Coralli and Perrot, 1841).
- Revision of the optional set work choreographers Jean Coralli and Jules Perrot: influences, movement style, choreographic style, works.

- Review of the features of the optional area of study: the Romantic Ballet period - style, influences, practitioners and context.
- Review of the details of the two named practitioners for the optional area of study: Bournonville and Saint-Léon – influences, style, works.
- Review of the key features of the professional works studied.
- Consideration of the origins of modern dance and the development of dance in Britain in the first half of the 20th century.
- Examination question practice.

## Year 2

### Term 1: first half

- Review of physical/technical skills.
- Details of the compulsory set work choreographer Christopher Bruce: background and influences.
- Review 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 in relation to group choreography.
- Knowledge and understanding of the term 'choreographic style'.
- Exploration of the features of the choreographic style of Christopher Bruce.
- 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.
- Knowledge and understanding of professional works performed by Rambert Dance Company eg Sergeant Early's Dream (Bruce, 1984) and Roughcut (Alston, 1990).

### 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.
- Introduction to the study of the compulsory set work Rooster (Bruce, 1991): context and analysis.
- Knowledge and understanding 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.

### 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 and development of content.
- The development of the use of choreographic and structuring devices in group choreography.
- Continued analysis of the compulsory set work Rooster (Bruce, 1991).
- Details of the first named practitioner linked to Rambert Dance Company (formerly Ballet Rambert) eg Richard Alston: background and influences.
- Details of his style.
- Key features of his works.

### 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 compulsory set work Rooster (Bruce, 1991): context and analysis.
- Introduction to the second named practitioner linked to Rambert Dance Company (formerly Ballet Rambert) eg Robert North: background and influences.
- Details of his style.
- 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 3: until study leave

- Revision of the context and analysis of the compulsory set work Rooster (Bruce, 1991).
- Revision of the compulsory set work choreographer Christopher Bruce: influences, movement style, choreographic style, works.
- Revision of the context and analysis of the optional set work, Giselle (Coralli and Perrot, 1841).
- Revision of the optional set work choreographers Jean Coralli and Jules Perrot: 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 (Bournonville and Saint-Léon), 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.
- Examination question practice.