

## Dance Department Rationale: A-Level Dance(AQA)

A-level Dance is a dynamic qualification which encourages students to develop their creative and intellectual capacity, alongside transferable skills such as team working, communication and problem solving. All of these are sought after skills by higher education and employers and will help them stand out in the workplace whatever their choice of career.

YEAR 12		Content	Skills	Rationale/link to spec
Practical Sept-Oct		<p><b><u>TECHNIQUE AND CHOREOGRAPHY</u></b></p> <p>Students learn extended technical sequence and develop them choreographically</p>	<p>Students are being challenged to focus and apply stamina through a longer practical session, having a whole double lesson of technique and choreography. This will involve some aspects of specific practitioners' work eg Graham and Limon technique.</p>	<p>The development of technique enables students to further their experience gained through their GCSE Dance course and prepares them for the increased challenge of the performance and choreography content of A-Level Dance. Gaining understanding of key practitioners techniques, underpins the theoretical study of many choreographer's works studied throughout the course. Working with others in the class allows them to develop new relationships with people they may not already know, possibly including a new teacher.</p>

<p>Written (LBA) Sept-Oct</p>		<p><b><u>BRIEF HISTORY</u></b> <b><u>INTRODUCING BRUCE / RAMBERT</u></b></p> <p>Students look at the historical context of modern dance in the USA and the UK</p> <p>They are introduced to their first compulsory practitioner Christopher Bruce and his background at Rambert Dance Company.</p>	<p>Students watch and appreciate the style of key practitioners from the development of modern dance in the USA, to understand their influence on what they see in contemporary dance. They research for further detail. They also research the key centres of modern dance in the UK</p> <p>Students then learn about Bruce and his background at Rambert Dance Company by reading documents and deriving information. This includes identifying Bruce's choreographic characteristics, and writing a short essay about his influences at Rambert.</p>	<p>Students start the course by gaining a very quick overview of the origins of modern dance in order to contextualise further studies.</p> <p>Bruce is the compulsory practitioner for the Rambert area of study, and the choreographer of the first set work Rooster, and therefore it is imperative that students understand the influences behind the work prior to analysis of the dance itself.</p>
<p>Written (SAD) Sept-Oct</p>		<p><b><u>RAMBERT INTRODUCTION</u></b></p> <p>Students look at key names and key works in the history of the company, leading up to 1966, including Morrice, Tetley and North. Students are studying the significance of these practitioners in the development of the company.</p>	<p>Students learn the significance of the date 1966 and are able to put this date into context within the history of Rambert Dance Company. Students learn analysis skills of themes and features for each practitioner and their impact on the development of the company.</p>	<p>1966 is the start of the area of study set by the exam board. Morrice is significant to the date of 1966. Tetley and North are 2 named practitioners recommended by the exam board.</p>

<p>Practical Nov-Dec</p>	<p>Block A week beginning 4th November</p>	<p><b><u>SOLO PERFORMANCE</u></b></p> <p>A solo of 2-3 minutes duration based on the style of any practitioner from the specification. The dance taught to our students is based on Bruce's Rooster</p>	<p>Students learn the solo dance over half a term. This particular dance requires them to not only perform with accuracy and the appropriate style, but also demonstrate physical and technical skills. This dance particularly requires stamina. Ultimately the students are to be expressive in this solo.</p>	<p>Students learn this dance to tie in with the study of Rooster in their theory lessons. This enables them to replicate the appropriate style better as well as helping them to remember some of the key motifs from the dance. The dance shows clear progression from the performance work of GCSE Dance. This solo is taught early in the course to enable students to master the nuances of the dance as well as to enable students to also learn their quartet in the first year. (This is essentially to allow the second year to be focused on choreography which is worth 50% of the practical mark.)</p> <p>This performance will be assessed for the final exam before Easter of year 13 and is worth 25% of the practical exam (12.5% of the total A-Level grade)</p>
<p>Written (LBA) Nov-Dec</p>		<p><b><u>ROOSTER</u></b></p> <p>Students study Bruce's Rooster as it is one of their set works.</p>	<p>Students gain an overview of the dance by reading documentation of the work and they explore the themes behind the dance. They then undertake guided analysis of each section with focus questions given as homework.</p>	<p>The study of this first set work links to the practical solo concurrently taught. The homework questions are in the style of exam questions to prepare students.</p> <p>This section of the exam is worth 25% of their written paper.(12.5% of the total A-Level grade)</p>
<p>Written (SAD) Nov-Dec</p>		<p><b><u>ALSTON'S KEY WORKS</u></b></p> <p>Students study some of Alston's key works created for or performed by Rambert Dance Company, including Soda Lake and Wildlife.</p>	<p>Analysis skills are further developed leading to an understanding of how Alston took the company in a different direction from earlier practitioners. Skills of making comparisons and contrasts are developed.</p>	<p>Students are to have knowledge of two Rambert choreographers as well as Bruce. Alston is one of the named choreographers studied, and provides a contrasting approach to that of Bruce.</p>

<p>Practical Jan-Feb</p>		<p><b><u>CHOREOGRAPHY PAST QUESTIONS</u></b></p> <p>Students choreograph on the rest of their group using past paper stimuli</p>	<p>Students select a stimulus, undertake research and choreograph motifs and a section of a group dance (approx 1 minute) as an independent task, to be taught to the other dancers in a double lesson each. This can include task setting, using the dancers input. They are also tasked to source appropriate accompaniment for the section.</p>	<p>This enables students to practice the process of choreography, using more sophisticated stimulus than they did at GCSE Dance. It also encourages independent thought and a confident approach to teaching their dance or leading others.</p>
<p>Written (LBA) Jan-Feb</p>		<p><b><u>ROOSTER AND OTHER BRUCE WORKS</u></b></p> <p>Students continue to study and analyse Rooster.</p> <p>Students study the supplementary works; Swansong, Ghost Dances and Sergeant Early's Dream in less detail than Rooster.</p>	<p>Students continue to undertake guided analysis of each section with focus questions given as homework.</p> <p>Students watch and identify characteristic features from three other Bruce works to support their writing of his overall style and to draw comparisons.</p>	<p>This is a continuation of work started before Christmas.</p> <p>Study of other works helps students to broaden their appreciation of professional choreography and provides them with a wealth of examples to draw from within the exam.</p>
<p>Written (SAD) Jan-Feb</p>		<p><b><u>REVISION OF TETLEY, NORTH AND RAMBERT</u></b> Practitioners for Block B</p>	<p>Use of model answers and a look into essay criteria.</p> <p>Timed essays</p>	<p>Students are to have knowledge of two Rambert choreographers as well as Bruce. Tetley and North are 2 of the named choreographers studied, and students can draw similarities with Bruce.</p>

<p>Practical Feb-Apr</p>	<p>Block B week beginning 24th February</p>	<p><b><u>REHEARSAL OF SOLO PERFORMANCE</u></b></p> <p>Students refine their performance of the solo through repetition with feedback in various forms</p> <p><b><u>QUARTET PERFORMANCE</u></b></p> <p>A quartet of 3-4 minutes duration performed using any genre from the specification. The quartet taught to our students is based on Matthew Bourne's The Car Man</p>	<p>Students use the criteria and various methods of feedback to enhance their performance. They also look at past students exam performances. This requires evaluative skills, self-reflecting, and giving guidance to others.</p> <p>This quartet requires similar accuracy and appropriate use of style, with demonstration of physical and technical skills, just like the solo. This dance also requires stamina. Again the students are to be expressive in this quartet, however they have the additional challenge performing with other dancers and this provides the opportunity to display impeccable timing and spatial awareness, along with sensitivity to other dancers.</p>	<p>This short rehearsal period keeps the students recall of the dance effective.</p> <p>Students learn this dance to support the study of The Car Man in their theory lessons in year 13. This enables them to replicate the appropriate style better as well as helping them to remember some of the key motifs from the dance. The dance shows clear progression from the performance work of GCSE Dance. This quartet is taught early in the course to enable students to master the nuances of the dance. (This is essentially to allow the second year to be focused on choreography which is worth 50% of the practical mark.)</p> <p>This performance will be assessed for the final exam before Easter of year 13 and is worth 25% of the practical exam (12.5% of the total A-Level grade)</p>
------------------------------	---	---	--	---

<p>Written (LBA) Feb-Apr</p>		<p><b><u>BRUCE ESSAY 1 AND UNSEEN QUESTIONS</u></b></p> <p>Essay one is an examination of the influences behind Bruce's characteristic style</p> <p>Timed questions</p>	<p>Students study documentation describing the historical and influential figures from Rambert Dance Company and how their movement style has infiltrated the work of subsequent generations of choreographers. This requires students to read documentation as well as selecting relevant examples of various practitioners' works to support their writing.</p> <p>Students respond to timed questions in exam conditions. These questions are on Rooster and other Bruce works.</p>	<p>This provides a context of Bruce within the company history and allows students to appreciate the wider range of practitioners. This enables students to be prepared for a question of this type in the final paper.</p> <p>This is to help prepare the students for the time constraints of the exam and to encourage them to write in a succinct yet detailed way</p>
<p>Written (SAD) Feb-Apr</p>		<p><b><u>ICDSB (INDEPENDENT CONTEMPORARY DANCE SCENE IN BRITAIN 2000-PRESENT)</u></b></p> <p>Students examine the context of this era of dance as well as looking at two works by Akram Khan; Rush and Zero Degrees. The aim is to establish how Khan and his works represent and reflect the aim and features of this era.</p>	<p>Students identify and examine the themes of the works, and undertake analysis of movement and other features.</p>	<p>Students are to have knowledge of the second set work (Sutra) and its choreographer, as well as two other ICDSB named practitioners. Khan is one of these.</p>

<p>PRACTICAL Apr-May</p>		<p><b><u>CONTINUE QUARTET PERFORMANCE</u></b>  Continue learning quartet</p>	<p>Due to the length and detailed nature of the quartet, students are continuing to learn it.</p>	<p>This quartet is completed in the first year of the course to enable students to master the nuances of the dance. (This is essentially to allow the second year to be focused on choreography which is worth 50% of the practical mark.)</p> <p>This performance will be assessed for the final exam before Easter of year 13 and is worth 25% of the practical exam (12.5% of the total A-Level grade)</p>
<p>Written (LBA) Apr-May</p>		<p><b><u>BRUCE ESSAY 2 AND UNSEEN QUESTIONS</u></b>  The essay being prepared is examining the impact of Bruce on Rambert Dance Company through his directorship roles</p> <p>Timed questions on Rooster</p>	<p>This is a broad topic which encompasses many aspects of Rambert history. Students examine the four periods of Rambert Company's development; prior to Bruce being associate director, during, prior to Bruce being Artistic Director, and during. This requires students to read documentation as well as selecting relevant examples of various practitioners' works to support their writing.</p> <p>Students complete a series of timed/past questions. They will use work from previous year groups and AQA mark schemes to establish the way the question is marked and to further understand what is required.</p>	<p>This essay prepares students for this question in their final paper as well as to provide revision for the wider topic.</p> <p>This process helps prepare the students for the time constraints of the exam and to encourage them to write in a succinct yet detailed way</p>
<p>Written (SAD) Apr-May</p>		<p><b><u>AKRAM KHAN (CONTINUED)</u></b>  Continue study of Zero Degrees</p>	<p>Students continue to analyse Zero Degrees section by section and linking it back to the ICDSB.</p>	<p>Students are to have knowledge of the second set work (Sutra) and its choreographer, as well as two subsequent ICDSB choreographers. Khan is one of these.</p>

<p>Practical Jun-Jul</p>	<p>Block C week beginning 15th June</p>	<p><b><u>REHEARSE ALL PERFORMANCE WORK</u></b></p> <p>Rehearse solo and quartet</p> <p><b><u>CHOREOGRAPHY PAST QUESTIONS</u></b></p> <p>Students choreograph on the rest of their group using past paper stimuli</p>	<p>Students use personalised feedback to improve their performances as well as criteria and recordings of previous students to enable them to understand the required standard.</p> <p>Students select a stimulus, undertake research and choreograph motifs and a section of a group dance (approx 1 minute) as an independent task, to be taught to the other dancers in a double lesson each. This can include task setting, using the dancers input. They are also tasked to source appropriate accompaniment for the section.</p>	<p>This short rehearsal period keeps the students recall of the dances effective.</p> <p>This builds on their experience of the process as it was undertaken in Jan-Feb, encouraging them to create more complex movement language. Again, this enables students to practice the process of choreography, using more sophisticated stimulus than they did at GCSE Dance. It also encourages independent thought and a confident approach to teaching their dance or leading others.</p>
<p>Written (LBA) Jun-Jul</p>		<p><b><u>BLOCK C REVISION AND FEEDBACK</u></b></p> <p>Students prepare, sit and receive feedback on Rooster questions and an extended Bruce/Rambert question</p>	<p>Students are required to revise the year's studies of Bruce and Rambert.</p>	<p>This summative assessment rounds of the year of learning in this topic.</p>
<p>Written (SAD) Jun-Jul</p>		<p><b><u>AKRAM KHAN (CONTINUED)</u></b></p> <p>Study Desh and the Olympic ceremony.</p> <p>Preparation for Block C Khan Question</p>	<p>Understanding the themes, use of constituent features and their representation of the features of ICDSB. Establish the impact that Khan had on the development of the era.</p>	<p>This summative assessment rounds off the year of learning in this topic of ICDS. Has prepared students for the compulsory set work of this ICDSB Era - Sutra, which will commence in September of Year 13.</p>