

To inspire and develop students' creative, physical, emotional and intellectual capacities through a rich and challenging range of dance styles, tasks and studies. To offer opportunities within and beyond taught lessons that promote the growth of confident individuals whose qualities of resilience, reflection and independence gained within creative and performance work will prepare them well for the future.

YEAR 12	Content
Practical Sept-Oct	<u>TECHNIQUE AND CHOREOGRAPHY</u> Students learn extended technical sequence and develop them choreographically
Written (LBA) Sept-Oct	<u>BRIEF HISTORY</u> <u>INTRODUCING BRUCE / RAMBERT</u> Students look at the historical context of modern dance in the USA and the U.K. They are introduced to their first compulsory practitioner Christopher Bruce and his background at Rambert Dance Company.
Written (SAD) Sept-Oct	<u>RAMBERT INTRODUCTION</u> 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.
Practical Nov-Dec	<u>SOLO PERFORMANCE</u> 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
Written (LBA) Nov-Dec	<u>ROOSTER</u> Students study Bruce's Rooster as it is one of their set works.
Written (SAD) Nov-Dec	<u>ALSTON'S KEY WORKS</u> Students study some of Alston's key works created for or performed by Rambert Dance Company, including Soda Lake and Wildlife.
Practical Jan-Feb	<u>CHOREOGRAPHY PAST QUESTIONS</u> Students choreograph on the rest of their group using past paper stimuli
Written (LBA) Jan-Feb	<u>ROOSTER AND OTHER BRUCE WORKS</u> Students continue to study and analyse Rooster. Students study the supplementary works; Swansong, Ghost Dances and Sergeant Early's Dream in less detail than Rooster.
Written (SAD) Jan-Feb	<u>REVISION OF TETLEY, NORTH AND RAMBERT</u> Practitioners for Block B

Practical Feb-Apr	<p><u>REHEARSAL OF SOLO PERFORMANCE</u></p> <p>Students refine their performance of the solo through repetition with feedback in various forms</p> <p><u>QUARTET PERFORMANCE</u></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>
Written (LBA) Feb-Apr	<p><u>BRUCE ESSAY 1 AND UNSEEN QUESTIONS</u></p> <p>Essay one is an examination of the influences behind Bruce's characteristic style</p> <p>Timed questions</p>
Written (SAD) Feb-Apr	<p><u>ICDSB (INDEPENDENT CONTEMPORARY DANCE SCENE IN BRITAIN 2000-PRESENT)</u></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>
PRACTICAL Apr-May	<p><u>CONTINUE QUARTET PERFORMANCE</u></p> <p>Continue learning quartet</p>
Written (LBA) Apr-May	<p><u>BRUCE ESSAY 2 AND UNSEEN QUESTIONS</u></p> <p>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>
Written (SAD) Apr-May	<p><u>AKRAM KHAN (CONTINUED)</u></p> <p>Continue study of Zero Degrees</p>
Practical Jun-Jul	<p><u>REHEARSE ALL PERFORMANCE WORK</u></p> <p>Rehearse solo and quartet</p> <p><u>CHOREOGRAPHY PAST QUESTIONS</u></p> <p>Students choreograph on the rest of their group using past paper stimuli</p>
Written (LBA) Jun-Jul	<p><u>BLOCK C REVISION AND FEEDBACK</u></p> <p>Students prepare, sit and receive feedback on Rooster questions and an extended Bruce/Rambert question</p>
Written (SAD) Jun-Jul	<p><u>AKRAM KHAN (CONTINUED)</u></p> <p>Study Desh and the Olympic ceremony.</p> <p>Preparation for Block C Khan Question</p>

YEAR 13	Content
Practical Sept-Oct	<u>REHEARSE ALL PERFORMANCE WORK (SOLO AND QUARTET)</u> Recap the dances taught in year 12, which will be examined in March/April in the final practical exam
Written (LBA) Sept-Oct	<u>INTRODUCING BOURNE</u> Who is Bourne and what is his work like? Characteristics. <u>BOURNE'S THE CAR MAN</u> Watch and identify themes Start analysis of selected sections
Written (SAD) Sept-Oct	<u>SIDI LARBI CHERKAOUI AND SUTRA</u> Introduction to Sidi Larbi Cherkaoui who is a compulsory Practitioner. Background, influences, style. Introduction to Sutra - compulsory set work for ICDSB area of study. Start analysis of sections.
Practical Nov-Dec	<u>CHOREOGRAPHY</u> and <u>CONTINUED PERFORMANCE REHEARSAL</u> Students follow a schedule for choreography so each student has a session per week with a tutor. Students continue to rehearse their performance pieces (solo and quartet)
Written (LBA) Nov-Dec	<u>BOURNE'S NUTCRACKER</u> Watch and identify themes Start analysis of selected sections
Written (SAD) Nov-Dec	<u>CONTINUE ANALYSIS OF SUTRA</u> Further analysis of Sutra
Practical Jan-Feb	<u>CHOREOGRAPHY</u> and <u>CONTINUED PERFORMANCE REHEARSAL</u> Students follow a schedule for choreography so each student has a session per week with a tutor. Students continue to rehearse their performance pieces (solo and quartet)
Written (LBA) Jan-Feb	<u>BOURNE AND THE ICDSB (INDEPENDENT CONTEMPORARY DANCE SCENE IN BRITAIN 2000-PRESENT)</u> Identify how Bourne's work fits into the wider era/genre of the ICDSB, through examination of works studied so far and additional works.
Written (SAD) Jan-Feb	<u>SIDI LARBI CHERKAOUI; OTHER WORKS</u> Analysis of 2 other Sidi Larbi Cherkaoui works FOI and Babel.

<p>Practical Mar-Apr</p>	<p><u>CHOREOGRAPHY</u> and <u>CONTINUED PERFORMANCE REHEARSAL</u></p> <p>Students follow a schedule for choreography so each student has a session per week with a tutor.</p> <p>Students continue to rehearse their performance pieces (solo and quartet)</p>
<p>Written (LBA) Mar-Apr</p>	<p><u>BOURNE AND THE ICDSB</u></p> <p>Identify how Bourne’s work fits into the wider era/genre of the ICDSB, through examination of works studied so far and additional works.</p>
<p>Written (SAD) Mar-Apr</p>	<p><u>REVISION: SUTRA/ICDSB</u></p> <p>Revise SLC and his choreographic style and approach in relation to the ICDSB, his influences, his works and their features; The Car Man, Sutra, FOI and Babel.</p> <p>Revise Khan and his choreographic style and approach in relation to the ICDSB, his influences, his works and their features; Rush, Zero Degrees, Desh, Olympic Ceremony.</p>
<p>Written (LBA) Instead of practical Apr-May</p>	<p><u>REVISE ALL: BRUCE/RAMBERT</u></p> <p>Revise Bruce and his role within the Rambert Dance Company, his influences, his works and their features; Rooster, Swansong, Ghost Dances, Sergeant Early’s Dream. Students recap their broader knowledge of his other works.</p>
<p>Written (LBA) Apr-May</p>	<p><u>REVISE ALL: BOURNE/ICDSB</u></p> <p>Revise Bourne and his choreographic style and approach in relation to the ICDSB, his influences, his works and their features; The Car Man, Nutcracker. Students recap their broader knowledge of his other works.</p>
<p>Written (SAD) Apr-May</p>	<p><u>REVISION: SUTRA/ICDSB</u></p> <p>Revise SLC and his choreographic style and approach in relation to the ICDSB, his influences, his works and their features; The Car Man, Sutra, FOI and Babel.</p> <p>Revise Khan and his choreographic style and approach in relation to the ICDSB, his influences, his works and their features; Rush, Zero Degrees, Desh, Olympic Ceremony.</p> <p>Revise Rambert history and the names practitioners in relation to the Rambert Dance Company, including the works of Alston’s Soda Lake and Wildlife and North’s Death And The Maiden and Lonely Town Lonely Street.</p>