

# Curriculum Map BTEC Extended Certificate in Performing Arts – Dance Approach 2020-2021

Subject: DANCE

4 units in Total

2 units per year

These units are taught simultaneously

		Term 1-5	Term 1-5	Term 6
<b>Year 12</b>	Assessment task(s)/title(s)	<b>Unit 1 – Investigating Practitioners work (3 hour written exam) External Assessment 90GLH</b>	<b>Unit 2 – Developing Skills and techniques for live performance Internal Assessment 90GLH</b>	<b>Unit 3 (Y13) – Group Performance Workshop External Assessment 120GLH</b>
	Key knowledge	<p>Students will investigate into the work of performing arts practitioners and develop critical analysis skills and contextual understanding of how practitioners communicate themes in their work. Students will consolidate this knowledge and complete a three hour written exam in May/June of year 12.</p> <p>The following learning outcomes evidence the work that will covered in this unit from term 1-5 in year 12.</p>	<p>Students will explore technical performance skills with a focus on developing skills and techniques in at least two performance styles. Students will evidence their knowledge gained in this unit in a performance at the end of Y12 as well as in workshops. Technique classes and a written portfolio.</p> <p>The following learning outcomes evidence the work that will covered in this unit from term 1-5 in year 12</p>	<p>In term 6, after unit 1 and unit 2 are completed Y12 students will start in unit 3, exploring the first 2 learning outcomes for this unit in the specification.</p> <p>Students will explore a mock paper from a previous unit 3 exam. Students will explore and integrate creative, physical and vocal skills and techniques, working collaboratively to create</p>

		<p><b>AO1 Demonstrate knowledge and understanding of contextual factors that influence work of performing arts practitioners.</b>  These practitioners are:</p> <ul style="list-style-type: none"> <li>- Bob Fosse</li> <li>- Christopher Bruce</li> <li>- Matthew Bourne</li> </ul> <ul style="list-style-type: none"> <li>• Setting clear aims and objectives for contextual investigation.</li> <li>• Selecting relevant sources to access information.</li> <li>• Selecting primary sources:</li> <li>• Collating information, such as selecting and organising the pieces most relevant to the tasks and purpose.</li> <li>• Employing different formats for recording information:</li> <li>• Documenting research sources:</li> </ul> <p><b>AO2 Apply knowledge and understanding of how contextual factors influence the creative intentions and themes of performing arts practitioners.</b></p> <ul style="list-style-type: none"> <li>- Historical</li> <li>- Cultural</li> <li>- Social</li> <li>- Economical</li> <li>- Geographical</li> <li>- Physical</li> </ul> <ul style="list-style-type: none"> <li>• Exploration of themes in the work and how they are communicated, such as war, morality, romance.</li> <li>• Use of creative ideas and intentions.</li> <li>• Genre of the work(s).</li> <li>• Target audiences and intended effect.</li> <li>• Contextual influences on the work.</li> </ul>	<p><b>A Understand the role and skills of a performer.</b>  <b>Study of the performance, roles and skills must be carried out, allowing for effective analysis, evaluation and understanding.</b></p> <ul style="list-style-type: none"> <li>• Performance roles</li> <li>• Interrelationship with other roles in performance practice, e.g. other performers, directors, choreographers.</li> <li>• Formal training qualifications and progression routes.</li> <li>• Employment opportunities and trends.</li> <li>• Working conditions.</li> <li>• Lifestyle factors.</li> <li>• Performance skills</li> <li>• Training, such as:  Progress.  Practical skills</li> </ul> <p><b>B. Develop performance skills and techniques for live performance.</b></p> <ul style="list-style-type: none"> <li>- Physical skills, as appropriate to the medium and role.</li> <li>- Vocal skills, as appropriate to the medium and role.</li> <li>- Interpretive skills, as appropriate to the medium and role.</li> <li>- During classes, workshops and exercises.</li> </ul> <p><b>C. Apply performance skills and techniques in selected styles.</b>  Learners will apply the relevant performance skills presentations/performances or demonstrations based upon existing material in one performance style as mentioned in learning aim B.</p> <p><b>D Review and reflect on development</b></p>	<p>a performance in response to a given stimulus.</p> <p>The first 2 learning outcomes will be explored in preparation for this unit exam in Y13.</p> <p><b>AO1 Understand how to interpret and respond to stimulus for a group performance.</b></p> <ul style="list-style-type: none"> <li>- Types of stimulus.</li> <li>- Understand how to use stimulus for developing performance.</li> <li>- Primary and secondary research</li> </ul> <p><b>AO2 Develop and realise creative ideas for a group performance in response to stimulus.</b>  B1 Practical exploration and shaping of creative ideas  B3 Development and realisation of creative ideas</p>
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<p><b>Vocabulary instruction</b></p>		<p><b>DANCE:</b> Contextual, Historical, Cultural, Social, Economic, Geographical, Physical, influences, primary research, secondary research, intentions, structure, tone, practitioner, validity, analyse, genre, style, evaluate, argument, judgements, conclusions, target audience.</p>	<p><b>DANCE:</b> Action, dynamics, Canon, choreograph, duo, duet, dynamics, extension, focus, gesture, jump, leap, turn, twist, levels, motif, development, musicality, relationship, contact, retrograde, solo, space, structure, travel, trio, union, imitate, copy, unison, height, posture, expression</p>	<p><b>DANCE:</b> Devise, choreograph, stimulus, primary research, secondary research, development, communication, physical, vocal, choreographic devices, exploration, justification, compositional techniques, selection, canon, duo, duet, motif development,</p>

				musicality, relationship, contact, retrograde, solo, space, structure, travel, trio, union, imitate, copy, unison, height, expression.
	<b>Subject-specific strand(s)</b>	Analyse, explore, critical, interpreting, evaluating.	Performance Technique, workshops, performance compose listen and appraise	Performance Compose, devise, listen and appraise
<b>Year 13</b>	<b>Assessment task(s)/title(s)</b>	<b>Unit 3 (Y13) – Group Performance Workshop</b> <b>External Assessment</b> <b>120GLH</b>	<b>Unit 10 (Y13) – Jazz Dance</b> <b>Internal Assessment</b> <b>60GLH</b>	
	<b>Key knowledge</b>	<p>Students will develop their knowledge gained from term 1 in year 12 but now will participate in a mock exam extending up until Christmas. The exam paper for this exam gets released at the beginning of January and students have from January to April to devise their performance.</p> <p>Students will explore and integrate creative, physical and vocal skills and techniques, working collaboratively to create a performance in response to a given stimulus.</p> <p>The following learning outcomes evidence the work that will covered in this unit from term 1-5 in year 13.</p> <p><b>AO1 Understand how to interpret and respond to stimulus for a group performance.</b></p> <ul style="list-style-type: none"> <li>- Types of stimulus.</li> </ul>	<p>Students will develop their jazz dance techniques with an emphasis on practical development, application and performance skills. This will accumulate in a performance in term 4/5 of Y13.</p> <p>The following learning outcomes evidence the work that will covered in this unit from term 1-5 in year 13.</p> <p><b>A Understand the development of jazz dance.</b></p> <p>Learners must study the origins, development and musical accompaniment of jazz dance and the practitioners mentioned below, allowing for effective analysis, evaluation and understanding.</p> <ul style="list-style-type: none"> <li>• Roots of the style found in African and Caribbean traditional dances.</li> <li>• Burlesque</li> <li>• Vaudeville</li> <li>• Katherine Dunham</li> <li>• Jack Cole</li> </ul>	

		<ul style="list-style-type: none"> <li>- Understand how to use stimulus for developing performance.</li> <li>- Primary and secondary research</li> </ul> <p><b>AO2 Develop and realise creative ideas for a group performance in response to stimulus.</b></p> <p>B1 Practical exploration and shaping of creative ideas B3 Development and realisation of creative ideas</p> <p><b>AO3. Apply personal management and collaborative skills to a group performance workshop process.</b></p> <p>C1 Personal management C2 Teamwork and collaboration.</p> <p><b>AO4. Apply performance skills to communicate creative intentions during performance workshop.</b></p> <p>D1 Communication D2 Application of individual performance skills</p> <p><b>AO5 Review and reflect on the effectiveness of the working process and the workshop performance.</b></p> <p>E1 Working process E2 Workshop performance</p>	<ul style="list-style-type: none"> <li>• Matt Mattox</li> <li>• Bob Fosse</li> <li>• Jerome Robbins</li> <li>• Musical accompaniment, such as African/percussion, gospel, swing and big bands, ballads, Latin, Bollywood, musical theatre, popular music, blues.</li> </ul> <p><b>B Develop skills and techniques of jazz dance.</b></p> <p>Jazz dance techniques.</p> <ul style="list-style-type: none"> <li>• Correct posture for jazz dance.</li> <li>• Positions of the arms:</li> <li>• Positions of the feet:</li> <li>• Basic stretches of the body:</li> <li>• Basic bends of the body:</li> <li>• Contractions.</li> <li>• Use of feet:</li> <li>• Use of spine:</li> <li>• Use of hips and legs.</li> <li>• Isolations and combinations of isolations of body parts.</li> <li>• Travelling movements:</li> <li>• Linking steps:</li> <li>• Pirouettes:</li> <li>• Turning:</li> <li>• Kicks:</li> <li>• Elevation and leaps.</li> </ul> <p>B2 Development of stylistic features B3 Relationship between techniques and music</p> <p><b>C Apply the skills and techniques of jazz dance to a performance.</b></p> <p>Application of the skills mentioned in learning aim B in rehearsals, workshops and performance.</p>	
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			<p><b>D Review personal development and own performance.</b>  Learners must track their progress during this unit, reflecting and evaluating on the application and development of jazz dance skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded and photographic evidence and supporting annotations.</p>	
	<p><b>Vocabulary instruction</b></p>	<p><b>DANCE:</b> Devise, choreograph, stimulus, primary research, secondary research, development, communication, physical, vocal, choreographic devices, exploration, justification, compositional techniques, selection, canon, duo, duet, motif development, musicality, relationship, contact, retrograde, solo, space, structure, travel, trio, union, imitate, copy, unison, height, expression.</p>	<p><b>DANCE:</b> Posture, Positions of the arms: first, second, third, fourth, fifth, side opposition o curved, contracted, angled, inverted, opposition, co-ordinated. Positions of the feet: first, second, fourth o use of turnout, parallel, inversion. Basic stretches of the body: o upward, forward, side, back. Basic bends of the body: o forward, side, back, half and full body relaxation, half and full body circle. Contractions. Use of feet: o stretch/extension, flex, neutral, coupé, relevé, tendu, glissé. Use of spine: extension, curling, arching, high release, back bend, rotation, body roll, ripple. Use of hips and legs: front, side, outward round kicks both straight and developpé, second, plié, retiré. Isolations, combinations of isolations, travelling movements: walks (drag, triple, extended, circular, developpé), step ball change, spring ball change, pas de bourrée travelling, turning and on the spot, jazz change of weight. Pirouettes, hops, springs, accented hops, forward leaps with and without developpé, side</p>	

			leaps, side leap turning, attitude leaps, tuck jumps, turning jumps, barrel turn, Russian split, scissor leap, stag leaps, forward and sideways jazz pounce , dynamics, extension, focus, gesture, levels, motif, development, musicality, relationship, contact, retrograde, solo, space, structure.	
	<b>Subject-specific strand(s)</b>	Performance, composition, devise, listen and appraise	Performance Technique, workshops, performance compose listen and appraise	