

Subject	Dance		
	Interpretation of National Curriculum into Year group Endpoints		
Year	Term 1	Term 2	Term 3
12	<p>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). 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.</p> <p>□ 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). □ 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).</p>	<p>Preparation of the solo performance linked to a specified practitioner eg Christopher Bruce. Students will begin preparation and rehearsal of the quartet. □ Appreciation of the skills needed specific to the solo performance and to the performance in a quartet. Students will begin the group choreography task for the examination: research, selection and development of content in response to a theme. Students will learn how to 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. 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.</p> <p>□ 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.</p>	<p>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. 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.</p> <p>□ 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.</p>