

# GCSE Dance

## Year 9

### Scheme of Learning 2025 - 2026

**Subject leader: Sophie Nunn**

Topics by term	Topic overview for Year 9					
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Topics taught	<b>AO1 / AO3</b> Skills for Performance: <b>The 5BBA</b> <b>Safe Practice</b> <b>Physical Skills</b>	<b>AO1 / AO3</b> Skills for Performance: <b>Safe Practice - Review</b> <b>Physical Skills - Review</b> <b>Expressive Skills</b> <b>Mental Skills</b>	<b>AO1 /AO2/ AO3</b> Skills for Performance: <b>Safe Practice - Review</b> <b>Physical Skills - Review</b> <b>Expressive Skills - Review</b> <b>Mental Skills - Review</b> <b>Technical Skills</b>	<b>AO1 / AO3</b> Skills for Performance: <b>Skills for Performance - Review</b>  <b>AO2</b> Choreography: <b>Choreographic Devices</b>	<b>AO1 / AO3</b> Skills for Performance: <b>Skills for Performance - Review</b>  <b>AO2</b> Choreography: <b>Choreographic Approach</b>	<b>AO1 / AO3</b> Skills for Performance: <b>Skills for Performance - Review</b>  <b>AO2</b> Choreography: <b>Choreography - Review</b>

				<b>Using a Stimuli Types of Accompaniment Performance Environments Structuring Devices</b>		
	<b>Homework Focus:</b> Section A – booklet / Practical Tasks	<b>Homework Focus:</b> Section A – booklet / Practical Tasks	<b>Homework Focus:</b> Section A – booklet / Practical Tasks	<b>Homework Focus:</b> Section A – booklet / Practical Tasks	<b>Homework Focus:</b> Section A – booklet / Practical Tasks	<b>Homework Focus:</b> Section A – booklet / Practical Tasks
	<b>Events:</b> Open Evening Performance / Primary School Outreach	<b>Events:</b> Danceathon – Fundraising Event / Christmas Fundraising Bake Sale	<b>Events:</b> West End Theatre Trip / KS3 workshop – GCSE to deliver to pupils	<b>Events:</b> Dance Showcase – at Gulbenkian Theatre	<b>Events:</b> External Workshop	<b>Events:</b> Primary School Outreach
	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative	<b>Further Development:</b> - Dance Club - Choreography Club – Support in Y11 Exam work - Dance studio available at lunchtime/ after school to explore own creativity / rehearse class material - Dance Leader Initiative

	<a href="#"><u>Week 3 Assessment: AO1 Performance</u></a>	<a href="#"><u>Week 3 Assessment: AO1 Performance</u></a>	<a href="#"><u>Week 3 Assessment: AO1 Performance/ AO3 Written Paper</u></a>	<a href="#"><u>Week 3 Assessment: AO2 Choreography</u></a>	<a href="#"><u>Week 3 Assessment: AO2 Choreography</u></a>	<a href="#"><u>Week 3 Assessment: AO1 Performance / AO2 Choreography / AO3 Written Paper</u></a>
	<b>Vital prerequisites</b>	<b>Vital prerequisites</b>	<b>Vital prerequisites</b>	<b>Vital prerequisites</b>	<b>Vital prerequisites</b>	<b>Vital prerequisites</b>
	<p>Students who have opted to take GCSE Dance have not experienced Dance as a subject at KS3. Pupils understanding of Dance will be varying among pupils. It is essential all pupils develop a strong foundation of knowledge both practically and theoretically in year 9 as most pupils will be novice.</p>	<p>No prior knowledge of curriculum delivered in KS3. Students will have the opportunity to review and develop content learnt in the previous term.</p> <p>Some pupils may have some practical dance background from attending community dance schools however the theory that underpins the curriculum will be new for all pupils.</p> <p>Students will develop each term the ability to perform, create, analyse and evaluate which will be key skills</p>	<p>No prior knowledge of curriculum delivered in KS3. Students will have the opportunity to review and develop content learnt in the previous term.</p> <p>Some pupils may have some practical dance background from attending community dance schools however the theory that underpins the curriculum will be new for all pupils.</p> <p>Students will develop each term the ability to perform, create, analyse and evaluate which will be key skills transferred each term.</p>	<p>No prior knowledge of curriculum delivered in KS3. Students will have the opportunity to review and develop content learnt in the previous term.</p> <p>Some pupils may have some practical dance background from attending community dance schools however the theory that underpins the curriculum will be new for all pupils.</p> <p>Students will develop each term the ability to perform, create, analyse and evaluate which will be key skills</p>	<p>No prior knowledge of curriculum delivered in KS3. Students will have the opportunity to review and develop content learnt in the previous term.</p> <p>Some pupils may have some practical dance background from attending community dance schools however the theory that underpins the curriculum will be new for all pupils.</p> <p>Students will develop each term the ability to perform, create, analyse and evaluate which will be key skills transferred each term.</p>	<p>No prior knowledge of curriculum delivered in KS3. Students will have the opportunity to review and develop content learnt in the previous term.</p> <p>Some pupils may have some practical dance background from attending community dance schools however the theory that underpins the curriculum will be new for all pupils.</p> <p>Students will develop each term the ability to perform, create, analyse and evaluate which will be key skills</p>

		transferred each term.		transferred each term.		transferred each term.
	<b>Why are we teaching this now?</b>	<b>Why are we teaching this now?</b>	<b>Why are we teaching this now?</b>	<b>Why are we teaching this now?</b>	<b>Why are we teaching this now?</b>	<b>Why are we teaching this now?</b>
	Establishing the five basic body actions, safe practice, and core physical skills in Term 1 of GCSE Dance provides a vital foundation for all students, regardless of prior experience. These areas ensure that every learner begins the course with a shared movement vocabulary and understanding of the principles that underpin performance, choreography, and appreciation. The five basic body actions—jump, turn, travel, gesture, and stillness—form the building	In Term 2, GCSE Dance students <b>recall and refine their physical skills</b> while being <b>introduced to mental and expressive skills</b> to enhance performance quality and interpretation. Revisiting physical skills such as strength, flexibility, balance, control, and coordination allows students to consolidate safe and technically accurate movement established in Term 1. This continued focus ensures dancers perform with precision and physical	In Term 3, GCSE Dance students <b>apply physical, mental, and expressive skills</b> in combination with the <b>exploration of technical skills</b> to enhance overall performance quality. Building on the foundations from previous terms, dancers demonstrate control, strength, flexibility, coordination, and balance while maintaining focus, confidence, and commitment throughout rehearsals and performance. The integration of expressive qualities such as projection, musicality, and	In Term 4, GCSE Dance students begin to <b>apply their developed performance skills to choreography</b> , building on the strong foundation of physical, mental, expressive, and technical skills established in earlier terms. Having refined control, confidence, and creativity through performance practice, students are now ready to explore how these abilities translate into the process of creating original movement.	In Term 5, GCSE Dance students use the <b>foundation of performance and choreographic skills</b> developed in previous terms to <b>create a complete dance</b> by following the choreographic process. Having explored physical, mental, expressive, and technical skills, and experimented with motifs, structure, accompaniment, and performance environments, students are now prepared to independently develop their own choreography.  During this term, students apply <b>the choreographic process</b> in a	In Term 6, GCSE Dance students bring together <b>all the skills developed across the year</b> for a <b>class performance</b> , demonstrating growth in physical, mental, expressive, and technical abilities alongside choreographic understanding. This term provides an opportunity for learners to consolidate and showcase their performance skills, applying alignment, control, coordination, musicality, and expressive qualities to polished work.

	<p>blocks of all dance, allowing students to develop creativity, coordination, and movement fluency. Introducing safe practice from the outset teaches students how to prepare their bodies effectively through correct attire, warm-up, hydration, and environmental awareness, reducing the risk of injury and promoting professionalism. Developing physical skills such as strength, flexibility, balance, and control enables dancers to perform with increasing technical accuracy and expressive confidence.</p>	<p>awareness, building confidence in their movement vocabulary.</p> <p>The introduction of <b>mental skills</b>—including concentration, confidence, commitment, movement memory, and focus—helps students approach rehearsals and performances with discipline and intent. These skills support effective practice habits and prepare learners for the demands of both practical assessments and live performance contexts.</p> <p>Simultaneously, students explore <b>expressive skills</b> such as projection, facial expression, spatial</p>	<p>sensitivity to other dancers enables students to communicate choreographic intent with greater artistry and clarity.</p> <p>This term introduces <b>technical skills</b>—including alignment, extension, spatial accuracy, dynamics, and timing—which refine the precision and efficiency of movement execution. Applying these alongside established physical, mental, and expressive abilities encourages students to perform with both technical excellence and creative depth.</p> <p>By Term 3, learners are developing as well-rounded performers, capable of combining accuracy, control,</p>	<p>Throughout the term, students study key choreographic components such as <b>motif development, performance environments, accompaniment, and choreographic structure</b>. They learn how to manipulate motifs using actions, space, dynamics, and relationships to communicate meaning or intent. The exploration of <b>different performance environments</b>—for example, stage, site-specific, or studio spaces—encourages students to consider how setting influences audience experience and choreographic</p>	<p>structured way: generating ideas, developing motifs, experimenting with actions, dynamics, and spatial patterns, and refining their work through rehearsal and feedback. They consider <b>performance intention</b>, how to communicate meaning effectively, and how to maintain technical accuracy while expressing creativity. The process also encourages collaboration, problem-solving, and decision-making, essential skills for creating cohesive and engaging choreography.</p> <p>By Term 5, learners are capable of <b>combining performance and choreographic skills</b>, producing original work that demonstrates an understanding of structure, musicality,</p>	<p>Students will be <b>assessed in their end-of-year exam</b> on both <b>performance and choreography</b>, with emphasis on technical accuracy, creative intention, and effective use of choreographic devices such as motif development, structure, and accompaniment. Additionally, students are required to <b>evaluate their own work</b>, reflecting on their use of skills, rehearsal process, and how effectively they communicated meaning through movement.</p> <p>Term 6 therefore integrates practical and theoretical</p>
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	<p>Starting with these fundamentals also supports mixed-ability groups by creating a consistent baseline for progression and ensuring all students can access and achieve success in practical and theoretical components. This early focus not only builds physical competence but also embeds the theoretical understanding required to analyse and articulate safe, effective performance—establishing the secure platform upon which all future dance learning and assessment can be built</p>	<p>awareness, timing, and sensitivity to others, developing their ability to communicate emotion, intention, and style through movement. Introducing these elements early enables dancers to move beyond technical execution and begin performing with artistry and connection.</p> <p>By combining refined physical ability with emerging mental and expressive awareness, students gain a deeper understanding of how technical, psychological, and creative aspects work together to produce compelling performance. This holistic</p>	<p>and expression in preparation for more complex choreography and performance assessments in later stages of the course.</p>	<p>decisions. Students also examine <b>types of accompaniment</b>, understanding how sound, silence, and rhythm affect movement and mood.</p> <p>With the teacher introducing new repertoire and choreographic examples each week, students are inspired to devise their own creative responses. This continual exposure broadens their movement vocabulary and supports independent exploration. By the end of Term 4, learners are confidently beginning to choreograph short sequences that demonstrate both</p>	<p>and expressive communication. This term allows students to consolidate all prior learning, translating their knowledge into a finished dance that reflects both technical proficiency and imaginative exploration, preparing them for practical assessments.</p>	<p>learning, allowing students to demonstrate not only their ability to perform and choreograph but also their understanding of the underlying principles of dance. By participating in this summative assessment, learners consolidate a year’s worth of development, preparing them for continued study or examination, and reinforcing the importance of reflective practice in achieving technical and creative excellence.</p>
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		development establishes a strong platform for continued growth in both performance and choreography		technical accuracy and creative intention, marking an important step from performer to emerging choreographer within the GCSE Dance journey		
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AQA GCSE Dance

Specification o References	Big questions	Topic area: main Items and optional learning objectives <b>All: grades 1-3</b> <b>Most: grades 4-6</b> <b>Some: grades 7-9</b> <b>Examples</b>	Outcomes	Key Terms/ concepts Literacy Numeracy	Assessment and homework tasks	Resources	Personal Development curriculum links (SMSC, British Values, PSHE)
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**Term 1 – Term 6**

<b>AO1</b>	<b><u>Skills for Performance – 5BBA / Skills</u></b>						
<b>Term 1</b>	<p>This unit is designed to introduce, recap and develop key dance skills. The learning of these skills will remain ongoing for the next 3 years. The unit will be revisited consistently over KS4. The unit will focus on introducing the basics of movement to prepare students for the practical element of their exam. Students may not have any prior dance knowledge therefore ensuring basic repertoire of dance skills and movement vocabulary is learned. As skills are mastered, further challenge can be implemented. The aim is to continue to build a foundation of practical dance knowledge and repertoire for students to apply other units to. Students will benefit from continuing to revisit this unit to ensure creativity, performance and understanding of key dance skills are solidified. The unit will be explored both practically and theoretically.</p>						
<ol style="list-style-type: none"> <li>1. What is Dance?</li> <li>2. What transferrable skills can you develop through Dance?</li> <li>3. What careers are there in the Dance Industry?</li> <li>4. What are the 5 basic body actions?</li> <li>5. What skills are required for a performance?</li> </ol>	<p><b>Expectations:</b></p> <p><b><u>All learners will be able to:</u></b></p> <ul style="list-style-type: none"> <li>- Identify the <b>5 basic body actions</b> — <i>jump, turn, travel, gesture, and stillness</i> — and recognise them in practical dance phrases (e.g., a</li> </ul>	<p><b>Area of Study :</b></p> <p>Fundamentals of movement – physical, expressive, technical and mental</p> <p>Basics of dance; action, space, dynamics and relationships.</p>	<p><b>Literacy:</b></p> <p>Language for Learning: Through the activities in this unit pupils will be able to understand, use and spell correctly words relating to unit. Encourage the use of specific</p>	<p>This unit is primarily practical however delivered with theoretical aspects underpinning students’ knowledge. Students are regularly assessed through class-based practical assessments whilst</p>	<p>Knowledge Organisers</p> <p>Whiteboards and pens</p> <p>Whiteboards</p> <p>Whiteboard pens</p> <p>Music</p>	<p>Students are encouraged to reflect on the performance and progress of themselves and others. By acting as an audience to others they develop a sense of empathy and respect for other people’s feelings,</p>	

<p>6. What are physical skills and why are they used in a performance?</p> <p>7. What are expressive skills and why are they used in a performance?</p> <p>8. What are mental skills and why are they used in a performance?</p> <p>9. Explain how your use of skills and attributes contributed to the overall effectiveness of your performance?</p> <p>10. What are technical skills and why are they used in a performance?</p> <p>11. What is a motif?</p> <p>12. How can a motif be developed through action content?</p> <p>13. How can a motif be developed through spatial content?</p> <p>14. How can a motif be developed through dynamic content?</p>	<p>travelling step combined with a turn).</p> <ul style="list-style-type: none"> <li>- Define key <b>physical skills</b> such as <i>balance, coordination, strength, flexibility, stamina, posture, and alignment</i>, and identify where they are used in class exercises (e.g., holding balance in an arabesque).</li> <li>- Identify <b>expressive skills</b> such as <i>projection, focus, facial expression, spatial awareness, and musicality</i>, and recognise them in a short performance or duet.</li> <li>- Identify <b>mental skills</b> including <i>concentration, confidence, commitment, rehearsal discipline, and mental rehearsal</i>, and describe how they are applied during rehearsals.</li> </ul>	<p>Exploration of movement, stretching, mastery of action content, floor work, elevation, travelling and isolated space.</p> <p>Expressive skills; knowledge and understanding both practically and theoretically</p> <p>Components of fitness</p> <p>Recap and development of technical phrases taught</p> <p>Generation and development of movement</p> <p>Introduce dynamic content, spatial content and relationships</p>	<p>vocabulary.</p> <p>Key foci:</p> <ul style="list-style-type: none"> <li>- Physical skills (BASIC SPEC FM)</li> <li>- Expressive skills (FFPMSS)</li> <li>- Technical Skills (DARRTS)</li> <li>- Mental Skills (MMCCC / MSPRRC)</li> </ul> <p>Students will practice writing in full sentences and full paragraphs.</p> <p>Drilling of vocabulary.</p> <p><b>Numeracy:</b></p> <ul style="list-style-type: none"> <li>• linear</li> <li>• development of counts</li> <li>• mirroring</li> <li>• creating shapes</li> <li>• reference to counts/actions</li> </ul>	<p>their knowledge and progress is monitored lesson by lesson. Low stakes skills tests will assess theory which supports practical exploration.</p> <p>Learners will be expected to:</p> <ul style="list-style-type: none"> <li>• Perform most lessons – demonstration of phrases to teacher and/or class</li> <li>• Theory lessons – cold calling and direct questioning to start every lesson – recap of skills / subject content / prior learning</li> <li>• Self and peer assess/ reciprocal teaching</li> <li>• Self- evaluate</li> <li>• Implement feedback given</li> </ul>	<p>Video camera / Ipad</p> <p>Powerpoint</p> <p>Projector</p> <p>Mirrors</p>	<p>thoughts and beliefs.</p> <p>Students are encouraged to offer opinions and suggested improvements to a performance piece whilst being mindful of what is helpful and justified whilst also ensuring not to offend or upset.</p> <p>Inclusive ethos at the heart of its values.</p> <p>Students are regularly working together in groups. Through doing so pupils develop a strong understanding of the consequences of their actions and how these can impact not only on themselves but also others</p>
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<p>15. How can a motif be developed through relationship content?</p>	<ul style="list-style-type: none"> <li>- Define <b>technical skills</b> such as <i>action, space, dynamics, relationships, timing, control, and accuracy</i> , and recognise examples of these in set works or class choreography.</li> </ul> <p><b>Most learners will be able to:</b></p> <ul style="list-style-type: none"> <li>- Describe and demonstrate the <b>5 basic body actions</b> within a short motif — for example, combining a turn, jump, and still gesture to show contrast or mood.</li> <li>- Explain how <b>physical skills</b> improve the accuracy and quality of performance — for instance, using stamina and control in a phrase from a class-created piece.</li> <li>- Explain how <b>expressive skills</b> help to communicate emotion or character</li> </ul>	<p>from didactic approach; exploration of contact work, leading with different body parts, mime to create action, create game pattern in the space.</p> <p>Unpin safe practice in relation to movement content– verbal discussions during practical explorations</p> <p>Students must analyse and evaluate their knowledge and understanding of critical appreciation of own work: -The meaning of <b>relevant performance and choreographic terminology</b></p>	<ul style="list-style-type: none"> <li>• manipulation of number</li> <li>• formations</li> </ul>	<ul style="list-style-type: none"> <li>• Complete homework tasks</li> <li>• Verbal feedback provided – implemented - assessed</li> </ul> <p><b>USE LOG BOOKS TO RECORD FEEDBACK/ACTIVITIES/ ONGOING PROGRESS WEEK BY WEEK</b></p> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Movement material; all to attempt more complex movement however offer alternative action content.</li> <li>• High ability students to devise movement material to teach others</li> <li>• Groupings must be alternated</li> </ul>	<p>around them. Resilience, problem solving and communication skills are explored. There is a strong focus through this subject on a positive behaviour for learning including accepting the opinions and suggestions of others and working together to achieve a high-level performance by the set deadline.</p> <p>Students are encouraged to build confidence and respect whilst working with individuals who may have differing views or beliefs to them. Students are encouraged to appreciate one</p>
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		<p>— such as using projection and facial expression to portray joy or tension,</p> <ul style="list-style-type: none"> <li>- Explain how <b>mental skills</b> support preparation and performance — for example, using focus and commitment to stay synchronised in a group unison section.</li> <li>- Explain how <b>technical skills</b> ensure precision and clarity in movement execution — such as maintaining accurate spatial formations and timing in <i>specific dance works</i></li> </ul> <p><u>Some learners will be able to:</u></p> <ul style="list-style-type: none"> <li>- Analyse how the <b>5 basic body actions</b> can be combined and varied to communicate choreographic intention — for instance, using</li> </ul>	<p>-The contribution of performance and choreography to the <b>audiences’ understanding of the choreographic intent. This may include</b> mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s)</p>		<p>between mixed and ability.</p> <ul style="list-style-type: none"> <li>• Higher ability students to facilitate group work</li> <li>• Allowing for creativity and individuality in movement material</li> <li>• Higher level questioning</li> <li>• Students to have autonomy to adapt movement content where necessary.</li> </ul>		<p>another’s work. Students watch one another’s work, feeding back and suggesting improvements. This is an excellent tool for students to develop their social skills, tolerance and respect for each other.</p> <p>Modelling exemplary behaviour. SHAPE AND STEPS used by staff to promote and model to students.</p> <p>Active use of STAR and SHAPE to embed good inter-personal relationships and speech and language skills.</p>
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		<p>contrasting gestures and stillness to express tension in a contemporary solo.</p> <ul style="list-style-type: none"> <li>- Evaluate how effective use of <b>physical skills</b> enhances performance impact — for example, how strong posture and flexibility communicate power or fluidity within choreography.</li> <li>- Analyse how <b>expressive skills</b> can be incorporated into a performance.</li> <li>- Reflect on personal use of <b>mental skills</b> and assess how these contribute to performance improvement — for example, explaining how visualisation and rehearsal discipline improved confidence.</li> <li>- Analyse how <b>technical skills</b> enhance choreographic</li> </ul>					
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		<p>structure and intention — for instance, how changes in dynamics and relationships between dancers communicate isolation or unity in performance.</p> <p>All learners will be expected to both demonstrate their understanding and discuss and evaluate their work from a theoretical perspective.</p>					
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**Term 1 – Term 6**

**AO1/AO3 Skills for Performance – Safe Practice**

This unit is designed to ensure students understand the safe practice element of Dance which underpins the practical element of the course. Students will be required to exercise safe practice in all practical lessons but students will also be required to write about safe practice in Section A of the written paper. Whilst students will focus on safe practice in Term 1, students will continue to recap and practice safe practice across all terms.

<ol style="list-style-type: none"> <li>1. What is the correct attire for a dancer?</li> <li>2. Why does a dancer wear attire appropriate for dance?</li> <li>3. What is an appropriate environment for a dancer?</li> <li>4. Why is an appropriate</li> </ol>	<p><b>Expectations:</b></p> <p><b>All learners will be able to:</b></p> <ul style="list-style-type: none"> <li>- Identify the key components of safe dance practice, including suitable attire, a safe environment, and</li> </ul>	<p><b>Area of Study :</b></p> <ul style="list-style-type: none"> <li>- Components of a warm up / cool down</li> <li>- Mental effects of a warm up and cool down</li> </ul>	<p>Recap expectations of performances in lessons</p> <p>Recap key terms every lesson. Drilling use in starter – key words written every lesson</p>	<ul style="list-style-type: none"> <li>• Performance of phrases / warm up and cool down phrases</li> <li>• Self and peer assessment and reciprocal teaching</li> <li>• Self- evaluation</li> <li>• Feedback – written/verbal</li> </ul>	<p>Knowledge Organisers (theory lessons)</p> <p>Whiteboards and pens</p> <p>Music</p>	<p>Inclusive practice.</p> <p>Encouragement of inclusive views particularly when discussing the dancer’s body. Students are encouraged to build confidence and respect whilst working</p>
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	<p>environment needed?</p> <ol style="list-style-type: none"> <li>5. What does a warm up consist of?</li> <li>6. What are the effects of a warm up?</li> <li>7. What are the effects of a cool down?</li> <li>8. What does a dancer's diet look like? – What foods might a dancer require and why?</li> <li>9. What is hydration and why is it important for a dancer to stay hydrated in a rehearsal/performance?</li> <li>10. What is technical accuracy?</li> <li>11. What should a dancer do to reduce their risk to injury?</li> </ol>	<p>proper warm-up and cool-down routines.</p> <ul style="list-style-type: none"> <li>- <b>Describe</b> why hydration and nutrition are important for maintaining energy and preventing injury during dance.</li> <li>- <b>Recognize</b> the importance of correct footwear, clothing, and removal of jewellery to ensure safety in practical dance sessions.</li> <li>- <b>Identify and demonstrate</b> a basic warm-up and cool-down sequence appropriate for a short dance rehearsal or performance.</li> </ul> <p><b>Most learners will be able to:</b></p> <ul style="list-style-type: none"> <li>- <b>Explain</b> how the dance environment (floor, temperature, spacing) can affect performance and injury prevention.</li> </ul>	<ul style="list-style-type: none"> <li>- Example warm ups and cool downs</li> <li>- Injury process – PRICED</li> <li>- Safe practice; jewellery, environment, alignment and accuracy</li> <li>- Theory / practical exploration</li> <li>- Student led warm ups and cool downs</li> <li>- Safe practice elements explored through technique phrases</li> <li>- Nutrition</li> <li>- Hydration</li> </ul>	<p>Ex: define all words</p> <p><b>Skills:</b> Creativity Finding link between theory and practice</p> <p><b>Literacy:</b> Language for Learning: Through the activities in this unit pupils will be able to understand, use and spell correctly words relating to unit. Encourage the use of specific vocabulary.</p> <p>Key foci: spelling Identify and define</p> <p>Key words:</p> <ul style="list-style-type: none"> <li>- Compression</li> <li>- Elevation</li> <li>- Alignment</li> <li>- Accuracy</li> <li>- Attire</li> <li>- Nutrition</li> </ul>	<ul style="list-style-type: none"> <li>• Homework tasks</li> </ul> <p><b>USE LOG BOOKS TO RECORD FEEDBACK/ACTIVITIES/ONGOING PROGRESS</b></p> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Movement material; all to attempt more complex movement however offer alternative action content.</li> <li>• Individual briefs assigned to students during group work</li> <li>• High ability students to devise movement material to teach others – specifically warm up / cool down phrases</li> <li>• Groupings must be alternated</li> </ul>	<p>Video camera – some lessons</p> <p>Powerpoint – theory and practical lessons</p> <p>Projector</p> <p>Booklet – Section A</p> <p>Mirrors</p> <p>Students must wear correct dance kit which includes bare feet and hair tied up.</p>	<p>with individuals who may have differing views or beliefs to them.</p> <p>Modelling exemplary behaviour. SHAPE AND STEPS used by staff to promote and model to students.</p> <p>Active use of STAR and SHAPE to embed good inter-personal relationships and speech and language skills.</p>
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		<ul style="list-style-type: none"> <li>- <b>Apply</b> safe practice principles consistently in class and rehearsal, maintaining correct alignment, posture, and control.</li> <li>- <b>Discuss</b> how balanced nutrition and effective hydration contribute to endurance and technical accuracy in dance.</li> <li>- <b>Perform</b> sequences with increasing technical accuracy, showing clear evidence of safe execution and physical awareness.</li> </ul> <p><u>Some learners will be able to:</u></p> <ul style="list-style-type: none"> <li>- <b>Analyse</b> how poor practice (e.g., lack of warm-up, incorrect attire, inadequate hydration) can lead to specific injuries or reduced performance quality.</li> <li>- <b>Evaluate</b> their own and others' dance</li> </ul>		<ul style="list-style-type: none"> <li>- Hazards</li> <li>- PRICED</li> <li>- Joint mobilisers</li> <li>- Stretches</li> <li>- Cardiovascular</li> <li>- Carbohydrates</li> <li>- Vitamins and minerals</li> <li>- Protein</li> <li>- Hydration</li> <li>- Fats</li> </ul> <p>Warm Up:</p> <ul style="list-style-type: none"> <li>- Synovial fluid</li> <li>- Increase body temperature</li> <li>- Mentally and physically prepare</li> </ul> <p>Cool Down:</p> <ul style="list-style-type: none"> <li>- prevents build up of lactic acid</li> <li>- lowers heart rate</li> </ul> <p>Mentally and physically prepares</p> <p><b>Numeracy:</b></p> <ul style="list-style-type: none"> <li>- Counts</li> </ul>	<p>between mixed and ability.</p> <ul style="list-style-type: none"> <li>• Higher ability students to facilitate group work</li> <li>• Allowing for creativity and individuality in movement material</li> <li>• Higher level questioning – link to theory knowledge</li> <li>• New phrase work; challenge can be adapted according to group</li> </ul>		
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		<p>practice to identify risks and suggest strategies for improving safety and technical precision.</p> <ul style="list-style-type: none"> <li>- <b>Design</b> and lead an effective warm-up and cool-down that reflects understanding of physiological and psychological preparation for dance.</li> <li>- <b>Integrate</b> safe practice seamlessly into performance, showing mastery of technique, control, and expressive clarity while maintaining physical well-being.</li> </ul> <p>All learners will be expected to both demonstrate their understanding and discuss and evaluate their work from a theoretical perspective.</p>					
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**Term 4 - 6**

**AO2 / AO3** Choreography

This unit is about choreography and is designed to develop students' ability to create, structure, and communicate dance ideas effectively. The intended outcomes focus on both practical skills and understanding of the choreographic process. By the end of the unit, students should be able

to create original, structured, and expressive dance works, applying both technical and creative skills while demonstrating an understanding of the choreographic process.

1. What is a motif?
2. What is a stimuli?
3. What is a choreographic intention and how can it be demonstrated through dance?
4. How can a motif be developed through action content?
5. How can a motif be developed through dynamic content?
6. How can a motif be developed through relationship content?
7. How can a motif be developed through spatial content?
8. What are choreographic devices and how can they be incorporated into a piece of choreography?
9. What are the different performance environments and how can they

**Expectations:**  
All learners will be able to:  
 All Learners Will (Foundational Practical Understanding)  
 - **Create and perform** a short motif based on a given stimuli, demonstrating basic understanding of movement and intention.  
*Example:* Perform a 4-8 count motif inspired by an object, emotion, or word.  
 - **Show** how a choreographic intention can be expressed in movement through simple actions, dynamics, and spatial use.  
*Example:* Use high and low levels to show “fear” or “joy.”

**Area of Study : Motif Development and Structure**

- Application of devices to DARS – choreography perspective – an amalgamation of the two
- Adaptation of phrases – different performance spaces
- Unlocking creativity – performance environment foci
- Teacher led collaborative choreography development; develop

Recap expectations of performances in lessons  
 Recap key terms every lesson  
 Recap key terms every lesson. Drilling use in starter – key words written every lesson  
 Ex: define all words  
**Skills:**  
 Adapting  
**Literacy:**  
 Language for Learning: Through the activities in this unit pupils will be able to understand, use and spell correctly words relating to unit. Encourage the

- Performance every lesson – viewing of phrases to teacher/ class
- Self and peer assessment and reciprocal teaching
- Self- evaluation
- Feedback – written/verbal
- Homework tasks
- Yellow Feedback Sheets

Skills must be evident in all areas of practical exam  
**USE LOG BOOKS TO RECORD FEEDBACK/ACTIVITIES/ONGOING PROGRESS**  
**Differentiation:**  
 • Movement material; all to attempt more

Knowledge Organisers (theory lessons)  
 Whiteboards and pens  
 Music  
 Video camera – some lessons  
 Powerpoint – theory and practical lessons  
 Projector  
 Booklet – Section A  
 Mirrors  
 Students must wear correct dance kit which includes bare

Students are encouraged to reflect on the performance and progress of themselves and others. By acting as an audience to others they develop a sense of empathy and respect for other people’s feelings, thoughts and beliefs. Students are encouraged to offer opinions and suggested improvements to a performance piece whilst being mindful of what is helpful and justified whilst also ensuring not to offend or upset.  
 -Inclusive ethos at the heart of its values.  
 - Students are regularly working

	<p>enhance a performance?</p> <p><b>10.</b> What are the different types of accompaniment and how can the music enhance a performance?</p> <p><b>11.</b> What are structuring devices and how can they enhance a performance?</p>	<ul style="list-style-type: none"> <li>- <b>Experiment</b> with developing a motif practically through changes in action, dynamics, relationships, or space. <i>Example:</i> Repeat the motif using slower/faster dynamics or by performing with a partner.</li> <li>- <b>Perform</b> movements in response to different performance environments and types of accompaniment, noticing how these affect execution. <i>Example:</i> Adapt movement for a small studio versus a larger hall, or to slow vs fast music.</li> <li>- <b>Respond to feedback</b> in practical tasks by adjusting movement quality or timing. <i>Example:</i> Modify arm placement or spacing</li> </ul>	<p>phrase work, develop own phrase work, develop one another's phrase work</p> <ul style="list-style-type: none"> <li>• Workshops on each topic</li> <li>• Theory based tasks</li> <li>• Breaking down the accompaniment</li> <li>• Breaking down the structure</li> </ul>	<p>use of specific vocabulary.</p> <p>Key foci: spelling Identify and define</p> <p><b>Performance Environments:</b></p> <ul style="list-style-type: none"> <li>- end stage</li> <li>- in the round</li> <li>- proscenium arch</li> <li>- site sensitive</li> </ul> <p><b>Structures:</b></p> <ul style="list-style-type: none"> <li>- Binary</li> <li>- Ternary</li> <li>- Episodic</li> <li>- Arch</li> <li>- Rondo</li> <li>- Beginning, middle and end</li> <li>- Transitions</li> <li>- Logical structure</li> <li>- Narrative</li> <li>- Unity</li> </ul> <p><b>Aural Setting:</b></p> <ul style="list-style-type: none"> <li>- Song</li> <li>- Spoken word</li> <li>- Orchestral</li> <li>- Instrumental</li> </ul>	<p>complex movement however offer alternative action content.</p> <ul style="list-style-type: none"> <li>• Individual briefs assigned to students</li> <li>• High ability students to devise movement material to teach others</li> <li>• Groupings must be alternated between mixed and ability.</li> <li>• Higher ability students to facilitate group work</li> <li>• Allowing for creativity and individuality in movement material</li> <li>• Higher level questioning</li> <li>• New phrase work; challenge can be adapted according to group</li> </ul>	<p>feet and hair tied up.</p>	<p>together in groups. Through doing so pupils develop a strong understanding of the consequences of their actions and how these can impact not only on themselves but also others around them. Resilience, problem solving and communication skills are explored. There is a strong focus through this subject on a positive behaviour for learning including accepting the opinions and suggestions of others and working together to achieve a high-level performance by the set deadline.</p>
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		<p>based on teacher or peer observation.</p> <p><b>Most pupils will be able to:</b></p> <p>Most Learners Will (Applied Practical Skills)</p> <ul style="list-style-type: none"> <li>- <b>Develop motifs</b> further by combining action, dynamic, spatial, and relationship content, performing them with clarity and control. <i>Example:</i> Link travelling actions with contrasting gestures while maintaining alignment.</li> <li>- <b>Incorporate choreographic devices</b> (e.g., repetition, contrast, canon) into short sequences to enhance movement and audience understanding. <i>Example:</i> Perform a</li> </ul>		<ul style="list-style-type: none"> <li>- Silence</li> <li>- Body percussion</li> <li>- Found sound</li> </ul> <p><b>Numeracy:</b> reference to appropriate terms</p> <ul style="list-style-type: none"> <li>• development of counts spatial design</li> </ul>			<p>Modelling exemplary behaviour. SHAPE AND STEPS used by staff to promote and model to students.</p> <p>Active use of STAR and SHAPE to embed good inter-personal relationships and speech and language skills</p>
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		<p>canon with a partner motif.</p> <ul style="list-style-type: none"> <li>- <b>Perform with awareness</b> of performance environment and accompaniment, adjusting movement and timing to suit the space or music. <i>Example:</i> Extend movement to fill the stage or adjust rhythm to match a fast-paced soundtrack.</li> <li>- <b>Demonstrate understanding</b> of structuring devices by performing short phrases with clear beginnings, middles, and endings. <i>Example:</i> Perform a motif that builds from a small gesture to a full-body action and returns to stillness.</li> <li>- <b>Experiment with relationships</b> in group work, showing awareness of partner or ensemble spacing. <i>Example:</i> Perform</li> </ul>					
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		<p>motifs with mirroring or shadowing in duets.</p> <p><u>Some pupils will be able to:</u></p> <p>Some Learners Will (Refined Practical Performance &amp; Creative Application)</p> <ul style="list-style-type: none"> <li>- <b>Create extended choreography</b> using motifs developed through multiple methods (action, dynamics, relationships, space) with technical accuracy. <i>Example:</i> Combine travelling, gesture, and turn motifs into a 16-count phrase.</li> <li>- <b>Integrate choreographic and structuring devices</b> creatively to communicate choreographic intention effectively to an audience. <i>Example:</i> Use accumulation and retrograde to build</li> </ul>					
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		<p>tension or highlight a motif.</p> <ul style="list-style-type: none"> <li>- <b>Adapt performance</b> in response to different environments, accompaniment, or spatial constraints, showing mature practical decision-making. <i>Example:</i> Change pathways or timing when performing outdoors versus in a studio.</li> <li>- <b>Reflect practically</b> on their own and peers' performances, making adjustments to improve movement quality, expressive clarity, and overall impact. <i>Example:</i> Adjust dynamics or facial expression after peer feedback.</li> <li>- <b>Combine performance and choreographic skills confidently</b> to present polished work. <i>Example:</i> Perform an</li> </ul>					
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		<p>original 30-second phrase showing clear intention, varied motifs, and technical accuracy.</p> <p><b>WILF:</b></p> <ul style="list-style-type: none"> <li>• <b>Creativity and originality in movement choices.</b></li> <li>• <b>Understanding of key vocabulary essential.</b></li> </ul> <p><b>Learning and Stretch Activities:</b></p> <ul style="list-style-type: none"> <li>• Modelling of examples, peer teaching, leading of sessions.</li> <li>• Higher ability students to teach material to class</li> </ul> <p>High expectations to be maintained with regards to high quality work being produced by all.</p>					
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**Term 5 and Term 6**

<b>AO2/AO3</b>	<b>Choreography – Choreographic Processes and Devices</b>						
This unit will explore the choreographic process of making a dance. Students will explore each step; research, improvise, generate, develop, select, structure and refine and synthesise in order to prepare them for NEA component in year 11.							
1. What is the choreographic approach?	<b>Expectations:</b> <u>All learners will be able to:</u>	<b>Area of Study :</b> - Choreographic	Recap expectations of	• Performance of phrases / warm	Knowledge Organisers	Students will be expected to work	

		<ul style="list-style-type: none"> <li>- <b>Understand and describe</b> the basic stages of a choreographic approach (research, improvisation, generation, development, structure, selection, refinement). <i>Example:</i> Explain in simple terms how starting with a word, image, or piece of music can inspire movement.</li> <li>- <b>Participate in practical tasks</b> by generating short movement ideas through improvisation and simple motif creation. <i>Example:</i> Create a 4-count motif based on an emotion or object and perform it to the class.</li> <li>- <b>Reflect on their work</b> by identifying what they tried, what worked, and what could be improved in</li> </ul>	<p>processes; research, improvise, generate, develop, select, structure, refine and synthesise</p> <ul style="list-style-type: none"> <li>- Definitions of all vocabulary</li> <li>- Find link between theory and practical</li> <li>- Choreographic workshops</li> <li>- Application of devices to phrases already taught</li> <li>- Process activities</li> <li>- Choreographer approach links made: GCSE practitioners introduced by name</li> </ul>	<p>performances in lessons</p> <p>Recap key terms every lesson. Drilling use in starter – key words written every lesson Ex: define all words</p> <p><b>Skills:</b> Creativity Finding link between theory and practice</p> <p><b>Literacy:</b> Language for Learning: Through the activities in this unit pupils will be able to understand, use and spell correctly words relating to unit. Encourage the use of specific vocabulary.</p> <p>Key foci: spelling</p>	<p>up and cool down phrases</p> <ul style="list-style-type: none"> <li>• Self and peer assessment and reciprocal teaching</li> <li>• Self- evaluation</li> <li>• Feedback – written/verbal</li> <li>• Homework tasks</li> </ul> <p><b>USE LOG BOOKS TO RECORD FEEDBACK/ACTIVITIES/ONGOING PROGRESS</b></p> <p><b>Differentiation:</b></p> <ul style="list-style-type: none"> <li>• Movement material; all to attempt more complex movement however offer alternative action content.</li> <li>• Individual briefs assigned to students during group work</li> <li>• High ability students to</li> </ul>	<p>(theory lessons)</p> <p>Music</p> <p>Whiteboards and pens</p> <p>Video camera – some lessons</p> <p>Powerpoint – theory and practical lessons</p> <p>Projector</p> <p>Booklet – Section A</p> <p>Mirrors</p> <p>Students must wear correct dance kit which includes bare feet and hair tied up.</p>	<p>in pairs or groups most lessons.</p> <p>Working environment is inclusive.</p> <p>Students are regularly working together in groups. Through doing so pupils develop a strong understanding of the consequences of their actions and how these can impact not only on themselves but also others around them.</p> <p>Resilience, problem solving and communication skills are explored. There is a strong focus through this subject on a positive behaviour for learning including accepting the</p>
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		<p>simple terms. <i>Example:</i> After performing, note whether movements were clear or if they needed more energy or space.</p> <p><b>Most pupils will be able to:</b></p> <ul style="list-style-type: none"> <li>- <b>Apply the choreographic process</b> by generating and developing motifs from research or stimuli into longer phrases. <i>Example:</i> Take a short motif inspired by a story and extend it into an 8-16 count phrase using changes in level, direction, or dynamics.</li> <li>- <b>Select and structure movement ideas</b> effectively, showing awareness of beginnings, middles, and endings within a sequence. <i>Example:</i> Arrange motifs so the phrase</li> </ul>	<ul style="list-style-type: none"> <li>- Improvisation explored in depth</li> </ul>	<p>Identify and define</p> <p>Key words:</p> <ul style="list-style-type: none"> <li>- <b>Numeracy:</b> Counts</li> </ul>	<p>devise movement material to teach others – specifically warm up / cool down phrases</p> <ul style="list-style-type: none"> <li>• Groupings must be alternated between mixed and ability.</li> <li>• Higher ability students to facilitate group work</li> <li>• Allowing for creativity and individuality in movement material</li> <li>• Higher level questioning – link to theory knowledge</li> <li>• New phrase work; challenge can be adapted according to group</li> </ul>		<p>opinions and suggestions of others and working together to achieve a high-level performance by the set deadline.</p> <p>Modelling exemplary behaviour. SHAPE AND STEPS used by staff to promote and model to students.</p> <p>Active use of STAR and SHAPE to embed good inter-personal relationships and speech and language skills</p>
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		<p>flows logically, adding a pause or climax to create interest.</p> <ul style="list-style-type: none"> <li>- <b>Evaluate and refine their own practical work</b> during rehearsals, making adjustments to improve clarity, dynamics, or expressive quality. <i>Example:</i> Perform a motif, receive peer feedback, and adjust timing, gesture size, or facial expression. <p><u>Some pupils will be able to:</u></p> <ul style="list-style-type: none"> <li>- <b>Integrate multiple choreographic methods</b> (research, improvisation, motif development, structure, selection, refinement) to create a cohesive and original dance phrase. <i>Example:</i> Combine motifs inspired by different stimuli into a single sequence</li> </ul> </li> </ul>					
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		<p>with varied dynamics and spatial patterns.</p> <ul style="list-style-type: none"><li>- <b>Critically analyse the effectiveness</b> of their choreographic process and decisions, suggesting precise improvements to enhance movement quality, intention, or audience impact. <i>Example:</i> Identify which motif transitions feel weak and adjust pathways, timing, or dynamics to strengthen the phrase.</li><li>- <b>Demonstrate confident refinement</b> by adjusting motifs, dynamics, and structure independently to produce polished, expressive choreography. <i>Example:</i> Finalise a 16-count phrase with clear intention, varied motifs, and smooth transitions,</li></ul>					
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		performing it with expressive clarity.					
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## Appendix

<b>Year 9</b>	
<b>Term 1 – Theory Lesson Breakdown</b>	
1	Skills for Performance - Introduction to Dance / The 5 Basic Body Actions
2	Skills for Performance - Safe Practice
3	Skills for Performance – Physical Skills
<b>Term 1 – Practical Lesson Breakdown</b>	
1	Introduction to Dance
2	Skills for Performance - The 5 Basic Body Actions (Open Eve Prep)
3	Skills for Performance – The 5 Basic Body Actions (Open Eve Prep)
4	Skills for Performance - Safe Practice (Open Eve Prep)
5	Skills for Performance - Safe Practice (Open Eve Prep)
6	Skills for Performance – Physical Skills (Open Eve Prep)
7	Skills for Performance – Physical Skills
8	Skills for Performance – Physical Skills
9	Skills for Performance – Physical Skills
<b>Term 2 – Theory Lesson Breakdown</b>	
1	Skills for Performance – Expressive Skills
2	Skills for Performance – Mental Skills
3	Skills for Performance – Evaluation of Skills – Exam Questions
Extra	Application to Exam Paper
<b>Term 2 – Practical Lesson Breakdown</b>	
1	Skills for Performance – Review

2	Skills for Performance – Expressive Skills
3	Skills for Performance – Expressive Skills - PIT
4	Skills for Performance – Class Performance – Physical
5	Skills for Performance – Class Performance – Physical - PIT
6	Skills for Performance – Class Performance – Expressive
7	Skills for Performance – Class Performance – Expressive - PIT
8	Skills for Performance – Class Performance – Technical
9	Skills for Performance – Class Performance – Technical - PIT
10	Skills for Performance – Class Performance – Film
11	Skills for Performance – Class Performance – PIT
<b>Term 3 – Theory Lesson Breakdown</b>	
1	Skills for Performance – Technical Skills – Action / Dynamic
2	Skills for Performance – Technical Skills – Relationship / Spatial
3	Skills for Performance – Technical Skills – Exam Questions
<b>Term 3 – Practical Lesson Breakdown</b>	
1	Skills for Performance – Review
2	Skills for Performance – Expressive / Mental Skills
3	Skills for Performance – Technical Skills – Creating a Motif
4	Skills for Performance – Technical – Action Content
5	Skills for Performance – Technical – Dynamic Content
6	Skills for Performance – Technical – Spatial Content
7	Skills for Performance – Technical – Relationship Content
8	Skills for Performance – Technical – Rhythmic/Timing Content
9	Skills for Performance – Technical – Review All
<b>Term 4 – Theory Lesson Breakdown</b>	
1	Choreography - Choreographic Devices
2	Choreography - Using a Stimuli
3	Choreography - Accompaniment/Performance Environments/Structuring Devices
<b>Term 4 – Practical Lesson Breakdown</b>	

1	Skills for Performance – Review
2	Choreography – Choreographic Devices
3	Choreography – Choreographic Devices
4	Choreography - Using a Stimuli
5	Choreography – Using a Prop
6	Choreography – Types of Accompaniment
7	Choreography – Performance Environments
8	Choreography – Structuring Devices
9	Choreography – Review All
<b>Term 5 – Theory Lesson Breakdown</b>	
1	Mid Year Review – Mock Paper of Section A only / Peer Mark
2	Choreography - Choreographic Approach
3	Choreography – Exam Questions
<b>Term 5 – Practical Lesson Breakdown</b>	
1	Skills for Performance – Review
2	Choreography – Group Choreography – Research
3	Choreography – Group Choreography – Improvise
4	Choreography – Group Choreography – Generate
5	Choreography – Group Choreography - Generate
6	Choreography – Group Choreography - Develop
7	Choreography – Group Choreography – Develop
8	Choreography – Group Choreography - Select / Structure
9	Choreography – Group Choreography – Refine and Synthesise / Film
<b>Term 6 – Theory Lesson Breakdown</b>	
1	Skills for Performance / Choreography - Revision
2	End of Year Examination
3	Written Paper - Watch Anthology Works
<b>Term 6 – Practical Lesson Breakdown</b>	
1	Skills for Performance / Choreography – Review

2	Practical End of Year Exam Preparation – Skills for Performance / Choreography	
3	Practical End of Year Exam – Skills for Performance / Choreography	
4	Skills for Performance - Class Performance	
5	Skills for Performance - Class Performance	
6	Skills for Performance - Class Performance	
7	Skills for Performance - Class Performance	
8	Skills for Performance - Class Performance	
9	Skills for Performance - Class Performance	