

Year 10 Dance
Unit 1 Topic Title: The Mad Hatter's Tea Party - Professional Dance, Repertoire and Creative Process
Learning Objectives
During Term 1, students are introduced to Component 1 through ZooNation's The Mad Hatter's Tea Party. They investigate why professional performance work is created, its purpose and target audience, and how narrative, character and choreographic intention are communicated through hip hop theatre. Students explore Kate Prince and ZooNation's professional practice, learning how stimulus, collaboration, character profiles, gesture, still images, transitions, rhythm and style contribute to the creative process. Alongside theoretical study, students learn and refine professional repertoire from sections including 'Find Your Groove' and 'Funk It Up', developing technical accuracy, coordination, control, rhythm, musicality, dynamics, spatial awareness and stylistic authenticity. They analyse the use of props, scenery and thrust staging, considering how performers communicate clearly to audiences from different viewpoints. Students also develop professional rehearsal behaviours through filming, self-analysis, peer feedback and target setting, and begin to explain how choreographer, dancers and designers work together to realise a coherent artistic intention.
What previous knowledge is required?
Students should already be able to: • Demonstrate safe dance practice, including purposeful warm-up, controlled execution and awareness of others and the performance space. • Perform teacher-led choreography with secure timing, coordination and spatial awareness. • Use fundamental dance vocabulary to describe action, space, dynamics and relationships. • Identify and apply technical and expressive performance skills such as control, focus, projection, musicality and communication. • Use basic choreographic devices and develop movement from a stimulus or idea. • Work collaboratively in pairs and groups, responding constructively to teacher and peer feedback. • Reflect on strengths and areas for development and use rehearsal to improve performance quality.
How will this term's content help with future learning?
This unit establishes the knowledge, vocabulary and professional working habits required for the BTEC Tech Award in Performing Arts (Dance). It prepares students to: • Analyse professional work using specific evidence rather than general description. • Explain choreographic intention and how movement, performance and production choices communicate meaning to an audience. • Understand the professional creative process and the interdependent roles of choreographer, dancer and designer. • Apply technical, expressive and collaborative skills with increasing accuracy and independence. • Use self-analysis, filmed evidence, feedback and target setting to refine practical work. • Discuss staging, props and constituent features in relation to character, narrative and audience viewpoint. • Organise ideas clearly for written and presentation-based Component 1 evidence. • Transfer learning about professional purpose, collaboration and creative intention into the extended study of Matthew Bourne's Romeo and Juliet in Terms 2-4.
Common Misconceptions
Students may initially believe:

- Hip hop theatre is simply a collection of street-dance steps rather than a theatrical form capable of communicating narrative, character and complex ideas.
- Choreographic intention is the same as a plot summary, rather than the ideas, meanings and audience responses a choreographer seeks to communicate.
- Professional choreography is created by one person working alone; the unit demonstrates the importance of collaboration between choreographers, performers and designers.
- Accuracy means remembering the sequence only; professional performance also requires timing, dynamics, musicality, focus, projection, characterisation and stylistic detail.
- Props and staging are decorative rather than purposeful elements that influence movement, space, character and audience understanding.
- Feedback is only used when work is unsuccessful; professional rehearsal relies on continuous observation, experimentation, correction and refinement.

These misconceptions are addressed through professional repertoire analysis, teacher modelling, practical application, questioning, retrieval practice, filmed self-analysis, peer assessment and explicit links between creative choices and intention.

National Curriculum / Specification

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts - Dance, Component 1: Exploring the Performing Arts. During this unit students begin to investigate how professional performance work is created by:

- Exploring the purpose, target audience, narrative, style and creative intention of a professional dance work.
- Investigating the contribution of practitioners and performers to the development and realisation of professional work.
- Identifying and analysing technical, expressive and collaborative skills used by dancers.
- Exploring choreographic process, repertoire, characterisation, staging and constituent production features.
- Using appropriate performing arts terminology and specific examples to communicate understanding.
- Reflecting on rehearsal, performance and improvement in preparation for increasingly independent Component 1 study.

Unit 2 Topic Title: Matthew Bourne's Romeo and Juliet - Professional Roles, Collaboration, Design and Justice

Learning Objectives

Across Terms 2, 3 and 4, students undertake an in-depth investigation of Matthew Bourne's Romeo and Juliet as the principal professional work for Component 1A. They examine the responsibilities, skills and contributions of the choreographer, professional dancers and designer, with particular reference to Matthew Bourne, Associate Choreographer Arielle Smith and Designer Lez Brotherston. Students investigate how ideas are developed through an iterative creative process involving research, experimentation, rehearsal, communication, feedback and refinement. They analyse professional dancer expectations through performance footage, rehearsal material and audition practice, considering technical, expressive and collaborative skills alongside professional conduct. Students then explore Brotherston's set and costume design and evaluate how production choices support narrative, character, atmosphere, movement and choreographic intention. As their study develops, students map collaboration across the production, refine analytical writing and presentation evidence, and distinguish between description, explanation and detailed analysis. In Term 4, students apply their accumulated knowledge through the updated thematic lens of Justice, exploring ideas of justice, injustice, fairness, authority, power, responsibility and consequence through character, relationships, choreography and design. They use evidence from the professional work to develop informed interpretations and begin transferring professional creative processes into their own thematic responses.

What previous knowledge is required?

Students should already be able to:

- Explain the terms purpose, target audience, stimulus, narrative and choreographic intention in relation to professional dance.
- Identify the broad roles of choreographer, dancer and designer and understand that professional productions are collaborative.
- Analyse movement using action, space, dynamics and relationships and identify technical and expressive performance skills.
- Learn, rehearse and refine professional repertoire, responding to corrections and feedback.
- Use specific movement or production examples to support an interpretation.
- Reflect on personal rehearsal behaviours and recognise the importance of communication, resilience and professional conduct.
- Organise research and analytical ideas clearly for written or slide-based evidence.

How will this term's content help with future learning?

This extended unit develops the depth, independence and analytical precision required for successful progression through the BTEC course. Students will:

- Develop detailed knowledge of professional roles, responsibilities, skills and career expectations within a dance production.
- Explain how Matthew Bourne, Arielle Smith, Lez Brotherston and the dancers contribute individually and collaboratively to the final work.
- Analyse how choreography, performance, set, costume and other constituent features combine to communicate narrative and artistic intention.
- Understand audition and rehearsal processes and apply professional behaviours including preparation, focus, adaptability, leadership, communication and responsiveness to feedback.
- Move from description to evidence-based explanation and detailed analysis using accurate dance and production terminology.
- Use peer and teacher feedback to redraft, proofread and refine coherent Component 1 presentation evidence.
- Explore the theme of Justice through contrasting perspectives on authority, power, fairness, responsibility, restriction, freedom and consequence.
- Transfer knowledge of professional creative processes into independent planning and thematic response work.
- Consolidate transferable research, communication, collaboration, evaluation and presentation skills that support later BTEC components and post-16 Performing Arts study.

Common Misconceptions

Students may initially believe:

- The choreographer is solely responsible for every creative decision; professional work is shaped through collaboration with associate choreographers, dancers, designers and other creatives.
- A dancer's role is limited to performing steps; professional dancers also interpret intention, contribute creatively, respond to direction, maintain technique and demonstrate disciplined rehearsal practice.
- Design is separate from choreography; set and costume choices can directly affect movement possibilities, atmosphere, character, narrative and audience interpretation.
- Analysis means describing what can be seen. At BTEC level, students must select relevant evidence and explain how and why choices contribute to intention and meaning.

- Collaboration simply means working in a group; effective professional collaboration requires shared intention, communication, problem solving, compromise, responsibility and refinement.
- There is one fixed interpretation of Justice in Romeo and Juliet. Students are encouraged to develop justified interpretations using evidence while recognising that audiences may respond differently.
- A thematic response needs to retell Romeo and Juliet. Instead, professional-work knowledge should inform creative thinking while students develop a clear, independent response to Justice.

These misconceptions are challenged through rehearsal and interview analysis, role-mapping, practical audition/rehearsal experiences, design analysis, evidence-based questioning, comparative tasks, retrieval practice, formative feedback and repeated opportunities to justify interpretations.

National Curriculum / Specification

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts - Dance, Component 1: Exploring the Performing Arts, with a sustained focus on investigating how professional performance or production work is created. Students develop evidence by:

- Investigating the roles, responsibilities and required skills of choreographer, dancer and designer within professional practice.
- Exploring Matthew Bourne's creative intentions and the processes used to develop Romeo and Juliet.
- Examining how professionals collaborate during research, creation, rehearsal, design, performance and refinement.
- Analysing technical, expressive and collaborative dancer skills using pertinent examples from the professional work.
- Investigating Lez Brotherston's set and costume design and explaining how design choices support narrative, movement and intention.
- Producing increasingly coherent analytical evidence, responding to formative feedback and refining work against Component 1 expectations.
- Applying professional-work knowledge to the theme of Justice and supporting interpretations with precise choreographic, performance and design evidence.
- Consolidating learning through final presentation, evaluation, cumulative retrieval and individual progression targets.