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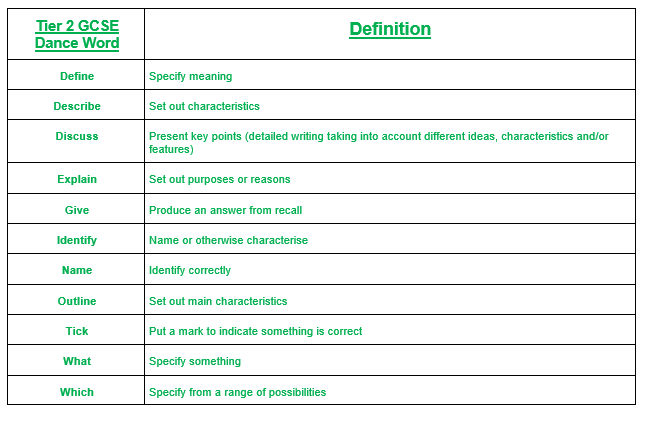
**Knowledge Rich Curriculum Plan**

Year 11 GCSE Dance

Theory – Emancipation of Expressionism



|  | **Theory Unit: Infra** |  |  |  |
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| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
| **Lesson 1:**  **Fact File and Section 1 - Genesis** | Emancipation of Expressionism is a professional dance work choreographed by Kenrick “H2O” Sandy.  The stimulus for the work is:   1. The music Til Enda. 2. The idea of emancipating expressionism (hence the tile).   The choreographic intent of the work is:   1. Emotional Journey 2. Order and chaos   The Overview of what the section Genesis is about:  **Dancers start on stage sitting on the floor. This section represents the start of life and a feeling starts to grow from the womb of expressionism. There is a sense of an electrical current affecting the dancers. He explores ideas of struggling to be free, finding individual expression, conformity and order.**  Students will know how...  -To describe the set, lighting, accompaniment and movement for the first section Genesis.  How to analyse and critically appreciate the work answering the following questions;   1. How does the set support the idea of Genesis? 2. Describe the spatial design that the dancers start in at the beginning of the piece. 3. Describe the accompaniment of section 1. When describing think of RIDOMS. 4. In the beginning the dancers use movements such as “shuddering” and “convulsing”. Discuss the other features of production that emphasis this? 5. Name two of the styles performed in the short solo freestyles in this section. You must use clear actions to support your answer. 6. The Rubik’s cube is used as an inspiration in this section. Describe the way that it is used. 7. How does the Rubik’s cube support stimulus of expression and the choreographic intention of order and chaos? 8. Describe the lighting and how the lighting used to create interesting effects in this section? 9. Label the image below describing the costume and how it is effective. | See below | ***Students need to already know that...***   * ***That a stimulus is inspiration for an idea and movement.*** * ***Choreographic intent is the aim of the dance; what the choreographer aims to communicate.*** * ***Relationships are; mirroring, lead and follow, action reaction, accumulation, complement and contrast, counterpoint, contact and formations.*** * ***Mood words such as tender, tense, sombre, isolated, foreboding, eerie, mysterious, secretive, hopeful, optimistic, lonely, isolated, suspenseful and confused.***   ***Students need to already know how...***   * ***How to describe what they can see.*** * ***How to analyse and that it means to examine (something) methodically and in detail, typically in order to explain and interpret it.*** | End of unit test |
| **Lesson 2:**  **Section 2**  **Growth and Struggle** | Students will know how...  To retrieve information from the Fact File and the set, lighting, accompaniment and movement from Section 1 Genesis.  The overview of what Growth and Struggle is about:  **Starting with an individual dancer’s expression contrasted by others entering from stage right. What may initially appear to be aggressive suggests the struggle for the recognition of individual passion and expression. It ends in a rugby scrum inspired formation with an ensemble supporting the individual solo male dancer.**  To describe the lighting, set accompaniment, movement, dynamics and space of the Growth and Struggle.  To analyse and critically appreciate the work answering the following questions;   1. Describe the shape and effect of the lighting at the opening of this section. 2. What is present in Growth and Struggle that makes the lighting stand out? 3. Describe the accompaniment of section 2. When describing think of RIDOMS. 4. Describe one moment where the music creates tension in this section. 5. Describe the use of dynamics as the dancers enter from stage right. 6. What could the rugby scrum suggest? 7. Describe the final body position of the solo male dancer at the end of the section. You must include action, space and dynamics in your answer. 8. What is the stimulus of the work? 9. What are the choreographic intentions of the work? 10. How can the choreographic intentions be seen through the movement so far? | See below | ***Students need to already know that...***   * ***Emancipation of Expressionism is a professional dance work choreographed by Kenrick “H2O” Sandy.*** * ***The stimulus and choreographic intent of the work.*** * ***Mood words such as tender, tense, sombre, isolated, foreboding, mysterious, secretive, hopeful, optimistic, lonely, isolated, suspenseful and confused.***   ***Students need to already know how...***   * ***How to describe.*** * ***How to analyse and that it means to examine (something) methodically and in detail, typically in order to explain and interpret it.*** | End of unit test |
| **Lesson 3:**  **Section 3**  **The connection and Flow between People** | The overview of what the connection and flow between people is about:  **Developing from a duet to a full ensemble. There are aspects of memory, manipulation, flow, merge and play between individuals in a relationship. As energy flows through the dancers, sometimes controlled by an individual and sometimes in unison.**  Students will know how...   * To retrieve the lighting, set accompaniment, movement, dynamics and space of the Growth and Struggle. * To describe the lighting, set accompaniment, movement, dynamics and space of the Growth and Struggle.   How to analyse and critically appreciate the work answering the following questions;   * Describe the accompaniment of section 3. When describing think of RIDOMS. * Describe the relationship between Kenrick and Skylitz in the duet. * Describe the relationship between the movement, lighting and music in this duet. * How do the costumes emphasise the unison that is involved in the B-Points section? * **How might the costume show the choreographic intent of order & chaos?** * **How does the costume support the hip hop genre?** * **Which era does the costume suggest and why?** * How might the costume suggest the Freedom of Expression stimulus? | See below | ***Students need to already know that...***   * ***The set, lighting, accompaniment and costume need to be described in detail.*** * ***They need to think critically when analysing the sections of the work justifying why the production features are effective, demonstrate the stimulus and choreographic intent.*** * ***How the movement enhances the narrative/choreographic intent of the work.*** * ***What choreographic devices are e.g. repetition, contrast, manipulation of number, unison, canon, highlights and climax.*** * ***Mood words such as tender, tense, sombre, isolated, foreboding, mysterious, secretive, hopeful, optimistic, lonely, isolated, suspenseful and confused.***   ***Students need to already know how...***   * ***-To describe and analyse sections of the work so that they could independently or in small groups start to analyse the work with minimal teacher support.*** | End of unit test |
| **Lesson 4:**  **Section 4**  **Empowerment** | The overview of what Empowerment is about:  **The energy is captured and released with a new found raw, super human power. The release of individual energy (now more chaotic) continues to contrast with the powerful order of group unison. Within the idea of empowerment, this section also showcases the individual skills and expressionism of the core dancers. The contrasting lyrical qualities and percussive elements of the accompaniment are echoed in the contrasting actions and dynamics. There is an incessant quality as the section builds to a crescendo where the dancers are fully empowered. The section finishes with the dancers huddling together in unity before a final blackout and bow.**  Students will know how...   * To retrieve the lighting, set accompaniment, movement, dynamics and space of the Growth and Struggle. * To describe the movement, accompaniment and the intent of the work through the production features.   How to analyse and critically appreciate the work answering the following questions;   1. Describe the way Kenrick starts in this section. 2. Describe a motif that is used in this section. You must include action, space, dynamics and relationships in your answer. 3. State how the motif you have described above has been developed. 4. Describe a moment of contact work in this section. 5. Describe the style of the music in this section. 6. Describe the accompaniment of section 4. When describing think of RIDOMS: 7. How does the aural setting support the stimulus of E of E? 8. How does the aural setting support the structure of E of E? 9. How has the audience seen an emotional journey throughout the work? Use specific examples to back up what you are saying. | See below | ***Students need to already know that...***   * ***The set, lighting, accompaniment and costume need to be described in detail.*** * ***They need to think critically when analysing the sections of the work justifying why the production features are effective, demonstrate the stimulus and choreographic intent.*** * ***How the movement enhances the narrative/choreographic intent of the work.*** * ***What choreographic devices are e.g. repetition, contrast, manipulation of number, unison, canon, highlights and climax.*** * ***Mood words such as tender, tense, sombre, isolated, foreboding, mysterious, secretive, hopeful, optimistic, lonely, isolated, suspenseful and confused.***   ***Students need to already know how...***   * ***They need supporting evidence from the work to justify their analysis.*** | End of unit test |
| **Lesson 5:**  **12 Mark Question on lighting and costume linking to the intent** | * In the exam they will need to be able to answer 6 and 12 mark questions on the production features, relationships, choreographic devices and movement of the work * KER is the technique used to answer all of the 6 and 12 mark questions in dance. * KER stands for knowledge, example and relate back to the question. * To recall the description and effectiveness of the lighting and costume from the previously learnt sections, using images from the knowledge organiser as a prompt. * To identify areas of their knowledge that they know least about. * To apply this information to a 12 mark exam style question on lighting and costume | See below | ***Students need to already know that...***  ***The descriptions of the lighting in the following sections:***  ***Genesis***   1. ***8 cool blue spotlights and the rest of the stage is in darkness.*** 2. ***9 deeper blue spotlights.***   ***Growth and Struggle***   1. ***A pair of high intensity white lights from downstage right create a white pathway.*** 2. ***Dim blue spotlight upstage left.*** 3. ***Smoke***     ***The connection and flow between people***   1. ***Blue overhead spotlights.***   ***Empowerment***  ***1. White rectangle at start.***  ***2. White cyclorama with purple floods.***  ***The lighting is demonstrating the choreographic intent through:***   1. ***Blue spotlights in Genesis, beginning of an emotional journey, suggests a womb.*** 2. ***White pathway – Section 2 – Growth and Struggle – order – shows them where to go – separates the groups.*** 3. ***Order and chaos – appear and disappear in lighting*** 4. ***Section 2 – white pathway of light - emotional journey – – window/door of opportunity.***   ***The descriptions of the costume:***   1. ***Short-sleeved pastel blue t-shirt*** 2. ***Blue denim jeans*** 3. ***Grey trainers with a white sole*** 4. ***Hair tied back*** 5. ***Some dancers wear their everyday jewellery.***   ***The costume is demonstrating the choreographic intent through:***   1. ***Order – all wear the same costume.*** 2. ***Own jewellery - freedom of expression*** 3. ***Hair is tied back – see their facial expressions – freedom of expression.***   ***Students need to already know how...***  ***To answer exam style questions that are low in marks that have been used as a scaffold to support them in answering the 6 and 12 mark questions. This is through homework and questions in their booklet.***  ***How to green pen their work.*** | End of unit test |
| **Lesson 6:**  **Test** | * They are now completing a test on everything that has been covered on E of E * They will have been supported in their revision, used the knowledge organisers and other techniques throughout the unit to recall knowledge of the work.   To answer exam style questions between 1 and 6 marks on E of E  To answer a 6 and 12 mark questions using the KER structure. | See below | ***Students need to already know that...***   * ***How to describe the set, lighting, accompaniment and costume.*** * ***How to analyse and critically appreciate the work specially relating to; mood, choreographic intention, stimulus and effectiveness.***   ***Students need to already know how...***   * ***To answer and structure a 6 and 12 mark question as they have answered one previously on aural setting and lighting.*** | End of unit test |
| **Lesson 7:**  **Test Green Pen** | * They are now using green pen to correct or add to their test on everything that has been covered on E of E. * They need to complete a SSS challenge on an area of their test that needs the most revision. * To answer exam style questions between 1 and 6 marks on Infra. * To answer a 6 and 12 mark questions using the KER structure. * To green pen their work to highlight any misconceptions or errors in their work. | See below | ***Students need to already know that...***   * ***How to describe the set, lighting, accompaniment and costume.*** * ***How to analyse and critically appreciate the work specially relating to; mood, choreographic intention, stimulus and effectiveness.***   ***Students need to already know how...***   * ***To answer and structure a 6 and 12 mark question as they have answered one previously on aural setting and lighting*** | SSS Assessment Point |



**Tier 3 Emancipation of Expressionism Vocabulary**

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| Chaos | A [state](https://dictionary.cambridge.org/dictionary/english/state) of [total](https://dictionary.cambridge.org/dictionary/english/total) [confusion](https://dictionary.cambridge.org/dictionary/english/confusion) with no [order](https://dictionary.cambridge.org/dictionary/english/order). |
| Breaking | Breaking which is often mistakenly called break-dancing is a dynamic dance style that originated from funk, soul and hip-hop. The art form is known in popular culture for dancers doing flips, head-spins and moving to the beat. |
| Emancipation | [Act](https://dictionary.cambridge.org/dictionary/english/act) of [freeing](https://dictionary.cambridge.org/dictionary/english/free) a [person](https://dictionary.cambridge.org/dictionary/english/person) from another person's [control](https://dictionary.cambridge.org/dictionary/english/control). |
| Empowerment | The process of gaining freedom and power to do what you want or to control what happens to you. |
| Ensemble | A [group](https://dictionary.cambridge.org/dictionary/english/group) of things or [people](https://dictionary.cambridge.org/dictionary/english/people) [acting](https://dictionary.cambridge.org/dictionary/english/acting) or taken together as a [whole](https://dictionary.cambridge.org/dictionary/english/whole). |
| Genesis | The [origin](https://dictionary.cambridge.org/dictionary/english/origin) of something, when it is [begun](https://dictionary.cambridge.org/dictionary/english/begun) or [starts](https://dictionary.cambridge.org/dictionary/english/start) to [exist](https://dictionary.cambridge.org/dictionary/english/exist). |
| Hip Hop | Refers to a large collection of social dances that are performed to hip hop music. This dance form is sometimes confusing as it is often used as an umbrella term for a collection of different street dance forms. |
| Krumping | Krumping is a relatively new urban street dance form and is characterised by free, expressive, and highly energetic moves involving the arms and chest. |
| Locking | A dance style that involves using accurate points of the body, wrist rolls and some synchronised steps. |
| Melody | A sequence of single notes that is musically satisfying; a tune. |
| Musicality | The ability to make the unique qualities of the accompaniment evident in performance. |
| Popping | This dance style involves contracting and relaxing various muscles of the body whilst creating funky angles and levels in time to the music. |
| Unity | A sense of ‘wholeness’ or harmony. |
| Waacking | A dance style that is recognised for its femininity, flailing arms and vogues using the arms to hit every beat in the music. |