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**Knowledge Rich Curriculum Plan**

Year 11 GCSE Dance

Theory – Infra



|  | **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 - Logic** | * Infra is a professional dance work choreographed by Wayne McGregor.
* The stimulus for the work is:

-The title Infra comes from the **Latin** word for **'below'** and the work presents a portrait of **life beneath the surface of the city.** -This abstract ballet delves beneath the surface to present a moving meditation on **human interactions**.*-“Unreal city,* *Under the brown fog* *of a winter dawn,**A crowd flowed over* *London Bridge, so many,**I had not thought death* *had undone so many”.* T.S. Eliot: The Wasteland.* The choreographic intent of the work is:

-Infra is about **seeing below the surface** of things. Quite literally in this case, below Julian Opie’s design. You can see people, walking in the street. -Infra is about **people** and the choreography has found a pedestrian language which is recognizably human. **-London bombings.** -The piece is about **inferences** (a conclusion reached on the basis of evidence and reasoning). It infers particular types of **human relationships** and therefore the emotional content implies itself.* Students will know how...

-To describe the set, lighting, accompaniment and one of the male’s costume the first section called ‘Logic’.* How to analyse and critically appreciate the work answering the following questions;

1.How does the costume contribute to the overall effectiveness of the work? **2.How does the costume work with the set design?****3.Why does the costume support the genre of dance in Infra?**4.Name a relationship that you can see in this section.5.What does the relationships throughout this section suggest?6.What is the overall mood of this section and why?7.How does aural setting support the stimuli and/or choreographic intention? | 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.***
* ***That the contemporary dance is a collaborative style of modern, jazz, ballet and hip-hop elements. It was created by dancers who wanted to rebel against the strict ballet and lyrical dance forms.***
* ***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.***
* ***Have learnt dances in the contemporary dance style.***
 | End of unit test |
| **Lesson 2:** **Section 4****Vide Infra****(Means See Below)** | Students will know how... * To retrieve information from the Fact File and the set, lighting, accompaniment and one of the male’s costume the first section called ‘Logic’
* To describe the accompaniment, one of the female’s costumes and lighting for Vide Infra.
* To analyse and critically appreciate the work answering the following questions;

1.How does the accompaniment support the mood of this section?2.How is the lighting effective? 3.Match interpretations to the correct choreographic intention/stimulus.4.Name a relationship that you can this in this section.5.Give an example of the relationship you named above and what does the relationships suggest? | See below | ***Students need to already know that...**** ***Infra is a professional dance work choreographed by Wayne McGregor.***
* ***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 7a Loss** | * This section is the climax of the piece.

Students will know how... * To retrieve the accompaniment, one of the female’s costumes and lighting from Vide Infra and why it is effective.
* To describe the types of human relationships seen, the male’s gestures, lighting and accompaniment for 7a Loss.
* How to analyse and critically appreciate the work answering the following questions;

1.How could this section link to the (choreographic intention) London Bombings? 2.How does the types of human relationships link to the stimulus of seeing below the surface?3.How the lighting contributes to the mood/atmosphere. | 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 7b Loss** | Students will know how...* To describe the types of human relationships seen, the male’s gestures, lighting and accompaniment for 7a Loss and why it is effective.
* To describe the lighting LED screen during this section, types of human relationships and accompaniment.

How to analyse and critically appreciate the work answering the following questions;1.How could this section link to the (choreographic intention) London Bombings? 2.What are the people in the large crowd wearing?3.Why is the lighting effective? **4.How might the LED figures highlight the girl’s desperation when she collapses in the crowd, towards the end of the dance?**5.Match the interpretation of the LED figures to the choreographic intentions/stimuli.6.How do the human relationships seen link to the stimulus, seeing below the surface?7.How has this section been influenced by poem Waste Land?8.When the girl collapses into a silent scream as a crowd passes by, the aural setting uses long chords played on the strings. The mood is? | 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:** **6 Mark Question on Aural Setting** | * 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 aural setting 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 6 mark exam style question on aural setting.
 | See below | ***Students need to already know that...*** ***The descriptions of the aural setting in the following sections:******Logic***1. ***Muffled speech***
2. ***Morse Code***
3. ***Radio Static***
4. ***Train whistles***
5. ***String instruments are gradually introduced playing a repetitive melancholic sequence of long notes.***

***Vide Infra***1. ***Found sounds of radio static***
2. ***Electronic beeps***
3. ***A loud distorted vocal announcement.***
4. ***String music is layered and rich with a fast pulse.***
5. ***The music ends abruptly with the movement.***

***7a Loss***1. ***An empty, slow and soft piano melody is played.***
2. ***The background layer of found sounds remains.***

***7b Loss***1. ***Layers of the found sounds.***
2. ***A repetitive electronic sound.***
3. ***The string instruments are gradually introduced.***

***The aural setting is effective through the following:***1. ***Structures the work.***
2. ***Movement and music correlate.***
3. ***Demonstrates the stimulus***
4. ***Demonstrates the choreographic intent***
5. ***Location***
6. ***Compliments the lighting***
7. ***Moods – tension, anxiety and sad.***

***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:** **6 Mark Question on lighting** | * 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 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 6 mark exam style question on aural setting.
 | See below | ***Students need to already know that...*** ***The descriptions of the aural setting in the following sections:******Logic******White wash with blurred edged, mid intensity, downstage.******Upstage in darkness.******Vide Infra******6 rectangles of white light in a horizontal line on the floor, downstage.*** ***The rest of the stage is in darkness.******7a Loss******Low intensity blue sidelights from downstage left and right that meet in the middle of the stage.******White side lights.*** ***7b Loss******White sidelights only for the crowd.******The aural setting is effective through the following:***1. ***Demonstrates the stimulus***
2. ***Demonstrates the choreographic intent***
3. ***Restricts Space***
4. ***Highlights dancers***
5. ***Structure***
6. ***Moods – warm, cold and intense.***

***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 7:** **Test** | * They are now completing a test on everything that has been covered on Infra
* 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 InfraTo 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 8:** **Test Green Pen** | * They are now using green pen to correct or add to their test on everything that has been covered on Infra.
* 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 Infra Vocabulary**

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| Episodic | A choreography with several sections, linked by a theme. |
| Complimentary | Perform actions or shapes that are similar to but not exactly the same as another dancers. |
| Contrast | Movements or shapes that have nothing in common. |
| Dynamics | The qualities of movement based upon variations in speed, strength and flow. |
| Highlights | Important moments of a dance. |
| Infra | Below (in Latin). |
| Inferences | A conclusion reached based on evidence and reasoning. |
| Melancholy  | Having a feeling of melancholy; sad and pensive. |
| Monochrome | Black and white or in varying tones of only one colour. |
| Morse Code | An alphabet or code in which letters are represented by combinations of long and short light or sound signals. |
| Motif | A movement phrase encapsulating an idea that is repeated and developed throughout the dance. |
| Pas de deux | A dance duet in which two dancers, typically a male and a female, perform ballet steps together. |
| Proscenium arch | The arch or opening that creates the effect of a picture frame and separates the stage from the auditorium |
| Vide Infra | See below (in Latin). |
| Unison | Two or more dancers performing the same movement at the same time. |