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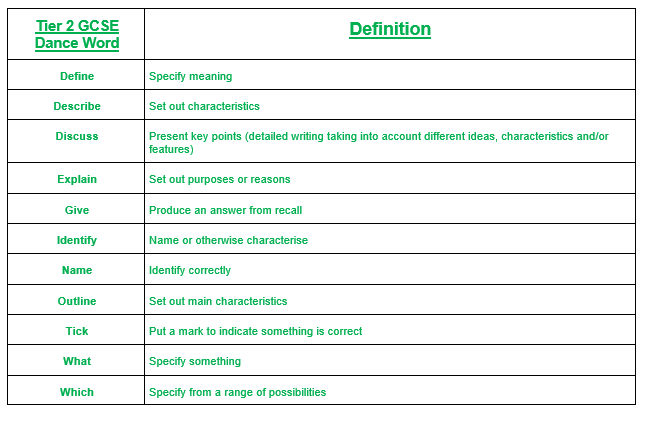
**Knowledge Rich Curriculum Plan**

Year 11 GCSE Dance

Theory – Artificial Things



|  | **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 –**  **Dave and Laura’s Duet** | Artificial Things is a professional dance work choreographed by Lucy Bennett  The stimulus for the work is:   1. A snow-covered urban landscape with an isolated figure perched on a collapsed wheelchair. 2. Being encased in a snow globe and being observed from afar. 3. The mysterious paintings by Goran Djurovic. 4. The dancers' personal experiences.   The choreographic intent of the work is:   1. Life’s limitations and their resolution 2. Loss and resolve [‘time passing’ is linked to this] 3. Being observed or ‘gazed at’ by others   The Overview of what the section Dave and Laura’s duet is about:  **This section immediately follows a tragedy in Scene 2.  A pensive ground -based contact duet reflecting on loss.  It is based around a dismantled wheelchair, upturned on the floor. The wheelchair is used to push off, sit on and lean on.**  Students will know how...  -To describe the set, lighting, accompaniment and movement for the first section.  How to analyse and critically appreciate the work answering the following questions;   1. Describe the physical setting and lighting during Dave and Laura’s duet and how contributes to the overall effectiveness. 2. The dancers begin in this stage space (used for D for Dave and L for Laura. Mark with an X) 3. Describe the opening motif from this section using actions, space, dynamics and relationships. The images below are there to help you. 4. Describe the accompaniment for Dave and Laura’s duet. When describing think of RIDOMS. 5. Describe key actions that link to the 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.*** * ***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**  **David and Amy’s Duet** | Students will know how...  To retrieve information from the Fact File and the set, lighting, accompaniment and movement from Section 1.  The overview of what David and Amy’s duet is about:  **A close contact duet involving counterbalance, lifts, touch. The duet arose from a long improvisation that David and Amy did outside, along a river. This was filmed and then used in the creation process.**  To describe the relationships, lighting, set, accompaniment and moods of David and Amy’s Duet.  To analyse and critically appreciate the work answering the following questions;   1. 2 dance relationships can be seen at the very start of this section, name both and describe them? 2. Describe the lighting in this section and its contribution. 3. **One of the choreographic intentions of Artificial Things is life’s limitations and coming to a resolution. How might the changes in lighting support this?** 4. Describe the physical setting in this section. 5. **The backcloth has been inspired by which artist?** 6. **The border on the floor could represent…** 7. **Fill the blanks to find as many mood words for Artificial Things set as you can.**   **The snow on the ground creates a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mood.**  **The tumbled over display cabinet creates a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mood.**  **The use of furniture and stools upstage left suggests a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mood.**  **The headless mannequin sitting on the stool creates a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mood.**  **The open space on the stage allows the dancers to travel and creates a mood of \_\_\_\_\_\_\_\_\_.**   1. Describe the accompaniment for Dave and Laura’s duet. When describing think of RIDOMS**.** 2. Compare and contrast the use of space in David and Amy’s duet with Dave and Laura’s Duet linking it to the choreographic intentions of the work [4 marks]. | See below | ***Students need to already know that...***   * ***Artificial Things is a professional dance work choreographed by Lucy Bennett*** * ***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**  **Tumbleweed** | The overview of what Tumbleweed is about:  **A close contact quartet where the dancers roll over and support each other. Towards the end of the section the dancers re-assemble Laura’s wheelchair to prepare for the Gliding section that follows.**  Students will know how...   * To retrieve the relationships, lighting, set, accompaniment and moods of David and Amy’s Duet. * To describe the relationships, movement, lighting and accompaniment of Tumbleweed.   How to analyse and critically appreciate the work answering the following questions;   1. There are two important mirror image moments in Tumbleweed. Describe them both using action, space and dynamics. 2. What two ways is Laura’s wheelchair used? 3. The quartet sit upstage left what could this represent and how does it link to the stimulus? 4. Describe the accompaniment for Tumbleweed. When describing think of RIDOMS: 5. Describe the lighting in Tumbleweed and its effectiveness/contribution. 6. Name the 4 stimuli of the work | 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**  **Gliding** | The overview of what Gliding is about:  **A trio where David and Amy control Laura’s wheelchair. The trio is full of ebb and flow, suspension and release as Laura moves through the space. The dancers play with levels and circles throughout.**  Students will know how...   * To retrieve the relationships, movement, lighting and accompaniment of Tumbleweed. * 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. Name a choreographic intention that links to this section. 2. Describe a moment when this choreographic intention can be seen. Use action, space, dynamics and relationships. 3. Name a choreographic device used in this section. 4. Describe a motif where unison can been seen using action, space and dynamics. 5. Describe the accompaniment for Gliding. When describing think of RIDOMS. 6. How does this section link to the following stimuli or choreographic intentions? 7. **Life’s limitations and how they resolve is one of the choreographic intentions. How might the set AND the use of prop support this?** | 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:**  **Section 5**  **Dave’s Solo** | The overview of what Dave’s Solo is about:  **A solo for Dave to the old popular song ‘The Sunshine of Your Smile’. A solo full of hand and arm gestures where focus is important to express his own personal experiences of his father. Towards the end of the solo, Dave starts to lip sync with the song. At the very end he appears to forget his words, looks upstage to see the rest of the group lip syncing for him. The ultimate gesture of support.**  Students will know how...   * To retrieve the movement, accompaniment and the intent of the work through the production features. * To describe the costume, lighting, accompaniment and gestures of this section.   How to analyse and critically appreciate the work answering the following questions;   1. What stimulus does this section link to? 2. Dave’s solo is split into 3 sections. These are:   **Dave’s father as a singer in the clubs around Leeds.**  **Dave’s father’s illness and death.**  **Dave explaining his achievements to his father after his death.**  Hand gestures help tell the story of each section. Give example of gestures for each section.   1. How has Dave’s costume changed? Describe what he is wearing and why? 2. Describe the lighting and how it is effective in communicating any of the three sections. 3. Describe the accompaniment for Dave’s solo. When describing think of RIDOMS. | 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 6:**  **12 Mark Question comparison question on set.**  **Infra and Artificial Things** | * 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 Artificial Things Set:***   1. ***Proscenium arch*** 2. ***The floor is grey with black tabs.*** 3. ***Wide wooden border around the edge*** 4. ***Paper snow on the ground.*** 5. ***The backdrop is pale with washed out vertical stripes in green, blue, grey and white.*** 6. ***Upstage left, there is an overturned vitrine [display cabinet] full of paper snow and three brown stools in front of it. The middle one is taller than the others, and has a headless mannequin sitting on it, dressed in a brown suit and shoes.***   ***The descriptions of the Artificial Things Set:***   1. ***Proscenium Arch*** 2. ***Black box set*** 3. ***Large LED screen, the width of the stage, high up on the backdrop.*** 4. ***White electronic figures walk across the screen.***   ***How the set enhances our appreciation of the work in AT:***   1. ***Supports the lighting*** 2. ***Demonstrates the stimulus*** 3. ***Supports the movement*** 4. ***Supports the aural setting*** 5. ***Sets the location*** 6. ***Demonstrates the season*** 7. ***Creates a mood e.g. down beat*** 8. ***Compliments the costume***   ***How the set enhances our appreciation of the work in Infra***   1. ***Supports the lighting*** 2. ***Demonstrates the stimulus*** 3. ***Demonstrates the choreographic intent*** 4. ***Supports the movement*** 5. ***Sets the location*** 6. ***Creates a mood e.g. tense and sombre*** 7. ***Demonstrates the era*** 8. ***Compliments the costume*** 9. ***Supports the aural setting***   ***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 AT. * 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 AT.  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 ART. * 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 AT. * 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 Artificial Things Vocabulary**

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| Actions | What a dancer does e.g. travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight. |
| Contact | This is where dancers lift, lean or support each other. |
| Choreographic Processes | Activities involved in creating dance such as improvisation, selection and development |
| Direction | The facing of a movement. |
| Descending | Becoming lower in pitch. |
| Eerie | S[trange](https://dictionary.cambridge.org/dictionary/english/strange) in a [frightening](https://dictionary.cambridge.org/dictionary/english/frightening) and [mysterious](https://dictionary.cambridge.org/dictionary/english/mysterious) way |
| Encased | To [cover](https://dictionary.cambridge.org/dictionary/english/cover) or [surround](https://dictionary.cambridge.org/dictionary/english/surround) something or someone [completely](https://dictionary.cambridge.org/dictionary/english/completely). |
| Inclusive | An inclusive [group](https://dictionary.cambridge.org/dictionary/english/group) or [organization](https://dictionary.cambridge.org/dictionary/english/organization) [tries](https://dictionary.cambridge.org/dictionary/english/try) to [include](https://dictionary.cambridge.org/dictionary/english/include) many different [types](https://dictionary.cambridge.org/dictionary/english/type) of [people](https://dictionary.cambridge.org/dictionary/english/people) and [treat](https://dictionary.cambridge.org/dictionary/english/treat) them all [fairly](https://dictionary.cambridge.org/dictionary/english/fairly) and [equally](https://dictionary.cambridge.org/dictionary/english/equal). |
| Levels | Distance from the ground: low, medium or high. |
| Limitations | A limiting rule or circumstance; a restriction. |
| Mirror Image | This is similar to unison but dancers usually face each other and use opposite parts of the body and travel away from each other and then towards. |
| Relationships | The ways in which dancers interact; the connections between dancers. |
| Resolution | A firm decision to do or not to do something. |
| Resolve | Settle or find a solution to (a problem or contentious matter). |
| Vitrine | A glass display case. |