

A group of young people, likely students, are performing a synchronized dance on a stage. They are wearing matching grey hoodies and black shorts. The stage is lit with vibrant green and blue lights, creating a dynamic atmosphere. The dancers are captured in various dynamic poses, some with arms raised and legs bent, suggesting a high-energy routine. The background is dark, with some graffiti visible on a wall behind the performers.

“SHOULD I CHOOSE DANCE?”

(Yes) – Year 9 options evening 2023

DANCE SO FAR – KS3

YEAR 7	YEAR 8	YEAR 9
SPORTS Dances	SWANSONG	CULTURAL DANCES
PIRATES	MUSICAL THEATRE	DEVISING CONTACT
CLONES	ENTER ACHILLES	EMANCIPATION OF EXPRESSIONISM
HIP HOP	SHADOWS	URBAN PLAYGROUND
GAME-OGRAPHY	SPOKEN WORD	CHOREOGRAPHIC APPROACHES
DANCE LIVE!	DANCE STYLE RESEARCH	TECHNICAL SKILLS



WHY CHOOSE DANCE?



- A **practical subject** that BUILDS knowledge
- Theory side creates **intelligent dancers** as well as skilled ones
- Dance **develops emotional maturity** and professionalism
- Many opportunities to **collaborate**
- Smaller classes = more **in depth training** and feedback
- High quality resources – Performance Building, recording studios.
- Develops **social skills** and **builds confidence**
- **Thriving subject** within the school: KS3/KS4, extra curricular, enrichment...
- **Guest workshops** every term (4-5 a year) – Luke Brown, Barton Peveril, 3Fall Dance etc...
- **Various trips** – Move It festival, College/University open days, performances
- The style of coursework is more **similar to that at College level**, preparing pupils for post 16 education
- **Supportive** and **passionate department**



BTEC LEVEL 2 - DANCE



Pearson
BTEC

- Practical based course
- All theory is coursework, **not** an exam.
- Ideal for those wanting a mix of practical and theoretical Dance knowledge.
- Same weight as GCSE option.
- All set works are chosen by the teacher, not the course provider.
- Due to the nature of coursework, if a pupil struggles or misses school, they are able to catch up.
- All technique classes and styles are catered to the cohort's strengths and interests.



For more info on the Btec level 2 award:

[Performing Arts \(2022\) | BTEC Tech Awards | Pearson qualifications](#)



BTEC LEVEL 2 – WHAT WILL YOU BE LEARNING?

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts				
Component number	Component title	GLH	Level	How assessed
1	Exploring the Performing Arts	36	1/2	Internal
2	Developing Skills and Techniques in the Performing Arts	36	1/2	Internal
3	Responding to a Brief	48	1/2	External synoptic

January start date 2025

January start date 2024

September start date 2024





COURSE BREAKDOWN



Component 1	Component 2	Component 3
<p>A written assessment created in assessment time (coursework based). In this component you will need to watch a professional work and link its themes, movement, costume, music and rehearsal content to a theme chosen by the examination board. Although you each have to submit the work independently, there are opportunities to collaborate within the work and share ideas.</p>	<p>For component 2 you will be expected to learn repertoire from a professional work to a high standard. You will plan a rehearsal schedule and follow it either as a solo or in groups, choosing a different skill to develop along the way each week. You will evidence your progress in the form of rehearsal logs and video evidence. You will perform to the class at the end of the unit and write a self review on your progress.</p>	<p>In the final component, students will use all their previous knowledge and experience to create an original performance based on a theme chosen by the examination board. You will need to evidence your rehearsal time and think critically of yourself. This component will end in a performance to a live audience.</p>



COMPONENT 1 EXAMPLE

For most pieces of coursework pupils will be using google slides/PowerPoint to gather their research.

To the right are some examples of component 1 work which should be 12 slides long when finished. This is example would be a distinction level.

Pupils will use lessons, timetabled mock time (2 hours in year 10, 6 hours in year 11) and optional afterschool revision sessions. This means that extra support is available for any pupils who may struggle with the theory.



WHAT IS SWANSONG?

Swan Song is a ballet that was choreographed by Christopher Bruce in 1987 for the London Festival Ballet. The music was composed by Phillip Chabon. Swan Song lasts 32 minutes and has a cast of three dancers. The whole ballet is set in a prison cell where the victim gets interrogated by officers. The piece includes a variety of dance styles such as contemporary, ballet, jazz, tap and ballroom. The choreography implies characterisation of all three roles.

The costumes for the piece are minimal, with the guards wearing a uniform with no badges, and the victim wears jeans and a t-shirt. The victim wears a bright red top to represent blood whereas the interrogators wear a uniform to show they play the same role.

The set is also minimal with the only prop being a chair, used as a safe place, a jail cell, a weapon, a shield, and a toilet.

We see this straight away with the victim being trapped in a room and never leaving (until the end when he dies). The lighting is dramatic which suggests a dark, claustrophobic room with a small window. Throughout the dance he is tortured, humiliated and mocked, all elements of loss of rights. We see this through the chair being used as a weapon, him being controlled through movement and a red nose being placed on him.

Composed by Phillip Chabon in tandem with the choreography. Interludes between each section are unaccompanied to hear the tapping and increase the tension. Solos have a more lyrical sound and include reed pipe music and electric acoustic sounds. One of the solos is performed in silence. Throughout the music gets faster which builds tension and shows that the situation is getting more dangerous.

HOW THE THEME HAS BEEN COMMUNICATED THROUGH PRODUCTION ELEMENTS



Costume design:

- The costumes for the guards are like a uniform as they are similar to each other and are the same colour, which is brown. Whereas the victim wears everyday clothes instead which are a red t-shirt and blue jeans to add some colour to the plain coloured set. This shows the hierarchy between the dancers which links to the theme of interrogation because it shows how the guards are above the victim in the hierarchy and have control over him.
- Bruce decided to have the costumes as tight fitted because it allows the audience to see the movement and alignment of the dancers' bodies more easily.
- The costumes have no badges on them which allows the piece to relate to any time. If the guards wore badges related to a certain time, the dance would no longer be timeless as it would relate to a certain point in history.
- I believe that the costume has been used effectively because they interlink with the movements of the dancers - the guards have the same costumes and do a lot of their dance in unison, and the victim has a completely different costume and dances alone throughout most of the dance. Also, the costumes allow the dance to be timeless due to the lack of detail related to a specific time, which allows the dance to be linked to any moment in time instead of just one time.

Set design

- The set shows the theme of interrogation as the victim does not leave the stage, however the guards do leave and come back. This shows how the victim was trapped in a room and was unable to leave whereas the guards can leave the room, like in the victim's solo.
- Also, the plain black set allows the costumes to stand out and allows the dancers' moves to be seen better instead of having a colourful background where the moves and costumes would be more difficult to see. This also represents the interrogation as it allows the set to look like an interrogation room, which is normally dull and dark.
- The only prop on stage through out is the chair. It is used as a safe place, a weapon, a jail cell, for protection, and many other things. This helps to communicate the theme of interrogation because it shows how the victim felt intimidated by the guards so used the chair for safety.
- The use of a proscenium arch stage allows the dancers to have clear entrances and exits throughout the piece. The stage has an audience on one side and has the sides of the stage which are used for the dancers to enter and exit. If the stage was in the round, the entrances and exits would be less clear as the dancers would be moving around all the audience and changing direction so the audience is all around them.

Lighting design

- The light coming from the side of the stage represents freedom. This is because it can be seen from one side, like light entering through a window. This also represents interrogation because it shows how the victim was trapped in a room and was unable to leave. Also, the light coming from one side links to the victim's loss of rights - he is unable to leave the room he is being interrogated in which shows how he has lost his rights while being interrogated.
- Also, the colour of the lighting changes throughout the dance, based on the victim's mood. For example, when the victim is sad, the lighting turns to a bright white colour to show how his mood changes when the guards are with him, whereas when he is alone, the lighting changes to a light blue colour showing his mood change when he is alone.
- When there is a section change, the lighting also changes. This links to how the music changes when it goes into a new section which makes the section changes clearer to an audience. If nothing changed with the section change, this would not be made clear to an audience.

THE PURPOSE OF SWANSONG WAS TO EDUCATE, ENTERTAIN, AND MAKE THE AUDIENCE THINK

The Purpose

Bruce wanted to use Swan Song to educate the audience around issues to do with loss of rights. This has been shown throughout the piece with 3 characters, 2 guards and a victim. During the dance, the victim shows his struggle through movement and use of dynamics while the guards interrogate and manipulate him. Bruce used sensory interaction to influence the dance. This allowed the dance to educate the audience on the different problems they talk about while also being entertaining.

He also wanted the dance to entertain the audience. This has been demonstrated through the victim being tricked by the guards in section 2 called sea for two, as this section was more upbeat than section 1, and the guards used a red nose to mock the victim in this section. This section being more upbeat allows the audience to have a break from the more intense sections instead of all the dance being intense.

Lastly, he wanted to make the audience think. He achieved this by purposely not giving the audience any background to the dance (for example programme notes) and by using the chair not only as a chair but also as a jail cell, a safe place, a toilet, a shield, and a weapon. This made the audience think as the chair was representing things that it would not normally be used for. He also had minimal set and costumes which both got the audience to think and allowed the dance to be timeless. By having everything minimal, the audience have to think about what is happening throughout the piece.

My view as an audience member

Overall, I enjoyed the piece as it showed the relationships between the dancers, for example, the hierarchy between the guards and the victim, which is shown through the guards embarrassing the victim with the red nose. Swan Song, in my opinion, was a good dance as there was a story that the audience could follow throughout the piece so that it would communicate the message of the dance. Also, the dancers allowed the story to be communicated through the choreography and the costumes and set. I believe that Bruce choreographed the dance well as all the dancers knew what they had to do through the dance and the moves clearly communicated the message to the audience. The costumes linked to the dance as they helped to show that the guards were clearly paired up, shown by both their choreography being mostly duets and their costumes being the same. The other production elements also helped the dance to go well, for example, the lighting designer helped to communicate the main themes of the dance and highlighted the key moments. The costume designer helped to allow the piece to be timeless by not having badges on the costumes, so it didn't relate to any specific time.

PREVIOUS RESULTS



- The Dance department look to develop and change courses to suit the needs and wants of our pupils. This is seen by the progress made by our previous year 11 Dance cohorts:
- 2021 center assessed grade (GCSE): Grade 4+ 82% (**Grade 7+ 53%**)
- 2022 Final grade (RSL): Grade **merit+** 100% (**Grade Distinction 55%**)
- 2023 Final grade (RSL): Grade **Merit+** 100% (**Grade Distinction 63%**)
- 2024 (Btec level 2):

The GCSE course adds up to a more theory-heavy weight of 70%. The Btec course is a more even 50% split. This gives pupils more opportunity to allow their practical skills to gain marks along side their theory work.



“WHAT COULD I GO ON TO STUDY AFTER?”

- **Vocational Level 3 Courses in Dance, Drama or Musical Theatre**
- **A Level Dance, Drama**
- **Level 3 Course in Theatrical Hair and Media Make Up.**
- **Dance and Musical Theatre Triple Award Diploma**
- **Level 3 Diploma in I.S.T.D Dance**
- **Anatomy and Physiology (A&P) Level 3 Certificate**



The Dance department have links with:

- Barton Peveril
- HSDC
- Chichester College
- University of Chichester
- University of Winchester
- ORB youth dance company
- HYDC





WHAT OTHER OPPORTUNITIES ARE THERE ON THE COURSE?

During your time in year 10 you will be offered a range of opportunities to develop your practical ability. Previous opportunities include:

- Barton Peveril Dance workshop in school (yearly)
- Move It Dance Festival (yearly)
- College taster days
- University taster days
- In school workshops with choreographers
- Umbrella Dance company (audition only)
- Dance Live!



“HOW TO PREVIOUS AND CURRENT STUDENTS FEEL?”

I took dance as one of my subjects because dance is one of the things, I like most and I am very happy that I continue with it because Mr Coleman has pushed me so much. I finally feel confident with my dancing and sir has been such an inspiration to me, I am very happy with where I have come from and I strongly recommend dance to any student.

Mia, 2022

I chose Dance as I wanted to explore a creative subject which teaches me new skills and Dance styles. It lets me work with people I might not and make new friends.

-Thomas, 2024

I chose dance because it is a very creative subject that allows you to come up with and develop your own choreography and ideas. It is my favourite subject because we do a lot of practical where we can work with the other dancers and perform together. It is also interesting to learn about other dance pieces so that we can be inspired by them and include them in our own work.

-Nina, 2021

I really enjoy Dance at school because it allows me to research and analyse a wide variety of professional pieces while establishing my own choreographic style. I like how we, as dancers, can express ourselves through the movement we have created.

-Orla, 2021

I chose dance because I was very interested in the subject and would like to do dance when I leave school. I enjoy the lessons because Mr Coleman makes every lesson different by making theory fun as we do games and quizzes as well as including many technique classes. Also, I know that even if I don't do dance after school, it has improved my confidence and self-belief.

Keira, 2021

The Dance course is very inclusive and creative. It gives you many opportunities to work with friends in order to create thought provoking work that you enjoy making.

-Evangeline, 2023

Dance is one of those lessons that I see on my timetable and always look forward to. It's important to choose an enjoyable active option to break up the day and get moving. The course not only develops your physical skills but helps you understand your body and gives you knowledge in a new exiting area of expertise.

-Lexi, year 2021

I chose dance because I was really passionate about this subject, and I am interested in doing it as a career when I leave school. However, I also feel that you don't have to come into dance knowing that you want to do it when you leave school, because it is really enjoyable lesson that you learn skills for life in. There is also a huge range of things you learn in dance whether you enjoy the theory side of it or the practical side and Mr Coleman makes sure that every lesson is new and exciting.

-Olivia, 2021

I chose RSL dance because I am looking to do dance in college. I also just really enjoy dancing. RSL dance has challenged me, and sir is always wanting us to improve and push ourselves into learning new styles. Doing RSL dance is really fun and is the one thing I look forward to that day.

Maddie, 2022

I really enjoy Dance and I am glad I chose it. There is a wide range of styles to experiment with and you push yourself out of your comfort zone to challenge yourself further. The coursework is broken down into separate pieces to guide you through.

-Lyla, 2024

I really enjoy Dance because you get the opportunity to explore different styles and works. You get to work with a range of people and build new social circles.

-Ella, 2023



“WHY DID I PICK IT?”

- Preferred working practically
- Wanted to improve confidence
- Enjoyed working with my friends in a creative way
- Was already a passion
- The coursework surrounded something I was already interested in
- Prepared me socially for life ahead
- The teacher was supportive and knowledgeable
- I had fun in every lesson while being challenged
- Dance ended up being my highest result during my GCSEs

Mr Coleman,
year 11

