

# School of Dance



# Handbook

L Todd

## **School of Dance**

At Vale of Leven Academy we are very proud to be able to deliver the School of Dance to our selected youngsters.

The school of Dance is a project aimed at developing the social and academic skills of young people during S1-S3. We work on the basis that many skills developed whilst taking part in Dance are transferable to other learning in school, life and work.

Linked with Curriculum for Excellence key priorities, the programme aims to:

- Engage with school
- Use transferable skills to aid/support learning
- Provide an opportunity for performers to gain additional training

### **Vision and Aims**

- A programme that can engage pupils with school
- An opportunity for pupils to gain additional dance training and practice
- Links with the Significant Aspects of Learning and CfE Experiences and Outcomes
- An opportunity to develop transferable skills for learning, life and work

### **Programme Rationale**

4 Components: Jazz, Contemporary, Hip Hop/Street and Choreography

#### **Technical Skills:**

Jazz, Contemporary and Hip Hop/Street: Pupils will cover Technical Centre Work and Skills, Travelling, Technical/ Dance Performance

#### **Choreography:**

- Pupils will develop Choreography Skills that allow them to create movements inspired by a theme for example a film, season, topic that affects them
- Pupils will create movement pieces using a variety of stimuli including pictures and poems
- Pupils will develop an understanding of developing movement pieces through levels, jumps, spatial patterns, groupings, speeds and directions
- Pupils will develop an understanding of developing movement pieces through choreographic devices including unison, cannons, repetition and mirror

### **Skills, Qualities and Attributes**

- Communication
- Leadership
- Working with Others
- Resilience - Managing Distractions and Perseverance
- Resourcefulness- Making Links and Questioning
- Problem Solving
- Information Technology
- Creativity
- Reflectiveness- Planning and Revising
- Reciprocity- Empathy and Listening
- Evaluation
- Target Setting

### **Learning Experiences**

- Technique Class
- Feedback tasks
- Technical Performance routine work with performance qualities
- Pair/small group travelling sequences
- Pair/small group creative tasks
- Varied Choreography Workshops

## **Our School of Dance Learning environment allows us to:**

- Meet challenges, manage change and build relationships

*Manage the transition into Secondary school, build new friendships with people not in reg. class or from primary school and meet the challenges of developing my ability in Hip/Hop, Jazz and Contemporary*

- Experience personal achievement and build my resilience and confidence

*I have improved my technique in styles I haven't done before or got better at ones I have already done, I have therefore achieved success at a level suitable to me. I have an increased level of confidence in my dance abilities and my other skills for example communication. I am resilient because I always keep trying my best and never give up in any section of school of Dance; I now transfer this into my learning across the school.*

- Understand and develop my physical, mental and spiritual wellbeing and social skills

*I am able to work with others and be respectful to others in my group*

*I have improved my confidence and motivation when learning*

*I have improved my focus, concentration and remembering skills*

*I have improved my practical performance*

- Participate in a wide range of activities which promote a healthy lifestyle

*I have participated in a wide range of dance workshops this year that have allowed me to develop healthy habits towards being active. For example my practical tasks have allowed me to develop my fitness, flexibility, balance, timing and coordination and my working with others tasks/ choreography has allowed developing a healthy mind and attitude towards my work*

- Understand that adults in my school community have a responsibility to look after me, listen to my concerns and involve others where necessary

*Our school of Dance is like one big team. I know I have good relationships with my classmates and I can voice any issues and be listened to and respected.*

- Learn about where to find help and resources to inform choices

*I can use video to make informed choices and set targets for my development in dance. I am now able to do this in other subjects to help me with my learning.*

- Reflect on my strengths and skills to help me make informed choices when planning my next steps

*I can make decisions about my skill level based on evaluating to help plan what I need to do to improve my learning*

- Acknowledge diversity and understand that it is everyone's responsibility to challenge discrimination

*I am able to work with everybody in our group. I am aware of everybody's individual strengths and use these to our group's advantage when doing choreography tasks. I am also able to provide support and encouragement for those that need it. I am also aware that not having a good team relationship will upset all our learning and know how to get my team in a positive mindset.*

*Literacy:*

- *Listening*
- *Talking*
- *Evaluating*

*Numeracy:*

- *Timing*

*Health and Wellbeing:*

- *Personal – determination, success, resilience*
- *Emotional - confidence*
- *Relationships- working with others, leadership*

*Thinking Skills:*

- *Creative thinking*
- *Planning and organising*
- *Goal setting*
- *Evaluating*
- *Remembering*

# Curriculum for Excellence

As pupils move through the SoD programme, they will work within the Second to Fourth level Experiences and Outcomes of Curriculum for Excellence and assessed against the national benchmarks for each level.

Breadth, Challenge and Application will be applied throughout to allow pupils to become secure in their learning at each level.

**Breadth:** experience a range of Dance styles and Choreography Themes/Inspirations

**Challenge:** change music/group working size/group performing size/size of audience/repeat choreographic devices in the same themed piece

**Application:** transferring skills/knowledge/level of creativity across different choreography pieces/themes

## Level 2

Experiences and Outcomes	Benchmarks
<p>I can explore and choose movements to create and present dance, developing my skills and techniques.</p> <p style="text-align: right;">EXA 2-08a</p>	<p>Shows understanding of the key features of dance from a range of styles and cultures, through dance performance.</p> <p>Demonstrates coordination and some control in a range of dance actions and sequences.</p> <p>Creates, rehearses and performs a short original dance piece, comprising several sequences, to music or a rhythm.</p> <p>Develops and refines own dance repertoire through continued exploration and practice.</p> <p>Selects and applies dance skills to create dance that shows variation, for solo or group performance.</p> <p>Justifies own creative choices using appropriate dance vocabulary, for example, explains explosive movement inspired by fireworks in terms of speed and levels.</p> <p>Explains, with supporting reasons, what works well and what could be improved in their own or others' work, using appropriate dance vocabulary.</p>
<p>Inspired by a range of stimuli, I can express my ideas, thoughts and feelings through creative work in dance.</p> <p style="text-align: right;">EXA 2-09a</p>	
<p>I have taken part in dance from a range of styles and cultures, demonstrating my awareness of the dance features.</p> <p style="text-align: right;">EXA 2-10a</p>	
<p>I can respond to the experience of dance by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.</p> <p style="text-align: right;">EXA 2-11a</p>	

## Level 2 Dance Programme

School of Dance Learning Intentions	Success Criteria
<p><b>Technical Skills:</b></p> <p>I am developing my ability to use key features of different dance styles in my performances</p> <p>I am developing my level of coordination and control in a range of dance actions and sequences in Jazz, Hip-Hop and Contemporary</p> <p>I can practice and perform short dance pieces for each of the three styles</p> <p>I can create a short sequence of 32 counts for each of the 3 styles</p> <p>I can develop my technique and refine my on dance abilities</p> <p><b>Choreography:</b></p> <p>I can select and apply dance skills to create a dance</p> <p>I can justify my choices for different movements by relating it to my theme</p> <p>I can give positive feedback about <b>choreography</b> and <b>technical</b> performances</p>	<p>Occasionally use correct emotions for style when performing - upbeat/sassy with Jazz etc.</p> <p>Include a variety of different qualities appropriate for steps when performing each style - strong isolations in Jazz, soft flowing movements in contemporary</p> <p>Show coordination of my arms and legs and keep some level of control when performing my centre work technique sequences and travelling sequences</p> <p>Work and perform in small groups to practice technical dances for each of the 3 styles</p> <p>Work with others in a small group to create a short technique centre work sequence/travelling sequence for each of the 3 styles</p> <p>Take part in technique class for centre work/travelling and performance routine for each style developing and refining my skills</p> <p>I can create different movements that represent a theme or topic and contribute them to my groups piece</p> <p>I can use different levels/speeds/directions/positions in different sized group choreography tasks</p> <p>Make the link between movements selected and the theme/inspiration selected</p> <p>Give 2 pieces of verbal feedback that explains why you have selected to give positive aspects of performance and areas for development</p>

### Level 3

Experiences and Outcomes	Benchmarks
<p>I have created and taken part in dance from a range of styles and cultures.</p> <p style="text-align: right; color: #C85130;">EXA 3-08a</p>	<p>Performs with some confidence and shows understanding of a range of different styles of dance from different cultures and the rhythms/music which often accompany them.</p>
<p>I can respond to the experience of dance by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.</p> <p style="text-align: right; color: #C85130;">EXA 3-11a</p>	<p>Rehearses skills and techniques required to execute particular moves and sequences to a rhythm or beat.</p> <p>Builds on the contribution of others in developing ideas for a shared dance, for example, by asking and answering questions.</p> <p>Evaluates what works well and what could be improved or different in their own and others' work, including visiting artistes, using appropriate dance vocabulary.</p> <p><b>When creating and performing their own dance pieces:</b></p> <p>demonstrates control and fluency in a range of dance actions and sequences which can be repeated or changed</p> <p>applies at least three choreographic devices, for example, canon, unison, repetition, mirroring, change of timing, direction and levels.</p>



### Level 3 Dance Programme

School of Dance Learning Intentions	Success Criteria
<p><b>Technical Skills:</b></p> <p>To take part in Jazz, Contemporary and Hip Hop Dance classes</p> <p>To create short movement sequences for each of the 3 styles whilst working in pairs</p> <p>Use evaluation skills to give feedback to peers in the class</p> <p><b>Choreography:</b></p> <p>To contribute to group work when discussing/developing movements and ideas for a shared Dance</p> <p>Demonstrate control and fluency when performing different movement pieces in choreography</p> <p>Apply different choreographic devices to movement pieces</p>	<p>I can perform my Jazz and Contemporary movement skills with some confidence whilst performing centre work and travelling exercises</p> <p>I can rehearse different my skills and techniques required for travelling and centre work to the different pieces music/rhythm/beats required for each style</p> <p>I can show an understanding of different rhythms when doing 1 min performance pieces for each of the 3 styles</p> <p>I can create and perform short movement sequences with some confidence in small groups for each of the 3 styles of Dance</p> <p>I can use appropriate dance vocabulary when giving peers feedback on their technical and performance abilities for each of the styles we study</p> <ul style="list-style-type: none"> <li>● I can evaluate positive areas of my peers performance and say why it works for the performer</li> <li>● I can evaluate areas of development of my peers performance and say why it works for the performer</li> </ul> <p>I can contribute my ideas to a choreography sequence by building on the ideas of others.</p> <p>I can question the choices of others for movements and suggest what direction we can go next</p> <p>I can link together the movements my group has created in a controlled and fluid way even when we have repeated the motif with choreographic modifications</p> <p>Use at least 3 choreographic devices throughout a variety of different choreographic tasks:</p> <p>cannon, unison, repetition, mirroring, use of space, timing and repetition.</p>

## Level 4

Experiences and Outcomes	Benchmarks
<p>I can apply my performance skills to dance with accuracy, control, body awareness, sensitivity and movement flow. I can communicate my artistic intention and take account of different audience groups.</p> <p style="text-align: right; color: #C85130;">EXA 4-08a</p>	<p>Performs confidently, with control and fluency, a range of movement sequences which are relevant to different dance styles and cultures.</p> <p>Extends and develops movement repertoire by researching and participating in a range of dance genre and styles from different cultures.</p>
<p>I can apply theatre arts technology to add excitement and drama to performances.</p> <p style="text-align: right; color: #C85130;">EXA 4-08b</p>	<p>Gives a personal response, with justification, about the value and purpose of rehearsal for a performance.</p>
<p>I can select ideas from a range of stimuli to choreograph dance motifs in creative ways.</p> <p style="text-align: right; color: #C85130;">EXA 4-09a</p>	<p>Identifies key features in a dance and explains in detail how ideas and feelings can be portrayed through dance movement, using appropriate dance vocabulary consistently.</p>
<p>I can participate in dance styles and activities which challenge and extend my repertoire of movement and my knowledge of the styles and cultures of dance.</p> <p style="text-align: right; color: #C85130;">EXA 4-10a</p>	<p>Evaluates technical aspects of their own and others' work, including professionals, for example, shows understanding of how stimulus is used as inspiration to create a movement repertoire, which can be repeated, varied or adapted.</p>
<p>I can analyse technical aspects of dance, make informed judgements and express personal opinions on my own and others' work.</p> <p style="text-align: right; color: #C85130;">EXA 4-11a</p>	

## Level 4 Dance Programme

School of Dance Learning Intentions	Success Criteria
<p><b>Technical Skills:</b></p>          <p><b>Choreography:</b></p>	<p>I can perform my Jazz and Contemporary movement skills with confidence, control and fluency whilst performing centre work and travelling exercises</p> <p>I can challenge myself to improve my skills by developing my abilities in all styles of dance</p> <p>I can explain the benefits of rehearsing for a performance</p> <p>I can make appropriate judgements on a technical performance and use appropriate dance vocabulary to explain my judgements</p> <p>I can consistently demonstrate coordination, control and fluency in the movements pieces my group has created</p> <p>I can use a range of different stimuli to create movements from pictures, poems, short quotes, music and colours.</p> <p>I can show artistic intention by telling a story through my choreography piece</p> <p>I can show artistic intention by using mood and gesture in my choreography</p> <p>I can use theatre arts including costumes/ props/ makeup/ lighting to convey my theme</p> <p>I can select and apply a variety of choreographic devices including: canon, unison, repetition, mirroring, levels, timing, pathways, timings, partner work, repetition and directions.</p> <p>I can perform in front of a variety of different sized audiences</p>

# Technical Skills

Centre Work

Travelling

Technical Performance with Performance Qualities

## Centre Work

Pupils will learn, practice and refine their Dance skills and widen their repertoire of skills across the different styles. Pupils will transfer these skills into performance pieces for each style and learn how to embody the character and performance qualities for Jazz, Contemporary and Hip Hop.

The centre work skills listed below gives pupils the progression to senior phase Dance qualifications at NPA level 4/5, National 5 and Higher set by SQA. Additional skills listed in the technique points section will be used for progression to challenge pupils when ready during technique classes by learning new skills, linking them with other skills in short centre and travelling movement phrases and incorporating them into performance pieces.

<b>Jazz</b>	<b>Contemporary</b>
<p><b>Warm up:</b></p> <p>Reaches Isolations Cardiovascular movements</p> <p><b>Centre Work:</b> Demonstrate posture and alignment. placement of the spine use of core muscles Demonstrate the use of parallel and turn out. pliés tendus kicks</p> <p>Demonstrate isolations: head shoulders ribs hips</p> <p>preparation for pirouettes single pirouette pas de bourrée kicks (both flick and high)</p> <p><b>Turning sequences:</b> Jazz Turns Open turns Pirouettes</p>	<p><b>Demonstrate posture and alignment:</b> placement of the spine use of core muscles roll downs in parallel pliés in parallel and turn out (first and second position) tendus and foot work in parallel and turnout (1<sup>st</sup>)</p> <p><b>Demonstrate the use of parallel and turnout:</b> pliés tendus</p> <p><b>Demonstrate floor work:</b> rolls swings transitions to floor from standing tilts sparkle jumps</p> <p><b>Swing sequences:</b> ski swings figure of eight standing swings</p>

## Centre work skills Technique Teaching Points

### Contemporary

**Posture:** Posture is the carriage of the body, it is very important for dancers. When the dancer's posture is correct they should have their weight centered, lifted up through the ankles, legs turned out from the hips (if working in turn-out), pelvis neutral, engaged core muscles, shoulders pressed down, lengthened neck, head and chin held high.

**Alignment:** Alignment relates closely to posture. It requires each body part to be in the correct anatomical position relative to one another. If each part is not functioning in the correct manner the unbalanced posture will put stresses and strains on the joints and muscles of the lower back and legs, causing muscles to work beyond their natural capacity, joints to carry more weight and ligaments to lose their elasticity. A well-aligned body allows for freedom of movement and improves the aesthetic quality of the movements. Good alignment is a dynamic position, which allows for ease of movement.

**Turn-out:** Turn-out is the dancer's ability to turn his or her feet and legs out from the hip joint. This gives the dancer freedom of movement in every direction.

**Turn-out:** 1st Position: Heels together, toes apart, each 45 degrees from the centre line. — 2nd Position: As in 1st, with heels one and a half times the length of the foot apart. — 3rd Position: The heel of the front foot is placed at the instep of the back foot. — 4th Position: From 3rd position take the front foot forward, one length of the foot. — 5th Position: As 3rd with the front foot heel at the toe joint of the back foot.

**Parallel:** A position in which the thighs, knees and toes of both legs are facing straight ahead. Positions of the feet. Parallel — 1st Position: Feet together and parallel. — 2nd Position: As above with the toes facing forward. — 4th Position: As above with the toes facing forward.

**Arm Positions used:** 1st to 5th position Ballet arm positions, parallel arms

**Devant:** is a classical ballet term meaning "in front." Devant is used along with a step, movement or placing of a limb in front of the body. When used with another step such as *tendu devant*, it is meant that the working foot is closed in front.

**Derrière:** literally 'behind at or to the back. For example, a *tendu derrière* is a *tendu* to the rear

**Relieve:** to rise into the balls of the feet, with the legs straight and the torso held between first and second toes to maintain correct alignment of ankle

**Passé/ Retiere:** is a balanced position on one leg, with the opposite leg bent and the toe pointed to touch the hollow of the knee of the standing leg. Can be done in parallel or turned out positions.

**Spiral:** Rotation of the torso around the pelvis

**Tendu:** Starting from a closed position, the leg extends away from the supporting leg until the foot is fully arched and the toes are pointed then it is returned to a closed position at the supporting leg. Both legs remain fully stretched throughout this movement.

**Glisses** A glissé begins in the same way as a tendu, but the action continues so that the working foot leaves the floor a few inches, well pointed, before sliding back to the closed position.

**Demi plié:** A demi plié is a half bending of the knees. It can be performed in all positions, in turn-out and parallel. During a demi plié, the heels never leave the floor. The knees should bend directly over the toes until the depth of the demi plié is reached. The length of the Achilles tendon will determine the depth of a demi plié; the knees will then stretch and return to their starting position.

**Grande Plie:** a full bending of the knees, passing through demi- plié and continuing to lower until only the balls of the feet remain on the floor. When straightening the legs it is essential to pass through the Demi- plie, returning the heels to the floor before regaining full vertical position.

**Roll downs:** Start standing in a parallel position. Drop the head forward and then go through every vertebrae in the spine until the hands reach towards the ground, they may touch the ground, however, this is dependent on the flexibility of the dancer. Legs should be straight. On the way up the dancer should reverse the process until they return to standing in an upright position. **Rolls** When the body is on the floor it should maintain a point of contact, and so rolls across the floor to change direction or pathway.

**Ski swing:** Done in parallel the knees start stretched and the arms are above the head in parallel. The arms swing down, with a sense of gravity, the body releases or hinges from the hips, and the knees relax. The body, almost in contact with the thighs reaches the depth of the swing with the arms now behind the legs with a feeling of suspension, with the head looking at the knees and a rebound action occurs which gives the impetus for the body and arms to swing back to a fully upright position.

**Figure of eight swing:** Done in parallel the knees start stretched with the arms to one side of the body. The knees bend and stretch, with the alignment over the toes on the bends. As the knees bend the arms swing down and across the body to the other side, before rising to ear height and the knees stretch before the swing and bend repeat to the other side. The arms should be swinging in a figure of 8 on its side shape and make use of gravity and suspension.

**Runs:** A long and low run which travels, with arms working in opposition.

**Triplets:** Three steps usually done in a down up up sequence. Down (plie'), up (releve'), up (releve')

**Skips:** A hop and a step on alternate legs. The feet should be pointed when they leave the floor and the step should travel rather than elevate.

**Leaps/ Jete:** A step of elevation, starting on one foot and landing on the other foot, the working leg is brushed into the air and it appears to have been thrown.

**Hops:** A step of elevation, starting and landing on the same foot.

**Attitude:** The hip of the gesture leg is at 90°, the knee is bent, and the foot is pointed. Attitude croisée devant: the leg is lifted to the front. Attitude croisée derriere: the leg is lifted to the back.

**Pique:** A foot position meaning to ‘prick’

**Extension:** The lengthening of body parts.

**Flexion:** Movement when a joint bends.

**Focus:** The dancer’s sight line used to increase communication with the audience.

**Gesture:** Movements which do not transfer or bear weight, for example waving.

**Quality:** This is determined by the varied use of weight and dynamics, eg swings, percussive.

**Contraction:** Muscular shortening that changes the shape of the limb. In Graham technique contraction of the torso is a main principle when the spine curves while keeping the shoulders in line with the hips.

**High release:** When a dancer opens their breastbone to the sky and seems to rest their torso on an invisible shelf beneath the shoulder blades. The rib cage maintains alignment over the hips with no break in the lower back. The head remains in line with the spine.

**Tilts:** A movement of the upper body laterally or downward.

**Transitions:** Moving between working on the floor at a low level to a standing position and vice versa.

**Phrase/Combination/Sequence/Pattern:** Terms used to describe two or more movements linked together.

**Floor patterns:** Floor patterns are patterns that you create on the floor as you move through space; simple patterns can be straight, angular or circular.



## **Jazz**

**Posture:** Posture is the carriage of the body, it is very important for dancers. When the dancer's posture is correct they should have their weight centered, lifted up through the ankles, legs turned out from the hips (if working in turn-out), pelvis neutral, engaged core muscles, shoulders pressed down, lengthened neck, head and chin held high.

**Alignment:** Alignment relates closely to posture. It requires each body part to be in the correct anatomical position relative to one another. If each part is not functioning in the correct manner the unbalanced posture will put stresses and strains on the joints and muscles of the lower back and legs, causing muscles to work beyond their natural capacity, joints to carry more weight and ligaments to lose their elasticity. A well aligned body allows for freedom of movement and improves the aesthetic quality of the movements. Good alignment is a dynamic position, which allows for ease of movement.

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**Derrière:** literally 'behind at or to the back. For example, a *tendu derrière* is a *tendu* to the rear

**Relieve:** to rise into the balls of the feet, with the legs straight and the torso held between first and second toes to maintain correct alignment of ankle

**Passé/ Retiere:** is a balanced position on one leg, with the opposite leg bent and the toe pointed to touch the hollow of the knee of the standing leg. In jazz the position is usually performed in parallel position with the knees of both legs pointing straight ahead.

**Roll downs:** Start standing in a parallel position. Drop the head forward and then go through every vertebrae in the spine until the hands are on the ground and the head is on the knees. Legs should be extended. On the way up the dancer should reverse the process until they return to standing in an upright position.

**Demi plié:** A demi plié is a half bending of the knees. It can be performed in all positions, in turn-out and parallel. During a demi plié, the heels never leave the floor. The knees should bend directly over the toes until the depth of the demi plié is reached. The length of the Achilles tendon will determine the depth of a demi plié; the knees will then stretch and return to their starting position. Performed through 1st, 2nd and 3rd positions.

**Kick:** A brush forward, starting the same way as a tendu, but throwing the leg off the floor, pointing the toes, whilst maintaining good posture and alignment, and controlling it on the way down. It can be done, devant, derrière and to second.

**Hitch Kick:** One knee comes toward the chest and as that leg goes back down, the other leg kicks straight in front as high as you can. Both legs will be in the air at the same time but doing different things, making this a challenging move. Start by only jumping a bit off the ground, then try to get several feet off the ground as you get more advanced.

**Fan Kick:** Kick like a high rond de jambe to the front, like a "fan". The leg makes a sweeping arc through space. It crosses in front of the body, then sweeps to make a half circle before touching the ground. The appointing leg can be in okie, releve or releve with a bent knee.

**Flick kick:** A short, sharp movement at a low level, starting from behind and finishing low in an open position.

**Développé:** A développé is a movement in which the working leg is drawn up to the knee of the supporting leg and slowly extended to an open position en l'air and held there with perfect control. The hips are kept level and square to the direction the dancer is facing.

**Jazz Turn:** A turn which usually goes from a plié in 2nd, as preparation, to one full rotation on two feet in which the feet are close together and the legs fully stretched, and which finished back in a plié in 2nd . This sort of turn changes level and usually goes down up down.

**Open turn:** Starting in parallel 1st position, step into 2nd position with R foot, using left turn by R shoulder into 2nd so you are now facing the back. Continue the turning movement stepping back onto R foot facing the front and finish in parallel.

**Pirouette:** A pirouette is a spinning turn, done on the ball of one foot. The supporting leg can be extended or flexed. Correct body placement is essential. The body must be centered over the supporting leg with the back held strong and the hips and shoulders aligned. The arms should come into first position and be held strong. The head should be used to spot.

**Pencil turn:** Pirouette with both legs straight. Start from a ball change position with right foot back in plie. Push off your back foot and spin over your right shoulder with both knees straight. Pencil turns aren't about how high you can kick, so kick your free leg only a few inches off the floor and point your toe. Balance is key for this step, so focus on good posture and tighten your core muscles while you turn. Think of your right leg as a pencil and your pointed toe is the sharp tip.

**Chaînés:** a series of quick turns that alternate the feet while traveling along a straight line or in a circular path. The majority of the turn is on the leading foot, with feet held in a tight first position. "Linked like a chain". A series of small turning steps in releve with the feet in first position turn out with your weight is shifted rapidly from one to the other limb with each half turn. Performed continuously in rapid succession.

**Compass turn:** Similar to a pirouette, however instead of the working leg coming to retire/passé position, it is extended towards 2nd position and the foot skims the floor.

**Pivot turn:** Half-Turn on two legs with weight transfer from one leg to the other ; Feet stay stationary but swivel

**Jazz walk:** A jazz walk is a low walk where the knees are bent and the shoulders and arms are curved in opposite directions while walking forward.

**Jazz run:** A long and low run which travels, with arms working in opposition.

**Chasse:** This step resembles a galloping motion, as one foot literally "chases" the other. This is often used in jazz dance terminology to describe a way to travel across the stage, or flow two moves together.

**Pas de bourrée:** Three steps, most commonly performed behind, side, front in jazz. Can be progressed to performing with ½ turn or full turn.

**Skips:** A hop and a step on alternate legs. The feet should be pointed when they leave the floor and the step should travel rather than elevate.

**Leaps/ Jete:** A step of elevation, starting on one foot and landing on the other foot, the working leg is brushed into the air and it appears to have been thrown. Pupils can develop their leaps into grande jete and flick jete.

**Hops:** A step of elevation, starting and landing on the same foot.

**Isolations:** Moving one body part while keeping all other parts stable

**Sauté:** A simple jump in the vertical direction. Two feet to two feet.

**Dolphin:** A dolphin in jazz is a flowing S movement of the spine. Starting from the head, curving the spine downwards and forwards then rippling through all parts of the upper body until you return to an upright position.

**Snake:** A snake in jazz is a serpent undulation sideways, starting with the head.

**Floor patterns:** Floor patterns are patterns that you create on the floor as you move through space; simple patterns can be straight, angular or circular.

**Arm Positions:** 1st to 5th position Jazz arms, High V and Low V

## Travelling

The travelling skills listed below allow a progression to senior phase Dance qualifications at NPA level 4/5, National 5 and Higher set by SQA. Additional skills listed in the technique points section will be used for progression to challenge pupils when ready during technique classes by learning new skills, linking them with other skills in in their travelling sequences/ movement phrases and incorporating them into performance pieces.

<b>Jazz</b>	<b>Contemporary</b>
Jazz walks Runs Skips Kicks series Step ball change Pas de bourree Cross ball change Flick ball change Open turns Jazz turns  <i>Include a variety of floor patterns and changes of direction</i>	Runs Triplets Skips Leaps Sparkle Transitions from standing to floor and reverse  <i>Include a variety of floor patterns and changes of direction</i>

## Jazz Travelling Sequences examples

LI: To use space when performing Jazz Movements

SC:

- I can perform movements in various directions
- I can make different floor patterns when I perform travelling movements
- I can use height to smoothly move from high to low travelling steps

### Technical Skills I will be using:

Jazz walks

Runs

Skips

Kicks series

Step ball change

Pas de bourree

Cross ball change

Flick ball change

Jazz turns

- 1) 1x Kick Series, 2x step ball change forward, 1x step ball change to the back, one step ball change forward (16 counts - /)
- 2) 2x Jazz Turns, 4x cross ball change, 4x runs, 4x flick ball change (32 counts – V)
- 3) 4x Jazz Walks, 4x skips, 2x step ball change, 4x pas de bourree, 2x Jazz turns ( 48 counts – O)
- 4) Own sequence that includes 4 skills from above (32 counts – A)

## Contemporary Travelling Sequences examples

LI: To use space when performing Contemporary Movements

SC:

- I can perform movements in various directions
- I can make different floor patterns when I perform travelling movements
- I can use height to smoothly move from high to low travelling steps

### Technical Skills I will be using:

Runs

Triplets

Skips

Leaps

Hops

Sparkle

Transitions from standing to floor and reverse

1) 4x triplets, 2x step ball change, step leap (16 counts - / )

2) 2x hops, 4x runs, sparkle R, step ball change on L, sparkle R, step ball change on L  
(16 counts – I )

3) Sparkle R and roll to stand (8 counts) step ball change step leap (8 counts) (16 counts – V)

4) 4x skips (4 counts), step hop R, step hop L ( 4 counts), 4 triplets in a circle (8 counts),  
sparkle on R and roll to stand (8 counts) ( 24 counts - / )

## **Jazz Travelling Sequences examples**

LI: To use space with control and fluency when performing Jazz Movements

SC:

- I can perform movements in various directions
- I can make different floor patterns when I perform travelling movements
- I can use height to smoothly move from high to low travelling steps

Technical Skills I will be using:

Jazz walks

Jazz runs

Skips

Kicks series

Step ball change

Pas de bourree

Cross ball change

Flick ball change

Jazz turns

1) Jazz walks x 4 starting on R foot (1-4), 2x pas de' bourree (5 and 6, 7 and 8), flick ball change x 2 (1 and 2, 3 and 4) cross ball change x2 ( 5 and 6, 7 and 8) 16 counts /

2) 4x jumps in parallel (1-4), 4x Jazz runs (5-8) Repeat 16 counts /

3) Jazz Turn x 2 (4 counts) step ball change x2 (5 and 6, 7 and 8) Repeat until at end of

V

4) Own sequence that must include Jazz Walks , kick series and skips 24 counts O



## Contemporary Travelling Sequences examples

LI: To use space with control and fluency when performing Contemporary Movements

SC:

- I can perform movements in various directions
- I can make different floor patterns when I perform travelling movements
- I can use height to smoothly move from high to low travelling steps

Technical Skills I will be using:

Runs

Triplets

Skips

Leaps

Hops

Sparkle

Transitions from standing to floor and reverse

- 1) Run x4 (1-4) step ball change x2 (5 and 6, 7 and 8), 4x triplets in a circle (1 and 2, 3 and 4, 5 and 6, 7 and 8) /
- 2) Sparkle jump and roll to stand up ( 8 counts), step hop x2 (1-4) run x4 (5-8) /
- 3) Triplet x4 (1-8), skip x4, this will take you to the top of the V, step ball change step leap step leap finishing with feet in parallel ( 8 counts) V
- 4) Own sequence using skills above, 24 counts R

# Choreography

Theme

Actions/Movements

Motif

Devices

Use of Space

Theatre Arts

<b>Content / Level</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
Movement/ Motif	<ul style="list-style-type: none"> <li>• What are movements and actions that relate to chosen theme</li> <li>• Dance Actions: Use of gestures, falling and stillness</li> <li>• Create in pairs/small groups</li> </ul>	<ul style="list-style-type: none"> <li>• Snapshot of theme – 10 actions only</li> <li>• Use of turning, elevation and travelling</li> <li>• Create and perform pair motifs (6 actions)</li> </ul>	<ul style="list-style-type: none"> <li>• Creating a motif that includes a variety of the 6 dance actions in a variety of groups/ individual tasks</li> <li>• Characters in a motif/ story</li> <li>• Choreography where a story is told</li> <li>• Use mood in choreography</li> </ul>
Actions	Stimuli: <ul style="list-style-type: none"> <li>• Personal knowledge</li> <li>• Music</li> <li>• Pictures</li> </ul>	Stimuli: <ul style="list-style-type: none"> <li>• Quotes</li> <li>• Films</li> <li>• Short Poems</li> <li>• Pictures</li> <li>• Music</li> <li>• Personal knowledge</li> </ul>	Stimuli: <ul style="list-style-type: none"> <li>• Quotes</li> <li>• Films</li> <li>• Books</li> <li>• Poems</li> <li>• Pictures</li> <li>• Music</li> <li>• Colours</li> <li>• Personal knowledge</li> </ul>
Devices		What are they/ apply in a motif /movement piece <ul style="list-style-type: none"> <li>• Canon</li> <li>• Unison</li> <li>• Repetition</li> <li>• Mirror</li> <li>• Change of timing/speed</li> </ul>	Selecting devices to use throughout choreography that relates to their theme <ul style="list-style-type: none"> <li>• Timing/Speed</li> <li>• Unison</li> <li>• Cannon</li> <li>• Repetition</li> <li>• Partner work</li> </ul>
Use of Space		<ul style="list-style-type: none"> <li>• Levels</li> <li>• Directions</li> </ul>	<ul style="list-style-type: none"> <li>• Pathways when travelling</li> <li>• Spatial patterns</li> <li>• Levels</li> <li>• Directions</li> </ul>
Theatre Arts			<ul style="list-style-type: none"> <li>• Costumes</li> <li>• Props</li> <li>• Music</li> <li>• Lighting</li> <li>• Make up</li> </ul>

As pupils participate in their choreography workshops it will be up to the teacher what sections of the curriculum they will cover and what stimuli will be required for each theme. Themes can be rotated between year groups when needed and used for multiple choreography lessons depending on the intention of the lessons. Themes used as inspiration can include:

Social media  
Bullying  
War  
Slavery  
Fear  
Friendship Falling out  
Starving families  
Magic  
Celebration  
Emotions: Love/ hate/jealousy  
Kidnapping  
Accidents  
Disasters  
Natural Disasters  
Injury/Illness  
Pirates  
Celebration  
Addiction  
Homeless  
Technology  
Colours as mood  
Use of music and Sound to inspire theme

### Timeline

<u>Year</u>	<u>Timeframe</u>	<u>Content</u>
S1	Aug- Sept Hols	Warm Up routine Jazz <i>Choreography Tasks</i>
S1	Sept Hols - October Week	Jazz <i>Choreography Tasks</i>
S1	October Week to Xmas	Contemporary <i>Choreography Tasks</i>
S1	Jan - Feb Hols	Contemporary <i>Choreography Tasks</i>
S1	Feb Hols- Easter Hols	Hip Hop <i>Choreography Tasks</i>
S1	April - June	Technique <i>Choreography Tasks</i>

<u>Year</u>	<u>Timeframe</u>	<u>Content</u>
S2	Aug- Sept Hols	Warm Up routine Contemporary <i>Choreography Tasks</i>
S2	Sept Hols - October Week	Contemporary <i>Choreography Tasks</i>
S2	October Week to Xmas	Hip/hop <i>Choreography Tasks</i>
S2	Jan - Feb Hols	Jazz <i>Choreography Tasks</i>
S2	Feb Hols- Easter Hols	Jazz <i>Choreography Tasks</i>
S2	April - June	Technique <i>Choreography Tasks</i>

<u>Year</u>	<u>Timeframe</u>	<u>Content</u>
S3	Aug- Sept Hols	Warm Up routine Jazz <i>Choreography Tasks</i>
S3	Sept Hols - October Week	Jazz <i>Choreography Tasks</i>
S3	October Week to Xmas	Jazz Solo Hip/hop <i>Choreography Tasks</i>
S3	Jan - Feb Hols	Contemporary <i>Choreography Tasks</i>
S3	Feb Hols- Easter Hols	Contemporary <i>Choreography Tasks</i>
S3	April - May	<i>Choreography Tasks</i>