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**Knowledge Rich Curriculum Plan**

Year 10 GCSE Dance

Theory – Within Her Eyes



|  | **Theory Unit: Within Her Eyes** |  |  |  |
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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 Prologue** | * Within Her Eyes is a professional dance work choreographed by James Cousins.
* The stimulus for the work is a love story with a twist combining themes of love and loss, dependency and loyalty, longing and memory.
* The choreographic intent of the work is a tragic love story.
* The female never touches the floor throughout the whole work apart from the first section which is the Prologue.
* There are 2 dancers, 1 male and 1 female.
* The dance is in a contemporary/contact work style.
* It is set in a site-sensitive; dance for camera performance environment e.g. dances that are designed for (or relate to) non-theatre spaces.
* Physical setting means set and lighting e.g. what you can physically see in front of you.
* The names of camera shots e.g. Long, mid and close up shots.
* Students will know how...

-To describe the set, lighting, use of camera and female’s costume the first section called ‘The Prologue’.-How to analyse and critically appreciate the work answering the following questions;1) What does the graveyard suggest?2) What type of mood or atmosphere does the camera angle create?3) At times, the camera appears to be following the dancers. Who, in your opinion, could the camera be?4) What time of day is it during the prologue and why? (Think about set, lighting and costume). | See vocab 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.***
* ***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.***
* ***Protagonist means the main character of the story.***
* ***Prologue means a separate introductory section of a literary, dramatic, or musical work.***

***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.***
* ***Have learnt dances in the contemporary dance style.***
 | End of unit test |
| **Lesson 2:** **The Beginning** | * For the section The Beginning:

-The choreographic intent of the work is to reach as far away as possible whilst remaining in contact with the female off the floor. To suggest the female dancer is longing for or looking for someone else other than the male dancer and that he is apprehensive towards her.-A key movement feature is that the female dancer reaches as far away from the male dancer in slow controlled movements.-The choreographic devices in the work;* Highlight – She faces away from him with her legs wrapped back around his thighs and then suddenly drops forwards as he catches her. The highlight adds suspense.
* Repetition – Slowly leaning away from him whilst staying connected; there are several versions of this. This emphasises her longing for the past.

-Each feature of the work can complement each other e.g. the natural set compliments the natural lighting.* Students will know how... -To recall the small chunks of information from the Fact File.

-To describe the set, lighting, use of camera, accompaniment, and female’s costume in ‘The Beginning’.-How to analyse and critically appreciate the work answering the following questions;1) The vast and open landscape creates what type of mood?2) What does the natural lighting compliment?3) Describe the lighting and how it is effective in creating an atmosphere.4) What does the aural setting suggest about their relationship? Describe the aural setting first and then link to their relationship. 5) At the beginning of the duet, the camera uses a wide and long shot. What effect does this have? 6) How does the aural setting used for The Beginning [field] support the setting? | See vocab below | ***Students need to already know that...**** ***The stimulus for the work is a love story with a twist combining themes of love and loss, dependency and loyalty, longing and memory.***
* ***The choreographic intent of the work is a tragic love story.***
* ***The female never touches the floor throughout the whole work apart from the first section which is the Prologue.***
* ***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...*** * ***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.***
* ***Have learnt dances in the contemporary dance style.***
 | End of unit test |
| **Lesson 3:** **Flow One** | For the section Flow One:-The choreographic intent of the work is to represent a further shift in their relationship as the female dancer becomes more confident with him and they grow closer, although they do not look at each other. To continue to show a pull towards the past.-A key movement feature is opening and closing actions with a flowing dynamic.-The choreographic devices in the work;* Contrast – The dancers switch from flowing movements to a very slow revolving movement that links to the camera cutting to a wide shot. The flowing dynamics show a shift in relationships.
* Climax – At the end of Flow One the music builds and there is more flow and momentum using spiralling actions as he lifts her across the shoulder and spins her quickly. This adds tension through the use of music.
* Students will know how... -To describe the set, lighting, use of camera, accompaniment, and female’s costume in ‘Flow One’.

-How to analyse and critically appreciate the work answering the following questions;1. Again the camera appears to be following the dancers. Do you have any different opinions on who the camera could be?2. When the dancers are in the forest, the camera weaves between the trees and ‘discovers’ them. How might that make the audience feel?3. What mood does the lighting create?4. The locations becoming more enclosed suggest what about their relationship? | See vocab below | ***Students need to already know that...*** * ***The set, lighting, use of camera, 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:** **Flow Two** | * For the section Flow Two:

-The choreographic intent of the work is to show the female dancer’s turmoil between wanting to be with the male dancer and the pull towards someone else who isn’t there. To show that the male dancer will do anything to stop her from touching the floor.-A key movement feature is fast free flowing opening and closing actions. Struggle.-The choreographic devices in the work;* Repetition – Repeated actions of her opening and closing towards him and away from him emphasise her inner turmoil.
* Climax – This section builds to a main climax with more pace, energy and urgency in the movements. This climax shows the female dancer’s final struggle.
* Students will know how... -To work collaboratively with other students to analyse this section of the work. Each group of students will be responsible for describing and analysing a production feature. They will then share this with the class. The teacher will then bring all their work collectively together so students have this in their file.
* How to analyse and critically appreciate the work answering the following questions;

1. The lighting becoming progressively darker suggests what about the dancer’s relationship?2. The quarry is a harsh landscape and what could it symbolise about their relationship and why?3. What does the shifting between locations suggest?4. The female’s emotional state is reflected in the use of camera. Describe and explain how this can be seen.5. How does the aural setting make the audience feel? | See vocab below | ***Students need to already know that...*** * ***The set, lighting, use of camera, 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 Camera** | * 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 use of camera 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 camera.
 | See vocab below | ***Students need to already know that...*** ***The descriptions of the camera in the following sections:******1. Prologue - Close up, handheld, following from behind.******2. Beginning - Long shot initially, moves closer into mid shots.******3. Flow One - Camera weaves between the trees, mid shots and close up on girl’s movement.*** ***4. Flow Two - Handheld, quick cutting between shots to allow you to see different settings.******The camera is effective through the following:******1. Moods – E.g. mysterious, isolated, secretive, intimate and vulnerable.******2. Support the narrative.*** ***3. Camera complements the set.******4. Highlights the action******5. Highlights key movements within the dance.*** ***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:** **Floor** | * For the section Floor:

-The choreographic intent of the work is to the female dancer has given up and to show the male now leads, taking her increasingly closer to the floor.-A key movement feature is the male dancer leads for the first time. The female dancer is passive. The movement is at a very low level, close to the floor.-The choreographic devices in the work;* Highlight – She is pressed suddenly up to the sky above his head before being lowered to the floor. This sudden movement shows the male dancer is leading and also catches the viewers’ attention before the final moment.
* Contrast – There is a clear contrast from the end of Flow Two as they are spinning and then suddenly stop. There is a clear change in intensity and mood and he leads the movements for the first time. The contrast draws our attention to the shift in relationship.
* Students will know how... -To describe the set, lighting, use of camera, accompaniment, and female’s costume in ‘Floor’.
* How to analyse and critically appreciate the work answering the following questions;

1. How does the final close up leave the audience feeling?2. What atmosphere does the aural setting create in this section?3. How is the lighting effective in this section? (Link to costume, time of day and their relationship) | See vocab below | ***Students need to already know that...*** * ***They need supporting evidence from the work to justify their analysis.***
* ***Students need to already know how...***

***-How to answer a 6 mark question. This will allow them to think actively about the KE knowledge needed.*** | End of unit test |
| **Lesson 7:** **6 Mark Question on Relationships** | * 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 – What is the relationship called?• Examples – Where do we see it in the work? What are they doing?* • Relate to the choreographic intent – What does this tell the audience?
* Students will know how...

 -To recall the relationships seen in WHE* + Lead and follow
	+ Action and reaction
	+ Complement and contrast
	+ Contact
* To identify the relationships within the movement of the work;
* • In section 2 the female dancer leads the movement to show she is in control; making all the decisions about the journey (L & F)
* • In section 3 the female dancers leads the pathway of movement towards and away from the floor to show her internal struggle between her past and present. (L & F)
* • In section 4 the action of bringing his hand to her chest shows her growing confidence and desire for him. Her arch away from him shows her pull towards her past. (C & C)
* • In section 6 the pull away from and towards each other continues to communicate the choreographic intention of the female dancer’s struggle between her feelings for the male dancer and someone from her past. (C & C)
* • In Section 6 the movement is less held with wild, frantic dynamics. This shows her erratic emotions as she becomes more distressed. (Contact)
* • In section 3 the dancers’ torso’s being in contact and her wrapping movements signify they are becoming closer. (Contact)
* To apply this information to answer the following question:

Explain how the relationships in Within Her Eyes help the audiences understanding of the choreographic intent. | See vocab below | ***Students need to already know that...*** * ***Relationships are; mirroring, lead and follow, action reaction, accumulation, complement and contrast, counterpoint, contact and formations.***

***Students need to already know how...**** ***To answer and structure a 6 mark question as they have answered one previously on camera and for homework about costume.***
 | End of unit test |
| **Lesson 8:** **Test** | They are now completing a test on everything that has been covered on Within Eyes.* 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 WHE.To answer a 6 mark question using the KER structure. | See vocab below | ***Students need to already know that...*** * ***How to describe the set, lighting, use of camera, 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 mark question as they have answered one previously on camera and for homework about costume.***
 | End of unit test |
| **Lesson 9:** **Test Green Pen** | * They are now using green pen to correct or add to their test on everything that has been covered on Within Eyes.
* 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 WHE.
* To answer a 6 mark question using the KER structure.
* To green pen their work to highlight any misconceptions or errors in their work.
 | See vocab below | ***Students need to already know that...*** * ***How to describe the set, lighting, use of camera, 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 mark question as they have answered one previously on camera and for homework about costume.***
 | SSS Assessment Point |



**Tier 3 Within Her Eyes Vocabulary**

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| Choreographic Intention | The aim of the dance; what the choreographer aims to communicate. |
| Stimulus | Inspiration for an idea or movement. |
| Aural Setting | An audible accompaniment to the dance such as music, words, song and natural sound (or silence). |
| Ominous/Foreboding | Giving the worrying impression that something bad is going to happen. |
| Tremolo | A musical effect that resembles quivering or trembling. |
| Overcast | Of the sky or weather, marked by a covering of grey cloud; dull. |
| Sombre | 1. Dark or dull in colour or tone
2. Having or conveying a feeling of deep seriousness and sadness
 |
| Prologue | A separate introductory section of a literary, dramatic, or musical work. |
| Protagonist | The leading character or one of the major characters in a play, film, novel, etc. |
| Abstract | Existing in thought or as an idea but not having a physical or concrete existence |
| Tense | Unable to relax because of nervousness, anxiety, or stimulation |
| Direct Correlation (in relation to the relationships between the dance and its aural setting) | The dance and music work together, sharing the same time signature, tempo, phrasing and cadences. |
| Dance For Camera | Where the choreographer collaborates with (or is) the film-maker; where the intention is to produce a dance work in a multi-media form that cannot be achieved in live performance. |