AS Dance: Personalised Learning Checklist

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| **DANC1 Understanding Dance:** | **Red** | **Amber** | **Green** |
| Dancer as performer |  |  |  |
| I understand the meaning of correct alignment and posture across a range of dance styles. |  |  |  |
| I understand the different types of joints within the body and the types of movements that are created. |  |  |  |
| I can use correct terminology when describing the movements of the joints. |  |  |  |
| I can name the major bones within the body using correct terminology. |  |  |  |
| I can name the major muscles in the body using correct terminology. |  |  |  |
| I understand how muscles create movement. |  |  |  |
| I understand the components of fitness: strength, muscular endurance, cardiovascular endurance, flexibility, agility. |  |  |  |
| I can describe ways in which a dancer might develop their fitness, for example progressive overload. |  |  |  |
| I understand the meaning of technical skills, and how technique differs across different styles of dance. |  |  |  |
| I can describe how different styles of dance require different technical skills. |  |  |  |
| I understand the meaning of performance skills. |  |  |  |
| I can analyse images of dancers, identifying components of fitness, technical and performance skills. |  |  |  |
| I understand how a dancer communicates a dance idea through technical and performance skills. |  |  |  |
| I understand and can describe important factors when dancing with others. |  |  |  |
| I know the reasons why it is important to warm up before a rehearsal. |  |  |  |
| I can choreograph and lead an appropriate warm up. |  |  |  |
| I know the reasons why it is important to cool down after a rehearsal. |  |  |  |
| I can choreograph and lead an appropriate cool down. |  |  |  |
| I know what the ideal dance studio would be like. |  |  |  |
| I know the safety checks that dancers should carry out on themselves before dancing. |  |  |  |
| I know the safety checks a dancer should carry out on the space before dancing. |  |  |  |
| I understand and can explain the physical and psychological limitations of a dancer in training. |  |  |  |
| I understand what a balanced diet consists of. |  |  |  |
| I understand the difference of slow and quick energy release foods. I can give examples of both. |  |  |  |
| I understand how dancers use a combination of slow and quick energy release foods to optimise their energy throughout a day of rehearsals. |  |  |  |
| I know why it is important for a dancer to stay hydrated whilst dancing. |  |  |  |
| I understand what electrolytes are. |  |  |  |
| I know the main injuries that a dancer might suffer from. |  |  |  |
| I understand how a dancer should treat an injury. |  |  |  |
| I can suggest ways that a dancer might prevent injuries from occurring. |  |  |  |
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| **The craft of choreography** |  |  |  |
| I know the title, choreographer and date of the five professional works I have studied. |  |  |  |
| I know the performance mode of the five professional works I have studied. |  |  |  |
| I understand the starting point/ theme/ narrative of the five professional works I have studied. |  |  |  |
| I can explain how a choreographer develops ideas from a starting point/ stimulus. |  |  |  |
| I can explain how the choreographer communicates the chosen theme/ idea of their piece in the five professional works I have studied. |  |  |  |
| I can describe in detail key motifs/ sections of choreography from the five professional works I have studied, using action, space and dynamics |  |  |  |
| I can explain how a choreographer chooses dancers for a piece, drawing examples from the five professional works I have studied. |  |  |  |
| I know the different types of sound accompaniment. |  |  |  |
| I know the different relationships between dance and accompaniment. |  |  |  |
| I can explain how a choreographer has used sound accompaniment to communicate their chosen idea/ theme. |  |  |  |
| I understand and can explain how a choreographer generates movement through improvisation. |  |  |  |
| I understand and can explain how a choreographer benefits from experimentation within the early stages of the creative process. |  |  |  |
| I can explain a range of choreographic devices. |  |  |  |
| I know all of the different types of structures. |  |  |  |
| I understand the importance of keeping a choreographic journal. |  |  |  |
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| **DANC2 Choreography and Performance** |  |  |  |
| I can develop movement from a starting point. |  |  |  |
| I can use improvisation to discover new movement material. |  |  |  |
| I can create motifs that clearly communicate the dance idea. |  |  |  |
| I can develop a motif using action, space and dynamic. |  |  |  |
| I can create movement that is original. |  |  |  |
| I can use a range of choreographic devices in my piece. |  |  |  |
| I understand how to structure a dance to help convey choreographic intention. |  |  |  |
| My dance has a clear climax. |  |  |  |
| My dance completely communicates the dance idea. |  |  |  |
| I am able to choose accompaniment that is appropriate for my choreography. |  |  |  |
| In rehearsal I am able to use a range of methods to improve my performance and choreography, e.g. mirror, video, feedback. |  |  |  |
| I can confidently know the performance piece, including action, space, dynamics and relationships. |  |  |  |
| I can put my understanding of safe dance practice into my rehearsals. |  |  |  |
| I can write clear and succinct programme notes to explain how I have approached the choreography starting point. |  |  |  |