

English Martyrs Dance- KS3 Curriculum Map

	Autumn One (x4 weeks)	Autumn Two / Spring (x10 weeks)	Summer One (x6 weeks)
Year 7 (x1 lesson per fortnight) X20 weeks	Key Focus- <ul style="list-style-type: none"> • Introduction to dance expectations and safe practice • Exploring ASDR (Action, Space, Dynamics, Relationships) • Learning, recalling and developing taught dance material • Building performance discipline and teamwork • Thematic choreography (West Side Story "battle dances") • Motif development and structuring • Performance and evaluation skills Key content- Weeks 1-4 (West Side Story): <ul style="list-style-type: none"> • Studio expectations, warm-ups, safe practice, performance discipline • Introduction to ASDR through practical tasks 	Key Focus- <ul style="list-style-type: none"> • Mission Impossible / Spy Dance Performance and Choreography • Motif creation and development in a set theme • Applying ASDR in choreography and performance • Learning taught Mission Impossible phrases, developing recall and muscle memory • Structuring and refining spy-themed dances with clear sections (beginning-middle-end) • Building performance confidence and evaluation skills • Developing and applying performance skills: projection, focus, energy, style, confidence, facial expression, spatial awareness • Rehearsal, refinement, and performance evaluation 	Key Focus- <ul style="list-style-type: none"> • Swing Dance / Performance, Choreography and Appreciation • Understanding the historical and cultural context of swing dance (1920s-50s) • Learning, recalling and developing a taught swing dance phrase (Charleston, Lindy Hop, Rock and Roll influences) • Building muscle memory through rehearsal and repetition • Developing rhythm, timing, and partner work • Creating extended sequences using taught material, group formations, and choreographic devices • Refining performance with production elements (lighting, costume, projection) • Building confidence in final performance and evaluation skills Key content- Weeks 11-16: (Swing Dance) <ul style="list-style-type: none"> • Introduction to swing/jitterbug. Learn first section of a taught swing phrase (triple step, rock step). Explore style and posture. • Rehearse and recall taught phrase. Add Charleston kicks and simple Lindy Hop footwork. Practise timing and rhythm.

	<ul style="list-style-type: none"> • Learn set battle dance phrases, practise recalling, repeating and refining to build muscle memory • Develop motifs and vary them using ASDR (levels, pathways, dynamics, relationships) • Create short group "battle dance" sequences using a mix of taught and self-created material inspired by West Side Story gangs (Jets vs Sharks) • Explore actions, dynamics, spatial design, and group relationships through conflict themes • Develop motifs into short group battle dances using unison, canon, and contrast 	<p>Key content- Weeks 5-10: Mission Impossible (Spy Dance)</p> <ul style="list-style-type: none"> • Introduce spy/agent theme with iconic music. Learn a short-taught spy dance phrase (travelling, levels, suspense). Begin motif creation. • Focus on dynamics - adapt taught phrase to be sharp, sustained, fast, or slow. Develop motifs into duets/trios. • Relationships - mirroring, canon, unison, contact. Rehearse taught group material and build muscle memory through repetition. • Choreographic devices - contrast, accumulation, retrograde. Combine taught dance with student-devised work. • Structure into complete spy dance sequence with transitions. Rehearse taught material until fluently recalled. • Refine and polish Mission Impossible dances. Perform, peer/self-assess, and reflect on learning taught material and choreography skills. 	<ul style="list-style-type: none"> • Partner work - lead/follow, contact, jumps, turns, safe contact. Recall taught phrase in pairs. Adapt using relationships (unison, canon, mirroring). • Develop taught phrase into longer sequences. Incorporate Rock and Roll style and group formations (lines, circles, scatter) • Rehearse full routine (including taught phrase + student choreography). Explore lighting, costume, and projection. • Final performance of swing routines with production elements. Self/peer evaluation on recall, style, accuracy and performance quality.
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HPA Focus challenge	<ul style="list-style-type: none"> • Identification of HPA students <p>Differentiation within lessons-</p> <ul style="list-style-type: none"> • Apply contrasting dynamics deliberately in phrases • Link actions fluently • Adapt taught phrase by changing facings and spatial design • Experiment with sudden/sustained, sharp/smooth qualities • Layer dynamics into contrasting sections (soft vs aggressive) • Use complex group formations (crossovers, opposition) to enhance conflict theme • Solo performance 	<ul style="list-style-type: none"> • Selected questioning within lessons - focus on key terminology <p>Differentiation within lessons-</p> <ul style="list-style-type: none"> • Add own contrasting motif to extend phrase seamlessly. • Layer multiple dynamic changes within one phrase for tension. • Explore complex relationships (counterbalance, counterpoint, lifts if safe). • Use multiple devices simultaneously to create sophisticated choreography. • Experiment with non-linear structures or contrasting sections (spy vs villain) • Analyse strengths and areas for development using dance vocabulary. Suggest refinements independently 	<ul style="list-style-type: none"> • Selected questioning within lessons - focus on key terminology • Solo performance (within duet) • Extend taught phrase by improvising linking steps that reflect swing style • Add more complex turns and lifts/contact or Lindy variations • Layer advanced group formations into choreography (contrasting facings, travelling pathways) • Plan lighting and costume choices to reflect 1920s to 1950s culture • Produce a detailed written evaluation using dance vocabulary, reflecting on style, performance, and performance skills
Assess	<ul style="list-style-type: none"> • Teacher observation of engagement, safe practice and recall of key terminology 	<ul style="list-style-type: none"> • Teacher observation of recall and accuracy. • Peer assessment of dynamic variety. Teacher feedback on creativity. 	<ul style="list-style-type: none"> • Teacher observation of accuracy, rhythm, recall of taught phrase (Charleston, Lindy-hop taught phrase) and performance skills (energy, style, posture)

	<ul style="list-style-type: none"> • Informal assessment: accuracy and recall of taught material. • Peer assessment of clarity of dynamics. Teacher checks fluency and memory • Formative assessment: group choreography skills, use of relationships <p>Key Questions-</p> <ul style="list-style-type: none"> • What are the studio rules? What does ASDR stand for? Why is safe practice important? • How can changing space affect the impact of a motif? • How do dynamics change the meaning of a movement? • How does canon differ from unison? Why do choreographers use mirroring? <p>Vocabulary- Action, Space, Dynamics, Relationships, Warm-up, Safe practice, Pathways, Levels, Directions, Facings, Sharp, Smooth, Sustained, Sudden, Muscle memory, Unison, Canon, Mirroring, Formation</p>	<ul style="list-style-type: none"> • Informal assessment of relationships and accuracy. • Teacher assessment of use of devices. • Teacher checks sequencing and transitions. • Summative assessment: performance (accuracy, recall, ASDR, creativity) + self/peer evaluation. <p>Key Questions-</p> <ul style="list-style-type: none"> • Why do dancers learn taught phrases? How can repetition help? • Which dynamics create suspense? Which create power? • How can relationships tell a story in dance? • What is retrograde? How can accumulation build tension? • Why do dances need a beginning, middle and end? • How can you give constructive feedback? • What makes a strong performance? <p>Vocabulary- Motif, Phrase, Recall, Accuracy Accents, Dynamics, Energy, Tempo</p>	<ul style="list-style-type: none"> • Teacher observation of partner work – safe practice, timing, use of projection/eye contact, stylistic expression • Teacher observation of refinement, recall, timing, and integration of production + performance skills (confidence, facial expression, musicality) • (Summative): Final performance assessed for recall of taught swing phrase, accuracy, style, projection, performance skills, and use of lighting/costume. Self and peer evaluation <p>Key Questions-</p> <ul style="list-style-type: none"> • What are the key features of Charleston, Lindy Hop, and Rock and Roll styles? • What performance skills make swing dance entertaining to an audience? • How can projection and facial expression improve performance quality? • Why is learning and recalling a taught phrase important for dancers? • How can repetition and rehearsal improve muscle memory? • What makes a strong dance partnership? How can you show trust on stage? • How can formations and transitions impact the audience experience? • In what ways do lighting and costume support the style of performance? <p>Vocabulary- Swing, Rhythm, Posture, Charleston, Lindy Hop, Rock and Roll, Timing, Contact, Turn, Unison, Canon, Formation, projection, Evaluation,</p>
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		Contact, Counterbalance, Counterpoint, Duet, Trio, Contrast, Retrograde, Accumulation, Development Structure, Transition, Sequence, Section, Performance, Projection, Evaluation, Refinement	Projection, Focus, Energy, Facial Expression, Style. Spatial Awareness.
	Autumn One / Spring (x10 weeks)	Spring / Summer One (x10 weeks)	
Year 8 (x1 lesson per fortnight) X20 weeks	<p>Key Focus-</p> <ul style="list-style-type: none"> Puppet & Puppet Master (Ballet & Hip Hop Fusion) Exploring contrasting dance styles (ballet = control, lines, extension / hip hop = popping, waving, isolation) Learning and recalling a taught phrase in ballet and hip-hop styles Developing motifs on the theme of control, manipulation, and puppet/puppet master relationships Building choreographic skills with ASDR + choreographic devices Applying performance skills: projection, focus, characterisation, control, spatial awareness Analysing professional works and choreographers/dancers <p>Key content- Weeks 1-10 (Puppet and Puppet Master):</p> <ul style="list-style-type: none"> Introduction to theme. Learn a taught ballet phrase focusing on posture, alignment, extension. Learn a taught hip hop phrase (popping/waving). Develop control and isolation. Explore relationships (puppet vs master). Experiment with contact, mirroring, manipulation. Use of choreographic devices. 	<p>Key Focus-</p> <ul style="list-style-type: none"> The Greatest Showman (Street Dance & Characterisation) Exploring performance through characterisation and storytelling Learning and recalling taught street dance phrases Developing ensemble choreography in the style of a circus/theatrical show Using formations, dynamics, and stylistic accuracy to reflect characters (ringmaster, performers, misfits) Refining performance with production elements (lighting, costume, props) Developing and applying performance skills (within the appropriate styles) <p>Key content- Weeks 11-20 (The Greatest Showman):</p> <ul style="list-style-type: none"> Introduction to theme. Learn a taught street dance phrase (funk/street groove). Learning key motifs from the original repertoire from the Musical. 	

	<ul style="list-style-type: none"> • Combine ballet and hip-hop phrases into a fusion sequence. Rehearse recall for muscle memory. • Apply choreographic devices (canon, contrast, accumulation). Develop puppet/puppet master motifs. • Explore space, levels, and pathways to enhance theme. Use groups/duets for storytelling. • Refine fusion choreography (ballet fluidity vs hip hop isolation). Emphasise performance skills (focus, characterisation) • Structure dance into beginning-middle-end. Experiment with entrances/exits to enhance narrative. • Rehearsal: accuracy of taught phrases, control in hip hop/ballet fusion, ensemble timing. • Performance & Evaluation – class performance with peer/self-assessment on recall, style, and storytelling. <p>BTEC Performing Arts (Dance) links-</p> <p>Component 1 Links</p> <ul style="list-style-type: none"> • Students explore ballet and hip-hop styles, investigating stylistic qualities, narrative, and genre-specific techniques — mirroring Component 1's emphasis on understanding professionals' work and stylistic application. <p>Component 2 Links</p> <ul style="list-style-type: none"> • Learning and recalling taught ballet and hip-hop phrases (popping, waving), developing fusion choreography, and refining performance skills through rehearsal — aligns directly with Component 2's practical skill development and reflective practice. 	<ul style="list-style-type: none"> • Rehearse phrase and develop characterisation (e.g., ringmaster vs ensemble). Add projection/facial expression. • Explore group formations (lines, circles, travelling pathways). Create motifs linked to circus characters. • Experiment with choreographic devices (cannon, accumulation, contrast). Apply to ensemble choreography. • Partner/group work – duets/trios exploring circus character relationships • Develop routines with sections for different characters (spotlight vs ensemble). • Add production elements: costume suggestions, lighting states, props (hats, canes, circus theme). • Refine choreography. Emphasise accuracy of taught street dance material + character performance skills. • Full rehearsal with transitions and stagecraft. Focus on audience awareness, projection, timing • Final Performance & Evaluation – polished Greatest Showman ensemble piece with lighting, costume/props. <p>BTEC Performing Arts (Dance) links-</p> <p>Component 1 Links</p> <ul style="list-style-type: none"> • Exploring street dance and characterisation, acknowledging stylistic intent, narrative, and performance genre — helping students
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	<p>Component 3 Links</p> <ul style="list-style-type: none"> The final performance in Week 10, including assessment of storytelling, style fusion, and performance skills, functions as a mini synoptic: responding to a theme ("Puppet & Puppet Master"), creating and performing end-to-end — just like Component 3's external brief and workshop performance. <p>Integrated Performance Skills</p> <ul style="list-style-type: none"> Projection, focus, control, characterisation, spatial awareness, and style are explicitly practised each week and assessed, echoing the Component 2 emphasis on technical and interpretative skills and Component 3's performance application. 	<p>understand stylistic influences as required in Component 1.</p> <p>Component 2 Links</p> <ul style="list-style-type: none"> Recalling and performing taught street dance phrases, building ensemble routines, workshop rehearsal, and reflective improvement — perfectly aligned with Component 2's skill acquisition and rehearsal-focused development. <p>Component 3 Links</p> <ul style="list-style-type: none"> The culminating performance in Week 20, complete with lighting, costume, props, and storytelling, mirrors Component 3's requirements: responding to a brief, creating a workshop performance, and delivering both choreography and audience impact. <p>Performance Skills Integration</p> <ul style="list-style-type: none"> Character projection, theatrical expression, ensemble coordination, stage awareness, use of props/production — these are emphasized and assessed, matching the emphasis in Component 2 for interpretative skills and Component 3 for performance in a real-life scenario.
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HPA Focus challenge	<ul style="list-style-type: none"> • Identification of HPA students <p>Differentiation within lessons-</p> <ul style="list-style-type: none"> • Layer ballet and hip-hop elements seamlessly within phrases • Use advanced hip hop techniques (tutting, slow-motion effect) to heighten puppet theme • Create contrasting puppet/master duets with complex counterbalances • Analyse stylistic differences between ballet and hip hop in performance 	<ul style="list-style-type: none"> • Selected questioning within lessons - focus on key terminology <p>Differentiation within lessons-</p> <ul style="list-style-type: none"> • Embody multiple characters with clear stylistic differences in movement • Create extended sequences inspired by circus acts (acrobatic dynamics, theatrical gestures) • Incorporate advanced street dance skills (floorwork, freezes) • Direct smaller groups to refine staging, formations, and production choices
Assess	<ul style="list-style-type: none"> • Recall of taught ballet/hip hop phrases, application of ASDR, performance control • Formative: creativity in developing puppet/master choreography • Summative: performance assessed on accuracy, fusion of styles, use of choreographic devices, characterisation, performance skills <p>Key Questions-</p> <ul style="list-style-type: none"> • How does ballet show control compared to hip hop? • Why is isolation important in popping and waving? • How can relationships (puppet vs master) be shown through dance? • What performance skills bring storytelling to life? <p>Vocabulary-</p>	<ul style="list-style-type: none"> • Teacher observation of recall of taught phrases, use of characterisation, teamwork and performance skills • Formative: creativity in character-driven choreography • Summative: final performance assessed on accuracy, technical ability, characterisation, ensemble work, staging, production elements and performance skills. <p>Key Questions-</p> <ul style="list-style-type: none"> • How can characterisation transform a performance? • What makes street dance powerful when performed as an ensemble? • How can lighting and costume enhance storytelling?

	<p>Ballet, Alignment, Extension, Posture, Hip Hop, Popping, Waving, Isolation, Motif, Fusion, Control, Manipulation, Unison, Canon, Contrast, Accumulation, Projection, Focus, Characterisation, Spatial Awareness</p>	<ul style="list-style-type: none"> • How does <i>The Greatest Showman</i> celebrate individuality through dance? <p>Vocabulary- Street Dance, Characterisation, Projection, Expression, Gesture, Ensemble, Formation, Spotlight, Staging, Costume, Lighting, Props, Evaluation, Confidence, Style, projection, energy, facial expression, focus, timing, musicality, spatial awareness, stylistic qualities, confidence, commitment.</p>
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