



Harrow Way
Community School
Learning for life, success for all



KS3 End Points

PERFORMING ARTS

Harrow Way Performing Art Department: Drama, Dance & Music

KS3 Performing Art End Points – What Your Child Will Know and Be Able to Do

In the Performing Art, we build the core knowledge and performing skills that students need to succeed at GCSE, BTEC and beyond. We focus on learning that is:

- **Durable** – Students *remember* important knowledge & skills over time.
 - **In-depth** – Students *understand* it clearly, not just repeat it.
 - **Flexible** – Students can *apply* their knowledge & skills appropriately to new challenges and in new creative situations.
- Each year builds on the one before. Below is a summary of what students should be able to do at the end of each year, alongside what they study. We use four levels:

Level	What it means
Platinum	Great at Drama/Dance/Music - fully committed to performances, actively offers, seeks & applies feedback; applies all relevant performance skills consistently (inc learning lines/choreography/melodies off by heart), shows leadership in rehearsals.
Gold	Good at Drama/Dance/Music - commits to performances, responds effectively to feedback, applies all relevant performance skills (inc learning lines/choreography/melodies off by heart), regularly contributes ideas in rehearsals.
Silver	Expected level for age - takes part in performances, responds to feedback, applies some relevant performance skills (inc learning lines/choreography/melodies off by heart), contributes some ideas to rehearsals.
Bronze	Below expected level - may not take part in performances, may not respond to feedback, may not apply relevant performance skills (inc learning lines/choreography/melodies off by heart), may not contribute ideas in rehearsals.

◆ Year 7 Drama

What students study in Drama:

- *The 7 C's of Drama - The 7 most essential skills you need to be successful in both rehearsal & performance*
- *Freeze Frames - Telling stories through still images using levels, transitions, choral speech and physical & facial expression*
- *Scripted work - Learning how professionals take a script from page to stage including how to create characters using costume and physicality*
- *Devising - Creating original pieces of theatre based on simple stories*

How we grade Drama	Platinum	Gold	Silver	Bronze
All our projects require the same core skills but each project builds on the one before it in terms of complexity and independence.	In rehearsal I can consistentlysuggest ideas. ...focus. ...collaborate.	Most of the time in rehearsal I can... ...suggest ideas. ...focus. ...collaborate.	In rehearsal I can occasionallysuggest ideas. ...focus. ...collaborate.	In rehearsal I find it hard to... ...suggest ideas. ...focus. ...collaborate.
Therefore the criteria for Bronze, Silver, Gold & Platinum remains the same for each project but the effort and skill needed to achieve it increases.	In performance I can consistentlyspeak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'.	Most of the time in performance I can... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'.	In performance I can occasionallyspeak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'.	In performance I find it hard to... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'.

◆ Year 7 Dance

What students study in Dance:

- *Secret Agents - Introduction to street dance, key skills and choreography.*
- *Cops & Robbers - Introduction to contemporary dance. Communicating a narrative through partner work and choreography.*
- *Geometry – Analysing French choreographer, Sadeck Waff, and his geometric style.*
- *Chance Choreography - Exploring Merce Cunningham's chance technique to create original pieces of choreography.*
- *Responding to a Stimulus - Using a stimulus, such as art work, texts and stories, as a starting point to create choreography.*

How we grade Dance	Platinum	Gold	Silver	Bronze
All our projects require the same core choreographic and performance skills but each project builds on the one before it in terms of complexity and independence. Therefore the criteria for Bronze, Silver, Gold & Platinum remains the same for each project but the effort and skill needed to achieve it increases.	In Rehearsal: I can demonstrate good leadership qualities by staying focussed, contributing ideas, listening to others and organising the group. In Performance: TECHNIQUE: I can perform with accuracy, extensions, energy and control. TIMING: I can perform long phrases with complex timing. MEMORY: I can perform intricate phrases of	In Rehearsal: I can demonstrate good teamwork skills by staying focussed, contributing ideas and listening to others. In Performance: TECHNIQUE: I can perform with accuracy, extensions and energy. TIMING: I can perform phrases with some complex timing. MEMORY: I can perform intricate phrases of movement with minimal help.	In Rehearsal: I can demonstrate good teamwork skills by staying focussed. In Performance: TECHNIQUE: I can perform with accuracy and extensions most of the time. TIMING: I can perform phrases in time with a small group. MEMORY: I can perform phrases of movement with minimal help. INTERPRETATION: I can perform my dance with my	In Rehearsal: I find it difficult to demonstrate good teamwork skills by staying focussed. In Performance: TECHNIQUE: I find it difficult to perform with accuracy and extensions. TIMING: I find it hard to perform phrases in time with a small group. MEMORY: I find it difficult to perform phrases of movement without help. INTERPRETATION: I find it hard to perform my dance

	movement with confidence and independence. INTERPRETATION: I can perform with a variety of facial expressions. Choreography: ACTION: I can create relevant actions that are linked with interesting transitions. SPACE: I can use formation, levels, direction and size during choreography. DYNAMICS: I can use explosive, controlled, heavy, light, sharp, smooth, fast and slow dynamics within my choreography. RELATIONSHIPS: I can use unison, canon, mirroring, complementing and contrasting relationships within my choreography.	INTERPRETATION: I can perform my dance with my eye-line forward and facial expression. Choreography: ACTION: I can create relevant actions that are linked with transitions. SPACE: I can use formation, levels and direction during choreography. DYNAMICS: I can use heavy, light, sharp, smooth, fast and slow dynamics within my choreography. RELATIONSHIPS: I can use unison, canon and mirroring within my choreography.	eye-line forward and occasional facial expression. Choreography: ACTION: I can create relevant actions. SPACE: I can use formation and levels during choreography. DYNAMICS: I can use sharp, smooth, fast and slow dynamics within my choreography. RELATIONSHIPS: I can use unison and canon within my choreography.	without looking at my feet and struggle to use facial expression. Choreography: ACTION: I find it difficult to create relevant actions. SPACE: I find it hard to use formation and levels during choreography. DYNAMICS: I find it difficult to use sharp, smooth, fast and slow dynamics within my choreography. RELATIONSHIPS: I find it difficult to use unison and canon relationships within my choreography.
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◆ Year 7 Music

What students study in Music:

- *Keyboard Skills - Learn how to warm-up effectively and play 'Ode to Joy' & 'Bad Romance' on the keyboard.*
- *Folk Music - Learn to perform as part of a group whilst singing 'The Wellerman' and playing chords on the Ukulele.*
- *Descriptive Music Performance & Composition - In the first half of the term, learn to play 5 pieces of music from Camille Saint-Saens' 'Carnival of the Animals'. In the second half of the term, take inspiration from the previous unit to create your own animal sound on the keyboard.*
- *Hip-Hop/Rap Music - Begin the topic by learning about rhythm and flow by rapping 'Fresh Prince of Bel Air'. Then create your own beat and write your own lyrics to create your very own rap song.*

Music Strand	Platinum	Gold	Silver	Bronze
Keyboard Skills	The piece is played at the correct tempo including the correct melody and chords played with the left hand.	The piece is played at the correct tempo with the correct melody.	The piece has some accuracy regarding melody and tempo.	Performed the piece with little accuracy regarding melody and tempo.
Folk Music	The piece is played without mistakes and at the correct tempo including the correct melody.	The piece is played with few mistakes and at the correct tempo with the correct melody.	The piece has some accuracy regarding melody and tempo.	Performed the piece with little accuracy regarding melody and tempo.
Descriptive Music	Performance: The piece is played without mistakes and at the correct tempo including the correct melody.	Performance: The piece is played with few mistakes and at the correct tempo with the correct melody.	Performance: The piece has some accuracy regarding melody and tempo.	Performance: Performed the piece with little accuracy regarding melody and tempo.

	Composition: The piece portrays clear characteristics of the chosen animal.	Composition: The piece portrays several characteristics of the chosen animal.	Composition: The piece portrays some characteristics of the chosen animal.	Composition: Attempted the piece with some limited success .
Hip-Hop/Rap	The piece is completely accurate regarding the features of the genre such as rhythm, lyrics and beat.	The piece is mostly accurate regarding the features of the genre such as rhythm, lyrics and beat.	The piece has some accuracy regarding the features of the genre such as rhythm, lyrics and beat.	The piece has little accuracy regarding the features of the genre such as rhythm, lyrics and beat.

◆ Year 8 Drama

What students study in Drama:

- **Romeo & Juliet** - Analysing Shakespeare's language, learning how to use gestures linked to key words and learning to safely stage fight
- **The Holiday Project** - This is a two part project. Part One: Learning to use non-naturalistic techniques such as mime, music, improvisation and Freeze Frames to tell the story of a family holiday. Part Two: Learning to carry out backstage roles such as Stage Management, Lighting Operation, Sound Operation and Front of House Management. Finally, students perform their Holiday Projects while other students operate their lighting, sound etc. Then they swap roles and provide tech support while others perform.
- **Director's Project** – Combining all the skills learned throughout Years 7 & 8 to take a script from page to stage whilst working independently as Directors, Actors and/or Stage Crew

How we grade Drama	Platinum	Gold	Silver	Bronze
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All our Year 8 projects require the same core skills as in Year 7 but the standard required to earn a Bronze, Silver, Gold or Platinum is higher as we expect the basic skills to be embedded by Year 8. Each project still builds on the ones before it in terms of complexity and independence. The criteria for Bronze, Silver, Gold & Platinum remain the same for each project in Year 8 but the effort and skill needed to achieve it increases.	In rehearsal I can consistently... ...suggest imaginative ideas. ...focus and help others focus. ...collaborate & show leadership.	In rehearsal I can consistently... ...suggest ideas. ...focus. ...collaborate.	Most of the time in rehearsal I can... ...suggest ideas. ...focus. ...collaborate.	In rehearsal I can occasionally... ...suggest ideas. ...focus. ...collaborate.
	In performance I can consistently... ...& believably speak like my character. ...speak clearly, even when using a character voice. ...& imaginatively move like my character. ...& naturally show awareness of the audience. ...stay 'in character' even when mistakes are made. ...& accurately react to other performers.	In performance I can consistently... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	Most of the time in performance I can... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	In performance I can occasionally... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.

Year 8 Dance

We are currently unable to offer Dance in Year 8.

◆ Year 8 Music

What students study in Music:

- *Blues - Learn how to play the '12-Bar Blues' on the keyboard as well as learn how to create a melody styled in the genre of Blues.*
- *Rock 'n' Roll - Learn the history behind Rock 'n' Roll and look at playing 'Hound Dog' by Elvis Presley.*
- *Reggae - Learn to play individual elements of Bob Marley's 'Three Little Birds' on the keyboard. From the riff, to the off-beat chords and the timeless melody synonymous with Reggae music.*
- *Popular Music Composition & Performance - In the first term, learn to play 'Shape of You' by Ed Sheeran and understand the classic chord progressions of pop music. In the second term, put this theory into practice by creating your very own pop song using either instruments on BandLab or record/import your own playing into the song.*
- *Electronic Dance Music (EDM) - Create your very own EDM song to put into practice everything you have learned about composition over the 2 years.*

Music Strand	Platinum	Gold	Silver	Bronze
Blues	Performed the piece with complete accuracy in playing both elements (Chords + Bassline OR Improvisation + Lyrics)	Performed the piece and is mostly accurate in playing both elements (Chords + Bassline OR Improvisation + Lyrics)	Performed the piece with some accuracy in playing both elements (Chords + Bassline OR Improvisation + Lyrics)	Performed the piece with little accuracy in playing both elements (Chords + Bassline OR Improvisation + Lyrics)
Rock 'n' Roll	The piece is played without mistakes and at the correct tempo including the correct melody.	The piece is played with few mistakes and at the correct tempo with the correct melody.	The piece has some accuracy regarding melody and tempo.	Performed the piece with little accuracy regarding melody and tempo.

Reggae	The piece is played without mistakes and at the correct tempo including the correct melody.	The piece is played with few mistakes and at the correct tempo with the correct melody.	The piece has some accuracy regarding melody and tempo.	Performed the piece with little accuracy regarding melody and tempo.
Popular Music Composition & Performance	Performance: The piece is played without mistakes and at the correct tempo including the correct melody. Composition: The piece is completely accurate regarding the features of the genre such as rhythm, lyrics and beat.	Performance: The piece is played with few mistakes and at the correct tempo with the correct melody. Composition: The piece is mostly accurate regarding the features of the genre such as rhythm, lyrics and beat.	Performance: The piece has some accuracy regarding melody and tempo. Composition: The piece has some accuracy regarding the features of the genre such as rhythm, lyrics and beat.	Performance: Performed the piece with little accuracy regarding melody and tempo. Composition: The piece has little accuracy regarding the features of the genre such as rhythm, lyrics and beat.
Electronic Dance Music (EDM)	The piece is completely accurate regarding the features of the genre such as rhythm, lyrics and beat.	The piece is mostly accurate regarding the features of the genre such as rhythm, lyrics and beat.	The piece has some accuracy regarding the features of the genre such as rhythm, lyrics and beat.	The piece has little accuracy regarding the features of the genre such as rhythm, lyrics and beat.

◆ Year 9 Drama

What students study in Drama:

- *Duologues - Analysing and performing scripted plays*

- *Devising - Creating original theatre based on a given theme/stimulus*
- *Understanding Theatre – Learning about theatre jobs/roles, stage types and studying the set texts Blood Brothers by Willie Russell and Teechers by John Godber.*

Drama Strand	Platinum	Gold	Silver	Bronze
Performing Scripted Plays: This unit is assessed on the skills developed in Years 7 & 8 but also in relation to the GCSE specification the students will be working to in Years 10 & 11. Therefore there is a new focus on textual analysis of scripts, simply called here ‘Text Work’.	In my text work I can demonstrate a clear & insightful understanding... ...of the play’s narrative by skillfully retelling the story in a variety of styles. ...of the play’s structure by accurately identifying all key moments. ...of my characters’ intentions including what they are doing & why they are doing it. ...of my characters’ circumstances, including what is stopping them getting what they want (internal, psychological obstacle). In rehearsal I can consistently...	In my text work I can demonstrate a clear understanding... ...of the play’s narrative by accurately retelling the story in a variety of styles. ...of the play’s structure by identifying most key moments. ...of my characters’ intentions. ...of my characters’ circumstances, including what is stopping them getting what they want (internal, psychological obstacle). In rehearsal I can consistently... ...suggest ideas. ...focus. ...collaborate.	In my text work I can demonstrate a general understanding... ...of the play’s narrative by retelling the story. ...of the play’s structure by identifying some key moments. ...of my characters’ intentions. ...of my characters’ circumstances. Most of the time in rehearsal I can... ...suggest ideas. ...focus. ...collaborate. Most of the time in performance I can... ...speak with expression.	In my text work I can demonstrate a basic understanding... ...of the play’s narrative by retelling the story. ...of the play’s structure by identifying some key moments. ...of my characters’ intentions. ...of my characters’ circumstances. In rehearsal I can occasionally... ...suggest ideas. ...focus. ...collaborate. In performance I can occasionally... ...speak with expression.

	...suggest imaginative ideas. ...focus and help others focus. ...collaborate & show leadership. In performance I can consistently... ...& believably speak like my character. ...speak clearly, even when using a character voice. ...& imaginatively move like my character. ...& naturally show awareness of the audience. ...stay 'in character' even when mistakes are made. ...& accurately react to other performers.	In performance I can consistently... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.
Devising Original Theatre In this unit students create an original piece of theatre by responding to a set stimulus or brief.	Creating I can explore a stimulus in a wide variety of ways. I can evaluate my ideas and effectively choose which to develop and which to reject. I can select a variety of effective theatrical techniques & styles.	Creating I can explore a stimulus in a variety of ways. I can evaluate my ideas and appropriately choose which to develop and which to reject. I can select a variety of appropriate theatrical techniques & styles.	Creating I can explore a stimulus in some ways. I can evaluate my ideas and choose which to develop and which to reject. I can select some theatrical techniques & styles. Performing	Creating I can explore a stimulus in more than one way. I can evaluate my ideas and often choose which to develop and which to reject. I can select more than one theatrical technique & style. Performing

	Performing In performance I can consistently... ...& believably speak like my character. ...speak clearly, even when using a character voice. ...& imaginatively move like my character. ...& naturally show awareness of the audience. ...stay 'in character' even when mistakes are made. ...& accurately react to other performers.	Performing In performance I can consistently... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	Most of the time in performance I can... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.	In performance I can occasionally... ...speak with expression. ...speak clearly. ...move like my character. ...be aware of the audience. ...stay 'in character'. ...react to other performers.
Understanding Theatre	I can confidently write answers to both 4 & 8 point exam questions. I can confidently identify a wide range of vocal & physical skills, theatre roles, jobs & stage types.	I can confidently write answers to 4 point exam questions & competently answer 8 point questions. I can competently identify a wide range of vocal & physical skills, theatre roles, jobs & stage types.	I can competently write answers to 4 point exam questions & attempt to answer 8 point questions. I can competently identify most vocal & physical skills, theatre roles, jobs & stage types.	I can attempt to write answers to both 4 & 8 point exam questions. I can competently identify some vocal & physical skills, theatre roles, jobs & stage types.

◆ Year 9 Dance

What students study in Dance:

- *Contemporary Dance - Exploring the contemporary dance style, developing skills for performance and responding to a stimulus through choreography.*
- *Dance for Film - Using cinematography and editing to enhance the storytelling, emotion and visual impact of choreography.*
- *Jazz Dance - Analysing and exploring the techniques, style, and expressive qualities that define jazz dance.*
- *Street Dance - Analysing and exploring a variety of substyles such as hip hop, waacking and breaking.*

Dance Strand	Platinum	Gold	Silver	Bronze
Contemporary Dance	In rehearsal I can... ...lead and contribute effectively to rehearsals. ...independently identify areas for improvement and apply strategies to achieve progress. ...clearly explain how I have improved through rehearsal and feedback. In performance I can... ...perform with professional focus, accuracy, confidence, projection, and expressive maturity (communicating meaning, intention and emotion). ...demonstrate the stylistic qualities of contemporary dance and a wide variety of performing skills.	In rehearsal I can... ...take responsibility for improving my performance. ...use rehearsal strategies (such as repetition, filming, or peer feedback) to refine technique and expression. ...evaluate my own strengths and weaknesses. In performance I can... ...perform with accuracy, extensions, control, confidence, and facial expressions. ...demonstrate the stylistic qualities of contemporary dance and a variety of performing skills. When Choreographing I can...	In rehearsal I can... ...rehearse with some independence and apply feedback to improve my accuracy, timing and energy. ...occasionally identify areas I need to improve. In performance I can... ...perform with accuracy, extensions, control and expression, showing some understanding of the contemporary style and emotional intent. When Choreographing I can... ...choreograph short phrases using unison, canon, and	In rehearsal I can... ...rehearse set phrases with support and work cooperatively with my group. ...occasionally use feedback to improve my accuracy, timing and energy. In performance I can... ...perform with some accuracy, extensions and control. ...occasionally show projection and focus on stage. When Choreographing I can... ...create short movement ideas in response to a stimulus, using simple actions and levels.

	When Choreographing I can... ...create sophisticated and original choreography that demonstrates creativity. ...analyse and interpret stimuli to explore abstract ideas and communicate creative intentions beyond literal meaning and understanding. Analytical Understanding: I can evaluate and justify creative decisions using appropriate dance terminology, showing a deep understanding of style and intention.	...choreograph a structured dance that clearly responds to a stimulus and explores the creative intention. ...use carefully considered actions, dynamics, levels, transitions and relationships (unison, canon, contact work) to demonstrate this. Analytical Understanding: I can analyse and explain how choreographic choices (actions, dynamics, relationships) create meaning and atmosphere.	formation changes to communicate a clear idea. Analytical Understanding: I can identify and explain simple choreographic features and describe how movement communicates an idea or emotion.	Analytical Understanding: I can describe what I see in a performance using basic dance vocabulary (e.g., levels, actions, dynamics).
Dance for Film	In rehearsal I can... ...lead and contribute effectively to rehearsals, offering ideas and feedback to others. ...independently refine actions for the camera, showing creativity and awareness of how my choreography will translate into film. In performance I can...	In rehearsal I can... ...use feedback and rehearsal strategies (such as reviewing film work or watching peers) to improve my performance. ...adapt my choreography to suit camera angles or storytelling needs. In performance I can... ...perform consistently for the camera, showing control,	In rehearsal I can... ...rehearse independently and apply feedback to improve my performance, transitions and formations. ...consider how my action choices might work when filmed. In performance I can... ...perform with confidence and awareness of how my movement appears on camera.	In rehearsal I can... ...rehearse my choreography in the studio with guidance. ...listen to feedback and make small changes to my facial expressions and eyeline. ...occasionally understand how movement might look on camera. In performance I can...

	...perform with strong emotional connection and clear storytelling that feels authentic and controlled. ...adapt my performance confidently for different shots, showing expressive understanding and professionalism. When Choreographing I can... ...use a wide variety of choreography skills to create well considered work that tells a story or communicates emotion in a sophisticated way. ...plan how camera angles, transitions, and editing will enhance my choreography and make artistic choices independently. Analytical Understanding: I can critically evaluate dance films and my own filmed work, using dance and film terminology. I can explain how specific camera angle, editing techniques, and action choices enhance storytelling and emotional impact.	expressive intent, and clear story telling. ...adapt my energy, focus, and movement quality to suit camera distance and angle. When Choreographing I can... ...create choreography that communicates meaning and emotion clearly using a variety of choreography skills. ...adapt my choreography creatively for filming. For example, considering camera movement, spacing, and perspective. Analytical Understanding: I can analyse creative choices in dance films, explaining how choreographers and filmmakers work together to communicate ideas and emotion. I can use this to inform my own work.	...show some emotion and storytelling through my performance with the use of facial expression, eyeline and timing. When Choreographing I can... ...choreograph a short sequence that communicates a clear idea or story. ...use some choreographic devices such as formation, transition, levels, unison and/or canon to develop my theme. ...suggest ideas for camera use and angles. Analytical Understanding: I can explain how a dance film uses camera work, simple choreography skills, and editing to tell a story or show emotion.	...perform with focus and energy. ... be aware of the camera's position but need support to adjust my performance for framing. When Choreographing I can... ...create simple choreography in the studio that shows a basic idea or emotion. ...choose actions and formations that fit the music or theme. ...suggest simple ideas for camera use and angles. Analytical Understanding: I can describe what I notice about a dance film. For example, actions, camera angles, or music. I can demonstrate a basic understanding of why these choices have been made in response to the theme or intention.
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Jazz Dance	In rehearsal I can... ...lead and support group rehearsals effectively, offering constructive feedback to others. ...independently analyse my strengths and weaknesses, set targets, and apply strategies to improve my technique and expressive ability. In performance I can... ...perform with a wide variety of performing skills, professional focus, clear expressive intention, and stylistic quality. ...use projection, eyeline, and confidence to communicate the jazz style effectively. When Choreographing I can... ...choreograph work using a wide variety of choreography skills that demonstrate a strong musical awareness, clear stylistic identity and consideration of connection on stage. Analytical Understanding:	In rehearsal I can... ...use feedback and self-evaluation to make clear improvements in performance quality. ...use strategies such as repetition, video review, or peer feedback to refine accuracy and expression. In performance I can... ...perform with a variety of performing skills and growing stylistic accuracy (e.g., isolations, contraction, alignment, dynamic quality, projection, confidence and eyeline). When Choreographing I can... ...create work using a variety of choreography skills and a consideration for the space. ...create travel sequences and partner work to explore the style, relationships and connections on stage. Analytical Understanding:	In rehearsal I can... ...rehearse with independence and apply feedback to improve accuracy, coordination, balance and stylistic detail. ...occasionally use rehearsal strategies to refine my work. In performance I can... ...perform with focus, accuracy, energy, control, balance, and timing most of the time. ...demonstrating some stylistic quality (e.g., isolations, contraction, flexed/pointed feet, dynamic quality). When Choreographing I can... ...choreograph short sequences that include repetition, transitions, and a contrast in dynamic quality. ...also experiment with relationships using unison, canon and formation changes. Analytical Understanding: I can identify and explain key stylistic features and techniques used in jazz choreography to	In rehearsal I can... ...rehearse simple jazz movements with focus and energy. ...listen to feedback and make small improvements to timing, balance, posture, projection and eyeline. In performance I can... ...perform with focus, accuracy, energy, control, balance and timing some of the time. ...occasionally demonstrate the stylistic qualities of jazz dance. When Choreographing I can... ...create short phrases using basic jazz actions such as kicks, turns, and/or isolations. ...use simple choreography skills such as formation, unison and canon. Analytical Understanding: I can describe simple features of jazz dance such as basic actions, rhythm, posture and dynamics. I can suggest simple
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	I can critically evaluate the stylistic features of a performance, using dance terminology to explain how choreographic and expressive choices communicate meaning, intention and style.	I can analyse how choreographers use action, relationship, space and dynamics to express character, style, and mood. I can independently interpret the stylistic features of a performance.	communicate character, theme, intention and/or storytelling.	connections to creative intention and/or storytelling.
Street Dance	In rehearsal I can... ...lead and support others during rehearsal, offering constructive feedback. ...independently evaluate my work, set goals, and use targeted strategies to refine my technique and stylistic accuracy. In performance I can... ...perform street dance routines with professional focus, confidence, projection and eyeline. ...demonstrate a wide variety of performing skills and with stylistic accuracy. When Choreographing I can... ...create routines that fuse multiple street dance substyles confidently and are developed using a wide variety of choreography skills.	In rehearsal I can... ...use rehearsal strategies such as repetition, video review, and/or peer feedback to develop stylistic accuracy. ...respond thoughtfully to feedback and make visual improvements on a variety of performing skills. In performance I can... ...perform street dance routines with a variety of performing skills, including interpretive skills such as confidence, projection, and eyeline. When Choreographing I can... ...combine a variety of actions from different substyles and develop these using a variety of choreography skills to	In rehearsal I can... ...rehearse independently and apply feedback to refine accuracy, energy, timing and control. ...suggest some strengths and areas for improvement. In performance I can... ...perform street dance routines with focus, energy, timing, accuracy, balance and control most of the time. When Choreographing I can... ...choreograph short routines that include a variety of actions from different sub-styles, transitions, formations, unison and/or canon. Analytical Understanding: I can explain how stylistic features, including actions from	In rehearsal I can... ...rehearse basic actions and sequences with focus and energy. ...listen to feedback and make small improvements to accuracy, timing and control with guidance. In performance I can... ...perform street dance routines with focus and energy. ...beginning to stay in time with the music and demonstrate some accuracy and control. When Choreographing I can... I can create simple sequences using taught actions, repetition, unison and/or canon. Analytical Understanding: I can describe some of the stylistic features of street dance

	...create sequences that show creative transitions, dynamic contrast, and clear stylistic understanding. Analytical Understanding: I can critically evaluate stylistic features, explaining how they communicate the choreographer's creative intention. I can use this understanding to develop and refine my own choreography.	demonstrate stylistic understanding and creativity. Analytical Understanding: I can analyse the stylistic features, substyles, and expressive qualities of professional work to interpret and understand the choreographer's creative intention.	different sub-styles, have been used to communicate character, emotion, mood or intention.	and recognise different substyles such as Hip Hop, Waacking, and/or Breaking.
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Year 9 Music

What students study in Music:

- *Duologues - Analysing and performing scripted plays*
- *Devising - Creating original theatre based on a given theme/stimulus*
- *Understanding Theatre – Learning about the theatre jobs/roles, stage types and studying the set texts Blood Brothers by Willie Russell and Teechers by John Godber.*