

GCSE

WJEC GCSE

Dance

Approved by Qualifications Wales

Guidance for Teaching: Unit 1

Teaching from 2026

For award from 2028



This Qualifications Wales regulated qualification is not available to centres in England.

Made for Wales.
Ready for the world.

Contents

Introduction	3
Aims of the Guidance for Teaching	3
Additional ways that WJEC can offer support:	3
Qualification Structure	4
Assessment	5
Summary of Assessment	5
Overview of Unit 1	6
Unit 1 Assessment objectives and weightings	7
Use of the specification Appendix	7
Unit 1 Teacher Guidance	8
Learning Experiences	30
Opportunities for embedding elements of the Curriculum for Wales	34
Glossary for Unit 1	65

Introduction

WJEC GCSE Dance has been approved by Qualifications Wales and is available to all centres in Wales. It will be awarded for the first time in Summer 2028, using grades A* to G.

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of WJEC GCSE Dance and to offer guidance on the requirements of the qualification and the assessment process. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their learners. The guide offers possible classroom activities and links to useful resources (including our own, freely available digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

Additional ways that WJEC can offer support:

- sample assessment materials and mark schemes
- professional learning events
- examiners' reports on each unit
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Assessment Feedback Package.

Qualification Structure

WJEC GCSE Dance consists of three units. The qualification is linear and does not contain tiering. There is no hierarchy to the order the units should be taught.

Unit 1 and Unit 2 could be completed any time during the two years and submitted to WJEC in the final year of study. However, centres should ensure that assessment of both Unit 1 and Unit 2 is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge. Unit 3 must be completed in the final year of study.

	Unit title	Type of Assessment	Weighting
Unit 1	Choreography	Practical assessment and reflective log	40%
Unit 2	Performance	Practical assessment	30%
Unit 3	Dance Appreciation	Digital only examination	30%

Assessment

Summary of Assessment

Unit 1: Choreography**Non-examination assessment****40% of qualification****Marked by centre and moderated by WJEC****96 marks****Summary of assessment**

Response to a stimuli set by WJEC, assessed by the centre and moderated by WJEC. The stimuli will be available on the WJEC Portal during the September of the first year of study. The stimuli will be changed annually.

Learners will create, develop and refine a piece of choreography. Learners will also produce a Reflective Log of the process in a non-prescribed format. Learners can choose whether they perform in their own choreographed piece. Learners can choreograph a piece for a solo or a group of dancers (2-5 dancers).

Overview of Unit 1

Choreography

(40% of the qualification)

The purpose of this unit is to:

- develop an awareness of the choreographic process of creating dance
- develop learners' skills in self-evaluation, refinement and development of their own work
- develop a sense of choreographing for a specific purpose
- inspire learners to explore choreography from various styles/genres, periods/contexts and linked to different cultures in Wales and the world.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore choreographic processes, movement material, styles and techniques used by others to develop their own choreography skills in dance. Learners should have the opportunity to explore diversity, including different perspectives, identity, culture, and contributions that span Wales and the world.
- **creating** – learners will create their own original dance in a style of their choosing. Learners will have the opportunity to develop creative skills through experimenting and investigating choreography. Learners will develop and refine their choreography using choreographic devices and structures to realise their artistic intentions.
- **responding and reflecting** – learners will respond to a stimulus specified by WJEC and refine their work through reflection to create a finished product.

Learners will have choice in the selection of the stimulus set by WJEC and can choose whether they perform in their own choreographed piece. Learners will work independently to choreograph a piece for a solo dancer or a group of dancers (2-5 dancers). The performance time is as follows:

- Solo: 1 minute 30 seconds – 2 minutes
- Group of 2-5 dancers: 2-4 minutes

In this unit, learners will develop knowledge, skills and understanding in:

1.1

Choreography

Unit 1 Assessment objectives and weightings

AO1	Demonstrate and apply knowledge and understanding of performances and choreographic processes.	-
AO2	Develop and apply technical and performance skills.	-
AO3	Reflect on, analyse, and evaluate their own work and the work of others.	5%
AO4	Create and develop ideas to communicate meaning in choreography.	35%

Use of the specification Appendix

The appendix is to help clarify the terms “structural devices, choreographic structures and choreographic devices”. This is not an exhaustive list and aims to provide a basis for consideration as part of the teaching and learning.

For Unit 1, this appendix could be used as a basis for the different terms “structural devices, choreographic structures and choreographic devices” that could be considered and used during the choreographic process. Learners should consider how their choreography has used structural devices, choreographic structures and choreographic devices when reflecting, evaluating and analysing their work during the reflective log. Again, this list isn’t exhaustive, and further exploration should be encouraged.

Unit 1 Teacher Guidance

1.1 Choreography		
Content	Amplification	Teacher Guidance
1.1.1 Creating and developing ideas to realise artistic intentions	Learners should be able to: (following exploration of a range of forms, genres, styles, techniques, contexts and means of presenting dance) create and develop ideas to realise artistic intentions within a choreographed piece. Learners are required to: - create a piece in response to a stimulus set by WJEC.	The creation and development of ideas is central to choreographic study. Learners should understand that choreography is both a creative and considered process which involves experimentation, refinement, and reflection. The focus should be on turning imaginative concepts into purposeful movement, making decisions about how their artistic intentions can be expressed through dance. Choreography begins with inspiration and exploration. Initially, learners may feel unsure of how to transform a stimulus into movement. The role of the teacher is to guide learners through a structured process that encourages creativity, experimentation, and reflection. To create meaningful movement, learners should understand how different dance styles, genres, and forms influence the way ideas are expressed. Each dance style has its own technical requirements, physical qualities, and stylistic characteristics, which can shape the movement and emotional impact of a piece. By exploring a range of styles, learners should develop a vocabulary of movement, an understanding of choreographic intention, and the ability to adapt their own ideas to different forms. Introduction to Dance Styles, Genres and Forms Learners should be introduced to different dance styles to build their understanding of how technical skills, stylistic features, and expressive qualities vary across genres. This knowledge forms the foundation for interpreting stimuli and developing choreography. Dance styles can include, but are not limited to: - Contemporary - Jazz

		• Ballet • Street • Musical Theatre • Welsh Folk Dance Example Activity Show short professional clips (1–3 minutes) of a range of dance styles: • Contemporary- NDCWales - Folk by Caroline Finn Characteristics include: grounded, expressive and flow between movements. • Jazz- Steam Heat - The Pajama Game Characteristics include: sharp, energetic, isolations and syncopated rhythms. • Ballet- Swan Lake – Dance of the cygnets (The Royal Ballet) Characteristics include: balance, alignment, turn-out and fluid extensions. • Street- Boy Blue Entertainment: Emancipation of Expressionism at Breakin' Convention 2013 Characteristics include: grounded, rhythmic, isolations and sharp. • Musical Theatre- 'You Can't Stop The Beat' with Michael Ball & the cast of Hairspray! Semi-Finals BGT 2020 Characteristics include: storytelling, facial expressions and characterisation. • Welsh Folk Dance- Stepio - Eisteddfod Genedlaethol 2019 Characteristics include: precise footwork, formations and rhythmic patterns. Learners could observe and take notes on the following: N.B. <i>The following points will require pre-teaching, or teachers could choose to use these videos to highlight live examples.</i> • physical qualities, such as: • posture • strength • flexibility. • use of space, such as: • levels • pathways • formations.
--	--	--

		• dynamics, such as: • speed • energy • force. • musicality, such as: • how movement reflects rhythm/phrasing • accents. Learners could also have a group discussion with questions, such as: • What physical qualities define this style? • How does the music influence the performance? • What emotions, themes, or stories are being conveyed? <i>N.B.</i> Try to encourage learners to use subject specific vocabulary when discussing to help with learning for subsequent units. The appendix could be used as a basis for the different terms “structural devices, choreographic structures and choreographic devices” that could be considered and used during the choreographic process. Learners should consider how their choreography has used structural devices, choreographic structures and choreographic devices when reflecting, evaluating and analysing their work during the reflective log. This list isn’t exhaustive, and further exploration should be encouraged. If space allows, another option could be to complete this activity in a carousel style format: • set up six “stations”, each representing a dance style with a short clip loaded on a tablet/laptop • learners rotate in small groups every 5–7 minutes • at each station, learners complete a mini worksheet or digital note card with Relationships, Actions, Dynamics and Space (RADS) observations and stylistic features • at the end, share findings as a whole class: • compare styles, identify common features and contrasts • discuss which styles are easier or harder to interpret and why.
--	--	---

		Example Activities - Teacher demonstrates an 8-16 count combination/phrase from each style or a focus 2-3 styles depending on the learners' strengths and experience. Teachers could encourage learner-led phrases, especially if some learners have experience in a particular style. - Learners repeat in small groups or individually, focusing on style-specific qualities: - emphasise key movements, dynamics, and alignment - encourage phrasing that matches the music - include pauses to reflect and correct technique and stylistic accuracy - record the learners and use as a reflection exercise. - Teachers choose a basic, accessible dance phrase. For example, step-touch, side-step, reach, small jump, turn etc. - Demonstrate how this movement can be done in different styles, highlighting key differences, such as: - use of space: grounded vs. elevated - dynamics: sustained vs. percussive - facial expression/character: neutral vs. storytelling. - Learners could try the movement phrase a range of dance styles, moving at a pace that feels comfortable for them. - Encourage learners to notice and experiment with the differences rather than aiming for "perfect" technique. Reflection Activity Ask learners to consider the following questions: - How does the same movement look and feel different in each style? - What do these differences tell us about the purpose, feeling, and physicality of each style? Optional: Learners can work in pairs or small groups to observe each other and share what they notice.
--	--	--

		Introduction to Stimuli and Exploration Stimuli are starting points for choreography. They guide creative decisions about movement, dynamics, spatial patterns, musicality, emotion and artistic intention. Learners should respond to stimuli based on their personal interpretation, developing original dance phrases and sequences. The types of stimuli for this unit are: • Tactile: <i>Ball</i> - the feel, weight, and texture can inspire movement. • Auditory: <i>Bronwen Lewis - Ti a Fi (translated lyrics)</i> - the rhythm, melody, lyrics and mood can influence movement. • Kinaesthetic: Heartbeat - the body's sensations in motion, pulses, changes in pace, intensity, emotion, activity can inspire phrases. • Ideational: <i>Tradition</i> - cultural practices, rituals, or historical references can guide creative ideas. • Visual: <i>Rhiannon Roberts- Our World/Ein Byd Ni</i> - images, colours, shapes, or narratives can inspire movement. <i>N.B. Please note that the types of stimuli will stay the same for the duration of the specification. However, the brief within each type will change every year.</i> Some potential areas of exploration include: • Physical qualities, such as: • strength • fluidity • lightness • groundedness • sharpness. • use of space, such as: • pathways • levels • directions • formations. • dynamics, such as: • smooth vs. sharp • fast vs. slow
--	--	---

		• heavy vs. light • flowing vs. percussive. • energy and intention, such as: • expressive • narrative • abstract • emotive. • musicality, such as: • rhythm • phrasing • accents • relationship to music or sound. • stylistic interpretation, such as: • applying qualities from different dance styles explored. <i>N.B. A learner's personal response and interpretation of the stimulus is the most important aspect. There is no "right" or "wrong" movement; the focus is on expressing ideas creatively and meaningfully.</i> Example Activities • Movement Improvisation <u>Improvisation workshop by NDT dancers Luca Tessarini and Nicole Ishimaru - ABN AMRO x NDT</u> • Choose one stimulus per learner or small group. • Using open space, encourage learners to explore movement freely in response to the stimulus. • Encourage RADS reflection as they move, considering the use of space, dynamics, actions, and style. • Pause to reflect individually or in small groups: • which movements best convey the stimulus? • how do personal experiences influence interpretation?
--	--	---

		• Stimulus Mapping • Provide learners with a worksheet or digital mind map. • Ask learners to select a stimulus and explore it through discussion, mind-mapping, and research. • Identify emotions, themes, or stories associated with the stimulus. • Note potential movement qualities – e.g. sharp, flowing, grounded and light. • Consider spatial possibilities – e.g. levels, pathways and formations • Reflect on stylistic influences from previously explored dance forms • Choose musical accompaniment (if not using the auditory stimulus) and justify why it complements the theme. • Encourage learners to share their ideas digitally or on paper, allowing peers to see multiple interpretations. • Use this as a reference for choreographing a phrase or sequence at a later stage. • Learners could create digital “stimulus mood boards” with images, words, movement sketches, or links to music/videos: • Canva Education – 100% Free for K-12 Teachers & Students • Padlet - Visual Collaboration for Creative Work and Education. • Freeze Frame Exploration: • Choose a stimulus individually or in small groups emphasising personal interpretation. • Create four distinct freeze frames/still body shapes that represent aspects of the stimulus. • Encourage learners to think about body shape, levels, spatial relationships, and energy. • Consider the emotional or thematic content of the stimulus: what story, feeling, or concept could each freeze frame convey? • Once frames are created, task learners to design transitions connecting each freeze frame. • Explore ways to transition between shapes, for example sliding, rolling, stepping, jumping and turning.
--	--	--

		• Encourage experimentation with dynamics, rhythm, and space. • Learners should aim to make the transitions meaningful, not just functional. • Perform the sequence: freeze, transition, freeze, transition until all four frames are linked. Reflection: Ask learners to consider the following questions: • How did the stimulus influence your choice of shapes and movements? • Which transitions felt most effective in conveying meaning? • How does the whole sequence communicate your interpretation of the stimulus?
1.1.2 Developing and refining movement material	Learners are required to: • develop and refine a choreographed piece. Learners should be able to: • refine and develop movement material inspired by the stimulus, building on their initial exploration • apply the core components of choreography (RADS) • relationship • action • dynamics • space • apply choreographic devices, for example: • retrograde • repetition • change of tempo • rhythm	The development and refinement stage builds directly on the initial exploration of stimuli. Learners are encouraged to take the ideas, movements, and phrases they experimented with and begin shaping them into a cohesive choreographed piece. The process involves deliberate decision-making, experimentation with choreographic devices, and reflection on artistic intention. Choreography is not just about movement; it is about shaping movement into a meaningful sequence that communicates an idea, mood, or story. Refinement ensures that ideas are expressed clearly, with purposeful use of dynamics, space, relationships, and structure. Teachers should guide learners through a structured process that develops both technical skills and creativity, helping them to understand how devices, structures, and stylistic choices enhance meaning and artistic intention. Useful Resources A Choreographer's Creative Process in Real Time Wayne McGregor TED Talks Emanuel Gat - Playing Games: The choreographic process Sharing Dance 2017 The Choreographic Process The Process of a Choreographer: A New Way to View Dance Steven Butler TEDxPasadena - YouTube

	to enhance their movement material • apply structural devices, for example: • motif development • unison • canon • contrast • highlights to enhance their movement material • apply choreographic structures for example: • binary • ternary • rondo • episodic structures to create a cohesive choreographed piece. <i>N.B Further examples of choreographics devices, structural devices and choreographic structures can be found in Appendix A.</i>	Example Activities • Device Dice / Card Game (A Variation on Chance Choreography) • Learners should be encouraged to use motifs developed during previous stimuli exploration. • Prepare a dice or cards with devices written on each (repetition, retrograde, change of tempo, rhythm, contrast). • Roll the dice or select a card. • Apply the selected device to their motif (could be live teacher-guided or as a follow up practical exercise to a theory lesson). • Experiment with combinations of devices for a more complex variation. • Ask learners to reflect and consider the following questions: • Which device enhanced the motif most? • How did the device affect the emotional or narrative quality? • Motif development • Learners should be encouraged to review and build upon the motifs/phrases they created during stimuli exploration. • Using guided prompts, learners should refine their own motif by: • experimenting with different dynamics, levels, or pathways • applying single choreographic devices to see how it changes the motif • exploring how spatial relationships (with themselves or props) can enhance the motif. • Encourage learners to record or annotate their changes for later reference. • Ask learners to reflect on: • Which variation communicates the artistic intention most clearly? • How does adding dynamics or changing space affect the emotional impact? • Motif Playground • Each learner selects a short motif or phrase, either newly created or
--	--	--

		drawn from their earlier stimuli exploration. • Learners should use four corners or distinct areas of the room to represent different dynamics, spatial pathways, choreographic devices, or movement qualities. • Learners begin to perform their motif near a chosen designated space, moving freely around the room as they desire. • Other learners or the teacher could also act as “callers,” giving prompts, such as: • move to a specific corner • change direction or level • alter energy/dynamics. • Learners adapt their motif immediately while maintaining its core identity. • Motifs can be adapted using choreographic devices (repetition, retrograde, change of tempo or rhythm) • Structural devices can also be introduced (unison, canon, contrast or highlights). • Ask learners to consider: • Which devices enhanced their motif? • How did space, direction, and dynamics affect expression? • <i>Forward thinking</i>: How could these explorations feed into a cohesive choreographic structure (binary, ternary, rondo, episodic)? Learners could take notes, record ideas, or sketch movement to support later development. • Layering and Expansion • Learners create a new motif or use one from their previous work. • Assign numbers 1-5 to choreographic or structural devices (these can be displayed on cards, posters, or an interactive board). For example: • 1 = Repetition • 2 = Retrograde • 3 = Change of tempo • 4 = Canon • 5 = Contrast.
--	--	--

		• Learners pick a number and apply the corresponding device to their motif. • Encourage experimentation with movement qualities: • levels (high, medium, low) • dynamics (suspended, sustained, swinging) • spatial patterns (pathways, directions, formations) • energy and intention (emotive, narrative, abstract). • Once confident, learners should select a second number and layer a second device onto their motif. • <i>Optional:</i> pick a third number or collaborate with a partner/group to combine motifs and devices. • Encourage spatial awareness and if applicable, ensemble interaction. • Motifs can overlap, mirror, or contrast each other. • Experiment with timing, alignment, and proximity. • Encourage learners to record, sketch, or annotate their layered sequences for later refinement. • Ask learners to consider: • Which combination of devices created the strongest effect? • How did layering devices change the motif's emotional or narrative quality? • Did applying the devices alter the movement's impact? • Which variations of the motif best communicate their original stimulus or concept? Optional Variation <i>A variation of this exercise could include music-based cues that subtly notify learners when to switch to a new device/movement.</i> Example Activities • Music and Rhythm Exploration • Select a piece of music or the auditory stimulus provided for the unit. • Learners should listen carefully to identify distinct rhythms, accents, or syncopations.
--	--	--

		- Choose a short motif or movement phrase from previous stimuli exploration. - Learners should experiment with performing the motif in time with different layers of the music/stimulus by: - following the main melody - matching a secondary rhythm or syncopated pattern - alternating between rhythms at different points. - Encourage learners to adapt dynamics, space, and energy to reflect the rhythm of the music/stimulus. - Learners could try layering multiple motifs with different rhythms, creating contrast or unison between the movements. - Individually or in groups, ask learners to consider: - How did the rhythm of the music or auditory stimulus change the feel or expression of their motif? - Which layer or rhythm best supports their artistic intention? - How did moving to different rhythms influence their use of space, dynamics, or energy? - Did exploring syncopation or multiple layers suggest new ideas for motif development? The Improvisation Space - Set up an open area with clear boundaries. (<i>Optional: use props or markers to designate corners, pathways, or areas for challenges</i>). - Each learner selects a stimulus or an idea generated from earlier brainstorming. - Spend 2-3 minutes moving freely in response to the chosen stimulus or idea, noticing dynamics, energy, levels, shapes, and initial movement phrases. - Learners pick 1-2 of the following variations to structure their improvisation: body part focus: lead with a single body part while keeping the rest of the body expressive floor spelling / pathways: create letters, shapes, or pathways on the floor, exploring levels, directions, and dynamics
--	--	--

		• travelling (locomotion): move across the room from one corner to another using different speeds, qualities, actions and energy. Challenge learners to think outside the box (always keeping the left hand in contact with the floor, only one body part on the floor at a time or travelling on tiptoes). • choreographic device integration: apply 1-2 devices (repetition, retrograde, change of tempo, rhythm) to develop the movement • partner / small group interaction: respond to others' movements with mirroring, contrast, or complementary actions • music-driven variation: move in synchrony with the music, reflecting rhythm, phrasing, dynamics, and accents. Alternatively, move deliberately in contrast to the music (suspended movements over fast rhythms, sharp movements over smooth melodies) to explore tension and emotional nuance. • Ask learners to consider the following questions: • Which movement or variation best communicated their artistic intention? • How did the chosen body parts, pathways, or spatial explorations affect expression? • How did devices or the music (compliment/contrast) influence the motif's mood or story? • Which improvisations could be refined or layered into a cohesive choreographed sequence? • What new ideas for motifs or phrases emerged from these explorations? • Choosing a Choreographic Structure • Learners start with a range of motifs or short phrases developed from stimuli exploration. • Provide visual or physical representations of structures (cards, posters, taped zones on the floor, or diagrams on a board): • Binary (A → B) • Ternary (A → B → A)
--	--	---

		• Rondo (A → B → A → C → A) • Episodic (A → B → C → D) • Learners should experiment with each structure, performing their motif/phrases in the order required by that structure. • Encourage learners to try modifying dynamics, levels, or devices in each section to see how the structure affects expression and meaning. • <i>Optional variation: assign a structure randomly and see how learners adapt their motifs and phrases accordingly.</i> • Ask learners to consider: • Which structure communicates the intended mood or idea most clearly? • How does the order of sections affect the narrative or emotional journey? • Does the structure allow for interesting transitions or layering? Learners should choose the structure they feel best suits their piece for further development. • Structure Mind map / Storyboard • Learners work individually to visualise their motifs/ideas and consider possible structures. • Using a mind map, storyboard, or flow chart, learners could map: • their motifs/phrases • how they could be ordered or repeated • which sections could contrast in energy, dynamics, or emotion • ideas for transitions or layering with devices. • Learners annotate their mind map/storyboard with: • possible structure types (binary, ternary, rondo, episodic) • justifications for why each structure could enhance artistic intention. • Encourage learners to experiment digitally or on paper with multiple options before choosing one. • Ask learners to consider: • How does visualising the sequence help them make decisions? • Which structure seems to communicate their artistic intention most
--	--	--

		effectively? ● Choreographic Structure Pick'n'Mix <i>A range of activities to support learners exploring their choreographic structure.</i> Structure Mapping ● Map out the entire dance, including motifs or sections, either on paper or digitally. ● Indicate order of sections, dynamics, spatial pathways, emotional arc, and transitions. ● Highlight key contrasts or moments of repetition. ● Prompt learners to explore different structure types: ● binary ● ternary ● rondo ● episodic. ● Ask learners to reflect: ● Which structure communicates their artistic intention most clearly? ● Does the emotional journey feel coherent from start to finish? ● Where might additional transitions, repetition, or contrast improve clarity? <i>There are some formation apps that could support learners with digital mapping:</i> ● ArrangeUs ● Choreographic: Dance formation Section Swap ● Learners take all their motifs/sections and experiment with changing the order. This can be done practically, or learners can map out phrases/motifs on sticky notes. ● Encourage swapping and adjusting the order in many variations, such as: ● starting with a different section ● placing high-energy sections in different positions ● ending on a contrasting or repeated section.
--	--	--

		• Ask learners to reflect: • Which order feels more organic in fulfilling the artistic intention? • Does the sequence guide the audience's emotional journey effectively? Contrast & Repetition Lab • Learners should identify sections that could be repeated for emphasis or contrasted to create impact. • Experiment with placement of repeated motifs in different parts of the piece. • Explore contrasting elements, such as: • dynamics • spatial relationships • actions. • Ask learners to consider: • How does repetition reinforce key ideas or themes? • Where does contrast heighten emotional or narrative impact? Transitions Workshop • Focus on connecting motifs or sections smoothly and meaningfully. • Experiment with different ways to link sections: • travel/movement pathways • changes in energy or dynamics • levels or spatial patterns. • Encourage learners to explore transitions between each movement and action as well as the transition between motifs and phrases. • Ask learners to consider: • Do the transitions enhance cohesion or interrupt flow? • Which transition methods best express your artistic intention? Structure Roulette • Learners pick a card or roll a die to assign a structure to their motifs/sections. • Learners apply the chosen structure to their motifs and discuss: • How does this structure change the sequence's impact?
--	--	--

		• Are there sections that need repeating or contrasting for clarity? • Does the chosen structure support the narrative or theme? • How could it be adapted to strengthen emotional or artistic intention? Audience Lens • Learners could perform a chosen structure to their peers or the teacher and collect feedback on: • clarity of structure • emotional or narrative journey • interest and engagement. • Learners can reflect on the following: • Does the structure communicate the intended story, mood, or theme? • Which transitions or placements of motifs were most effective? • How might the structure be refined to enhance impact? <i>N.B.: All creative decisions must belong entirely to the learner. However, seeking a different perspective can be helpful for achieving choreographic clarity.</i> It is important for learners to understand that in choreography there are no right or wrong decisions. What matters is that all creative choices are justified and purposeful, and learners should be encouraged to take safe creative risks to realise their artistic intentions. While teachers can guide learners to ensure that the choreographic process fully explores choreographic devices, structural devices, and choreographic structures, all creative decisions must remain the learner's own. Learners are encouraged to document their creative process as thoroughly as possible, in whichever way suits them. This can be done formally or informally, through notes, sketches, diagrams, video, or annotations. This not only supports ongoing creative development but also provides valuable material for their evaluation and reflective log.
--	--	---

1.1.3 Realising their choreography in a live performance	Learners should be able to: realise their choreographed piece for an audience, showcasing their creative ideas and artistic intent.	This stage focuses on bringing the choreographed work to life. Learners will showcase the skills, techniques, and artistic decisions they have developed throughout the choreographic process. Teachers' guidance should support performance skills and safe rehearsal practices, while ensuring all creative decisions remain the learners' own. Learners should be encouraged to realise their choreographed piece in a way that communicates their artistic intentions clearly, regardless of who is performing their choreography. While performance skills are not explicitly assessed, the choreography must be accurately executed for the assessment to reflect the choreographer's intention. Important Reminders: For the Choreographer Clarity of ideas: Ensure motifs, transitions, and choreographic structures are clearly visible and understandable to the audience. Direction and feedback: Actively guide performers to refine timing, spacing, dynamics, and focus so that the choreography is realised as intended. Observation and adjustment: Watch rehearsals carefully to identify sections where the choreography could be more precise or expressive. Documentation: Record rehearsal notes, reflections, and observations on how choreography translates from concept to performance. Important Reminders: For the Performer(s) (if different to the choreographer) Accurate realisation: Perform movements exactly as choreographed, paying attention to actions, timing, spacing, dynamics, and relationships. Performance skills to support the choreography: - Maintain clear, polished movements with extended lines and strong finishing positions. - Maintain focus and intention, projecting movements to enhance audience understanding of the choreography.
--	--	--

- Demonstrate musicality and dynamics as indicated by the choreography.
- For groups, maintain spatial awareness and cohesion to communicate formations and motifs clearly.
- Use appropriate/directed facial expressions, only if they enhance the choreographer's intended meaning.

Rehearsals

Teachers should facilitate and support choreographer-led rehearsals, helping learners plan focused sessions to refine motifs, transitions, and timing, while ensuring performers understand the choreographer's intentions. It is important to establish a clear rehearsal and performance schedule to provide fair and consistent access to the performance space for all learners, supporting both practical organisation and health and safety considerations. Wherever possible, learners should rehearse in the intended performance space to check sightlines, spacing, and how the choreography reads from an audience perspective. Frequent run-throughs, whether partial or full, give learners the opportunity to identify sections that need refining, practice clarity, timing and resolve any practical issues that could affect the performance. A dress rehearsal is strongly recommended. This allows learners to check that the costume or chosen clothing selected by the choreographer does not restrict movement and is safe to perform in.

Feedback from peers and teachers should be framed as an advisory perspective only; all creative decisions, including the development and finalisation of movement material, must remain the responsibility of the learner.

Performance Logistics Reminders

- **Solo pieces:** 1 minute 30 seconds - 2 minutes
- **Group pieces:** (2-5 performers): 2 - 4 minutes

It would be advisable to create a performance schedule that ensures all learners have fair access to the space and time to perform.

Learners should be encouraged to perform in front of an audience, but the

		assessment is focused on choreography, not individual performer technique. Accurate realisation of the choreography by performers is crucial for assessment of creativity, movement material, and the overall outcome. General guidelines to aid the exam • The performances must be recorded, stored and uploaded for moderation. • The camera should be set up on a tripod providing a clear view of the whole stage. It should be positioned close enough to allow the details of the performance to be clearly seen by the moderator. Test the camera before the performance to ensure everything is working properly, especially the sound and the focus. • If during the performance, candidates forget a movement and there is a pause, this must not be edited out.
1.1.4 Reflecting on their own work	Learners should be able to: • reflect on, analyse and evaluate their own work • critically evaluate the effectiveness and impact of their: • response to the stimulus • creative decisions made during the development of their choreography • use of choreographic devices, structural devices and choreographic structures.	Learners should be encouraged to reflect on, analyse, and evaluate their choreography throughout the creative process and after the piece has been realised. Reflection should focus on how effectively their response to the stimulus was developed, the creative decisions they made, and the use of choreographic devices, structural devices, and choreographic structures. Teachers should support learners in developing reflective skills. For example: • facilitating guided discussions • prompting with questions • providing frameworks that help learners articulate their thinking. However, all evaluations and judgements must come from the learners themselves, as the aim is to develop independent critical thinking about their own work. Learners should be encouraged to reflect at various points throughout the choreographic process. Reflection can take many forms and does not need to be formal. Learners can include one or more of the following formats, or any other suitable method chosen by the learner: • Verbal discussion or voice recording- talking through ideas, decisions, or reactions to their work.

	• Annotated sketches or diagrams- mapping formations, pathways, or movement ideas. • Written notes or journals- short reflections on what worked well, what could be improved, and how the stimulus inspired their choreography. • Video clips or photos- capturing motifs, freeze-frames, or sequences to review development. • Digital mood boards- combining images, text, or links to music/videos to explore artistic choices. If learners choose to use multiple methods for reflection such as combining voice recordings, video clips, annotated diagrams, or written notes, these should be consolidated into a single file for submission. One practical solution is embedding all formats into a presentation (such as PowerPoint) or another digital format, ensuring the submission is coherent and accessible for moderation. In their logs, learners should be able to explore the following three areas: • A brief response to the chosen stimulus, outlining their initial ideas and artistic intentions. • Key creative decisions, focusing on creative choices including choreographic devices, structural devices and choreographic structures. • A reflection on how effectively their choreography communicates their artistic intentions. Teachers could guide and facilitate these explorations, encouraging learners to consider: • how their response to the stimulus informed their movement ideas • the research they conducted • which creative decisions were effective, and which could be refined • how they explored and refined their movements throughout the creative process • elements that went well and elements that presented challenges • how the application of choreographic devices, structural devices, and choreographic structures contributed to the piece's clarity, cohesion, and artistic intentions • how performing or observing the performance influenced their understanding
--	--

		of their choreography. Learners should be reminded that there is no prescribed minimum or maximum length for the reflective log. Teachers can use the assessment criteria as a guide for the level of detail expected, rather than prescribing a fixed format. The reflective log is intended as a working document, guiding the choreographer throughout the creative process and helping shape their next steps, rather than being a “tick-box” task completed only at the end. Teachers should ensure they have observed learners at key points in the creative process (for example, after initial exploration, motif development, and application of devices or structures) to authenticate the log. The log provides learners with opportunities to document, reflect on, and evaluate their choreographic development. By engaging in structured reflection, learners consolidate their creative development and gain insights that can inform future choreographic projects.
--	--	---

Learning Experiences

Learners should be encouraged to consider the following learning experiences and skills to further develop their understanding, appreciation and awareness of the subject content. Information in the table below provides opportunities for teachers to integrate the learning experiences into delivery.

Learning Experience	Exemplification of Learning Experience
Experience professional performance(s) and/or workshops, either in person or onscreen.	Learners could watch live or recorded performances to study choreographic styles, dynamics, use of space, and performance quality. Teachers could facilitate guided observation tasks, asking learners to focus on specific elements such as motifs, formations, spatial patterns, musicality, timing, and expression. Learners could then reflect on how these elements influence artistic intention and consider how they could be applied to their own choreography. Local dance schools specialising in particular styles, community dance companies, or professional dancers could be invited to lead workshops. These sessions could include practical movement activities, demonstrations of technique, and opportunities for learners to create short sequences inspired by professional practice. This provides accessible, hands-on experiences, while giving learners insight into real-world choreographic approaches and supporting the development of creative ideas, movement material, and choreographic devices. Example Professional Workshops: • Dance Workshops National Dance Company Wales • CONTACT VG Dance Workshops • The Talent Shack - Drama Dance Acting Classes Cardiff • about ransackdance To increase accessibility and exposure to a wider range of styles, virtual workshops, online masterclasses, or recorded demonstrations could be used. These digital opportunities allow learners to revisit performances, explore different choreographic approaches, and experiment with ideas in a flexible and inclusive way.

	Example Digital Opportunities: • Cultural Cwtsh Creadigol - YouTube • Sadler's Wells - YouTube • Taster dance workshops - Sadler's Wells • Digital Stage - Sadler's Wells
Develop confidence in giving and receiving feedback, promoting independent thinking, originality, and artistic resilience.	Learners should be encouraged to engage in structured opportunities to give and receive feedback, supporting the development of independent thinking, originality, and artistic resilience. Teachers can facilitate this by embedding regular routines of self-reflection and peer observation within lessons, allowing learners to critically evaluate their own choreography and that of others. For example, learners might record short sequences of their work to watch back and identify areas for refinement or observe peers' performances with a focus on how effectively motifs, dynamics, spatial patterns, and choreographic devices communicate artistic intentions. Teachers could guide learners in reflecting on specific aspects of their choreography, prompting them to consider why certain creative decisions were made and how these decisions impact the clarity and cohesion of the piece. Practical strategies might include short, focused feedback sessions where learners present material to small groups or facilitated discussions in which the teacher models constructive feedback and encourages learners to explore alternative perspectives. The emphasis should always remain on the learner's ownership of the work, with feedback serving only to provide insight or inspiration rather than dictate changes. By integrating these practices regularly, learners develop the ability to analyse, evaluate, and refine their choreography, building both confidence and clarity in their artistic expression, while reinforcing the links to refining movement material (1.1.2), realising choreographed pieces (1.1.3), and reflecting on their own work (1.1.4).

Take creative risks and experience improvisation as part of the creative process.

Teachers could encourage learners to experiment with improvisation to explore movement ideas safely. This might involve using the set stimuli as the focus, but could also include short, alternative stimuli as mini warm-up or preparation tasks. Such exercises could help learners generate original movement material, develop creative confidence, and prepare for the main choreography task, while keeping the environment supportive and inclusive.

To ensure a safe and supportive environment, teachers could begin sessions with warm-ups that prepare the body and mind, alongside trust-building exercises and improvisation games that build confidence, group cohesion, and encourage creative risk-taking.

Improvisation tasks might explore dynamics, spatial patterns, or motifs, giving learners the freedom to experiment with movement ideas. Learners should be reminded that there are no right or wrong choices in choreography, and that creating an original piece is a cyclical process that does not always progress in a straight line. Changes, revisions, and unexpected developments are a natural part of refining ideas and can strengthen creative decisions.

Learners can document their process through videos, photos, or reflective journals to support later evaluation and refinement. The teacher's role is to facilitate a positive and respectful atmosphere, promoting safe practice and experimentation, while emphasising that feedback and guidance provide insight rather than prescriptive instructions.

Take part in some form of collaborative performance and/or choreography.	Learners should be encouraged to develop and refine their choreography independently, with the option to explore collaborative work, if time and space allows. Teachers could support this by providing clear rehearsal schedules, safe spaces for experimentation, and opportunities for improvisation or trust-building exercises. Short warm-ups, plenary sessions, or after-school sessions can allow learners to test motifs, dynamics, spatial patterns, and choreographic devices, either individually or in small collaborative exercises. Although collaborative dance performance is not mandatory for the assessment of this unit, it is encouraged as it helps learners understand and respect the art of ensemble, develop spatial awareness, and consider the relationship between their movements and those of other dancers. Learners could showcase their work in informal class sharing, school performances, or local events, giving them practical experience of realising their choreography for an audience (1.1.3).
Gain a basic awareness of ethical and legal considerations as appropriate.	Learners should be guided to explore the ethical and legal aspects relevant to choreography, including copyright for music and multimedia, safe costume and prop use, consent for filming or sharing performances, and health and safety in rehearsal and performance. This links directly to refining movement material (1.1.2) and realising the choreographed piece (1.1.3). Teachers could facilitate this by using case studies, real-world examples, or checklist activities, ensuring learners develop responsible professional habits while maintaining ownership of their creative work.

Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands			
Cross-cutting Themes			
Local, National & International Contexts	There are many opportunities to include Local, National and International Contexts in GCSE Dance. These opportunities are important to Learners because dance encourages them to explore their own cultural identity and sense of belonging, as well as to appreciate the diversity of dance practices locally, nationally, and internationally. Through engagement with performances, workshops, and choreographic work from Wales, the UK, and beyond, learners develop an understanding of how dance reflects society, heritage, and global perspectives, enhancing both their creative expression and critical thinking skills.		
	Below are some examples of how Local, National & International Contexts can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners could work with a range of stimuli rooted in Welsh culture, history, or traditions, but are versatile enough to inspire responses that explore national and international contexts. For example, an ideational stimulus such as “tradition” could prompt learners to create a personal response reflecting their own interpretation of cultural practices or heritage. This might include movement inspired by Welsh events, people or community activities.

	1.1.2	Developing and refining movement material	However, learners could also draw connections to similar themes in UK folk dances, European contemporary works, or global styles such as hip-hop, ballet, or traditional dances from other countries. The research and choice of dance style, choreographer influence, or performance conventions can help learners shape their creative decisions and explore how ideas translate across different cultural contexts. Teachers can facilitate this by offering improvisation tasks, guided observation of professional performances, or workshops that demonstrate techniques from local, national, or international choreographers, providing learners with concrete references to inspire and develop their own motifs and sequences.
--	--------------	---	---

Sustainability	There are many opportunities to include Sustainability in GCSE Dance. These opportunities are important to Learners because they encourage awareness of the impact of creative choices on the environment, communities, and cultural practices. Learners can consider how to use resources thoughtfully, make responsible decisions in rehearsals and performances, and respect traditions and practices from local, national, and international contexts. Below are some examples of how Sustainability can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners could use real-life sustainability issues as inspiration for movement material, motifs, or themes, encouraging them to think about the environmental, social, or cultural impact of their creative decisions. Choreography could respond to topics such as climate change, conservation of local habitats, or community wellbeing projects. Learners might explore how movement can reflect these ideas, linking their artistic intentions to broader ethical or environmental concerns.
	1.1.2	Developing and refining movement material	Digital and interactive resources can support the refinement and development of choreography while reducing reliance on paper-based methods. Learners could record their own motifs or short sequences on tablets or cameras, then review and refine them individually. Peer feedback can be given within the classroom verbally or using digital tools, such as teams or interactive whiteboards, allowing learners to respond without printing or writing notes. This approach supports collaboration, reflection, and environmentally conscious rehearsal practices.

	1.1.3	Realising their choreography in a live performance	Learners can make practical decisions in performance that reflect sustainable principles, from costumes to staging, while maintaining artistic integrity. Costumes could be repurposed, borrowed, or made from recycled materials. Props could be minimal, multifunctional, or eco-friendly. Outdoor performances might be chosen to reduce energy consumption from stage lighting, integrating sustainability into real performance contexts.
	1.1.4	Reflecting on their own work	Learners could document and evaluate their work in ways that minimise resource use while still supporting thorough reflection. The reflective log's flexible format allows learners to use digital journals, video reflections, or online portfolios rather than printed documents. Learners might also create digital mood boards or annotated recordings to track their choreographic process sustainably.

Relationships and Sexuality Education	There are many opportunities to include Relationships and Sexuality Education (RSE) in GCSE Dance. These opportunities are important to Learners because dance can provide a safe space for exploring themes of identity, relationships, respect, and emotional expression. Learners can consider how individuals relate to each other, communicate ideas, and respond to social issues through movement, while developing awareness of boundaries, diversity, and inclusivity in collaborative and solo work. Below are some examples of how RSE can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners can explore themes around identity, relationships, and social dynamics when generating movement material. This includes considering contemporary family units, friendships, and social connections, ensuring inclusivity and avoiding stereotypes. LGBTQ+ representation can also be explored through creative interpretation of the stimuli. For instance, choosing an auditory stimulus such as “Ti a Fi” (you and me) or the ideational stimulus “tradition” could inspire learners to create a personal response reflecting relationships within families, communities, or peer groups. Teachers can facilitate discussion and reflection on how these relationships are represented in movement, helping learners make informed choreographic decisions.

	1.1.2	Developing and refining movement material	Learners refine their motifs and sequences with attention to relationships within the work. In partner or group work, this includes trust, consent, and clear communication, especially when exploring lifts or close physical contact. In a duet or group piece, learners might experiment with lifts or contact sequences, ensuring that everyone feels safe and comfortable, and that communication is maintained throughout. In solo choreography, learners could explore personal interpretations of relationships, such as friendships, family, or societal connections, using expressive gestures and spatial awareness. Teachers can support this with structured peer feedback and discussions on ethical, safe, and respectful practice. They can guide learners through the process of reflection and decision-making during choreography, prompting moments of self-reflection on choices and interactions. This helps learners think critically about consent, trust, collaboration, and representation, whether working individually, in pairs, or in groups.
--	--------------	---	--

	1.1.3	Realising their choreography in a live performance	Performing provides an opportunity for learners to communicate social and emotional narratives, including respect for others and the audience. This supports learners in conveying relationships through movement while being mindful of the audience's experiences and interpretations. Learners could explore themes of empathy, connection, and respect, reflecting diverse family and social structures. Teachers can guide post-performance discussion to consider how relationships are represented and how the audience receives and interprets these relationships, reinforcing respectful engagement.
	1.1.4	Reflecting on their own work	Learners could use the reflective process to develop self-awareness and understanding of their creative choices. This might include evaluating how their use of dynamics, spatial awareness, motifs, and choreographic devices expresses personal ideas and artistic intentions. Teachers can encourage learners to pause at key stages of the choreography process to consider what works, what could be developed further, and how their movement choices communicate meaning to an audience. Structured opportunities for peer observation and feedback can prompt learners to reflect on how their work is perceived by others, supporting growth in self-expression, confidence, and creative decision-making.

Human Rights Education and Diversity	There are many opportunities to include Human Rights Education and Diversity in GCSE Dance. These opportunities are important to Learners because dance allows them to explore and appreciate a wide range of cultural, social, and individual perspectives. Learners can engage with choreographers, dance styles, and movement practices from different communities and countries, helping them understand and respect diversity. This also encourages them to consider inclusion, equality, and representation when making creative choices or working collaboratively. Dance provides a platform for learners to express their own identity while recognising and valuing the experiences of others. Below are some examples of how Human Rights Education and Diversity can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners could explore their own identities and consider human rights issues through movement, narrative, or thematic response to stimuli. This includes reflecting on cultural, social, and historical perspectives, and understanding how movement can communicate meaning while respecting diversity. Learners might respond to an ideational stimulus such as “tradition” to explore their own cultural heritage or that of other communities. They could research choreographers from different countries and backgrounds to inform movement material, generating motifs or sequences that reflect diverse perspectives.

	1.1.2	Developing and refining movement material	Learners are encouraged to problem-solve, experiment with movement ideas, and make creative decisions while considering inclusivity, equality, and representation. Reflective tasks and peer feedback help learners evaluate their work and the impact it may have on diverse audiences. While developing a solo or group piece, learners could adapt movements inspired by different dance styles, music, traditions, or cultural practices, ensuring choreography is inclusive and respects the cultural context and/or social issue.
	1.1.4	Reflecting on their own work	Learners develop self-awareness and reflective thinking, considering how their own identities and the identities of others inform artistic choices. This includes evaluating how choreography communicates meaning and the ethical implications of representation. In their reflective log, learners could document how their decisions were influenced by research into diverse dance practices or human rights issues, and how the piece expresses cultural, social, or individual perspectives while respecting diversity.

Careers and Work-Related Experiences	There are many opportunities to include Career and Work-Related Experiences (CWRE) in GCSE Dance. These opportunities are important to Learners because they help learners understand the skills, roles, and pathways involved in dance. Learners gain practical insight into professional practice, including collaboration, planning, choreography, performance, and self-evaluation, which are transferable to careers in the creative industries. Engaging with professionals, workshops, and live or recorded performances allows learners to connect classroom learning with real-world contexts, developing employability skills such as teamwork, problem-solving, communication, and creative thinking. Below are some examples of how CWRE can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Exploring a range of styles, genres, contexts, and periods encourages learners to take creative risks, problem-solve, and develop decision-making skills. These mirror real world creative processes and allow learners to experience aspects of professional practice in choreography. Learners might research a range of choreographers or companies and experiment with techniques and approaches used in professional dance, applying them in their own creative development as they would in a professional setting.
	1.1.2	Developing and refining movement material	Refining and developing choreography should mirror the rehearsal and iterative process in professional practice, developing resilience, planning, and organisational skills. Learners should consider how choices impact the overall piece, just as professional choreographers and dancers do.

	1.1.3	Realising their choreography in a live performance	Providing opportunities for workshops with established choreographers or viewing interviews online could be helpful in understanding the processes of working professionals to aid personal artistic decisions. Performing choreography in a structured context allows learners to experience audience engagement, stage presence, and performance etiquette, echoing professional expectations. They also consider legal and ethical responsibilities such as safety, consent, and respect in collaborative work. Learners performing solos or group pieces may plan rehearsals, manage time, coordinate props or costumes, and apply safe lifting or partnering techniques, reflecting real-world professional practice. Providing opportunities for learners to observe a professional production, either live or online, would benefit their knowledge and understanding of performance requirements, as well as expectations of a respectful audience.
	1.1.4	Reflecting on their own work	Reflecting on choreography and performance helps learners develop the skills of a reflective practitioner, including self-evaluation, logical thinking, and critical reflection. This mirrors professional practice, where choreographers analyse what worked, what could be improved, and how feedback informs ongoing refinement.

Cross-curricular Skills - Literacy

There are many opportunities to include Literacy in GCSE Dance. These opportunities are important to Learners because they help them to articulate their creative ideas, explain and justify their choreographic decisions, evaluate their own work, and communicate effectively with teachers and peers. Developing literacy skills supports their reflective practice, enables them to produce clear and structured written evaluations, and enhances their ability to understand and respond critically to stimuli and feedback.

Below are some examples of how Literacy can be embedded into teaching and learning:

	Specification Reference	Amplification	Example
Listening	1.1.1	Creating and developing ideas to realise artistic intentions	Listening could be embedded in the process of exploring and generating ideas in response to a stimulus. Learners should be encouraged to listen closely to music, rhythms, and soundscapes to inform their movement choices, exploring tempo, dynamics, and phrasing. Listening to verbal guidance, demonstrations, or peer input allows learners to refine motifs, transitions, and choreographic intentions while maintaining ownership of creative decisions. Teachers can facilitate structured listening activities, such as comparing professional works or peer performances, to highlight stylistic and structural elements that learners might adapt in their own choreography.

	1.1.2	Developing and refining movement material	Learners need to respond to a range of auditory stimuli, including music, rhythms, and soundscapes that inform movement choices. Listening also involves absorbing and responding to verbal feedback from teachers and peers, and to direction when performing someone else's choreography. Learners should also be encouraged to listen to their own instincts and impulses when generating or adapting movement ideas. By doing so, they can refine spatial awareness, musicality, expression, and the clarity of their choreographic intentions. Teachers can facilitate listening skills through structured activities. Examples include rhythm echo exercises, musical phrase improvisations, and guided reflection on peer or recorded performances.
Reading	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners can read stimulus material, choreographer biographies, or performance reviews to inform their creative process. Researching different styles, genres, and contexts enables learners to make informed decisions about the development of motifs and movement ideas. Teachers should encourage learners to annotate and extract relevant information, linking reading directly to their practical experimentation.

	1.1.2	Developing and refining movement material	Reading rehearsal notes, cue sheets, or diagrams allows learners to plan sequences, transitions, and use of space effectively. Teachers can guide learners on how to interpret key information that affects timing, dynamics, or spatial patterns, while ensuring all creative decisions and movement choices remain the learners' own.
Speaking	Specification Reference	Amplification	Example
	1.1.1	Creating and developing ideas to realise artistic intentions	Discussion plays a vital role in shaping choreography. Learners should articulate ideas about movement, motifs, and creative intentions during planning and exploration. Teachers could facilitate structured conversations, group brainstorming, and stimulus analysis, prompting learners to justify choices verbally, reinforcing oral communication skills.
	1.1.2	Developing and refining movement material	Speaking provides learners with opportunities to articulate their artistic intentions, justify choreographic choices, and discuss the impact of movement material with peers. Learners could use voice recordings to document their rehearsal process, providing material to support reflection and the ongoing development of their choreography. Teachers can facilitate structured discussions or reflection sessions, helping learners to express ideas clearly, while ensuring that all creative decisions remain the learners' own.

	1.1.4	Reflecting on their own work	Speaking helps learners articulate their reflections and ideas for their reflective log. They can discuss how their response to the stimulus and creative decisions during choreography influenced the development of their piece. This supports the reflective process, enabling learners to justify choices, evaluate effectiveness, and provide detailed evidence of their thinking. Learners may choose to present it orally, allowing them to develop their verbal communication skills.
Writing	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Writing supports learners in recording stimulus analysis, research, initial ideas, and explorations of choreographic devices and structures. Learners could use written notes, diagrams, or sketches to map out movement material and conceptual ideas. Teachers should encourage the consistent use of subject specific vocabulary, helping learners express artistic intentions clearly and accurately. This also allows them to track the progression of ideas over time, which can feed directly into the reflective log.
	1.1.2	Developing and refining movement material	Learners could maintain rehearsal journals to record how motifs, formations, timing, and dynamics develop throughout the creative process. Writing enables them to note observations from peer or teacher feedback, record adjustments, and plan refinements. Keeping detailed notes ensures continuity in the creative process and provides a rich source of

	1.1.4	Reflecting on their own work	material for the reflective log. Teachers could facilitate this by prompting learners to annotate their rehearsal progress but should ensure that all creative decisions come from the learner. The reflective log provides a central opportunity for written analysis and evaluation. Learners should document their response to the stimulus, justify creative decisions, and evaluate the effectiveness of choreographic devices, structural devices, and choreographic structures. They may also choose to present some elements of their reflective log orally, developing speaking skills alongside written literacy. Teachers could provide guidance on structure and clarity, but all analysis and evaluation must be the learner's own work, promoting independent critical thinking and a clear record of the creative process journey.
--	--------------	------------------------------	--

Cross-curricular Skills - Numeracy

There are many opportunities to include Numeracy in GCSE Dance. These opportunities are important to Learners because they help develop practical skills in timing, spatial awareness, and pattern recognition, which are essential for creating, developing, and performing choreography accurately and cohesively. Numeracy supports learners in planning formations, counting rhythms, understanding choreographic structures, and coordinating movements with music and other performers, all of which contribute to a polished and engaging performance.

Below are some examples of how Numeracy can be embedded into teaching and learning:

	Specification Reference	Amplification	Example
Developing Mathematical Proficiency	1.1.1	Creating and developing ideas to realise artistic intentions	Learners could use counting and sequencing to structure motifs and phrases in time with the music. For a solo, this might involve planning each movement precisely over 8-16 counts to fit the music and highlight dynamics. For a group, learners could map dancer pathways across the rehearsal space to check spacing and angles, ensuring symmetry, alignment, and safe distances between performers. In both cases, accurate counting and sequencing help communicate choreographic ideas clearly to the audience.
	1.1.2	Developing and refining movement material	Learners may apply focused timing and rhythm to ensure choreography aligns with the selected music and fits the required performance duration. In a solo, this may involve calculating how long each motif lasts to ensure chosen structure is met and adjusting tempo for impact. In a group, learners could assign different phrase lengths to performers to create contrast while maintaining overall cohesion. Both situations require attention to proportion, tempo changes, and precise timing to maintain a polished performance.

	Specification Reference	Amplification	Example
Understanding the number system helps us to represent and compare relationships between numbers and quantities	1.1.1	Creating and developing ideas to realise artistic intentions	Numbers help learners quantify repetitions, counts, actions and distances in choreography. Learners could count the number of repetitions for each motif to ensure equal distribution of movement. Solo performers might track counts for precision, while groups could measure distances between performers using step counts or floor markings to maintain clear formations. This ensures both visual impact and safe spacing.
	1.1.2	Developing and refining movement material	Understanding numeric relationships allows learners to divide the stage into sections and assign dancers to specific areas, using measurements or counted steps to maintain consistent spacing. For example, in a four-dancer formation, the stage could be split evenly to ensure visual symmetry and safety. This method can be applied to choreographic structures such as binary, ternary, or rondo forms, as well as unison and canon sequences, helping learners plan entrances, exits, and overlapping motifs effectively. It supports both the development of ideas and the realisation of the choreography, ensuring timing, formations, and visual patterns are clear to an audience.
	1.1.3	Realising their choreography in a live performance	

	Specification Reference	Amplification	Example
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	1.1.1	Creating and developing ideas to realise artistic intentions	Learners could interpret shapes, patterns, or designs from images or other stimuli to inspire movement material in the early phases of choreography. For instance, a circular image might lead to dancers exploring round, flowing movements, while a jagged geometric pattern could inspire sharp, angular actions. This approach helps learners experiment with space, levels, and pathways, laying the foundation for later development of motifs, choreographic devices, and structures. Teachers can facilitate this by encouraging learners to translate visual elements directly into movement, ensuring exploration is safe and creatively driven by the learner in various warm up activities.
	1.1.2	Developing and refining movement material	Spatial awareness and geometric principles support clear formations and stage coverage. Learners could plan dancer pathways using geometric shapes, such as lines, diagonals, circles or mirrored patterns. Solo performers might map their own movement pathways to explore different stage levels and directions. In groups, learners could create symmetrical or asymmetrical formations that enhance audience clarity while keeping performers safely spaced.
	1.1.3	Realising their choreography in a live performance	Geometry helps learners plan the relationships between performers and the performance space. Learners could calculate angles between dancers or formations to maximise visual effect. For example, a triangle formation may require measuring distances from a focal performer to ensure each dancer is equally visible. Diagrams or drawn maps could help learners visualise and adjust spacing and staging during rehearsal and before the performance.

Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	Specification Reference 1.1.4	Amplification Reflecting on their own work	Example Recording and analysing rehearsal or performance data supports evaluation of choreography and informs refinement decisions. Learners could record their rehearsals to track accuracy, timing, and spatial precision. Solo performers might review video footage to identify movements that need adjustment, while groups could calculate the percentage of repetitions executed correctly across all dancers. Teachers could facilitate this by prompting learners to annotate their recordings or provide a simple checklist to log observations. These reflections could then be used as evidence in the reflective log, helping learners justify creative decisions and document their choreographic development. Using probability helps learners predict and plan for successful transitions or movement sequences within their choreography. Learners could identify sections that have a higher risk of collisions or timing errors, experimenting with different formations or sequences to determine the most effective and safe options. Teachers could guide learners to trial alternative arrangements and note outcomes. These observations can be recorded in the reflective log, demonstrating considered problem-solving and supporting a critical evaluation of the choreography's effectiveness.
--	---	---	---

Cross-curricular Skills - Digital Competence

There are many opportunities to include Digital Competence in GCSE Dance. These opportunities are important to Learners because they develop the ability to use digital technologies safely and responsibly to support choreography, performance, and reflection. Learners learn to search, organise, analyse, and present information effectively, whilst respecting copyright and intellectual property. These skills mirror professional practice in dance and prepare learners for future academic and creative contexts.

Below are some examples of how Digital Competence can be embedded into teaching and learning:

	Specification Reference	Amplification	Example
Citizenship	1.1.1	Creating and developing ideas to realise artistic intentions	Learners could demonstrate responsible digital citizenship by ensuring all sources of inspiration, music, or movement material are credited correctly. For example, when researching professional choreographers or contemporary dance companies online, learners could create a shared digital file citing each source. Teachers could model how to reference correctly, but learners choose what material informs their choreography.
	1.1.4	Reflecting on their own work	Learners could use the Reflective Log to demonstrate ethical digital practice. For instance, learners might screenshot online sources or record short clips of inspirational performances, ensuring they reference them in their log. They could also orally present their reflective log using digital slides or video clips. Teachers should guide safe use of digital content, but learners must interpret and analyse independently.

	Specification Reference	Amplification	Example
Interacting and Collaborating	1.1.1	Creating and developing ideas to realise artistic intentions	Learners could share short video clips or annotated images of movement ideas from stimuli workshops with peers or the teacher, allowing them to give and receive constructive feedback. This supports collaboration while still maintaining individual creative ownership. Teachers could facilitate this by setting up a shared digital workspace, such as a class drive or learning platform, where learners can upload, comment on, and respond to each other's ideas safely and efficiently.
	1.1.2	Developing and refining movement material	Learners could collaborate digitally to share resources and receive feedback. For example, they might record a short sequence of movement and upload it to a shared classroom platform so peers can comment on timing, formation, or use of canon and unison. Additionally, learners could share helpful resources or warmups they have discovered during the research phase. Teachers can suggest platforms like Google Drive or Flipgrid, but learners decide what feedback to act on in their choreographic development. During rehearsals, learners could use video recordings to check spacing, timing, and dynamics. For example, a learner could film a group performing a section in canon and watch it back to identify where synchronisation needs adjustment. Teachers could facilitate access to cameras or tablets, but learners make decisions about refinements.

	Specification Reference	Amplification	Example
Producing	1.1.1	Creating and developing ideas to realise artistic intentions	Learners could use video or audio recordings to document movement exploration during stimuli workshops. This allows them to review their ideas, annotate notes directly onto the recordings, and refine their choreography independently. Teachers could facilitate this by providing guidance on suitable apps or recording devices, ensuring learners understand how to organise and manage their digital files safely. Learners could produce digital mood boards or inspiration boards. For example, using Canva or PowerPoint, they could compile images, short video clips, and music to explore themes and stimuli, then experiment with movements inspired by these boards. Teachers could show technical steps, but the creative content must come from the learner.
	1.1.2	Developing and refining movement material	Digital tools could support planning and refining choreography. Learners might record short improvisations and use video editing apps to arrange clips into potential sequence structures, testing unison, canon, or spatial patterns. Teachers could demonstrate how to record or annotate videos, but learners choose which clips and edits inform the choreography.

	1.1.4	Reflecting on their own work	Learners could compile a digital Reflective Log combining text, video clips, and photos. For example, they could record rehearsals, annotate their performance notes directly on the video timeline, and reflect on any changes made. They could also present the log orally using slides with embedded clips. Teachers could facilitate access to software, but reflection must be learner-led.
Data and Computational Thinking	Specification Reference 1.1.2 1.1.3	Amplification Developing and refining movement material Realising their choreography in a live performance	Example Learners could use digital tools to analyse timing, rhythm, and spatial patterns. For example, they could use a metronome app or rhythm software to check counts in sections performed in unison or canon or use a simple floor plan app to plan formations. Teachers can model how to track data, but learners apply it to choreographic decision-making. Digital tools can also help manage rehearsal logistics. For example, learners could use a shared spreadsheet to plan rehearsal rotations, timing, or use of space. They might record each run-through to identify sections needing refinement or where spacing in unison sequences is inconsistent. Teachers facilitate access to these tools, but learners decide how to act on the information.

	1.1.4	Reflecting on their own work	Learners could evaluate the impact of their choices, noting what worked, what could be developed further, and why certain innovations or refinements enhanced the piece. Teachers can encourage them to use written reflections, video recordings, or verbal presentations of their reflective log to explore how their ideas evolved, ensuring reflection informs ongoing creative development.
Critical Thinking and Problem Solving	There are many opportunities to include Critical Thinking and Problem Solving in GCSE Dance. These opportunities are important to Learners because they encourage independent decision-making, analytical skills, and reflective practice. As learners develop choreography or interpret stimuli, they must evaluate movement choices, solve practical challenges in spacing, timing, and dynamics, and make informed artistic decisions. Engaging critically with their own work and that of others helps learners refine ideas, assess effectiveness, and explore alternative solutions, which are essential skills in both academic and professional dance contexts. Below are some examples of how Critical Thinking and Problem Solving can be embedded into teaching and learning:		
	Specification Reference 1.1.1	Amplification Creating and developing ideas to realise artistic intentions	Example Learners could ask meaningful questions when responding to and selecting stimuli and conducting research, helping them critically evaluate what will best support their artistic intention. For instance, when choosing a style, genre, or theme, learners could consider how it connects to the stimulus and challenges their creative ideas. Teachers could facilitate guided discussions or workshops where learners analyse different stimuli, encouraging them to justify their choices in their Reflective Log.

	1.1.2	Developing and refining movement material	Learners should refine their work during the choreography creative process, applying problem-solving skills to improve motifs, transitions, timing, and spatial arrangements. They could think analytically about past, present, and possible futures of a movement sequence, testing and adapting ideas to ensure clarity and impact. Teachers could provide structured rehearsal tasks where learners experiment with choreographic devices and structures, reflecting on the effectiveness of different solutions while keeping creative control with the learner.
	1.1.4	Reflecting on their own work	Learners analyse the effectiveness and impact of their creative decisions, using reflective questioning to identify strengths, weaknesses, and areas for development. Justification of their decisions can be evidenced in the Reflective Log. Teachers could support this by providing reflective prompts or discussion frameworks, but the evaluation and conclusions should remain the learners' own.
Planning and Organisation	There are many opportunities to include Planning and Organisation in GCSE Dance. These opportunities are important to Learners because choreography and performance require careful management of time, resources, and tasks. Learners develop skills in scheduling rehearsals, planning sequences, arranging spacing, and managing their own and others' workload. They also learn to plan for contingencies, such as adapting movements for different performance spaces or responding to practical limitations. These organisational skills support independent creative decision-making and ensure that learners can realise their artistic intentions effectively while working safely and efficiently. Developing strong planning skills also helps learners manage reflective tasks, digital resources, and the compilation of evidence in the Reflective Log, equipping them with transferable skills for academic, creative, and professional contexts. Below are some examples of how Planning and Organisation can be embedded into teaching and learning:		

	Specification Reference	Amplification	Example
	1.1.1	Creating and developing ideas to realise artistic intentions	Planning and organisation helps learners develop a clear choreographic intention. From the onset of selecting stimuli, learners could map out motifs or sequences, experiment with interpretations of images or music, and make decisions about their creative direction. Teachers could support learners by encouraging the creation of an initial plan in various formats that captures their goals and intentions, which can then be refined during rehearsal.
	1.1.2	Developing and refining movement material	Planning and organisation are essential to structure rehearsals and manage time and resources effectively. Learners could schedule sessions to explore group formations, unison, canon, or solo sections, ensuring consistent practice for all performers. Management of digital or physical resources, such as music tracks, props, or rehearsal spaces, can be incorporated into planning. Teachers could facilitate this by guiding learners in prioritising tasks, providing checklists, and organising rehearsal space, supporting learners in becoming increasingly independent.

	1.1.3	Realising their choreography in a live performance	Planning and organisation enable learners to coordinate rehearsals and performances to achieve their artistic vision. Learners could plan a sequence of run-throughs, including partial and full rehearsals, working towards a dress rehearsal to ensure costumes allow free movement. They may set interim goals and monitor progress against these targets. Teachers could support learners by maintaining a structured rehearsal schedule, facilitating structured “check-ins”, and ensuring fair access to space while emphasising health and safety considerations.
	1.1.4	Reflecting on their own work	Planning and organisation helps learners structure reflections and implement improvements. Learners could schedule regular reflection sessions, recording observations in a Reflective Log, annotating rehearsal footage, or keeping a digital folder of notes. They may set personal goals, track progress, and plan adjustments to improve the choreography. For group work, learners could consider social interactions, emotions, and behaviours to strengthen collaboration and achieve shared goals. Teachers could guide learners to structure their reflections and plan improvements effectively while encouraging autonomy.

	1.1.3	Realising their choreography in a live performance	Personal effectiveness helps learners maintain focus, confidence, and resilience in performance preparation. Learners could consistently arrive prepared for rehearsals, manage performance anxiety, and demonstrate commitment to executing the choreography as intended. Teachers could facilitate this by creating a structured rehearsal environment and providing feedback that encourages learners to take responsibility for their own improvement and performance quality. Prior learning on performance etiquette could merge into observing professional works to set clear expectations of the requirements of performance.
	1.1.4	Reflecting on their own work	Personal effectiveness enhances learners' ability to evaluate their own achievements and progress. Learners could independently review rehearsal recordings, assess the impact of choreographic decisions, and update their Reflective Log or other reflective formats with clear insights. Teachers could support learners by offering guidance on reflection techniques through scaffolded learning, but ensuring that all evaluations, insights, and creative decisions originate from the learner, reinforcing autonomy and self-assessment skills.

Glossary for Unit 1

Term	Definition
Accent(s)	Emphasis on a particular movement in a pattern, or in music, the emphasis on a certain beat in a measure.
Alignment	Correct placement of body parts in relation to each other.
Artistic Intention(s)	The purpose, idea, or message a choreographer aims for the dance to communicate (expressing conflict, freedom, an event).
Canon	A passage, movement sequence or piece of music in which the parts are done in succession, overlapping one another. There are many types of 'canon'. For example, sequential canon, simultaneous canon, overlapping canon, accumulative canon.
Change of Tempo	Altering the speed of movements within a phrase.
Choreographic Structure	Also known as compositional form(s), compositional structure or dance structure, this is the way in which the dance is formed (Binary, Ternary, Rondo, Episodic).
Contrast	To emphasise differences; in dance, two movements or phrases that differ in energy, space (size, direction, level), design (symmetrical and asymmetrical, open, and closed), timing (fast and slow, even, and uneven), themes or patterns.
Dynamics	Energy of movement expressed in varying intensities, accent and quality (sustained, percussive, swinging, suspended, vibratory, collapsed).
Energy	The conversion of potential energy into kinetic energy; affects quality of movement. A dancer's energy reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions.
Formation(s)	Where dancers are placed on stage in relation to each other. These can form patterns such as lines, curves, scattered and circles.
Freeze Frame	A still body shape or pose held to convey meaning or emotion.
Genre	A broad category of dance with shared conventions, techniques, and historical/cultural origins. Genres define the <i>type</i> of dance. (Ballet, Jazz, Contemporary, Street, Musical Theatre, Welsh Folk Dance).
Highlight	Emphasising particular movements or moments within a phrase.
Improvisation	Movement created spontaneously; can be freeform or highly structured environments, always including an element of chance.

Intention	The meaning behind the movement.
Mirroring	Movements are performed as a reflection of another's actions.
Motif	A distinctive and recurring gesture or series of movements used to provide a theme or unifying idea.
Motif Development	The ways in which a motif is manipulated, varied and expanded upon throughout a dance.
Phrase(s)	The smallest unit of form containing a beginning, middle, an end and a high point. A partial dance idea composed of a series of connecting movements like a sentence in the written form. It contains a beginning, a middle, an end and a high point.
Proxemics	The use of space between dancers to convey relationships and intent.
Repetition	Duplication of a movement or movement's phrases within dance choreography.
Retrograde	To reverse the order of a sequence of dance choreography.
Rhythm	The pattern of movement in time, often in relation to music.
Spatial awareness	Understanding and utilising space in performance, including awareness of the spatial relationship to other dancers.
Style	The distinctive way movements are performed within a genre, influenced by interpretation or artistic choices. Styles define the way a dance is executed. For example, Classical Ballet emphasises strict technique and formal lines, while Neoclassical Ballet allows more freedom and expressive movement.
Syncopation	Off-beat rhythms where emphasis occurs between main beats.
Transition(s)	How one movement, phrase, or section of a dance progresses into the next; a linking movement or idea.
Unison	Identical dance movement that takes place at the same time in a group.