



Faculty: Physical Education

Qualification: CNAT SPORT

*Information as part of this presentation is based on current qualifications studied at Beacon Hill Academy

5 Give **three** examples of how sport can be made more accessible to children.

[3]

- 6 Which of the following is the best example of a popular sport in the UK in terms of the numbers participating? (Circle your chosen option to indicate your answer.) [1]
- (a) Squash
- (b) Cycling
- (c) Lacrosse
- (d) Handball

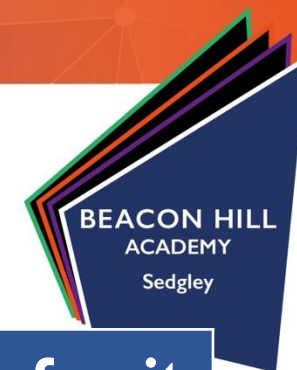
13 Which one of the following is an example of hosting a 'one-off' sporting event?
(Circle your chosen option to indicate your answer).

- (a) Wimbledon
- (b) London 2012
- (c) British Formula 1 Grand Prix
- (d) FA Cup Final

[1]

Course Content

Areas of study



Unit	Mandatory Units	Assessment Method	Value of unit for final score
R184	Contemporary Issues in sport	External Written Exam	40%
R185	Performance and Leadership in sports activities	Internal (Practical Performance and written assignment)	40%
R186	Sport and The Media	Internal (Practical Performance and written assignment)	20%

Course Content

Key Skills –

- Good Communication
- Good writing skills
- Enthusiasm
- Internal Motivation
- Willingness to engage in **practical activities**
- Working in a team
- Knowledge of the rules, regulations skills and tactics from numerous sports

Link to KS3 subjects/topics

- Health and Fitness lessons
- Ability to lead warm ups
- Practical skill development
- Tactical understanding in games
- Officiating
- Peer assessment
- Acting on verbal and written feedback
- Self Assessment



What next?

Links to careers



Average
progress
+1.3



Vocational Level	CSE Convert
Distinction *	8.5
Distinction	7
Merit	5.5
Pass	4

What next?

Further Education



Apprenticeships	Academic Studies
Community Sports Coach	A level PE
Community Sport and Health Officer	BTEC Sport Level 3 Award, certificate , diploma
Leisure Duty Manager	BTEC Sport level 3 Fitness & personal training
Leisure Team Member	Basketball Academy With L3 BTEC Sport
Outdoor Activity Instructor	Football Academy with L3 BTEC Sport
Personal Trainer	

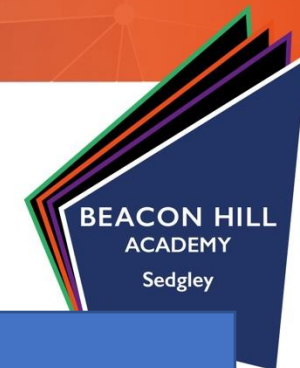
What to expect

- 3 lessons a week
 - 1 Practical Sport lesson
 - 2 Theoretical aspects lessons (classroom/computer based tasks)
 - NB – some theoretical aspects will be taught through practical means, Such topic areas would include; leadership in sport, tactical awareness and practical skill development



What to expect

Examples of the work you will be doing



Analysis of own performance

Shooting



Try and keep head over the ball to keep it close to the ground. This will give the goalkeeper less chance of saving it as it is difficult for the goalkeeper to get down low.

Elbows are flexed to keep balanced whilst shooting. Shoulders are abducted to move the centre of mass and make me more balanced when striking the ball

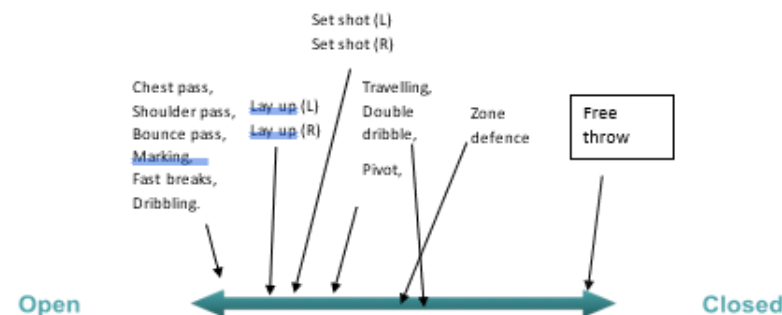
Using side foot for accuracy, in an attempt to place the ball in the corner, due to the bigger surface area. I could have also hit the ball with my laces to gain more power which would make it more difficult of the goalkeeper to react.

M3 EV

Explaining what an Complex skill is

Open and closed Continuum

Below is my take as to how open or closed each skill that I have identified is. As not many skills are 100% open or closed. There is usually a degree of openness in all skills, just some are more open or closed than others.



Complex Skill

Complex skills are skills that require lots of thought and concentration and are not as simple as others, they cannot be brought across to most sports as basic skills can. For example lay ups and fast breaks. These are complex as they take a lot of practice to be able to perfect. A lay up requires a high level of coordination to be able to correctly get the pick up, two steps, jump and the release of the ball at the correct time whilst under pressure from an opponent.

Simple Skill

What to expect



Expectations of you

- Highly committed
- Willingness to work independently
- Interest in sport
- It is not just playing football/netball
- High percentage of sport based theory work
- You don't have to be a sporting star, you just need to be interested and willing to take part in every lesson

Don't just listen to us



Charlie Turner - Current year 10

I chose sport due to having a keen interest in a variety of different sports. I play football outside of school for a team and this has helped to score well in practical as I can complete log books to prove I play.

I enjoy the assignment writing and feel it's a good course for those interested in sport

Finley Robinson - Current year 10

I have a real interest in sport and enjoy writing about the tactical and technical analysis of my own performance. The planning of a training programme to improve my weaknesses in football, was a great task and it's helped me plan a lesson to teach to year 7's. It's a good course for those interested in sport and willing to work hard practically and in writing assignments



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The PE and Dance Faculty

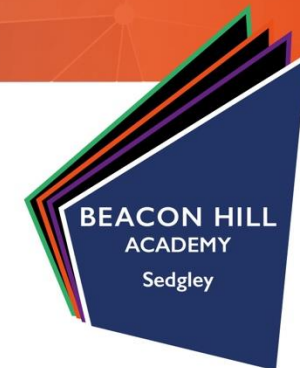


BTEC Performing Arts Tech Award Level 1 and 2 in Dance

*Information as part of this presentation is based on current qualifications studied at Beacon Hill Academy

Course Content

You will be assessed on a mixture of practical and theoretical tasks across 3 components.



Unit	Mandatory Units	Assessment Method	Value of unit for final score
1	Exploring the Performing Arts	Theory	30%
2	Developing Skills of the Performing Arts	Theory and Practical	30%
3	Responding to a Brief	Theory and Practical	40%

Course Content

Component I – Exploring the Performing Arts (theory)



- Examine three live recorded performances.
- Look at different styles of dance (ballet/contemporary/jazz/urban/international/hip-hop)
- Participate in workshops and classes based on the live recorded performances.
- Create a PowerPoint discussing the choreographers inspirations, the 'characters' (dancers), production elements (music, set design, costumes), roles and responsibilities of those involved, the development process and the rehearsal process.

Course Content

Component I – Exploring the Performing Arts (theory)



STYLISTIC QUALITIES



Throughout this play there is the use of different dance styles. Kate used a variety of stylistic qualities such as isolations, strength and power. Each character has their own style of dance representing their personality and these stylistic qualities to express them.



Power and strength is a key thing the company (zoonation) work on in their 30-minute warm up. Elements of strength and power were used, which are important performance skills. For example, Tweedle Dee had lots of jumps in his solo which would physically need lots of strength and power to get the height.



Grounded movements, in the play they use a lot of grounded movements which are where dancers are lowering their Centre of gravity. For example, the contrast between the Queen Of Hearts and white rabbit where he is using the floor as a safety net.



Sharp actions, the cast used sharp actions and movements for the different characters as they were going through difficult times. For example, when the queen of hearts has her movement in act one, she has a diva/salsa vibe but at moments she used a sharp action to reflect her sudden switch portraying BPD.



Clumsy movements, (Ernst) in act one Ernst was shown disrespect by the other characters booked in act two he allowed himself to open up to you're the characters and started building relationships with them showing his emotions through his movements being more over the top and excitable.

Poppie Nichols, Year 11 Dancer

The Plot



In Act 1, the performance starts in Ladrington Hospital which is specifically for patients with mental health problems. Kate Prince said "Act 1 was a pretty clear right from the outset" as it was mainly based on each character's individual solo which revealed their personal mental health issues to the audience. The hospital in Act 1, design wise, was described in Kate's words as, "monochrome-dark, dreary, depressing and oppressive". This could signify the low mood and little to no faith the group had that things would improve. At the end of Act 1, Dr Ernest has a mental breakdown goes into shock and needs more than his asthma inhaler to recover. Whilst he is in this state, this gives his patients the opportunity to use his electronic pass to escape from Ladrington and make their way back to Wonderland, taking Ernest with them.



Then, in Act 2 the group's mood and overall aesthetic changes into a brighter and more positive atmosphere. Kate states "Act Two was written to feel very different to Act 1, both visually and narratively". This is achieved as the characters start to celebrate because they begin to start their journey of healing with their new positive relationship with their mental health. Wonderland is a cheerful and exciting place for the group where they can all be their selves and embrace who they really are. For example, Ernest becomes 'loopy' in Wonderland as he lets himself free from self doubt and anxious behavior.

Chelsi-Leigh Harris, Year 11 Dancer

Course Content



Component 2 – Developing Skills for the Performing Arts (both theory and practical)

- Looking at famous repertoire (i.e., Bob Fosse – All That Jazz)
- Duplicating the repertoire
- Thinking about facial expression/projection/stylistic qualities/sounds
- Discuss your initial thoughts and ideas on the choreography
- Solo or group performance – performed to BHA staff.
- Evaluation on your performance.

Course Content

Component 2 – Developing Skills for the Performing Arts (both theory and practical)



Task 1 - Initial Thoughts

All That Jazz - Bob Fosse

The style jazz works with the music, and the beat contains many sassy movements and facial expressions. Jazz uses a lot of syncopation and dynamics and very sharp, high-energy movements. People that perform jazz need a lot of control and strength. The skills required to perform are creative freedom, expressions, focus, spatial awareness, musicality, jazz walk, runs, co-ordination and balance.

Bob Fosse was an influential American dancer, choreographer and director. Bob is known for his distinctive style jazz and (sharp precise) movements. One of Fosse's most famous works includes choreographing and directing musicals like the musical, "Chicago" and "Cabaret" and "Sweet Charity." Bob Fosse was influenced by many other people in jazz such as Jack Cole. They inspired him to be a successful director. Bob Fosse is committed to all his movies and dances and is driven to thrive in the jazz community.

"All That Jazz" was created by John Kander, with lyrics by Fred Ebb and they both worked together to create All That Jazz. Jazz music normally has a lively rhythm and upbeat to it for fast or slow movements. Jazz songs have catchy melodies and syncopated beats that drive the choreography to be fast-paced and progress in the song for bigger and intricate movements. The lyrics of the song celebrate the excitement and escapism of the night life, inviting the audience to revel in the spectacle unfolding on stage. The lyrics in the song show meaning such as "gin joint" refers to a nightclub where all problems leave and there are only positive vibes. The phrase "you know this one why you don't paint the town" shows embracing freedom and letting loose and having an enjoyable time. Another phrase in "all that jazz" that shows meaning is "and all that jazz I hear that father dip is going to blow the blues" being strong and not letting anyone stop you. The music shows a bit of meaning and for audiences to understand the message Bob Fosse is trying to come across through music and dancing.

"All that jazz" is performed by the character Velma Kelly, a performer who is facing murder charges, and a group of ensemble dancers. It is set in a jazz club in 1920s in Chicago where Velma is the headliner. Velma goes from feeling troubled and vulnerable after her arrest to being confident and powerful on stage. This reflects her journey from weakness to strength as she takes control of her life and transforms even in inconvenient situations. At the start, Velma faces a scandal and feels vulnerable. However, as she performs, she undergoes a remarkable transformation. "All that jazz" allows Velma to redefine herself, transcending her past troubles and embracing her identity as a performer. She transforms her role in the world, reclaiming her place in the spotlight. This experience helps her grow stronger and more resilient. Throughout the performance Velma's movements evolve from hesitant and uncertain to big bold and confident. At the start of the song, she uses subtle, smaller movements but as the song gets louder and faster, she becomes more confident with sharper movements and fluid transformations. The physical transformation reflects Velma's journey from feeling unsure of herself to commanding a synonym with the show 'Chicago' itself. It has been widely praised for its electrifying choreography on stage with strength and confidence.

When Velma performs it feels like she and the audience are escaping into the world of excitement and freedom, this helps Velma transform her mood into excitement. Through her dancing and singing her movements help turn her frustration into something good that the audience can relate to. It helps Velma bundle all her emotions up to have a breath of fresh air to cope with her emotions through dancing. When she performs it helps her understand herself and tells her she is getting better and becoming stronger. "All That Jazz" is a powerful story of emotional transformation finding her freedom and expression through art. Being on that stage allows her to release and have an emotional transformation on stage. Velma embraces Bob Fosse's style and choreography and is known for its sharp movements. She embodies Fosse's vision showing a remarkable transformation in her dance style. Her ability to perform intricate movements showcases her transformation into a skilled dancer. Velma adds her own flair to her dancing, executing each movement to blend Fosse's style with her own creative interpretation.

As a participant of the dance lessons, I have been fortunate to be able to do the choreography "All That Jazz." The choreography is an exploration of transformations, portraying the journey of Velma Kelly from vulnerability to empowerment through movement and expressions. In our practical lessons, we've been trying to act out how Velma changes in the dance. At the start, we copy her cautious steps and shy movements, making sure our shoulders are tense and our moves are careful. But as we practice more, we're working on becoming more confident and bolder, just like Velma does as the dance goes on.

When we get to the bridge part, we're practicing doing big arm movements and taking confident steps across the room, just like Velma does in the show. We're trying to stand up straight and show that we're in control.

Task 2 – Video Performance



Chanelle Clemson, Year 11 Dancer

Task 3 - Evaluation

In rehearsals, I learnt the choreography 'All That Jazz' and how to portray the character, Velma Kelly. I learnt to make eye contact while looking ahead and projecting in front of me as Fosse's style is all about the eyes. I did smoother movements to improve coordination and gestures. I used sharp movements for intricate parts of the routine when the song speeds up. Therefore, this helped me grasp the choreography more effectively and build a sturdy foundation for the performance. Each move represents something and plays a part in the dance and tried to understand it. In the final performance, I confidently explained the routine with the audience by articulating several types of moves and demonstrating our understanding of the choreography. I ensured that the audience followed along and appreciated the intricacies of the dance. I emphasized parts of the routine I learned and made sure my energy matched the type of movements in the choreography.

In rehearsals, I focused on physical skills to improve my work and performance skills such as movement memory, accuracy, strength, stamina, and control. These skills are important as they all play a role in the routine of the dance. Movement memory is important as you need to learn the routine and memories the sequences in it. Accuracy is important as you must be hitting every move accordingly. You need strength to do big jumps, leaps, and lifts and be able to control them when doing the movements in the routine. I improved my balance as it is important for stability for turns and spins. All these skills are important, and all are included in the choreography. During the final performance, I displayed our improvement in the choreography and performance skills such as projection and full out dancing. I executed the routine with precision, strength, and expression with body language to convey the character and captivate the audience's attention. My flexibility and coordination allowed me to perform movements with fluidity and control, while my ability to convey emotions captivated the audience and brought the dance alive on stage.

During practice, there were some parts I enjoyed and some things I found difficult and did not enjoy so much. I enjoyed the end when the song got quicker and moves got faster and harder to portray the transformation Velma has when she's dancing because these moves helped us capture the audience's attention. In the dance I found coordinating the intricate footwork difficult with stylized arm gestures, during rehearsals. To solve this, I got extra feedback from my teacher and peers and took extra time to practice and improve coordinating my movements at the same time. I also enjoyed portraying the character Velma and her transformation while she dances and conveying her role to attract the audiences. In the final performance, I had good sophistication on showcasing Velma and my dedication to the routine. Although I did find it difficult to correct mistakes and try to apply feedback. In my performance I focused on the moment and delivered my best performance yet. In my final performance you can see my hard work to memorize the choreography and performing it with confidence and empowering the character.

In rehearsals, there were specific aspects of my performance to convey a story. There were diverse ways I communicate a theme or idea to the audience. I communicated my ideas to the audience by big gestures and facial expressions to allure the audience. Through adjustments to my performance and repetition to ensure I communicate the intended themes and ideas to tell the audience a story through dancing. During rehearsals this helped me to bring out Bob Fosse's style and use my face to bring out different points of the routine. I conveyed Bob Fosse's style with intricate gestures and slower movements to help portray the choreography correctly.

During the final performance, my attention to detail and expressive performance style and effectively communicated the theme "all that jazz" and showmanship to the audience. I did this by changing movements like isolations to fluid transitions between different movements to show every aspect I contributed to the performance. I captured the audience into the world of musical and leaving them with a lasting expression. I thought on how to express my emotions in my final performance and make sure I projected and did not look down, by doing this allowed me to have confidence during the final performance and engage the audience's attention. I

Course Content



Component 3 – Responding to a Brief (both theory and practical assessed by an examiner)

7-15 minute routine. Groups of 3-8

Brief and Stimulus – ‘Treasured Memories’ – ‘Joint Effort’

Choreograph - Any style

Pick your music, props and costumes

Write about your ideas and skills

Perform your routine to myself

Write an evaluation



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Course Content

Component 3 – Responding to a Brief (both theory and practical assessed by an examiner)

Task 1 - Initial Thoughts

For this component, we were set a certain brief from a museum with the theme of "Treasured memories." Our aim is to attract more people to the museums event and encourage people to choose dance as a career by showing them that dance is a healthy and physical way of expressing their emotions and inner thoughts. We have created an autobiographical dance, to show the true meaning behind "treasured memories" and to show our own understanding of the brief. From my perspective, I associate "Treasured memories" with valuable and significant past events which impact positively and sometimes negatively on people's lives.

My initial thoughts and ideas of the brief "Treasured memories" revolve around styles such as contemporary, lyrical, ballet, slow dancing and modern. The thought of "memories" gave me a strong idea on creating a meaningful dance including, emotion, facial expressions, large and exaggerated movements and a story explaining the journey throughout life.

For our dance we chose the styles, contemporary and lyrical. From doing my own research, I found that contemporary originated in the mid 20th century in San Francisco. It is one of the most dominant genres for formally trained dancers throughout the world and is an expressive form of dance which helps us tell a dramatic story. Lyrical is also an ideal style for dance as research says, it was originated in Russia between the 1960s and 70s it also combines jazz techniques, acrobatics, modern and ballet. These styles include lots of movement within the body accomplished by a small simple monotone and props which is aimed to accomplish a beautiful piece full of sentiment and persuasiveness to inspire young people to start dance. This makes both styles perfect for our performance, because it links to the brief of "Treasured memories" as we can link dance moves to the audience's past experiences and feelings as well as our own without using speech.

For our group performances we chose three songs to help us tell our story about what it can be like to grow up, starting with the first song which is "when we were young" by Adele. This song links to the brief because it tells a story about childhood memories and the importance of when in the early stages of life. Some of the main lyrics and moves I focused on were, "My god this reminds me" and "We are

Task 2 - Skills

Whilst working as a team with my group to create a performance for the theme Treasured memories. I took responsibility and led on many roles. In my group I had the main lead role; I choreographed most of the dance, prepared props and became a teacher by making sure everyone knew what they were doing including re-teaching them bits they felt behind on. To make my role effective, I chose 3 songs and put them in a certain order to tell an interesting story, then brought my ideas up with my group. Whilst choreographing, I ensured that the moves I used included a large range of techniques such as levels, isolations and facial expressions showing an outstanding example of what the lyrics were trying to tell us, whilst linking it to treasured memories. To help with my ideas and thought process I used my own dance knowledge, and did research on different techniques / moves which can make a dance more effective and tell a strong emotional story. During my role, I decided to embody the character of a young girl growing up, experiencing new challenges in life and creating memories for when she is older. The main outcome of my role is to create a large understanding of the different stages / memories made in life when growing up.

Skills and technique were a huge aspect which I focused on whilst creating choreography. I always made sure to show a variety of them including facial expressions, full body emotion, musicality, stillness, dynamics, gestures, timing, levels, cannon and memory. These skills and techniques met requirements because they each individually bring the dance together and tell parts of the story. Facial expressions show emotion throughout the whole dance, helping the audience notice the change in feelings and how they can be expressed in unique ways. Stillness, which is used a few times in photograph, shows the pause between each memory that we treasure and the ones we choose not to. Levels, which we use on the chorus in Night Changers, show the different stages in life that everyone is at. This is significant because in this song we are in our teen years; a time when a lot of people usually make the most of their memories and experience lots of different mental and physical changes in life. Finally, movement memory shows how far memories can take us, it also shows us that our "treasured memories" can become a great use in the future.

In section 3 of the dance, I did a solo where I used levels to show the positive "treasured memories" pulling me back up from a hard time in life. These moves were understandable and created a layer of interest in the story. For example, to start my solo I do a butterfly kick down to the floor, as it shows me going from a high achievement / moment in life to a low one. This was on the lyrics "And if you hurt me," showing the connection of my character being hurt and losing parts of their self-esteem. Towards the end I pull the air whilst doing a back bend up off the floor, this is on the lyrics "hold me." I did this to add more effect to my solo and create a wider imagination for the audience. I tried to link this to the brief to show that the "treasured memories" are what's helping my character get through the harder stages in life.

Task 3 – Group Performance



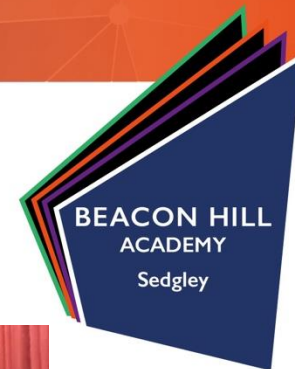
Task 4 - Evaluation

After performing and watching our dance, I have now been able to assess the outcome of how our performance met requirements to the brief.

Our group communicated "treasured memories" successfully through using our own props and visual body language to not only present the theme, but to also attract a more diverse visitor base. We also changed the speed and control within our movements during the performance, enhancing the idea of us getting older towards the end, as the moves became larger and quicker.

Our rehearsals took place three times a week during lesson times, as an individual I made the most of this time and rehearsed every lesson full out using my prop whenever possible. Others in my group contributed by helping those who missed rehearsals catch up on new choreography and created their own duets and solos to incorporate into the dance. The dance was able to develop fully with my contribution; I created the choreography for the group areas and trios as well as my own solo. I was also able to ensure that my ability to teach and prompt the other group members was clear, this enabled them to continue learning the choreography shown to them with confidence. During our lessons the group managed to use time effectively; if lessons were not attended due to sickness, we supported each other and rehearsed the choreography, including our timing. As a team we worked together to solve problems which we faced whether that was injuries, absences or missing lessons because of GCSE mocks. We all worked successfully as a whole to resolve these problems and used all our time to rehearse during the lessons. We also had a group chat outside of school so that we could communicate and share any ideas we had in mind. We all succeeded with our teamwork as everyone managed to learn the dance and perform the movements effectively. Our lifts also required teamwork. We decided on adding this because we felt it would demonstrate compassion and support to our audience.

To develop my choreography, I used ideas from past dances I had learnt; I thought about what movements would link to the lyrics and let my body naturally flow to the music, exploring and delivering a variety of movements; some new moves, that I am not used to performing. After going over the dance a few times, I decided we should add more partner work and lifts to develop our teamwork and technique. We then added this music into the



Angel Hopcroft-Davies,
Year 11 Dancer

What skills will I develop?

- How to warm up and cool down safely for a dance lesson
- Contemporary and Jazz techniques
- Performances skills such as how to project and focus
- Independent research skills
- How to create your own choreography
- How to collaborate with others

What next?

Further Education

- BTEC Dance Level 3 or A Level Dance at College
- BA Hons in Dance at University

Careers

- Dance school owner
- School dance teacher
- Community dance artist
- Professional performer
- Dance therapist
- Dance or theatre technician
- Choreographer



What to expect



A balance of practical and theory lessons (vary depending on the component). We will work in both computer rooms and the dance studio/gym/drama studio/main hall stage.

Expectation – you participate in ALL practical lessons, if you are unwell or have a minor injury – you are still expected to take part to the best of your ability.



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"Dance is great for building confidence and teamwork. We all have a say in our lessons when it comes to the style of dance and music, which makes them really fun and interactive. I love working with my group to create routines, it's a chance to be creative and see my ideas come to life." **Teagan Bayliss, Year 11 Dancer**

"I think Dance is a fantastic subject because it helps you build confidence and express your feelings through movement. We get to create our own choreography, which makes it exciting and personal." **Alice Larkin, Year 11 Dancer**

"I enjoy having practical lessons because they give me a break from my other written subjects. Most of dance is practical, and we only go to the classroom for the written parts. I've really enjoyed studying dance and will miss it." **Sienna Whitehead, Year 11 Dancer**





For more information see our
Options Booklet and email any
questions to:
helpline@beaconhillacademy.org.uk