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| **Physical Education - Dance Progression Map** | | | | | | | |
| National curriculum expectations  → | **EYFS:**  Progress towards a more fluent style of moving, with developing control and grace.  Develop the overall body strength, coordination, balance and agility needed to engage successfully with PE sessions and other physical disciplines including dance. | | **KS1:**  Perform dances using simple movement patterns. | | **KS2:**  Perform dances using a range of movement patterns.  Compare their performances with previous ones and demonstrate improvement to achieve their personal best. | | |
| **Skills** |
| **Exploration** | **Movement** | | **Composition** | | **Performance and Feedback** | **Key Vocabulary** |
| **EYFS**  **(Write Dance)** | -Relating to the characters in stories and responding imaginatively.  -Exploring/experimenting with a variety of tools, materials and media e.g., shaving foam, paint, sand, rice, playdough).  -Sensory play. | -Whole body movement.  -Moving with confidence.  -Demonstrating movement control.  -Development of wrist strength/flexibility,  -Moving with coordination and awareness.  -Handling tools.  -Balancing.  -Developing rhythm. | | -Listening to stories and songs, then using language to imagine and recreate roles.  -Using own emotions and natural movements to create simple dances.  -Plan a sequence of simple movements. | | -Demonstrating control in direction of movement.  -Performing movement with fluency.  -Balancing between tension and relaxation.  -Showing a degree of concentration.  -Perform a sequence of movements. | Relax  Curl  Stretch  Balance  Travel  Climb |
| **Year 1** | Exploration and response to a range of stimuli.  -Conkers.  -Listening to and singing “The Grand Old Duke of York”  -The Rainbow Fish by Marcus Pfister. | Development and experimentation of movement and shape.  -Move quickly on balls of feet, jumping, turning and swirling.  -Practising marching in different directions.  -Holding shape.  -Curling and stretching.  -Swaying side to side and up and down.  -Perform basic actions with increasing control.  -Explore a range of movements suitable to the idea of change and variety of direction and speed. | | Application of practised movement to compose individual/group performances.  - Copy, remember and repeat simple dance phrases.  -Moving to a beat/counts of 8.  -Use of voice and percussion accompaniments.  -Use of simple rhythmic patterns in different formations.  -Show an understanding of dance communicating ideas and unfolding characters and stories.  -Creating an ending for a learnt dance.  -Work in pairs and small groups using simple relationships and compositional ideas.  -Choose appropriate dance actions and phrases to convey the meaning of the story. | | Performance accompanied by music and self/peer feedback.  -Remember and repeat movement phrases and patterns with some level of control and co-ordination.  -Say what they like about dances they observe.  -Perform some basic dance actions with some understanding of mood and feeling.  -Perform a dance with a simple structure and describe it.  -Identify and describe the movements, dynamics and relationships in each other’s performances.  -Perform a whole dance with a simple structure. | Patterns  Jumps  Skips  Turns  Curl  Marching  Travel  Tumbling |
| **Year 2** | Touch, feel and listen to different stimuli in order to share language, ideas, images and initial movement responses.  -Images of cats, discussing movement, look and feel.  -Balloons.  -Listening to music and identifying instruments used.  -Video snippets of space craft launches.  -Bubbles – noticing colours, shape, size and speed.  -“The Shadow” by Edith M Stokes. | -Change and vary actions and demonstrate contrasting speeds and weights.  - Understand and use contrasts in weight (dynamic elements).  -Use a range of basic dance actions with understanding.  -Moving around the room in zig-zag patterns.  -Ending movement in a clear shape and holding still.  -Strong travelling and jumping movements.  -Demonstrate strong/light and quick/slow movements.  -Practise travelling movements, high and low.  -Moving in unison and side-by-side with a partner. | | -Demonstrate simple relationships and compositional skills.  -Remember and repeat movement phrases and patterns with some level of control and coordination.  -Use different levels, directions and speeds and choose appropriate actions for the dance idea.  -Improvise ideas – displaying an immediate response.  -Work co-operatively with a partner and in threes to create short dance phrases.  -Work in pairs using “follow-my-leader” unison and canon.  -Select and use appropriate basic dance skills. | | -Talk about the dance and why they like it, using appropriate vocabulary.  -Know and perform the basic dance actions with some idea of mood and feeling.  -Show an understanding of dance communicating ideas and unfolding stories.  -Describe dance phrases and expressive qualities.  -Describe what happens to their breathing and body temperature.  -Recognise, describe and comment on quality of basic actions and relationships. | Dodging  Pouncing  Deflate  Inflate  Jumping  Float  Drift  Twisting  Spiralling  Coil  Mirroring  Skipping  Turning  Moving  Popping  Connect  Splatter  Hopping |
| **Year 3** | Respond imaginatively to a simple stimulus.  -Writing or painting their own first name in a variety of ways from the simple to the elaborate to use as stimulus for developing a dance.  -Videos of space launches and snippets of people walking on the moon.  -Sailors – pictures of old sailors ships and galleons, pictures of uniforms.  -“The Dance of the Eagle and the Fish” by Aziz Nesin and Kagan Guner. | -Display clarity of body shape extension, balance and footwork.  -Demonstrate the ability to choose movements which reflect the dance idea.  -Develop different ways of travelling, jumping and turning.  -Drawing their names with parts of the body (head, elbow, back).  -Changes of direction, pathway, size and shape.  -Using stillness.  -Show appropriate dynamic qualities to express a dance idea.  -Exploration of how movement movement slows or accelerates when travelling up or downhill.  -Display appropriate dynamics in movement.  -Exploration of high, low and sideways movement. | | -Create and stucture a whole dance.  -Improvise freely.  -Develop the idea of writing a name into appropriate movement.  -Respond imaginatively to a simple stimulus.  -Remember and repeat simple dance phrases.  -Design a whole class ‘ending’ to a dance.  -Create simple motifs which they can remember and repeat.  -Work in pairs using complimentary movement. | | -Demonstrate an understanding of descriptive words when talking about dance.  -Observe movement against specific criteria and confidently give opinions.  -Perform dances with greater control and fluency.  -Observe other children and describe and interpret what they see using appropriate language  -Evaluate their own and other’s performances.  -Perform in different group formations. | Travelling  Jumping  Turning  Stillness  Gesture  Side gallop  Bounce  Tumbling  Swirling  Sweeping  Curving  Tilt  Soar  Hover  Glide |
| **Year 4** | Respond imaginatively to a range of stimuli, character and narrative.  -Unusual/large footwear to discuss.  -“Giraffes Can’t Dance” by Giles Andreae and Guy Parker-Rees.  -Electrical circuits.  -Newspaper clippings – Wimbledon.  -Video clips of tennis matches.  -Children’s own experiences. | -Understand that ideas intitiated by a story can be translated into movement.  -Repeat and remember dance phrases.  -Demonstrate simple motifs and movement patterns.  -Walking around a space rhythmically and in different directions.  -Stand in a pose which conveys a character.  -Make smooth and effective links between different types of movement e.g. marching to creeping.  -Stretching on the spot and on the move.  -Act as part of an electical circuit in a whole-class circle and working in groups to understand how to action/trigger movement in the next person.  -Using extension and contraction to represent a light switching on and off.  -Holding shape on the spot and creating travelling shape motifs.  -Mirroring movement – practising movements together and moving apart.  -Imitating the movements of tennis players (reaching, serving, arching).  -Moving as an action and reaction.  -Standing in a held pose as a finishing position.  -Travelling around the room quickly/slowly and heavily/lightly.  -Demonstrating clear, sharp movements with control and balance. | | -Work with a partner to structure a dance using unison, mirroring and ‘follow-my-leader’.  -Create a pattern of movements, including turning and sinking to the ground to spin or roll.  -Discuss with a partner how to symbolise the movements of an animal.  -Create phrases of movement which portray the feelings of a character.  -Link movements together in a logical sequence.  -Link sections together using appropriate transitional movement.  -Use different group formations to interpret ideas.  -Develop a motif using speed and action.  -Work in pairs showing clear relationships.  -Refine, repeat and remember dance phrases as an individual and in a pair.  -Work on improving and refining a dance they have created. | | -Describe and interpret a dance using appropriate language.  -Perform with expression and clarity of body shape.  -Display appropriate dynamics.  -Perform dance phrases with fluency.  -Understand how dance communicates character moods, ideas and feeling.  -Perform imaginatively in character.  -Discuss how the different moods of a dance are expressed and how this makes the children feel and act.  -Demonstrate descriptive language when talking about dance.  -Perform in groups of six.  -Desctibe a dance using appropriate movement language.  -Demonstrate accurate timing. | Marching  Creeping  Arching  Stretching  Staggering  Balance  Unsteady  Rhythmic  Exaggerated  Jumping  Galloping  Rotating  Sideways roll  Extension  Contraction  Language linked with electricity  Reach  Lob  Serve  Arc  Slow-motion  Gestures (  Starting position  Action/reaction  Shape motif  Stamp  Curl  Turn |
| **Year 5** | Use visual stimuli as a starting point for dance movement.  View short pieces of professional work in order to comment upon the use of props to create music.  Respond to a range of stimuli and accompaniment.  -Materials found in a rubbish bin – ideas of crushing, transporting and recycling rubbish.  -Environmental posters.  -“Earthwise” (poems on conservation.  -Game of cards e.g. discuss the contrast in dynamics created by fanning and throwing cards.  -“That Way and This” – Poetry for Creative Dance – Chatto and Windus.  -Discussion about different forms of meeting and greeting. | -Demonstrate the ability to translate abstract images into movement.  -Develop movement using different relationships.  -Travel around a room using changes of direction to keep up with the pulse of the music.  -Making different shapes on a signal e.g. wide, flat, tall, round, twisted, spiky.  -Moving body parts to create a tight ball.  -Explore ways in which five people can transport one person across a space.  -Demonstrate fluid transition between one movement and another.  -Moving slowly into a variety of shapes.  -Developing footwork e.g. heel-toe-heel, dragging feet, swivelling the front half of the foot from side to side.  -Use of footwork in unison with the rest of the group.  -Moving forwards and backwards, making curving patterns on the floor.  -Moving in character.  -Demonstrate clarity of gesture.  -Moving as part of a long line to symbolise a pack of cards.  -Using different patterns and formations e.g. do-si-do, moving in and out and circling left and right.  -Demonstrate high, medium and low level stretched shapes.  -Move on different pathways and spirals.  -Walking and bouncing for eight counts.  -Demonstrate competence in actions and dynamics.  -Maintain rhythm while changing direction.  -Holding shapes/moving like commuters on a train e.g. someone on their phone, holding onto a rail, reading, eating.  -Demonstrate phrases of meeting and greeting movements.  -Adding claps between turning movements – exploring the idea of ‘high fives’). | | -Use a variety of ways to work in a small group.  -Lead appropriate ‘warming-up’ exercises.  -Work in groups of six to create four travelling phrases and travel to meet in a space with the rest of the class.  -Use words related to recycling (mix, melt, turn) to inform movement and shape.  -Explore and improvise ideas, working on their own, with a partner and in a group.  -Demonstrate the ability to transfer ideas into movement.  -Display the ability to use a range of compositional devices with emphasis on group organisation and patterns.  -Create own work within the context of a whole dance.  -Practise moving in canon.  -Work out a marching pattern with a pattern.  -Discuss as a group how to interpret the action of ‘throwing a card’.  -Demonstrate the ability to work on any sections of a dance that are weak.  -Check the dynamics of the dance to ensure the meaning and intention of the dance is clear.  -Utilise a variety of rhythms and dynamics.  -Using counts of 8, 4 and 3 to create dance patterns.  -Developing a sequence of shapes from independent to pair work.  -Create tag sequences in pairs.  -Rehearse and repeat patterns of movement.  -Exploring using one point of contact between a child and their partner within a dance.  -Practising patterns of movement and remembering the order of each dacne phrase. | | -Use props as an integral part of a dance.  -Perform with an awareness of both partner and group dances.  -Demonstrate clear dynamics and precise footwork in their performance.  -Use effective spacing between group members and spacing between each group in the class.  -Perform with smooth links and quality movement.  -Use of vocal sounds connected to the movement.  -Share work with another class to allow the opportunity of quality testing.  -Observe themselves and others, and comment on the compositional work.  -Discuss choreography in relation to a game of cards.  -Perform a dance as a whole piece with expression and clear intention.  -Video and critique performance.  -Demonstrate the use of focus as a meaningful perfornamce skill.  -Perform the sections of the dance showing clear changes of mood and feeling.  -Comment on work in order to improve skills and performance. | Twisted  Spiky  Calf-stretch  Quad-stretch  Folding  Strong base  Extend  Clapping  Stamping  Swivelling  Dragging  Heel-toe-heel footwork  Spatial work (direction/level)  Powerful  Strong  Exaggerate  Humorous  Shuffling  Patterns  Lunge  Do-si-do  Circling  Lively  Springy  Tip-toe  Angles  Curves  TAGS (American word for something which belongs to a particular person’s sign/symbol)  Turning |
| **Year 6** | Work creatively and imaginatively to interpret stimuli and link this logically and sensibly into a dance.  -‘All Blacks’ doing a HAKA before a game.  -Video recordings of rugby matches.  -Ruby pictures from newspaper extracts.  -Word cards and creative word shapes.  -The legend of ‘Theseus and the Minotaur’.  -Cat’s cradle game.  -Newspaper articles, poems and pictures discussing the issue of people driven from their homes by disaster war or oppression.  -Texts and quotations from children fleeing oppression.  -Discussion about the different feelings one might have when running away from something. | -Warm up and cool down independently.  -Explore, improvise and combine movement ideas fluently and effectively.  -Demonstrate the ability to transfer ideas into movement.  -Holding a strong, assertive position.  -Experimenting with HAKA style positions and movements e.g. slapping thighs, clapping, stamping.  -Moving in patterns on the correct counts of the music or tambour beat.  -Recreate freeze frame shapes and create a series of movements, inspired by a rugby photo in pairs or trios.  -Using ‘passing’, ‘kicking’ and ‘catching’ actions.  -Working on the energy and dynamics of movements to ensure the intention of the dance is clear.  -Maintain strong body tension to sustain a shape.  -Demonstrate the ability to refine movements to improve performance.  -Walking rhythmically around the room to cover space.  -Display gestures that symbolise a character.  -Improvise swaying and travelling movements to music.  -Create imaginative shapes.  -Stretching and contracting like a piece of elastic in pairs.  -Demonstrate different shapes on different levels.  -Display appropriate dynamics to colour the movement, to ensure mood and feeling.  -Experiment with fast, furious, dodging and jumping movements to convey feelings of desperation and chaos.  -Moving with heaviness and weariness to demonstrate the idea of exhaustion. | | -Begin to use basic compositional principles when creating dances.  -Demonstrate the ability to get themselves ready for a dance lesson.  -Translate ideas into symbolic movement.  -Use a range of compositional devices, motif development, repetition and group organisation.  -Work collaboratively in small and large groups, showing a variety of ways of organising them.  -Suggest ways to improve composition.  -Develop motifs using time, space and people.  -Analyse ‘uncomfortable’ links between sequences and alter and adjust movements accordingly.  -Create a dance to fit with the music.  -Choreograph a ‘struggle’/fight sequence to represent the fight between Theseus and the Minotaur.  -Practise individual and pair stretches and links to the music.  -Work collaboratively in a group. | | -Perform a combination of taught sequences and composed dances with increased control, fluency and accuracy.  -Remember and perform complete dances.  -Perform with appropriate dynamics to suit the meaning of an idea.  -Dance with expression and improvise freely, using a range of continual movements and patterns.  -Perform expressively and sensitively to an accompaniment.  -Demonstrate clear intention and meaning in a final performance.  -Perform a HAKA accurately as taught.  -Suggest ways of improving performance.  -Value the contributions that dance makes to different cultures.  -Understand the importance of how they perform their actions to communicate meaning.  -Give positive feedback about composition e.g., use of space and timing.  -Show confidence in including personal responses in relation to observation.  -Demonstrate a range of descriptive language.  -Discuss feelings after working on a piece and how this helped them understand the feelings/experiences of others. | HAKA  Bold  Strong  Aggressive  Intimidating  Quiver  Stamping  Unison  Strong formation  Canon  Lift  Lean  Freeze  Rolling  Jumping  Creep  Rush  Extension  Contraction  Balance  Counterbalance  Counter-tension  Matching  Mirroring  Springing  Travelling  Negotiating obstacles |