



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

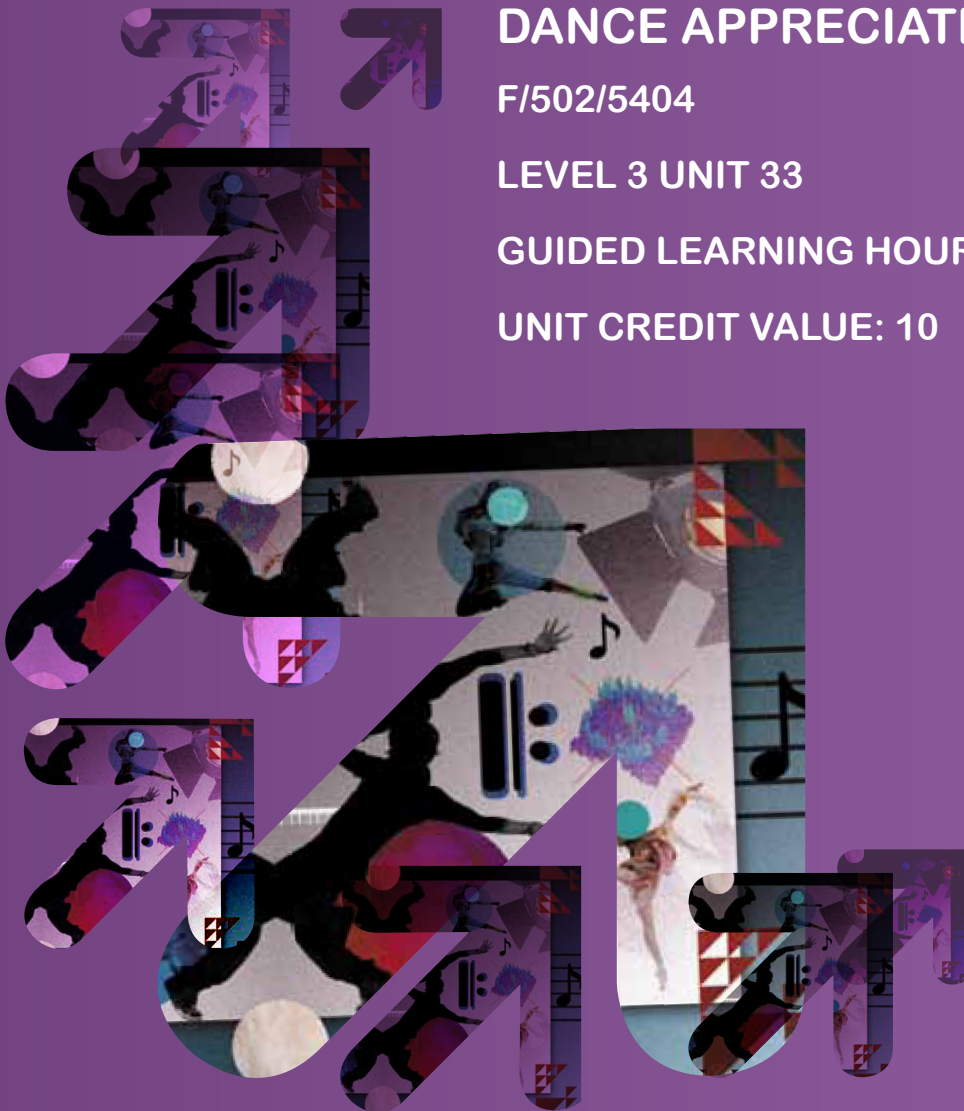
DANCE APPRECIATION

F/502/5404

LEVEL 3 UNIT 33

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



DANCE APPRECIATION

F/502/5404

LEVEL 3 UNIT 33

AIM OF UNIT

This intensive unit gives learners the opportunity to fully immerse themselves in professional dance works, equipping them with the technical knowledge and insights in order to break dance pieces down into their component parts. It is a unit that is not only for the emerging professional dancer, although they will benefit from the rigour and discipline of the work, but also for a wider range of learners in dance and physical theatre who want to have a knowledge of the way dance is made and who want to have a greater understanding of the languages and vocabularies of professional dance. They will unpick choreography and repertoire, re-constructing dances both as they were and as new forms and interpretations using the component parts. It will also give the budding choreographer the skills and techniques to develop greater competence and the beginnings of a unique personal style.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit. The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Know how to apply a system of analysis to dance works	P1 identify the main components and structure of two professional dance works of contrasting styles	M1 specify the ways in which components and structure are integrated to produce cohesive dance works	
2 Know how to interpret and evaluate dance works	P2 identify the subject matter of the dance works		
	P3 identify the appropriateness and effectiveness of the choreographer's choice of components	M2 analyse the choreographer's choice of components and how they relate to theme and/or intention	
3 Be able to learn and reproduce extracts from dance works	P4 use appropriate physical and interpretative skills in order to reproduce extracts from dance works		
4 Be able to use the professional repertory to create own dances	P5 create new dance works using some movement components and/or themes and/or structures from professional repertory	M3 create new dance works clearly integrating elements of professional repertory with own personal style	D1 create accomplished dance works fully integrating elements of professional repertory with own choreographic technique

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Know how to apply a system of analysis to dance works

- Identifying the components and structure of dance works: what dancers do, e.g. action content, movement, gestures, attitudes
- How dancers move, e.g. dynamic content, speed, flow, energy, space
- Where they move, e.g. spatial content, level, direction, size, shape
- Relationships, e.g. who they are dancing with, solo, contact, company, formations, unison, canon, contrasting or complimenting. Lifting, support and balance
- What dancers wear, e.g. masks, leotards, colour
- Styles, languages and vocabularies of two dance works of contrasting style, e.g. classical ballet, jazz, lyrical, Graham technique and how these can be components in other styles.

Be able to use the professional repertory to create own dances

- The craft of the choreographer: creating fluency, meaning, and coherence of interpretation
- Examples of repertory: definitions and use of repertory and repertoire in professional performance.

Know how to interpret and evaluate dance works

- Content, narrative and non-narrative. Issues and themes, e.g. emotional, political, mythical
- Communication of theme, use of motif
- Choreographer's intention and interpretation of theme through component parts
- Use of lighting, music, props to convey meaning
- Engagement with audience, staging, e.g. site-specific, environmental, stage-pictures.

Be able to learn and reproduce extracts from dance works

- Development of movement memory, repetition, phrasing and counting
- Understanding rhythms and musicality
- Development of physical skills appropriate to dance pieces being reproduced, extension, movement content
- Understanding the emotional content of the pieces.

DELIVERY GUIDANCE

Know how to apply a system of analysis to dance works

Delivery of this criterion should concentrate on giving learners the intellectual skills to be able to unpick dance pieces. This could be done by lectures and seminars but should involve close viewing of existing pieces. This could be on DVD but detailed demonstrations from professional dancers or from teachers on the physical putting together of component parts would also be helpful to learners. These could be very short examples of work but could give them the ability to apply a deconstruction system to two specific dance pieces.

Know how to interpret and evaluate dance works

This criterion extends the analysis into areas of interpretation and evaluation of theme and the craft of the choreographer. Again, lectures and seminars could be appropriate as would more concentrated analysis in practical classes and workshops of the chosen works and the component parts. Learners could have short demonstrations and practical seminars from other creative contributors such as lighting designers, musicians and costume designers/makers. Examples of the work of professional dance critics could also be used in presentations on current performed work.

Be able to learn and reproduce extracts from dance works

Learners should take part in regular classes in order to build both their own physical skills and techniques but also have physical knowledge and understanding of the choreographic components of the chosen works. Learners will need to be given workshop space and time to begin to re-construct and construct dance pieces.

Be able to use the professional repertory to create own dances

Although only two dance pieces are specified for learning Outcomes 1 and 2, learners should have the opportunity to explore a wider range of repertoire pieces and choreographers on which to draw inspiration and component parts. This could be in the form of induction lectures, demonstrations and seminars and in encouraging learners to make their own distinct choices in the form of self-directed research and subsequent presentations. Learners could be given lectures and seminars on how repertoire is defined and developed by individual artists and companies.

Once skill sets and choreographic ideas are beginning to be established, learners will need to be given workshop space and time to begin to make their own pieces.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, P2, P3, M1, M2,

Learners should keep critical portfolios that could include lecture and seminar notes, logs of practical sessions and detailed annotation of the chosen dance pieces to include references to the source material and/or DVDs. Biographical studies of choreographers could also be included and accounts of their previous work. Presentations and accompanying notes could also be included. On-going DVD evidence of the way learners have physically unpicked component parts could also be included in the portfolio. Learners could write their own critical evaluations of seen work for inclusion in their portfolio.

To achieve **P1** learners should competently identify structure and components using mostly technical vocabulary.

M1 should be awarded when learners can evidence their understanding of how structure and components are integrated into a cohesive dance work.

There is comprehensive comparisons made of the choreographers' methodology and results and there is an understanding of their strengths and weaknesses.

P2 and **P3** should be awarded when learners provide evidence that they can competently describe content and the way the choreographer has chosen and used dance components. There should be use of technical language with references to appropriate dance vocabulary and terminology showing that they have grasped the essential features of the style and/or genre and the particular methodology of the choreographer.

M2 can be awarded when learners are moving towards a more analytical discussion of the methodology and intention of the choreographer and the resulting dance piece itself. Their use of technical language is mostly complete.

Assessment and Grading Criteria P4, P5, M3, D1

Evidence should include appropriately annotated documentation of the choreographic processes involved in reproducing extracts and in creating new work from repertoire. This could include photographs, DVDs and logs. Portfolios could also include teacher observations, witness statements and self and peer assessments.

To achieve **P4** learners should competently reproduce in workshop conditions extracts from dance works showing that they have grasped the essential features of the extracts. They should reproduce at least two extracts of approximately 5 minutes duration.

To achieve **P5** learners should produce two short dance pieces of approximately 5 minutes each that combine identified elements from repertoire. There should be logs and/or notes that accompany the choreographic decisions made and the process of making the pieces.

M3 should be awarded when one of the dance pieces moves towards a more accomplished performance of the repertoire components as exemplified by the learner's choreographic technique.

D1 requires learners to produce an accomplished performance of the repertoire components as exemplified by the learner's choreographic technique.

RESOURCES

Studio with sprung floor.

Textbooks

Ashley, L	<i>Essential Guide to Dance</i>	(Hodder Education 2008)	ISBN: 0340968383
Adshead-Lonsdale, J (ed)	<i>Dance Analysis, Theory and Practice</i>	(Dance Books 1994)	ISBN 1852730031
Banes, S	<i>Terpsichore in Sneakers</i>	(Wesleyan University Press 1977)	ISBN: 0819561606
Bremser, M, Sanders, L (eds)	<i>Fifty Contemporary Choreographers: A Reference Guide</i>	(Routledge 1999)	ISBN: 0415103640
Blom, L A, Chaplin, L T	<i>The Intimate Art of Choreography</i>	(1995)	
Carter, A, O'Shea, J (eds)	<i>The Routledge Dance Studies Reader</i>	(Routledge 1998)	ISBN: 0415164474
Smith-Autard, J	<i>Dance Composition - A Practical Guide</i>	(Human Kinetics 2010)	ISBN 0736081931

MAPPING WITHIN THE QUALIFICATION TO THE OTHER UNITS

LINKS TO NOS

Suite	Ref	National Occupational Standards
Dance Leadership	CCSDL22	P2 develop your portfolio detailing your professional skills and development
Dance Leadership	CCSDL3	P1 identify and communicate to others your primary dance style, its features, cultural context and how you deliver it P2 present examples to others of your skills in leading dance activities that are appropriate to specific styles or forms
Dance Leadership	CCSDL3	P1 identify and communicate to others your primary dance style, its features, cultural context and how you deliver it



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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