



Accredited

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

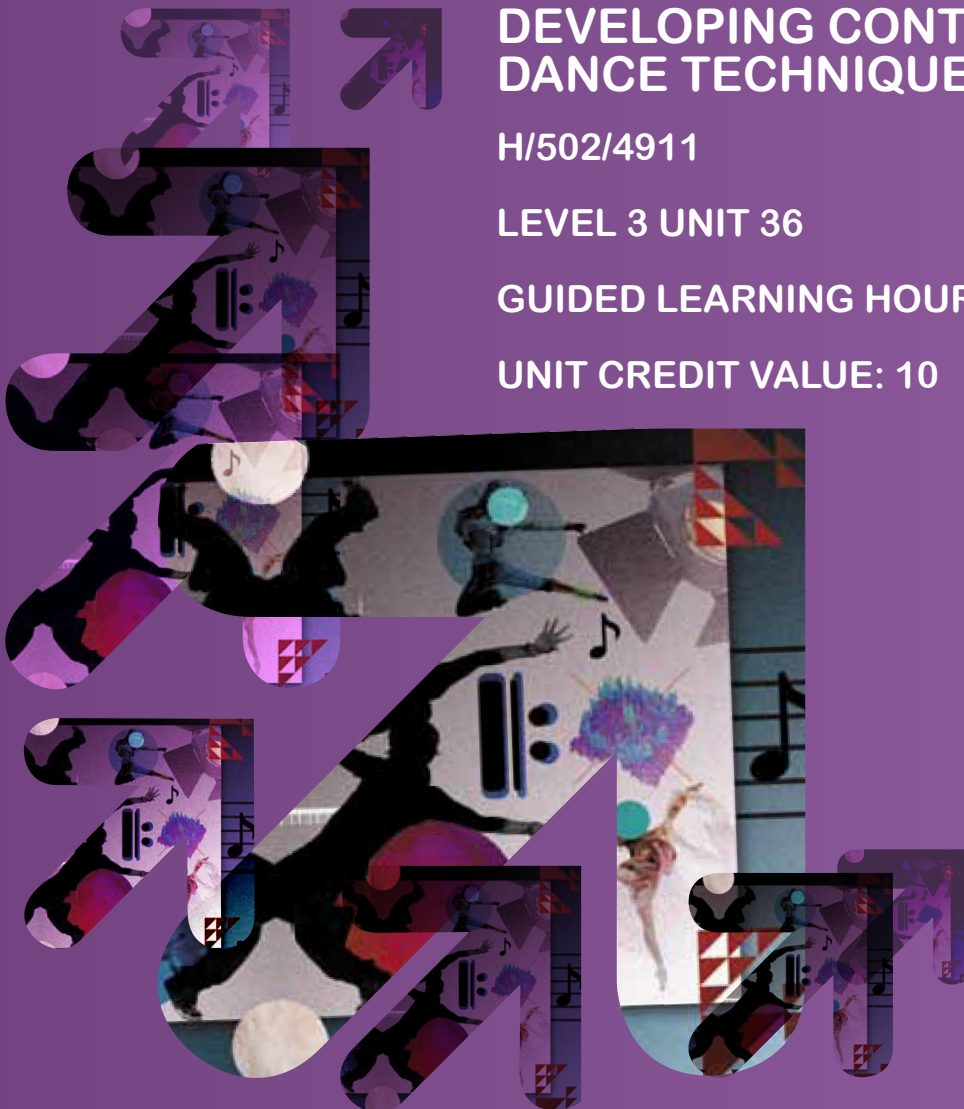
## DEVELOPING CONTEMPORARY DANCE TECHNIQUE

H/502/4911

LEVEL 3 UNIT 36

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# DEVELOPING CONTEMPORARY DANCE TECHNIQUE

H/502/4911

LEVEL 3 UNIT 36

## AIM OF UNIT

Contemporary dance companies often regularly incorporate dances from a variety of choreographers in their repertoire and require dancers whose training has included a wide variety of approaches to modern dance. This unit is designed to give learners a flavour of some of the most practiced techniques in current contemporary dance and enables them to develop their skills and find their own developing sense of style. The focus of this development is the technique class where fundamental training takes place and learners are encouraged to embody the discipline and rigour of the professional dance world.

## ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO) |  | Pass   | Merit   | Distinction   |
|-----------------------|--|--|---|---|
| The learner will:     |  | The assessment criteria are the pass requirements for this unit.   | 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: |
|                       |  | The learner can:   |   |   |
| 1                     | Be able to demonstrate contemporary technique in class | P1 demonstrate self-discipline within the majority of technique classes                                      | M1 participate in classes demonstrating improvement in skills and techniques                              |   |
|                       |  | P2 apply technical direction and respond to corrections  |   |   |
| 2                     | Be able to improve physical and interpretative skills  | P3 demonstrate the application of physical skills in the execution of movement phrases                       | M2 integrate physical and interpretative skills with developing competence                                | D1 integrate physical and interpretative skills fluently and with a committed personal style                              |
|                       |  | P4 apply interpretative skills to the performance of class work  |   |   |
| 3                     | Be able to absorb and reproduce sequences of movement  | P5 demonstrate technical phrases with only occasional errors in action, dynamic, rhythmic or spatial content |   |   |
| 4                     | Understand individual technical progress               | P6 evaluate own technical performance setting targets with guidance  |   |   |

## 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 and 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.

### **Be able to demonstrate contemporary techniques in class**

Learners should be familiar with the practice of:

- regular classes and practice sessions
- skills and techniques, specifically:
- use of contraction, release, fall and recovery (Graham)
- focusing on the architecture of the body in space, rhythm and articulation, line of energy (Cunningham)
- exploring use of energy in relation to gravity and working with weight in terms of fall rebound, recovery and suspension (Limon)
- release, minimising tension in the search for clarity and fluidity and efficient use of energy and breadth
- Personal health and safety: importance of warm up and cool down, posture, alignment.

### **Be able to improve physical and interpretative skills**

- Physical – balance, co-ordination, core stability, posture, flexibility, turnout, strength
- Interpretative – expression, focus, musicality, communication, emphasis, timing
- Work in solo, duo and ensemble contexts
- Explore appropriate repertoire for skill level and style.

### **Be able to absorb and reproduce sequences of movement**

Classes should follow the conventional structure of a technique class and include:

- Floor work appropriate to the technique
- Centre work appropriate to the technique
- Travelling sequences appropriate to the technique.

### **Understand individual technical progress**

- Evaluation skills: monitoring progress, critical awareness of strengths and weaknesses, self and peer assessment
- Documenting the process, e.g. logs, diaries, journals, peripatetic teacher reports and observations
- Use of technical language.

Learners should be made aware of the benefits to their technical development of participating in these activities:

- To increase the range of movement
- To improve co-ordination and performance skills
- To increase and develop movement vocabulary
- To develop movement and muscle memory
- To increase and develop understanding of physical capabilities
- To develop an awareness of anatomical principles
- To consider the use of practitioner influences.

## DELIVERY GUIDANCE

### **Be able to demonstrate contemporary techniques in class**

Learners should regularly participate in class activities that cover the main techniques of contemporary dance.

Teachers could block classes so they work in one technique at a time or interchange techniques, as long as there is a clear difference in the main elements of the techniques.

Graham work should be characterised by floor work and the use of abdominal and pelvic contractions. Exercises should be grounded and visibly contrary to the exercises of ballet.

Cunningham work utilises the idea of the body's own line of energy to promote easy, natural movement, with quick balletic footwork but with the upper body curved or tilted.

Limon work should use the feeling of weight and 'heavy energy' in the body and movement should be instigated by breath to lift and swing.

Release work should demonstrate how the joints and muscles are released to create ease of movement, releasing the breath to aid the release of the body.

Where possible, technique 'experts' or practitioners could be brought into workshops to deliver class and expose learners to current trends and development within the techniques. Also, learners should watch repertoire in a range of the techniques and practically explore the movement that can be adapted to suit the skill level of the learners.

### **Be able to improve physical and interpretative skills**

Teachers will need to determine the skill levels of learners and this could be part of an induction or baseline assessment process at the start of the programme. Although at this level there will be considerable time spent in class and group work, it is expected that learners will be encouraged to develop skills through self-directed practice and study and through one-to-one tutoring from centre and/or peripatetic teachers. Classes should include warm up and cool down activities and a range of exercises from the main techniques as outlined above. Learners should record their development in a suitable format with regular reviews by self, peers and teachers.

### **Be able to absorb and reproduce sequences of movement**

Movement sequences should be incorporated into class activities within the appropriate technique, for example, Graham work would include extensive sequences of floor work. Cunningham work would include travelling sequences with a number of leaps, Limone centre sequences would include fall and rebound etc.

### **Understand individual technical progress**

Learners will need to develop evaluation skills and delivery of this outcome should encourage regular and periodic review of progress and notation of this in appropriate documentation such as logs and diaries. More formal methods could be used, e.g. SWOT analyses. Learners should be encouraged to use technical language when describing their development.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, P2, P3, P4, P5, P6, M1, D1

Evidence for this unit should be generated holistically and should be included in a single portfolio. This portfolio could include:

- observations and reports from teachers and peripatetic staff, self and peer-assessments and comments, details of audits, targets and plans set out by the learner. Commentaries on the skills and style of practitioner work observed.
- logs, diaries and journeys could also be part of the evidence as well as DVD, video and photographic recordings of classes, workshops and presentations. Suitably chaptered DVD recordings could be used to detail the incremental stages of particular skill-building.

**P1** and **P2** requires learners to regularly attend and actively participate in technique classes with **M1** to be awarded when learners demonstrate significant improvements in the techniques in terms of accuracy and skill through regular attendance.

**For P3, P4 and P5** learners should cover a range of technical and interpretative skills, as appropriate to the technique studied. Where learners display a real grasp of the technique and are able combine the technical and interpretative demands, **M2** should be awarded and where learners combine both with assurance and flair **D1** should be awarded.

**P6** should be ongoing and included in the learner's logs. Learners should evidence how they have monitored and assessed their own development using appropriate technical language and target setting.

## RESOURCES

Studio with sprung floor, various stimuli materials, recording equipment, audio/visual equipment

## MAPPING WITHIN THE QUALIFICATION TO THE OTHER UNITS

Please identify all of the other units at this level of the qualification that there is commonality of teaching content for

## LINKS TO NOS

| Suite  | Ref     | National Occupational Standards  |
|--|---------|--|
| Deliver safe and effective dance leading                                     | CCSDL12 | <p>identify the needs of your dance participants and determine what you will do to meet their needs in the session(s)</p> <ul style="list-style-type: none"> <li>• structure sessions for safe and effective delivery to participants that protects physical and emotional wellbeing and sets appropriate goals</li> <li>• carry out a risk assessment</li> <li>• take responsibility for and present yourself professionally as a role model to the group.</li> </ul>   |
| Engage and manage groups through your dance leadership in a creative context | CCSDL13 | <p>inspire and engage people at a level that they can understand and join in with</p> <ul style="list-style-type: none"> <li>• set out expectations, parameters and opportunities between, leader, participant, supporting team and activity with clarity about aims and processes you will use with your group</li> <li>• use your creative ability to support the creative and imaginative ideas of participants in their dance and apply your dance style in appropriate ways for person-centred learning</li> <li>• communicate clearly using verbal and non verbal communication skills so that participants understand you, with relevant support for yourself where needed for effective working</li> <li>• recognise and instigate development of participants so they have a more developed range of skill in their dance.</li> </ul> |
| Dance Leadership   | CCSDL22 | P2 develop your portfolio detailing your professional skills and development   |
| Dance Leadership   | CCSDL3  | <p>P1 identify and communicate to others your primary dance style, its features, cultural context and how you deliver it</p> <p>P2 present examples to others of your skills in leading dance activities that are appropriate to specific styles or forms</p>  |
| 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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