



Pearson
BTEC

Performing Arts

Dance

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**Bishop
Perowne**
Church of England College
Endeavour Forever

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Resources:

Templates for Component 1 Learning Aim A and B are available on Student Temp BTEC 2020

Log sheets for Component 3 Responding to a brief will be available on Student temp BTEC 2020 from the end of January

Course Details

The specification you are studying **Dance** with examination board **AQA** and the qualification is made up of

Components

Learners are required to complete and achieve all the components included in the qualification.

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts				
Component number	Component title	GLH	Level	How assessed
1	Exploring the Performing Arts	36	1/2	Internal
2	Developing Skills and Techniques in the Performing Arts	36	1/2	Internal
3	Responding to a Brief	48	1/2	Synoptic External

All assessments must be completed to enable a student to pass this qualification.

Links to exam board specification and past papers:

https://qualifications.pearson.com/content/dam/pdf/btec-tec-awards/performing-arts/2017/specification-and-sample-assessments/9781446939628_BTEC_L1L2_AWD_PA_SPEC.pdf

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Personal Learning Checklist – Comp 2

Safe Working Practises (process and performance)

I know the importance of appropriate dancewear, including footwear, hairstyle and absence of jewellery.			
I know how to justify why appropriate dancewear is important.			
I know what safe execution of dance movement is. Including how to move safely in and out of the floor.			
I can describe an effective warm up.			
I can describe an effective cool down.			
I can justify the importance of an effective warm up.			
I can justify the importance of an effective cool down.			
I know and can describe what makes up a balanced diet			
I know the importance of Hydration			

Mental Skills and Attributes (process and performance)

I can say the definitions of systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.			
I can apply my understanding of the mental skills and attributes to my own process.			
I can say the definitions of movement memory, commitment, concentration and confidence.			
I can identify my application of these skills to my performance.			

Physical skills and attributes

I can identify and define the 11 physical skills.			
I can acknowledge where these skills are seen in taught performance work.			
I know techniques and exercises to improve the 11 physical skills.			
I can apply the 11 physical skills to component 1-performance phrases.			
I can create exercises, which focus on the 11 physical skills.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Expressive skills

I can identify the 8 expressive skills used in performance.			
I can acknowledge where these skills are seen in taught performance work.			
I know techniques and exercises to improve the 8 expressive skills.			
I can apply the 8 expressive skills to all performance and choreography elements of the course.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Personal Learning Checklist – Component 2 -

Mental skills and Attributes

I can say the definitions of systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.			
I can practically apply my understanding of the mental skills and attributes to my own process.			
I can say the definitions of movement memory, commitment, concentration and confidence.			
I can identify my application of these skills to my performance.			
I can give examples of these skills in performance and process.			
I can explain how the use of these skills contribute to the effectiveness of my performance and preparation for performance.			

Physical skills and attributes

I can identify and define the 11 physical skills.			
I can acknowledge where these skills are seen in taught performance work.			
I can apply the 11 physical skills to component 1-performance phrases.			
I can give examples of these skills in performance and process.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Expressive skills

I can identify the 8 expressive skills used in performance.			
I can acknowledge where these skills are seen in taught performance work.			
I can apply the 8 expressive skills to performance and choreography			
I can give examples of these skills in performance and process.			
I can explain how the use of any of the skills contribute to the effectiveness of a performance.			

Structuring devices and form

I can say the definitions of binary, ternary, rondo, narrative, episodic, beg/mid/end, unity, logical sequence and transitions.			
I can practically apply my understanding of these devices to my own process.			
I can practically apply my understanding of these devices in relation to my choreographic intention.			
I can identify my application of these skills to my performance and give examples in writing.			

Technical skills

I give examples of actions, space, dynamics and relationships.			
I can practically apply my understanding of these devices to my own process.			
I can practically apply my understanding of these devices in relation to my choreographic intention.			
I can identify my application of these skills to my performance and give examples in writing.			

Revision Strategies:

Your Dance exam is based on the following skills and rehearsals

1. Component 1 - Exploring the Performing Arts
2. Component 2 Developing Skills and techniques in the Performing Arts
3. Responding to a brief
4. Explain & analyse
5. Form judgements
6. SPaG

Revision strategies that help with these skills:

Knowledge & understanding (remembering facts!) Performing Arts skills Comp 2	<ul style="list-style-type: none"> • Flashcards • Testing a partner • Post-it notes • Using the question and answers in this booklet and getting your parent or carer to test you! • Make up a comical rhyme or mnemonic
Explain & analyse Component 1 Learning Aim A and B	<ul style="list-style-type: none"> • Work with the information – draw it/ say it) • Mind maps (link ideas together) • Asking yourself – ‘so what?’ • Practice exam questions • Make your own exam questions! • <u>Ensure you can write paragraphs about the following areas of the dance works using specific examples from the dance works:</u> • Lighting, Set design, Costume, Accompaniment, Dancers for Swangsong, West Side Story and Dust <p><u>Be able to write the movement material under:</u> Action, Space, Dynamics, Relationships</p>
Forming judgements Comp 1 and 2	<ul style="list-style-type: none"> • Balancing arguments in a table • A debate with your friends!
SPaG	<ul style="list-style-type: none"> • Writing out key terms, covering and testing your spellings • Playing games (e.g. Bingo/scrabble/crosswords) with key terms

**REMEMBER THE BTEC DOES NOT HAVE A FINAL WRITTEN EXAM BUT
CORSEWORK**

Component 1

Learning aim A: Examine professional practitioners' performance work

A1 Professional practitioners' performance material, influences, creative outcomes and purpose

Learners will examine live and recorded performances in order to develop their understanding of practitioners' work in one or more of acting, dance and musical theatre, with reference to influences, outcomes and purpose.

Learners will gain a practical appreciation of practitioners' work in using existing performance material in acting, dance or musical theatre and how they may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.

- Acting styles and genres such as absurdism, classical, comedy, *commedia dell'arte*, epic, forum theatre, melodrama, naturalism, symbolism, theatre of cruelty, verbatim.
- Dance styles such as ballet, contemporary, jazz, tap, urban, international.
- Musical theatre styles such as book musicals, chamber musicals, concept musicals, comic musicals, jukebox musicals, musical revues, operetta, rock musicals.
- Creative stylistic qualities, to include:
 - treatment of theme/issue
 - production elements
 - form/structure/narrative
 - response to stimulus
 - style/genre
 - contextual influences
 - collaboration with other practitioners
 - influences by other practitioners.
- Purpose and its influence on stylistic qualities, to include:
 - to educate
 - to inform
 - to entertain
 - to provoke
 - to challenge viewpoints
 - to raise awareness
 - to celebrate.

A2 Practitioners' roles, responsibilities and skills

Learners will examine the roles, responsibilities and skills of practitioners, developing their knowledge and understanding of how they contribute to performance.

- Performance roles such as:
 - actor
 - dancer
 - singer.
- Non-performance agreed roles such as:
 - choreographer
 - director
 - writer
 - designer.

- Responsibilities such as:
 - o rehearsing
 - o performing
 - o contributing to the creation and development of performance material, e.g. devising, designing, choreographing, directing, writing
 - o refining performance material
 - o managing self and others.
- Skills such as:
 - o physical, vocal and music skills used by performers
 - o managing and directing skills used by a choreographer, artistic director, casting director or musical director
 - o communication skills used to liaise, direct and perform by a choreographer, director, actor, designer, dancer or musical theatre performer
 - o creative skills, such as designing set, costume, lighting or sound, writing scripts and composing songs by a playwright or songwriter
 - o organisational skills used to put on a performance by a director or choreographer.

Learning aim B: Explore the interrelationships between constituent features of existing performance material

Learners may participate as a performer and/or designer in one or more of the following performance disciplines: acting, dance and musical theatre.

Learners will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire.

B1 Processes used in development, rehearsal and performance

- Processes, to include:
 - o responding to stimulus to generate ideas for performance material
 - o exploring and developing ideas to develop material
 - o discussion with performers
 - o setting tasks for performers
 - o sharing ideas and intentions
 - o teaching material to performers
 - o developing performance material
 - o organising and running rehearsals
 - o refining and adjusting material to make improvements
 - o providing notes and/or feedback on improvements.

B2 Techniques and approaches used in performance

- Techniques such as:
 - o rehearsal
 - o production
 - o technical rehearsal
 - o dress rehearsal
 - o performance
 - o post-performance evaluation/review.

Learning aim B: Explore the interrelationships between constituent features of existing performance material

Description

Learners will explore short extracts of repertoire in workshops and classes as a performer and/or designer, allowing them to develop their understanding of the processes, techniques and approaches used, and the interrelationships of constituent features within the created performances, from one or more of the three performance disciplines: acting, dance, musical theatre.

Learners will access workshops and classes. This will allow them to take part in practical activities to develop knowledge and understanding of the interrelationships within short extracts of repertoire, from one or all performing arts disciplines, including acting, dance and musical theatre.

Learners should explore the creative methods practically and theoretically, taking notes during the process. This will contribute to their final evidence.

Example task(s)

With reference to examples of repertoire, explore in practical workshops:

- the processes, techniques and approaches used by practitioners
- the interrelationships between constituent features within the created performance work.

Learners must use a combination of practice and theory to draw conclusions about processes, techniques, approaches and interrelationships.

Evidence

Evidence must fully meet the requirements of the assessment criteria and could include:

- teacher observations
- recordings of workshops
- extended writing,
- a blog
- a PowerPoint presentation.

Component 2

Learning aim A: Develop skills and techniques for performance

Learners will participate in workshops and classes to develop performance and or design, and interpretative skills and techniques appropriate to the selected discipline, for example acting, dance, musical theatre; and style, for example physical theatre, jazz dance and concept musical with reference to existing repertoire.

A1 Development of performance/design and interpretative skills

- Performance skills needed by performers including:
 - o physical skills relevant to the performance discipline such as: actions, alignment, accuracy, balance, coordination, contraction, characterisation, communication, dynamic range, energy, expression, extension, facial expression, flexibility, focus and control, gesture, mannerism, movement memory, pace, posture, phrasing, projection, rhythm, relaxation, reaction/interaction with others, stamina, spatial awareness, suspension, swing, trust, use of breath, use of weight.
 - o vocal and musical skills relevant to the performance discipline such as: clarity and articulation, projection, breath control, remembering lines, pitch, inflection and modulation, tone and vocal colour, phrasing, pace, use of pause, tuning, rhythm, timing, following an accompaniment, communicating the meaning of a song, learning songs, projection and placing of the voice, interpreting lyrics, phrasing, musicality, characterisation, expression.
 - o other performance and interpretative skills relevant to the performance discipline such as: awareness of the performance space and audience, interaction with and response to other performers, focus, energy and commitment, handling and use of props, set, costume, makeup and masks, emphasis, projection, use of space, awareness and appreciation of sound accompaniment, for example following the accompaniment, musicality, facial expression, tuning, rhythm and timing, stage presence, energy.
- Design skills needed by designers relevant to the performance discipline, such as:
 - o costume – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. annotated drawings showing construction methods and materials
 - o set – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
 - o props – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
 - o masks – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
 - o makeup – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plan
 - o lighting – interpreting the director’s brief, researching, developing and shaping ideas, e.g. producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale lighting plans, CAD models and annotated drawings
 - o sound – interpreting the director’s brief, research, developing and shaping ideas, e.g. pitching ideas, sourcing soundtracks, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs.

A2 Develop skills and techniques during the rehearsal process

Learners will participate in rehearsal practices, continuing the development of skills and techniques with reference to existing performance types, styles and repertoire.

- For performers: repetition and recall, learning dialogue, songs or movement, learning blocking and stage directions, learning choreography.
- Experimenting with skills and techniques appropriate to the role selected.
- Reproducing repertoire, such as:
 - interpreting and developing a character
 - communicating a style or genre
 - combining separate elements of a piece (score, choreography and libretto)
 - developing the relationship between musical, lyrical and spoken elements
 - communicating themes and ideas
 - interpreting and realising design elements from existing performance material.
 - responding to direction, such as:
 - applying health and safety procedures
 - being prepared, warming up and cooling down
 - positive response to teacher instruction and feedback
 - peer feedback
 - absorbing and applying feedback and corrections.
- Reviewing and recording development of skills, techniques and progress in logbook.
- Behaviours and attitudes when working with others such as cooperation, being supportive, listening to others, punctuality, consistency, commitment, reliability, being prepared, being respectful of others' opinions and skills.

Learning aim B: Apply skills and techniques in rehearsal and performance

B1 Application of skills and techniques during rehearsal

Learners will apply skills and techniques during the rehearsal and development process to support their development.

- Skills and techniques, such as:
 - physical
 - vocal
 - musicality
 - interpretative
 - stylistic
 - interaction with the group

B2 Application of skills and techniques in/for performance

- Learners will apply/realise skills and techniques during the performance of existing repertoire.
- Application of performance/design skills appropriate to performance repertoire.
- Application of interpretative skills such as expression, character, mood and atmosphere.
- Application of stylistic characteristics particular to the style or genre.
- Communicating meaning of repertoire through:
 - interpretation and realisation of creative intentions
 - demonstrating the appropriate style and influences
 - expressive use of voice and/or movement and/or design elements to communicate meaning to an audience.

Learning aim C: Review own development and contribution to the performance

Learners must track their progress during this component, reflecting on their development of skills and working practices in workshops, through to rehearsals and performances.

The review can include recordings, annotations and/or written content.

C1 Review own development of skills and techniques in/for performance

- Developing skills such as physical, vocal, musical, design and interpretative.
- Responding to feedback, e.g. teachers, instructors, peers.
- Identifying strengths and areas for development.
- Actions and targets for improvement.
- Reference to professional working practices.
- Use of terminology appropriate to the discipline/style of performance.

C2 Review own application of skills and techniques in/for performance

- Applying skills such as physical, vocal, musical, design and interpretative.
- Responding to audience feedback.
- Identifying strengths and areas for future development.
- Actions and targets for future performances.
- Reference to professional working practices.
- Use of terminology appropriate to the discipline/style of performance.

Learning aim A: Develop skills and techniques for performance

Description

Learners will participate in workshops and classes, developing performance or design skills, e.g. physical, vocal, musical and interpretative skills, and techniques, focusing on one or more of the following disciplines: acting, dance and musical theatre.

Learners will explore the styles practically; practising and refining skills and techniques, through rehearsal and development process.

If performing phrases or extracts of repertoire may be practised and repeated to help develop movement memory and recall, using techniques such as blocking.

Learners will develop teamwork skills such as cooperation and negotiation.

Example task(s)

- Select a performance strand, associated style and role e.g. performer or designer
- Discuss the requirements in terms of technical and interpretative skills. Try to focus on specific skills and techniques required.
- Develop technical and interpretative skills and techniques relating to your selected strand and style, through participation in workshops/classes.
- Apply rehearsal skills during workshops/classes, refining material and exercising teamwork skills.

Evidence

Evidence must fully meet the requirements of the assessment criteria and could include:

- teacher observations
- recordings of workshops/classes

Learning aim B: Apply skills and techniques in rehearsal and performance

Description

Learners will apply performance or design skills and techniques in a workshop performance (individual or group). They will communicate existing material in a selected style within their chosen discipline, e.g. Stephen Sondheim, Kander and Ebb, Gilbert and Sullivan (all musical theatre), demonstrating their knowledge and understanding of performance, process and practices.

Performances will be reproductions of repertoire rather than learner-devised work.

Example task(s)

With reference to examples of repertoire:

- if performing, learn and memorise a chosen piece of repertoire
- if designing, interpret and design an element from a chosen piece of repertoire
- apply technical, stylistic and interpretative skills to the workshop performance.

Evidence

Evidence must fully meet the requirements of the assessment criteria and could include:

- teacher observations
- recording – rehearsal, workshop performance.

Learning aim C: Review own development and contribution to the performance

Description

Learners will reflect on their development and application of skills, techniques and working practices. They will provide a review that documents their progress from workshops through to rehearsals and performances.

The review can consist of:

- recordings (workshops, rehearsal, performance)
- annotations and/or written content.

Example task(s)

- Provide entries in your logbook, reviewing the progress you have made, focusing on strengths, areas for improvement and targets relating to technical, stylistic and interpretative skills.

Evidence

Evidence must fully meet the requirements of the assessment criteria and could include:

- a logbook, to include:
 - video recordings
 - rehearsal/development/performance notes
 - strengths and improvements
 - target setting.

Responding to a brief

Component 3

A Developing ideas in response to a brief

A1 Understand how to respond to a brief through discussion and practical exploration activities

- Discussion of key requirements and parameters for the workshop performance:
 - target audience
 - performance space
 - planning and managing resources
 - running time
 - style of work.
- Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus:
 - a theme: concept such as distance or a key word such as discovery
 - an issue: social, health or safety issues
 - a prop: an umbrella, an apple, a dustbin
 - time and place: a beach in winter, night time in a hospital, early morning in the park
 - existing repertoire: a play, a composition, choreography, that can be investigated and explored to inform the response.
- The development of ideas for the work will be informed by:
 - structure of the work
 - style and genre of the work
 - skills required
 - creative intentions.
- Working effectively as a member of the group:
 - making an individual contribution
 - responding to the contributions of others.

B Selecting and developing skills and techniques in response to a brief

Learners will need to understand the impact of the following when selecting and developing skills and techniques in response to a brief

B1 Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief

- Skills and techniques of the individual performer e.g. vocal, physical.
- Skills and techniques of the performers as a group e.g. comedy, improvisation.
- Skills and techniques of the designer e.g. understanding implications of selected performance skills and techniques in relation to design, research, shaping and refining ideas.
- The style and/or genre of the work being created e.g. street dance, physical theatre.
- The influence of selected practitioners e.g. Brecht, Fosse, Julie Taymor
- Appropriate skills for the target audience e.g. young children, the elderly.
- Taking part in skills development classes or workshops.
- Taking part in the rehearsal process, including individual preparation and group rehearsals.

C Contributing to a workshop performance

C1 Skills and techniques

Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience.

- Skills may include:
 - vocal skills
 - physical skills
 - design skills
 - interpretative skills: showing time and place, presenting a character, creating humour or emotion.
- If performing, demonstrating and sustaining in performance the following skills:
 - energy
 - focus
 - concentration
 - commitment.
- If designing: during the presentation, demonstrating the following skills were used during the development process:
 - Research skills
 - Interpretative skills
 - Collaborative skills (with performers/other designers)
 - Ability to communicate ideas through non-verbal media e.g. diagrams, model boxes

C2 Working effectively with others

- Communicating effectively with other performers:
 - in preparation for performance
 - (if performing) during performance.
- Taking part in final group preparations, which may include:
 - setting up/get in
 - get out/strike
 - taking part in/contributing to a workshop performance.
- If designing, ensuring that the realised designs are appropriate for the workshop performance and performers.

C3 Communicating ideas through performance

- Taking part in/contributing towards a performance for an audience.
- Communicating ideas and intentions effectively to an audience.
- If designing: present ideas to an audience, which will include:
 - An explanation of creative intentions and processes
 - A demonstration of the final design for the workshop performance e.g. model box, lighting grid plans and a lantern schedule,
 - designs are realised in workshop performance

D Evaluating the development process and workshop performance outcome

D1 Reflect on the process

- Contributing to initial ideas and exploring activities in response to:
 - the brief
 - the stimulus
 - contributions from other members of the group.
- Contributing to the development process.
- Skills and techniques:
 - selection
 - development and/or adaptation
 - application
 - individual strengths and areas for improvement
 - overall individual contribution to the group.

D2 Reflect on the outcome

- Contributing to the workshop performance outcome:
 - effectiveness of the response to the brief
 - individual strengths and areas for improvement
 - overall impact of the work of the group.

Revision Plan for Year 11 Dance –2019

Dance Hub

Key dates:

WEEK COMENCING 21ST OCTOBER - COMPONET 1

Intervention 22nd October session 1 - 3 Component 1

Monday 2nd December Component 2 - You can't stop the beat/ Emaciation of Expression and Happy New Year.

January 2020 component 3 Responding to a brief released

Monday 2nd March Module 3 exam

Dance Hub - Fridays 3-4pm

November - December 2019 - Component 1 and 2

Jan - Feb 2020 Responding to a brief

Feb - March - Choreography Final focus