

BTEC in a Box

BTEC First

**Performing Arts
(Dance)**

Sample pages

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TOPIC **Understanding dance**

LEARNING OBJECTIVE **Social context (LO 1.1)**

<i>Topic information</i>	<i>Delivery methods</i>	<i>Guidance</i>	<i>Box content</i>
<p>Underpinning knowledge of the social context of dance forms. Looking at what dance is, where it takes place and who watches it. What the original social function of dance was, its role and how this has developed.</p> <p>Links to: P1, M1, D1 P3, M3, D3</p>	<p>The three case studies are a great introduction to this learning outcome. Use practical classes, workshops and tutor observations. Learners can use discussion, seminar, research, filling in logbooks, creating short phrases, and drawing floor plans and stickmen for movement ideas.</p>	<p>Watching live dance, video, DVD, visiting theatres and collecting flyers. Doing practical classes and workshops in social and celebration dance, and embracing an understanding of how this has enriched communities. For example, an African dance workshop: looking at posture, isolations, stamps and jumps, and how they relate to war, fertility, harvest, tribal identity and coming of age. This can relate to any ritualistic dance styles that the tutor has some knowledge of and can deliver as a workshop.</p> <p>Learners could look at the formations in dance that many communities used and still use: circles, lines, squares and columns. (Please bear in mind that street dance is a social dance and many of the underpinning movements are from African dance.) These formations are still used in dance entertainment today, so could watch snippets on video, e.g. Mark Morris's <i>La Legra</i> has a circle dance; Christopher Bruce uses circles and lines to show communities; Mark Baldwin's <i>Constant speed</i> has columns and half circles and is on tour 2006-07 with Rambert; see www.rambert.org.uk. Also, celebrational movement is still used today; visit www.uniondance.co.uk and ADZIDO Dance Company.</p>	<p>Case study 1 Case study 2 Case study 8</p>



TOPIC **Understanding dance**

LEARNING OBJECTIVE **Historical context (LO 1.2)**

<i>Topic information</i>	<i>Delivery methods</i>	<i>Guidance</i>	<i>Box content</i>
<p>Underpinning knowledge of the historical context of dance and how this has developed.</p> <p>Links to:</p> <p>P1, M1, D1</p> <p>P2, M2, D2</p> <p>P3, M3, D3</p>	<p>Use practical classes, workshops and tutor observations. Learners can use discussion, small group seminars, research, filling in logbooks, creating short phrases, and drawing floor plans and stickmen for movement ideas.</p>	<p>This links into the previous learning outcome and can continue from it. Watching videos will also aid learners' understanding. You could link via different folk dances.</p> <p>Give the learners' workshops in different dance styles; Case study 5 has suggestions of different social dances.</p> <p>Look at the differences and similarities between a contemporary class, a jazz class and a ballet class. This is where you can equip learners with dance vocabulary: you give them the terms, e.g. 1st position <i>plié</i>, <i>retiré</i>, <i>arabesque</i>, etc. and get them to draw the stickmen.</p> <p>Case study 4 is a good building block for this. You could get learners to identify and name movements that they do in class as well as see on video, in order to start to see the differences in styles.</p> <p>You can also get learners to look at the types of dance in musical theatre, e.g. <i>Chicago</i>, <i>Cabaret</i>, <i>Sweet Charity</i>, <i>West Side Story</i>, <i>Hair</i>, <i>42nd Street</i>. In addition, they can watch pop videos like Michael Jackson's <i>Thriller</i>, which is actually a good dance to teach learners. N.B. Street dance is a social/folk dance style.</p>	<p>Case study 5</p> <p>Case study 4</p>



10. An investigation into post-modern and new dance

In the 1960s in the USA and the 1980s in Britain, many dancers became constricted by working with set techniques like ballet, contemporary, Graham and Cunningham, and wanted alternative ways to train. Learners will look at choreographers involved with post-modern dance at Judson Church in the USA and new dance in Britain.

activities

Task 1

Look at post-modern and new dance features with learners. Here are some examples from books and videos:

- Contact improvisation: Twyla Tharp choreography for the musical *Hair*; Russell Maliphant's *Critical mass*.
- Martial arts and Tai Chi: Union Dance Company.
- Mixing styles: DV8; Akram Khan; Union Dance Company.
- Everyday movements: Lea Anderson's use of gesture.
- Abstract dance: Siobhan Davies.
- Non-musical scores: *Soda Lake* by Richard Alston is in silence.
- Not constricted to the theatre: Lea Anderson's *Car*.

Task 2

Learners have to pick one choreographer from the following list (can be added to) and find out their choreographic style and what types of movements they use:

- Steve Paxton
- Trisha Brown
- Twyla Tharp
- Lea Anderson





- Lloyd Newson
- Michael Clark
- Siobhan Davies
- Richard Alston.

They will need to create an A4 page with one image on it and talk the group through it. These can be copied and made into a booklet for all students.

N.B. Can also do this case study with contemporary dance choreographers.

Resources:

- *Terpsichore in sneakers* by Sally Banes
- *Striding out* by Stephanie Jordan
- *50 contemporary choreographers* by Martha Bremser.

assessment activity front sheet



ASSIGNMENT TITLE **Issue-based dance**

Learner's name		Assessor's name	
Date issued	Completion date		Submitted on

<i>Reference (ref. number for specific criteria, i.e. P1, M2, etc.)</i>	<i>Assessment criteria</i>	<i>Achieved</i>	<i>Evidence</i>	<i>Comments/Feedback from assessor</i>
P1	Identify social and historical factors that have influenced the development of dance.	Yes/No		
M1	Describe social and historical factors that have influenced the development of dance.	Yes/No		
D1	Explain social and historical factors that have influenced the development of dance.	Yes/No		
P2	Identify the components of dance.	Yes/No		

assessment activity front sheet



M2	Describe the components of dance.	Yes/No		
D2	Explain the components of dance and their importance.	Yes/No		
P4	Demonstrate some of the key elements of the choreographic process.	Yes/No		
M4	Demonstrate an understanding of the key elements of the choreographic process.	Yes/No		
D4	Demonstrate an in-depth understanding of the key elements of the choreographic process.	Yes/No		
P5	Demonstrate a basic knowledge of the major skills required for a dance performance.	Yes/No		



M5 Demonstrate a range of skills required for a dance performance with confidence. Yes/No

D5 Demonstrate a range of skills required for a dance performance with confidence and understanding. Yes/No

Student declaration

I declare that all the work submitted for this assignment is my own work or, in the case of group work, the work of myself and the other members of the group in which I worked, and that no part of it has been copied from any source.

I understand that if any part of the work submitted for this assignment is found to be plagiarised, none of the work submitted will be allowed to count towards the assessment of the assignment.

Signed:

Date:



ASSIGNMENT TITLE **Issue-based dance**

- ASSIGNMENT OBJECTIVES
- In this assignment you will need to show that you can:
- understand social and historical contexts in the development of dance
 - demonstrate the components of dance
 - respond to the choreographic process, creating and performing.

Task 1 (P1, M1, D1, P2, M2, D2)

For this assignment you will research a dance piece where the choreographer has used an issue that inspired him or her to make the piece (LO 1.1, 1.2). You will use your understanding of the components of dance to describe a section of the work that you have chosen (LO 2.1, 2.2).

Task 2 (P4, M4, D4)

You will then choose your own issue, political or otherwise, which you feel strongly about, that would inspire you to make a dance piece. Use all your knowledge of choreography from workshops, logbooks and dance pieces you have watched to aid your process. Choreograph a solo or duet of 2-3 minutes and choose an appropriate sound score or piece of music.

Task 3 (P4, M4, D4)

Keep a choreographic log or diary of your rehearsals.

Task 4 (P5, M5, D5)

Perform your solo or duet to an audience, thinking about performance skills (LO 3.2).

Evidence to be generated (i.e. what you will hand in):

- a 500-word account of a section of a dance work
- a logbook or choreographic diary
- a solo or duet choreography between 2-3 minutes in length.

TASK INTRODUCTION **What is issue-based dance?**

It is work (dance pieces) that reflects issues in the real world rather than abstract dance concerns, i.e. dance that is interested not in *how* people move, but *what* moves people emotionally.

You will show your understanding of how choreographers use stimuli to create a dance piece for performance. You are the choreographer, so it is your chance to make a work that means something to you.



TASK 1 Find a dance piece that was inspired by an issue, watch the whole piece and then pick a section to describe. Use your notes on the constituent features of dance (all the parts that make up the whole dance, e.g. movement, music, costume, etc).

Write an account of what is happening in this section by answering these questions below:

- Who is the piece by?
- When was it choreographed?
- What is the piece about?
- How many dancers are in it?
- What are their roles?
- What is the music or sound score?
- What movements do they do throughout the section and what do you think they mean? Try to identify some key phrases here.
- Are there any movements that are repeated or developed?

Please write 500 words. It can be continuous prose (no gaps) or separate answers to each of these questions.

TASK 2 Use all the choreography skills you have covered in class to:

- pick an issue that you feel strongly about
- create a solo or duet of between 2-3 minutes in length
- choose the appropriate music and give it a title.

TASK 3 Keep a logbook or choreographic diary of your processes. This can be full of pictures, drawings, material cut out from magazines, scraps of material and costume ideas. Include details of:

- the issue you have chosen and why
- how you are going to make a dance from it
- what movement ideas you have, i.e. styles, motifs
- how you are going to put it together
- what music you have chosen and why
- what you want to title the piece
- any costume, set, lighting or prop ideas.

TASK 4 Once you have choreographed and rehearsed your solo or duet:

- perform your choreography to an audience.

OTHER RELEVANT INFORMATION

N.B. **I would put the Grading Criteria on the end of the assignment.** It is required to be on the assignment for NSS (National Standards Sampling) when you get a visit from your External Verifier. Also, refer to the dancer/student as 'the learner' in all documentation.



Task 1

The 500 words on the section of an issue-based dance piece will be graded against Grading Criteria 1 and 2:

Grading Criteria 1

P1 Identify social and historical factors that have influenced the development of dance.

M1 Describe social and historical factors that have influenced the development of dance.

D1 Explain social and historical factors that have influenced the development of dance.

Grading Criteria 2

P2 Identify the components of dance.

M2 Describe the components of dance.

D2 Explain the components of dance and their importance.

Tasks 2 and 3

The choreographic diary or logbook and solo/duet choreography will be graded against Grading Criteria 4:

P4 Demonstrate some of the key elements of the choreographic process.

M4 Demonstrate an understanding of the key elements of the choreographic process.

D4 Demonstrate an in-depth understanding of the key elements of the choreographic process.

Task 4

The performance of the solo or duet to an audience will be graded against Grading Criteria 5:

P5 Demonstrate a basic knowledge of the major skills required for a dance performance.

M5 Demonstrate a range of skills required for a dance performance with confidence.

D5 Demonstrate a range of skills required for a dance performance with confidence and understanding.



ASSIGNMENT TITLE Issue-based dance

- ASSIGNMENT OBJECTIVES**
- For this assignment learners should be able to:
- understand social and historical contexts in the development of dance
 - demonstrate the components of dance
 - respond to the choreographic process.

Task 1 (P1, M1, D1, P2, M2, D2)

For this assignment learners will carry out research into a dance piece where the choreographer has used an issue to inspire him or her to make the piece (LO 1.1, 1.2). They will use their understanding of the components of dance to describe a section of the work they have chosen (LO 2.1, 2.2).

Task 2 (P4, M4, D4)

Learners will then choose their own issue, political or otherwise, which they feel strongly about, that would inspire them to make a dance piece. They must use all of their knowledge of choreography from workshops and logbooks, as well as dance pieces they have watched to aid the process. Learners will then choreograph a solo or duet of 2-3 minutes and choose an appropriate sound score or piece of music to accompany the dance.

Task 3 (P4, M4, D4)

Learners will keep a choreographic log or diary of the rehearsals and creative process.

Task 4 (P5, M5, D5)

Learners will perform their solo or duet to an audience, thinking about their performance skills.

Evidence to be generated (LO 3.2):

- a 500-word account of a section of a dance work (Grading Criteria 1 and 2)
- a logbook or choreographic diary (Grading Criteria 4)
- a solo or duet choreography between 2-3 minutes (Grading Criteria 4 and 5).

WHAT YOUR STUDENTS WILL DO IN THIS ASSIGNMENT

Task 1

- Watch a dance piece that is based on an issue.
- Pick a section that they like and watch it again a few times to get to know it.



- Write 500 words describing the section. There are questions on the assignment brief for them to answer which can make this easier.

Task 2

- Pick an issue that they feel strongly about and write down some ideas they have for movements, floor plans, floor work, etc.
- Create a solo or duet on that issue in any style of dance or mix styles.
- Use motifs and pathways: all the choreographic skills they have learnt can be used here, e.g. dynamics, changing timing, using emotions, etc.

Task 3

- Name the issue in their logbook and write down all their ideas as they go: this can be drawings, newspaper and magazine cuttings, costume designs, floor plans, stickmen and descriptions of movements.
- Pick the sounds or music that they think is best for their idea. Write what it is in their logbook and describe why they chose it. The unit promotes live music, so if you have a cohort or students in the same year doing the Music BTEC First, they could work together on this assignment.
- Answer the questions listed on the assignment brief to help with this.

Task 4

- Give their piece a title that relates to the issue.
- Perform the piece they have created to an audience.

Evidence they will have created to be assessed:

- a 500-word account of a section of a dance work
- a logbook or choreographic diary of their choreographic processes
- a solo or duet choreography of between 2 and 3 minutes.

**WHAT THEY WILL
LEARN IN THIS
ASSIGNMENT**

Learners will see how a professional choreographer uses the same starting point to make a dance as them. They will see how dance relates to the real world. Give learners help in finding pieces, and watch pieces together in class. Get them to start to point out all the constituent features (they are listed in Case study 6).

Learners will be able to see from watching these pieces how effective they are and hopefully it will inspire their own choreographies. It could be gestures, use of emotions, costume, etc. You may choose the same dance piece for all students and get them to choose the section they want to describe. You could get them to list things in pairs to help them on their way.

They will learn to develop the skills needed to make a dance from scratch:



improvisation, selection of material, what music is effective and how they can get their ideas across. They can share work with each other as they go for feedback and to see how effective their ideas are. In this case, get them to log this part of the process in their logbooks.

They will also begin to develop their rehearsal skills and choreographic skills. They will learn how to either work on their own or in a pair to a performance deadline.

They will also look at their performance skills in trying to get across their issue and ideas to an audience. Hopefully they will gain confidence in doing so.

MARK SCHEME
(what is required for
each grading level)

Task 1

The 500 words on the section of an issue-based dance piece will be graded against Grading Criteria 1 and 2:

Grading Criteria 1

P1 Identify social and historical factors that have influenced the development of dance.

M1 Describe social and historical factors that have influenced the development of dance.

D1 Explain social and historical factors that have influenced the development of dance.

Grading Criteria 2

P2 Identify the components of dance.

M2 Describe the components of dance.

D2 Explain the components of dance and their importance.

Tasks 2 and 3

The choreographic diary or logbook and solo/duet choreography will be graded against Grading Criteria 4:

P4 Demonstrate some of the key elements of the choreographic process.

M4 Demonstrate an understanding of the key elements of the choreographic process.

D4 Demonstrate an in-depth understanding of the key elements of the choreographic process.

Task 4

The performance of the solo or duet to an audience will be graded against Grading Criteria 5:

P5 Demonstrate a basic knowledge of the major skills required for a dance performance.



M5 Demonstrate a range of skills required for a dance performance with confidence

D5 Demonstrate a range of skills required for a dance performance with confidence and understanding.

GUIDANCE NOTES This assignment links to Case study 6.

It would be a good idea to get learners discussing what issue-based dance is and watching some examples, before they pick the piece they want to write about.

Here is a list of example choreographers below:

- Alvin Ailey
- Pina Bausch
- Christopher Bruce
- DV8
- V-TOL (Mark Murphy)
- Anne Teresa de Keersmaeker
- Matthew Bourne
- Martha Graham
- David Bintley.

Variations

If students struggle with the written aspect, they can answer the questions in discussion with you to show their knowledge and understanding. This can be documented by you the tutor for assessment evidence.

If the learners struggle to find a subject which they feel strongly about, then perhaps provide them with an example list to get them going or for them to choose from.

You may find that they have shown the knowledge for Grading Criteria 4 in their choreographies, but it is not evidenced in their logbooks or the other way round. Use both of these to award the correct grade.

OTHER RELEVANT INFORMATION

This is a big assignment and you may want to feel your way and break it down into more sections as you deliver it, e.g. watch their motifs first.

It could be a whole term-worth of work, or something that learners build over time.

This is a great assignment to find links between the different performing arts BTEC First courses: dancers could commission musicians on the Music BTEC to make music. Drama students could share their ideas and pieces they may have done on political theatre work.



ASSIGNMENT TITLE **Issue-based dance**

ASSIGNMENT OBJECTIVES

In this assignment you will need to show that you can:

- understand social and historical contexts in the development of dance
- demonstrate the components of dance
- respond to the choreographic process, creating and performing.

You will research a dance piece where the choreographer has used an issue to inspire the dance. Pick a section of this dance to write about. Your tutor will provide you with a list of dance pieces: it may be something you have already seen.

Pick an issue on which to base a choreography for yourself, or for you and a partner. Keep a logbook of all your ideas and movements. Once you have a choreography of 2-3 minutes' length, then perform your dance to an audience.

Evidence to be generated (i.e. what you will hand in):

- a 500-word account of a section of a dance work
- a logbook or choreographic diary
- a solo or duet choreography between 2-3 minutes in length that will be videoed.

WHAT YOU WILL DO IN THIS ASSIGNMENT

This assignment is made up of four tasks; the last three all relate to each other.

Task 1

- Watch a dance piece that is based on an issue.
- Pick a section that you like and watch it again a few times to get to know it.
- **Write 500 words describing the section.** There are questions on the assignment brief for you to answer which can make this easier.

Task 2

- Pick an issue that you feel strongly about and write down some ideas that you have for movements, floor plans, floor work, etc.
- **Create a solo or duet on that issue in any style of dance or mix styles. It must be 2-3 minutes long.**
- Use motifs and pathways: all the choreographic skills you have learnt can be used here, e.g. dynamics, changing timing, using emotions, etc.

Task 3

- **Create a choreographic diary or logbook** about your processes. Name the issue in your logbook and write down all your ideas as you go: this



can be drawings, newspaper and magazine cuttings, costume designs, floor plans, stickmen and descriptions of movements. You can even interview people.

- Pick the sounds or music that you think is best for your idea and write what it is in your logbook and why you chose it. Live music would be great here.
- Answer the questions on the assignment brief to help with this.

Task 4

- Give your piece a title that relates to the issue.
- Perform the piece you have created to an audience.

WHAT YOU WILL LEARN IN THIS ASSIGNMENT

You will see how a professional choreographer uses the same starting point to make a dance as you. You will be able to see how they have done it and what was effective when you watched it, which will enable you to think about what could be effective in your own choreography. It could be gestures, use of emotions, costume, etc. You will look at all the components that make up a dance and start to describe these.

You will learn how to make a dance from scratch, what music is effective and how you can get your ideas across. You will develop your rehearsal and choreographic skills. You will learn how to either work on your own or in a pair with a deadline of showing your work.

You will look at your performance skills in trying to get across your issue and ideas to an audience. Hopefully you will gain confidence in doing so.

HOW THIS ASSIGNMENT WILL BE MARKED (the assessment criteria)

Task 1

The 500 words on the section of an issue-based dance piece will be graded against Grading Criteria 1 and 2:

Grading Criteria 1

P1 Identify social and historical factors that have influenced the development of dance.

M1 Describe social and historical factors that have influenced the development of dance.

D1 Explain social and historical factors that have influenced the development of dance.

Grading Criteria 2

P2 Identify the components of dance.

M2 Describe the components of dance.

D2 Explain the components of dance and their importance.



Tasks 2 and 3

The choreographic diary or logbook and solo/duet choreography will be graded against Grading Criteria 4:

P4 Demonstrate some of the key elements of the choreographic process.

M4 Demonstrate an understanding of the key elements of the choreographic process.

D4 Demonstrate an in-depth understanding of the key elements of the choreographic process.

Task 4

The performance of the solo or duet to an audience will be graded against Criteria 5:

P5 Demonstrate a basic knowledge of the major skills required for a dance performance.

M5 Demonstrate a range of skills required for a dance performance with confidence.

D5 Demonstrate a range of skills required for a dance performance with confidence and understanding.

GUIDANCE NOTES

Take your time and complete the tasks in order. You can ask your tutor for help at any point, or show work, hand in drafts, etc.

This is a chance for you to make your voice heard: what message would you like to get across in dance? You can use props and humour, and several bits of music or sound score to go with your dance. Get your imagination off to a good start by collecting ideas in your choreographic diary.

To achieve higher marks:

- To achieve **M1** and **D1** you must describe the issue and explain how it appears in the dance.
- To achieve **M2** and **D2** you must describe all the components of the dance and explain their importance, e.g. why would one dancer lift another?
- To achieve **M4** and **D4** you must show an in-depth understanding of the choreographic process: this includes developing motifs and having a relationship with the music.
- To achieve **M5** and **D5** you must perform with confidence using projection and energy, and be clear what you are communicating to the audience.

OTHER RELEVANT INFORMATION

Find out if there is anyone in your group who has a similar idea, as you could work together on a duet.



ASSIGNMENT TITLE **Issue-based dance**

TASK NUMBER AND **Task 1**

TASK DETAIL

Write 500 words on a section of an issue-based dance piece.

Task 2

Pick an issue and create a solo or duet piece of choreography of 2-3 minutes in length.

Task 3

Create a choreographic diary or logbook alongside the choreography.

Task 4

Perform the solo or duet to an audience.

ASSESSMENT CRITERIA

Task 1

The 500 words on the section of an issue-based dance piece will be graded against Grading Criteria 1 and 2:

Grading Criteria 1

P1 Identify social and historical factors that have influenced the development of dance.

M1 Describe social and historical factors that have influenced the development of dance.

D1 Explain social and historical factors that have influenced the development of dance.

Grading Criteria 2

P2 Identify the components of dance.

M2 Describe the components of dance.

D2 Explain the components of dance and their importance.

Tasks 2 and 3

The choreographic diary or logbook and solo/duet choreography will be graded against Grading Criteria 4:

P4 Demonstrate some of the key elements of the choreographic process.

M4 Demonstrate an understanding of the key elements of the choreographic process.

D4 Demonstrate an in-depth understanding of the key elements of the choreographic process.



Task 4

The performance of the solo or duet to an audience will be graded against Grading Criteria 5:

P5 Demonstrate a basic knowledge of the major skills required for a dance performance.

M5 Demonstrate a range of skills required for a dance performance with confidence.

D5 Demonstrate a range of skills required for a dance performance with confidence and understanding.

GRADE / LEVEL

Grading Criteria	1	2	4	5
Pass	Achieved	Achieved	Achieved	Achieved
Merit	Achieved	Achieved	Achieved	Achieved
Distinction	Achieved	Achieved	Achieved	Achieved

This learner is working at Distinction level.

EXEMPLAR ANSWER

Task 1

See the attached piece of writing on a section of an issue-based dance piece.

Tasks 2 and 3

See the attached excerpts from a choreographic diary.

Task 4

See a solo choreography performed by a Year 11 learner on the CD attached.

GRADING COMMENTS

The learner's written work explained at the beginning some of the social factors that influenced Christopher Bruce to choreograph this piece. These could have been expanded. In describing the section, the learner has explained the components of dance, and in places, their importance as well as costume and lighting. It is a very well written piece of work. It shows very good use of dance terminology.

The logbook shows evidence of the development of motifs and a structure of the dance, which demonstrates an understanding of the choreographic process and key elements. The solo shows motifs that have been developed and repeated, and has a clear structure that again shows an in-depth understanding of the key



elements of choreography and use of music.

The learner has identified skills needed for performance at the end of the logbook. The performance of the solo was performed with confidence and with an understanding of what was being communicated.

The logbook needed more detail in how the social and historical factors around the issue were dealt with in the choreography.

**OTHER RELEVANT
INFORMATION**

Please bear in mind that this is an outstanding Year 11 Dance student, both choreographically and in her performance. As this course is designed for learners who want a career in dance, hence there must be a vocational slant on all assignments.

Don't give yourself too many big assignments like this one, because if you have a big cohort of students it will take forever to mark. You can take different bits in at different times, so manage yours and the learner's time.
