

Unit 50: Movement in Performance

Unit code:	D/502/4907
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit is about utilising movement skills in performance situations. It is designed for both actors and dancers with the emphasis on practical work.

● Unit introduction

Movement is an essential element in all areas of performing. Consider the range of movement skills an actor or dancer is required to draw upon as a resource to support their performing skills. Consider a piece of acting that has a limited range of movement to support expression, dialogue, mood and relationship with other characters. Would it be as successful?

Learners will gain an understanding of the impact that movement can have on contributing to a successful piece of work. Dance and acting both require the performer to consider the use and place of movement in relation to the character or style of choreography. Different genres of Performing Arts dictate the type of movement to be used in diverse ways. Movement is used very differently by a performer in a length classical ballet compared to how it is used by an actor in a Greek chorus. It is more likely that your Performing Arts specialism will require a more subtle approach to use of movement in performance and this unit will require you to focus on these differences.

An important element of this unit is to develop a flexible approach to movement skills, which will need to be demonstrated in contrasting performance pieces. It is essential for learners to be versatile in their use of movement. Physicality will support a full range of possible styles and themes, whether in spoken dialogue, devised pieces of work or more complex dance pieces. The unit links with choreographic, technical and performance units. Where Movement Skills deals with the rudiments of movement, this unit provides an opportunity to put these skills into practice in a performance context.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know how to respond to different stimuli as potential performance material
- 2 Be able to reproduce movement phrases within a performance
- 3 Be able to apply movement skills in rehearsal
- 4 Be able to apply movement skills in performance.

Unit content

1 Know how to respond to different stimuli as potential for performance material

Visual: eg paintings, films, photographs, sculpture, colours, shapes, animation, digital images

Aural: music; sound effects (live/recorded)

Text-based: eg script, poetry, literature, news items, notation

Concepts: eg abstract, thematic, narrative

2 Be able to reproduce movement phrases within a performance

Movement pieces: eg set study, section of physical theatre, piece of repertory, part of notated score, scripted piece with movement emphasis, contact improvisation, devised movement pieces

Movement memory: technical accuracy; timing; rhythmic control; spatial control; dynamics; relationships; projection; interpretation

3 Be able to apply movement skills in rehearsal

Rehearsal process: show development of movement ideas; give and take ideas; work cooperatively with others; respond to instructions; take part in warm-ups; take part in rehearsals

Improvements: identify targets; make adjustments; practice sequences; analyse; review; repeat

4 Be able to apply movement skills in performance

Performing process: reproduce ideas; respond to other performers; project and communicate ideas through movement; use of performance elements eg space, properties, costumes

Evaluation: identify strengths and weaknesses; make suggestions for improvement; consideration of audience reaction; assimilate views and opinions of others

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 respond to a stimulus and explore possibilities as performance material [CT]	M1 show a considered response to a stimulus and demonstrate exploration of this as performance material	D1 show a detailed response to a stimulus and demonstrate thorough and perceptive exploration of this as performance material
P2 reproduce movement phrases showing evidence of movement memory [EP]	M2 reproduce movement phrases accurately, showing competent use of movement memory	D2 reproduce movement phrases with attention to detail, accuracy and assured confidence
P3 attend workshops and rehearsals with evidence of responding to instruction and contributing ideas [SM, TW]	M3 attend workshops and rehearsals regularly with evidence of effective response to instruction and appropriate contribution of ideas	D3 fully engage in the rehearsal process, responding consistently well to instruction and providing a valuable contribution of ideas
P4 make links between rehearsal process and performance by suitably adjusting and correcting the work [SM]	M4 make thoughtful links between rehearsal process and performance by successfully refining and adjusting work	D4 make significant links between rehearsal process and performance by refining and adjusting the work with skill and expertise
P5 perform a role, showing control of appropriate physical qualities with competence in communicating a character, mood or intention to an audience [EP]	M5 perform a role, showing a command of movement skills that accurately conveys the character, mood or intention of the material	D5 perform a role showing a confident command of movement skills with a real sense of style; the character, mood and/or intention is communicated with ease
P6 provide an evaluation of the performance in which obvious judgements are made and commented on regarding strengths and weaknesses. [RL]	M6 provide a considered evaluation of the performance in which clear judgements are made regarding strengths and weaknesses.	D6 provide a detailed evaluation of the performance in which judgements are fully justified and there is evidence of analysis regarding strengths and weaknesses.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

The emphasis of this unit is on the execution of movement skills in performance. Learners will need to be exposed to a variety of performance techniques in order to broaden their understanding and application of movement. Exploring stimuli, in addition to memorising and reproducing movement, are essential elements of this unit. Rehearsing is also a vital factor. It is important that learners understand the concept of starting points for performance and how the process progresses and evolves from there. These all contribute to the performance of work, which is the main area of focus for the unit.

Due to the progressive nature of the performance process and the implicit place of rehearsal within this, it is suggested that the unit is best delivered as a whole assessment project. This will enable learners to see the development of movement ideas through the refinement process and right up to the end performance. That is not to say that the final performance is unimportant, but rather that learners must recognise the progressive nature of the work from start to finish. If the tutor wishes to separate criteria, grading criteria 1,2 and 3 could be utilised as a means of exploring stimuli, memorising and rehearsing movement. There would be less emphasis on a final performance in this instance; see the programme of suggested assignments.

Learners could explore the possibilities of a stimulus within a workshop, which could then be developed into a movement/dance piece by the learners and/or tutor. This should then be rehearsed, memorised, reproduced and finally performed. This approach can easily be adapted to suit an acting context, substituting dance with physical theatre or using a script or character work as the stimulus.

Learners should participate in at least two movement pieces as part of the performance. Use should be made of the stimuli options and a variety of these should be explored in workshops. Each movement piece should last a minimum of three minutes. It would be advisable to select two different performance techniques for each piece, to allow learners to have a variety of experiences.

Learners should be encouraged to observe recordings of their individual performances of exercises, sequences, combinations and set studies, evaluate their own progress and identify and set targets to aid further development. Learners could also encourage peers giving direction and receiving simple targets. The content and outcomes of this unit should be demonstrated through the development of practical skills.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
<p>Introduction to Movement in Performance unit.</p> <p>Tutor-led discussion.</p>
<p>Assignments 1, 2 and 3: Stimuli – P1, M1, D1 P2, M2, D2 P3, M3, D3</p> <p>Discussion regarding aural, visual, text-based and concepts as stimuli.</p> <p>Practical exploration of visual stimuli including improvisational tasks.</p>
<p>Development of movement memory.</p> <p>Workshops take place covering the use of dynamics, relationships, projection, timing, interpretation etc.</p> <p>Sections of movement are taught and extended with the emphasis on retaining movement through muscle memory (movement memory).</p>
<p>Assignment 4: Piece of Physical Theatre – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6</p> <p>Learners collaborate with tutor in the devising of a piece of Physical Theatre (which could be based on a piece of repertory).</p> <p>Learners take part in regular rehearsals ensuring that they are building up movement memory and other movement related skills.</p> <p>Learners perform the piece of physical theatre to an audience.</p> <p>Learners review their performance via verbal discussion. This takes into account strengths and weaknesses, targets for improvement and audience reaction. The evaluation is filmed.</p>
<p>Assignment 5: Set Study – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6</p> <p>Learners are taught a set study (piece of movement/dance).</p> <p>Learners take part in regular rehearsals concentrating on building up movement memory and other movement-related skills.</p> <p>Performance of set study takes place.</p> <p>Learners review their performance via written reflection taking into account strengths, weaknesses, targets for improvement and audience reaction.</p>
<p>Assignment 6: Devised Piece – P1, M1, D1, P2, M2, D2 P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6</p> <p>Learners are given the responsibility of devising a piece of movement with only guidance from tutors.</p> <p>Rehearsals take place concentrating on building up movement memory and other movement-related skills. Midway through rehearsal process a discussion takes place about possible improvements taking into account tutor feedback.</p> <p>Learners perform devised piece.</p> <p>Performance of pieces are reviewed via written reflection taking into account strengths, weaknesses, targets for improvement and audience reaction.</p>

Assessment

Evidence for this unit can be generated through practical work in classes and workshops. Most of the unit is centred on the process of developing work for performance and the final performance itself. Documentation such as witness statements, peer observations and tutor observation sheets are useful methods of recording such information. In the rehearsal period, for example, regular observations could be made in order to highlight learners' progress. Filming, whether it is of the process or end product, is also a suitable means of gathering evidence. The evaluative element of the unit can be gained via verbal discussion on video-tape or question and answer on audiotape. A written essay/log is an alternative way of assessing these criteria.

In order to assess all criteria in one assignment, a piece of physical theatre could be watched on DVD and used as stimulus material. Subsequently learners could explore similar themes to those observed in the DVD (grading criterion 1). The tutor could expand on this material by adding some taught material. The piece could then be memorised (grading criterion 2), rehearsed (grading criteria 3, 4) and performed for an audience (grading criterion 5). Finally, the successes and weaknesses of the piece could be analysed via verbal group discussion (grading criterion 6).

Learning outcome 1 maps to grading criterion 1. When using a stimulus, for P1 learners would provide simple examples of how it could be explored. For M1, learners would show effective exploration of the stimulus but not to its fullest potential. For D1, learners would work experimentally, exploring the full potential of the stimulus in an original manner.

Learning outcome 2 maps to grading criterion 2. For P2, learners would memorise some of the material effectively, with perhaps the occasional error or deviation from the original source. For M2, learners would demonstrate accuracy also, but with not so much attention to detail and lacking in confidence at times. For D2, learners would need to reproduce a piece of movement accurately in all respects. In addition to this, they would need to demonstrate a sense of ease whilst doing so.

Learning outcome 3 maps to grading criteria 3 and 4. Learners demonstrating P3 and P4 standards during the rehearsal process would make some suggestions for improvement and alter the work appropriately. They may take on board some direction from tutor and peers, attending most of the time. Merit learners would be more consistent in their attendance of rehearsals. They would recognise further opportunities for improvement and contribute to the process more effectively. Distinction learners would work professionally, fully engaging in the process and making significant contributions to the development of material.

Learning outcome 4 maps to grading criteria 5 and 6. For P5, learners would succeed in performing a role, in so much as communicating their intention, mood or character intermittently. For M5, learners would demonstrate the above but would not be as confident in the delivery of the role. In performing a distinction level role, learners would need to demonstrate their character successfully as well as confidently (D5). The use of movement skills would effectively enhance their portrayal.

Learners gaining a P6 would be documenting what worked well/less well during their experience of improvisations. Going beyond this, for M6 learners would also address why certain areas worked well/less well. For D6, learners would analyse strengths and weaknesses, providing detailed reasoning and suggestions for future improvements.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1, P2, M2, D2, P3, M3, D3	Visual Stimuli	A painting, for example, is selected by the tutor. Learners then explore this as a stimulus for movement, memorise and then rehearse the material.	Observation sheet. Filming of process/material. Written/verbal evaluation.
P1, M1, D1, P2, M2, D2, P3, M3, D3	Aural Stimuli	A piece of music, for example, is selected by the tutor. Learners then explore this as a stimulus for movement, memorise and then rehearse the material.	Observation sheet. Filming of process/material. Written/verbal evaluation.
P1, M1, D1, P2, M2, D2, P3, M3, D3	Text-based Stimuli	A poem, for example, is selected by the tutor. Learners then explore this as a stimulus for movement, memorise and then rehearse the material.	Observation sheet. Filming of process/material. Written/verbal evaluation.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6	Physical Theatre	Learners collaborate with tutor in devising a piece of physical theatre which is rehearsed, performed and evaluated.	Observation sheet. Filming of end performance. Evaluation.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6	Set Study	Learners are taught a set piece of movement which they perform and then evaluate.	Observation sheet (tutor/peer). Filming of end performance. Evaluation.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6	Devised Piece	Learners devise their own piece of movement/dance for performance and then evaluate.	Observation sheet. Filming of end performance. Evaluation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing and Production Arts sector suite. This unit has particular links with the following unit titles in the BTEC Performing and Production Arts suite:

Level 1	Level 2	Level 3
Exploring Dance Skills	Performing Dance	Performing to an Audience
	The Development of Dance	Applying Acting Styles
	Contemporary Dance	Dance Performance
	Performing Scripted Plays	Choreographic Principles
	Acting Skills and Techniques	Choreographing Dance
		Developing Physical Theatre
		Applying Physical Theatre
		Movement Skills

Essential resources

Centres will need a suitable practical space for workshops and rehearsals, preferably with sprung floors. Mirrors could aid learners' accuracy of performance but are not essential. Sound equipment is also needed, as well as a video camera and video playback facilities. Stimuli for grading criterion 1 could be provided by the tutor.

Employer engagement and vocational contexts

Because of the performance bias of the unit, contact with the professional world is essential. Links with professional dance/theatre companies, choreographers, directors, local universities and colleges specialising in this field should be explored. This could be in the form of talks, demonstrations, workshops, performance opportunities, theatre visits, and any education resources that are available to centres.

Indicative reading for learners

Textbooks

Goodridge J – *Rhythm and Timing of Movement in Performance: Drama, Dance and Ceremony* (Jessica Kingsley Publishers, 1999) ISBN 9781853025488

Koner P – *Elements of Performance: A Guide for Performers in Dance, Theatre and Opera* (Routledge, 1992) ISBN 9783718652662

Marshall L – *The Body Speaks: Performance and Physical Expression, 2nd Edition* (Methuen, 2008) ISBN 9781408106822

Sabatine J – *Movement Training for the Stage and Screen* (A&C Black, 1995) ISBN 9780713641813

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Creative thinkers	exploring stimuli with appropriate responses
Reflective learners	assessing the success of own work following the process itself
Team workers	engaging in the rehearsal process effectively
Self-managers	contributing to discussions during the rehearsal process, as well as making adjustments to work where necessary
Effective participators	taking part in a complex movement piece which is then performed to an audience
Creative thinkers	exploring stimuli with appropriate responses.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	researching stimuli
Creative thinkers	exploring stimuli to its fullest potential with imaginative responses
Reflective learners	making perceptive judgements about own work and targets for improvement if necessary
Team workers	communicating and engaging with enthusiasm during the rehearsal process
Self-managers	giving and taking ideas, as well as suitably refining work to improve it
Effective participators	performing confidently in a complex movement piece and subsequently performing to an audience.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Develop, present and communicate information	
Present information in ways that are fit for purpose and audience	word processing evaluations
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	having discussions during rehearsal process and making adjustments to work orally evaluating their work
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching stimuli
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	evaluating work.