

# Unit 51: International Dance

Unit code:	T/502/4900
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

## ● Aim and purpose

In this unit learners will gain an understanding of dance genres from around the globe. The emphasis is on practical work underpinned by theoretical knowledge regarding history and context.

## ● Unit introduction

We live in a multi-cultural society and therefore dancers need to know about the many forms that dance can take throughout the world. In order to understand fully why there are so many diverse forms of dance, dancers also need to know the reasons for their growth and development. Why and how does flamenco differ from salsa? Why is Indian dance performed in such a way? What makes the dance style in Nigeria different from the dance style in Ghana? This knowledge will help dancers to gain more enjoyment from the performance of these many different dances and also help them to understand what it means to dance in its broadest sense.

Learners will consider the sociological and cultural reasons for the emergence of different genres and styles, enabling them to appreciate the wider significance of dance in all its manifestations. They will gain an understanding of the history of different dance genres as well as the context in which they originated and developed. Primarily, however, this unit focuses on learners' physical grasp of the dance genres selected for delivery within this unit.

Learners will acquire the appropriate technical skills dependent on the key features of the chosen dance styles. They will consider the kind of movement typical of the genres and how this movement is patterned in time and space in order to produce a distinctive style. This process will lead to performances of the dance genres chosen, where stylistic as well as physical reproduction of movement is essential.

On completion of the unit, learners will have gained a practical and theoretical knowledge of a selection of dances from around the world. *International Dance* can be a stand-alone unit or integrated with performance and choreographic units.

**Learners will need to take part in at least two performances. Each performance should last approximately two to three minutes.**

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Understand the history and context of different genres of international dance
- 2 Be able to reproduce key features of different genres of international dance
- 3 Be able to perform combinations within the international dance genre.

## Unit content

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### 1 Understand the history and context of different genres of international dance

*History:* origin and development of international dance genres eg dances from Africa, China, India, Japan, Thailand, Europe, South America, Indonesia, Korea, South Pacific, Australia

*Context:* social/cultural traditions; type of dance; values of dance; environmental and social conditions; geographical location; climate; political groupings; external contacts

### 2 Be able to reproduce key features of different genres of international dance

*Key features:* appropriate posture; alignment; balance; co-ordination; elevation; stamina; strength; flexibility; use of torso/individual body parts; musicality; timing; relationship between performers; use of space; dynamic range; facial expression

### 3 Be able to perform combinations within the international dance genre

*Rehearsal process:* self-discipline; appropriate presentation; commitment; concentration; time management; application of direction/corrections

*Movement memory training:* practice; discipline; repetition and recall

*Accurate performance combinations:* content of movement actions; alignment of limbs; spatial awareness; shape; rhythmic accuracy

*Performance skills:* appropriate use of dynamics; projection; focus; interpretation of style; communication to the audience; expression

**Learners will need to take part in at least two performances. Each performance should last approximately two to three minutes.**

## 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:
<b>P1</b> discuss the origin and development of international dance genres [IE]	<b>M1</b> explain the origin and development of international dance genres	<b>D1</b> critically comment on the origin and development of international dance genres
<b>P2</b> demonstrate the key features of specified traditional dance genres with some level of skill [EP]	<b>M2</b> demonstrate the key features of specified traditional dance genres with aptitude	<b>D2</b> demonstrate the key features of specified international dance genres demonstrating high levels of skill and accomplishment
<b>P3</b> utilise the rehearsal process, working with a sense of self-discipline [SM, TW, EP]	<b>M3</b> utilise the rehearsal process effectively, working with self-discipline	<b>D3</b> work with dedication during the rehearsal process, demonstrating self-discipline throughout
<b>P4</b> execute international dance performances with evidence of accuracy, expression, interpretation and sense of style. [EP]	<b>M4</b> execute international dance performances accurately with appropriate use of expression, interpretation and sense of style.	<b>D4</b> execute international dance performances accurately with highly effective use of expression, interpretation and sense of style.

**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

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### Delivery

The emphasis in this unit is on the practice and performance of traditional dance genres and therefore delivery should be mainly through practical dance workshops, culminating in performance. These practical workshops will be accompanied by individual research, tutor-led lectures and discussions into the origin, development and function of the dance genres studied. It is suggested that dance experts, visiting companies and artists in different genres and styles within the region could be called upon in order to provide practical workshops as well as background information.

The study of the history and context of traditional dance genres could be approached through a variety of methods. The sharing of individual research, presentations, handouts, discussions, observation of performances and tutor-led lectures would ensure a broad dissemination of knowledge. Every encouragement should be given for learners to view professional dance works in a wide variety of genres, whether live or pre-recorded.

Key features and characteristics of the traditional dance genres should be approached from a practical point of view, during which the learner will acquire the necessary knowledge and understanding through practice and performance. Workshops and classes led by experts will help learners with the acquisition and development of the necessary technical and performance skills. Rehearsal time is also an important element where learners can gain understanding of the significance of refining and perfecting combinations.

The unit lends itself to the delivery of all criteria in one assignment, showing a natural progression from exploration through to performance. Criteria can be separated however, for example the theoretical element could be covered in an isolated assignment and this would map to grading criterion 1. The practical elements of learning, rehearsing and performing are interlinked, making it difficult although not impossible to separate these criteria.

Learners should demonstrate all criteria twice; at least two genres should be studied during the delivery of the unit. Each performance should last approximately two to three minutes.

## 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: What is International Dance?</p> <p>Tutor-led session about international dance genres and unit content.</p>
<p><b>Assignment 1: African Dance – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4</b></p> <p>Learners are given a power point presentation on African dance, covering history and context.</p> <p>They are then asked to supplement this with their own research findings and present this verbally either individually/in small groups.</p> <p>Learners take part in regular workshops in the selected genre, learning how to reproduce key features.</p> <p>Learners are taught a piece/combination in the selected genre for which they rehearse and potentially provide input. This culminates in a performance.</p>
<p><b>Assignment 2: Flamenco – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4</b></p> <p>Learners are given a lecture about flamenco, covering history and context.</p> <p>In small groups, learners further research the genre and present their knowledge as PowerPoint presentations.</p> <p>Learners take part in regular workshops in the selected genre, learning how to reproduce key features.</p> <p>Learners are taught a piece/combination in the selected genre for which they rehearse and potentially provide input. This culminates in a performance.</p>
<p><b>Assignment 3: Salsa – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4</b></p> <p>Learners are given a lecture about salsa, covering history and context.</p> <p>Individually, learners further research the genre and present their knowledge in written format.</p> <p>Learners take part in regular workshops in the selected genre, learning how to reproduce key features.</p> <p>Learners are taught a piece/combination in the selected genre for which they rehearse and potentially provide input. This culminates in a performance.</p>

## Assessment

Evidence for the practical criteria can be in the form of filming workshops and dance performances. The rehearsal process can be monitored effectively by the tutor completing observation sheets. Performances of dance may take the form of street theatre, procession, carnival or ritual ceremony according to the genre of dance and the way it is usually performed within a particular society. All performances must be recorded on video/DVD for assessment purposes. To produce evidence for the theoretical component, learners could write an essay, give a presentation or answer questions orally.

In order to evidence all criteria in one assessment, learners could attend a lecture and subsequently produce a presentation (learning outcome 1) participate in workshops where they learn the key features of the style (learning outcome 2), rehearse (learning outcome 3) and then take part in a performance (learning outcome 4).

For P1, learners would write about where, when and how a dance genre originated and developed, but would not go beyond the descriptive details. For M1, learners would go onto explain the origins and developments in detail but perhaps not include an additional personal perspective. For D1, learners would show evidence of a more analytical approach, adding personal opinion and informed judgements about the style

For P2, learners would be able to grasp a basic physical understanding of key features. They would reproduce movement demonstrating some skills such as timing, use of space, dynamics, etc. For M2, learners would not only be able to competently reproduce key features, but do so with ease. For D2, learners would add flair and technical skill in order to gain this grade.

For P3, learners would demonstrate some skills in the execution and management of rehearsals, but would fluctuate. Effective commitment to some areas of the process, for example teamwork and contribution of ideas would constitute awarding M3. That is to say, if learners have some areas of improvement, for example time-keeping, they would not achieve a distinction. Learners showing consistency in their professional approach to the rehearsal process would be awarded D3.

For P4, learners would be able to reproduce certain sections of a dance correctly but may make occasional errors. Some performance skills may be evident, for example use of focus which is perhaps used intermittently throughout the dance. For M4, learners would accurately reproduce material as well as demonstrating some interpretive and performance skills. For D4, learners would be expected to perform a flawless dance that also demonstrates effective projection and charisma.

## 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, P4, M4, D4	African Dance	Learners research and verbally present their findings. They then participate in workshops where they learn key features. This culminates in a performance of a piece in this style (involving learner input).	<ul style="list-style-type: none"> <li>• Video evidence of verbal discussion, presentations, workshops, final performance.</li> <li>• Tutor observations of the rehearsal process.</li> </ul>
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4	Flamenco	Learners present research in the form of PowerPoint presentations. They attend workshops in the style which culminate in the performance of a piece (involving learner input).	<ul style="list-style-type: none"> <li>• PowerPoint presentation, filming of workshops and final performance.</li> <li>• Tutor observations of the rehearsal process.</li> </ul>
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4	Salsa	Learners present research in the form of a written piece. They attend workshops in the style which culminate in the performance of a piece (involving learner input).	<ul style="list-style-type: none"> <li>• Written evidence of research, filming of workshops and final performance.</li> <li>• Tutor observations of the rehearsal process.</li> </ul>

## 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	The Development of Dance	The Historical Context of Performance
	Performing Dance	Dance Performance

## Essential resources

A practical studio is required with sprung floor. Mirrors would be a useful resource. Sound equipment and video/DVD playback facilities are needed. A video camera is essential for gathering of evidence. Visual aids such as specialist publications and videos/DVDs are required for both practical and theoretical work. Access to the internet will help to facilitate acquisition of knowledge. Equipment for presentations such as overhead projectors and whiteboards are also required.

## Employer engagement and vocational contexts

Centres are encouraged to develop links with professional dance companies, choreographers, local colleges and practitioners. This could be in the form of talks, demonstrations, workshops, professional classes, taught repertoire, performance opportunities, theatre visits, and any education resources that are available to centres.

## Indicative reading for learners

### Textbooks

Cutting J – *History and the Morris Dance: A Look at Morris Dancing from Its Earliest Days Until 1850* (Dance Books, 2005) ISBN 9781852731083

Dance Perspectives Foundation – *International Encyclopedia of Dance: 5* (Oxford University Press, 1998) ISBN 9780195123098

Glass B – *African American Dance: An Illustrated History* (McFarland & Co, 2006) ISBN 9780786428168

Mansingh S – *Incredible India: Classical Dances* (Wisdom Tree, 2007) ISBN 9788183280679

Schonberg B – *World Ballet and Dance: An International Yearbook* (Dance Books, 2008) ISBN 9781852730420

Whelan F – *The Complete Guide to Irish Dance* (Appletree Press, 2007) ISBN 9780862818050

### Websites

[www.datw.org.uk](http://www.datw.org.uk)

Dance Around the World Festival

[www.scottishdance.net](http://www.scottishdance.net)

The Edinburgh Scottish Dance Resource



## 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 ...
<b>Independent enquirers</b>	researching the origin and development of international dance genres
<b>Team workers</b>	engaging in group work during the rehearsal process
<b>Self-managers</b>	taking responsibility for managing time effectively during the rehearsal process
<b>Effective participators</b>	learning, rehearsing and performing international dance genres.

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 ...
<b>Independent enquirers</b>	contacting dance companies and practitioners for additional information, visiting the theatre
<b>Creative thinkers</b>	making links between modern and traditional dance genres
<b>Reflective learners</b>	observing own execution of key features and making appropriate improvements
<b>Team workers</b>	discussing ideas, sharing tasks, collaborating effectively
<b>Self-managers</b>	prioritising tasks within the rehearsal process.
<b>Effective participators</b>	suggesting ideas, working cooperatively, contributing positively.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Develop, present and communicate information</b>	
Present information in ways that are fit for purpose and audience	word-processing historical research
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	giving PowerPoint presentations or having verbal discussions about international dance styles
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching international dance styles
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing pieces about historical context of international dance styles.