

# Unit 54: Dance Appreciation

<b>Unit code:</b>	<b>F/502/5404</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

This unit enables learners to gain a deeper knowledge of professional dance works by way of learning practical performance of repertoire, choreographic investigation and underpinning theory.

## ● Unit introduction

This unit aims to give learners the skills to be able to take a closer look at professional dance by becoming more involved in the processes of dance creation and performance. Learners will be encouraged to watch dance with much greater enjoyment and understanding through this closer observation.

This unit has a mainly practical approach to the appreciation of dance works. We cannot appreciate or evaluate a dance simply by describing, but by 'living it' we will become imaginatively and creatively involved with what is happening in the dance world. This unit also understands that there is a place for describing once all the evidence has been practically collected.

In this unit learners will view examples of choreography from a wide range of genres and styles that complement the rest of their course, so as to underpin the different styles, choreographic approaches and perhaps techniques covered. Learners will reconstruct short extracts from those professional works. Putting the movement material into their body will help to give understanding to the meaning behind the movement, the names of the steps (with guidance), and the physical skills needed by the dancers. This also gives learners a chance to perform professional steps. Learners will be expected to have a good understanding of the constituent features and artistic intention of the pieces studied so that they can choose one aspect to create their own original piece from. Both of these activities may be used to inform their creativity and choreography by giving them a vocabulary of movement, which can be developed in new and original ways. Learners will observe a wide variety of material on film, video or DVD and they will be encouraged to watch as many live performances as possible. They will be guided through a system of analysis which will provide them with a framework which will help them to understand what they actually see when they observe dance. They will come to an informed interpretation and an appropriate evaluation of dances both from the past and from current repertoire.

## ● Learning outcomes

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

- 1 Know how to apply a system of analysis to dance works
- 2 Know how to interpret and evaluate dance works
- 3 Be able to learn and reproduce extracts from dance works
- 4 Be able to use the professional repertory to create own dances.

# Unit content

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## 1 Know how to apply a system of analysis to dance works

*Constituent features/components of the dance:* number of dancers; roles; body actions; style; use of space; dynamics; timing; costume; lighting; accompaniment

*Relationships:* dancer-to-dancer; contact work; dancer to space; dancer to audience; dancers to accompaniment

*Choreographic processes:* the form/structure of dance; the manipulation and combination of various components; choreographic devices; motif and development; theme and variation

*Analysis:* development of movement content; relationships in space; group design; accompaniment; dancers; dynamics; scenic and costume design; choreographer's intention

*Professional dance works from two contrasting styles:* eg modern, contemporary, dance theatre, jazz dance, tap dance, ballet

## 2 Know how to interpret and evaluate dance works

*Intention:* theme; abstraction of meaning; subject matter and its treatment; stimulus

*Context:* socio-cultural background; context; genre and style; location and setting

*Influences:* eg other art forms, politics, stimuli, other dances, styles

*Evaluation:* effectiveness and appropriateness of choreography

## 3 Be able to learn and reproduce extracts from dance works

*Performance:* physical skills; appropriate use of dynamics and space; posture; coordination; control; flexibility; strength; ability to reproduce content accurately; movement memory; precision

*Choreographer's intention:* relationship to other dancers; interpretative skills; focus and projection; musicality; emphasis; phrasing; expression of original ideas behind the movement

## 4 Be able to use the professional repertory to create own dances

*Development of movements and phrases from professional repertory:* steps; body actions

*Exploration of same/similar themes as those used in professional repertory:* eg dance drama, narrative, abstract, same stimulus, same properties

*Structuring the dance using the same forms and choreographic devices as those used by professional choreographers:* eg solo, duet, rondo, episodic, retrograde, accumulation, instrumentation

## 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> identify the main components and structure of two professional dance works of contrasting styles [IE]	<b>M1</b> describe the relationship between the various components and structure of two professional dance works of contrasting styles	<b>D1</b> explain and contrast the main components and structure of two professional dance works of contrasting styles
<b>P2</b> identify the subject matter of the dance works [IE]	<b>M2</b> describe the relationship between subject matter of the dance and its context	<b>D2</b> explain in detail how the context influenced the choreography
<b>P3</b> identify the appropriateness and effectiveness of the choreographer's choice of components [IE]	<b>M3</b> describe the appropriateness and effectiveness of the choreographer's structuring of components in relation to the subject matter in order to communicate meaning	<b>D3</b> explain, in depth, the appropriateness and effectiveness of the choreographer's structuring of components, through a critical review of dance works using a detailed analysis
<b>P4</b> use appropriate physical and interpretative skills in order to reproduce extracts from dance works [TW]	<b>M4</b> demonstrate knowledge of technical detail, musicality and expressive intention within performance of dance works	<b>D4</b> communicate effectively the meaning of the dance works with skilful execution of technical requirements of the piece of repertory and sensitive interpretation of dynamic and expressive qualities inherent in the piece
<b>P5</b> create new dance works using some movement components and/or themes and/or structures from professional repertory. [CT, TW, SM]	<b>M5</b> create dance works, which show a development from professional repertory through the manipulation of movement components and/or themes and/or structures.	<b>D5</b> create dance works, which show a development from professional repertory to produce an innovative and original composition.

**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.

<b>Key</b>	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
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# Essential guidance for tutors

## Delivery

By starting with observation of dance works, learners would then use an analysis framework in order to help reconstruction. The dance works chosen should be varied and contrasting to ensure that learners develop a balanced and broad understanding and appreciation of dance repertoire. Regular viewing of professional work, both live and on video/DVD, is essential throughout the delivery of this unit.

The chosen extracts should help develop movement vocabulary and learners should be encouraged to manipulate this vocabulary in new and exiting ways. By creating studies and dances using the same or similar themes as existing dance works, learners could then compare what they have created with the work of professional choreographers.

Dance works chosen must be pure dance pieces so that there are not added features to address. The pieces must also be of an appropriate length for study so that it can generate investigation.

Tutors need to find pieces, choreographers and styles that will make for exciting delivery and a rounded education for learners.

## 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
Introduction to the unit – expectations, prior knowledge.
How to watch dance. Looking at all the features that make up a dance piece by getting learners to watch <i>Critical Mass</i> by Russell Maliphant (style: contact improvisation) and noting down what they think they are. Collecting all information on a sheet provided after discussion. Then doing this section by section with some practical investigation.
Choreographic sessions. Exploring the notion of a lifting duet, the notion of mass. Finding other structures and devices that are in the piece to create a new piece about.  These sessions will also cover some basic choreographic devices and structures.
<b>Assignment 1: Mass Duets – P5, M5, D5</b>  Learners to create a duet inspired by the work. With rehearsal time.
Learning an extract from <i>Constant Speed</i> by Mark Baldwin (style: contemporary dance) danced by Rambert Dance Company. Looking at the 'physics' meaning behind every movement and noting this down. Performance of the extract in small groups. Over three sessions.
<b>Assignment 2: Constant Speed Repertoire – P4, M4, D4</b>  Performance of this extract with rehearsal time.
Looking at the piece <i>Constant Speed</i> to note down the constituent features of the piece on own designed sheets or notebooks.
<b>Assignment 3: Constant Speed Revealed – P2, M2, D2, P3, M3, D3</b>  Producing a written document for use by other dancers learning the work. Assessment opportunity with study time.

## Topic and suggested assignments/activities and/assessment

Watching Jasmin Vardimon's *Justitia* (style: dance theatre) and making notes on each section. As well as exploring creative ideas to come up with original choreographic ideas on each section.

### **Assignment 4: My 'Justitia' Section – P2, M2, D2, P3, M3, D3, P5, M5, D5**

Creation of an original piece of work that relates to one section of *Justitia* for performance. Including creation and rehearsal time.

Producing a seminar on the section that inspired the piece looking at the subject matter and the choreographer's effective use of the components.

### **Assignment 5: Magazine Article – P1, M1, D1**

Producing a seminar, written piece of work or both which compares the two pieces of dance studied to date.

### **Assignment 6: Rosas Repertoire – P4, M4, D4**

Watching *Rosas danst rosas* by Anne Teresa De Keersmaeker (style: dance for camera) and reproduce one section of the dance with key movement phrases. (Or another dance for camera piece that could be chosen by learners). Rehearsal and performance.

### **Assignment 7: Compare and Contrast – P1, M1, D1**

A chance to revisit these criteria choosing which two pieces to compare to achieve a higher grade from grading criteria 1 taking notes into consideration made by the tutor for assessment 5.

## Assessment

Evidence for assessment will be presented in practical, written and/or verbal forms. It should assess critical observation and analysis, and may be evidenced through an oral presentation by an individual or a group, or through a written critique. Two dance works will be chosen for assessment purposes and these will be of contrasting themes, styles and/or genres.

Performances of extracts from professional repertoire and creation of new works can be assessed either in the dance studio in a workshop setting or within the more formal setting of a public performance. Tutors may wish to complete observation/witness statements to support the performance evidence detailing the choreographic process. The assessment of extracts from professional repertoire will take place in at least two performances, each lasting at least five minutes. These will be of contrasting themes, styles and/or genres.

The assessment of new dance works using material from professional repertoire as a starting point may be linked with the assessment for composition in other units. The assessment of new dance work stimulated by professional repertoire will take place in one performance lasting at least two minutes.

Centres may find that looking at grading criteria 2 to 5 with each minimum professional work before getting learners to approach grading criterion 1. This way they will have studied two dance works in some depth before using them both to fulfil grading criteria 1.

Learning outcome 1 requires learners to demonstrate their understanding of the constituent features (the parts that make up the whole dance composition), of two professional dance works. Differentiation between pass, merit and distinction will be apparent through the depth of not only understanding but also the ability to describe and contrast the differences between these two professional dance works. Learners will need to articulate their understanding in written and/or seminar form, so it will be necessary for them to produce notes, collect information, draw or find pictures of costumes, scenery, floor plans, positions and other useful visual materials as well as producing some kind of critical analysis.

For P1, learners will be able to identify the key aspects of the visual, aural and choreographic elements but there will be little comparison between the two chosen works. There may be some description of similarities but it is either limited or it is not an approach that has been used consistently.

For M1, learners will be able to describe the constituent features of both dance works drawing comparisons between them. Learners achieving merit will be able to explain how some aspects of the two works are similar. There may be some use of research and some evidence of analysis but it is used only occasionally and not with any consistency or a real sense of purpose.

For D1, learners explain the constituent features of the two works that allows the reader or listener to picture the dance. Learners achieving distinction will be able to demonstrate a considered approach to making comparisons between these works and intellectual decisions about the differences, supported by a reasoned argument based on collected evidence and the performer's intuition. Distinction level learners will be able to communicate their understanding using the appropriate language and terminology confidently and accurately.

Learning outcome 2 requires learners to interpret and evaluate professional dance works using their understanding of the subject matter, context and the choreography. This relates to grading criteria 2 and 3. Differentiation between pass, merit and distinction will be apparent through the depth of understanding of how the subject matter is treated within the dance and finding movement evidence to support this. Learners will need to articulate their understanding in written and/or seminar form, so it will be necessary for them to produce notes, collect information, draw or find pictures of costumes, scenery, floor plans, positions and other useful visual materials as well as producing some kind of critical analysis.

#### Grading criterion 2

For P2, learners will be able to identify the subject matter of the dance and where it appears in each section of the dance using examples of key aspects of the visual, aural and choreographic elements. There may be some description and justification using examples but it is either limited or it is not an approach that has been used consistently.

For M2, learners will be able to describe moments from the dance and relate them to the subject matter and intention of the choreographer. Learners achieving merit will be able to describe a variety of features in some depth and how they relate to the subject matter. There may be some use of explanation and some evidence of analysis but it is used only occasionally and not with any consistency or a real sense of purpose.

For D2, learners will explain elements from the dance that support the choreographer's intention and put these into context of the piece as a whole. Learners achieving distinction will be able to explain why the choreographer may have used certain movements, devices, physical or aural aspects to aid intention. Distinction level learners will be able to communicate their understanding using the appropriate language and terminology confidently and accurately.

#### Grading criterion 3

For P3, learners will be able to identify the key aspects of the visual, aural and choreographic elements that they think are effective within the dance as a whole. There may be some description and justification using examples but it is either limited or it is not an approach that has been used consistently. Learners may focus on what they like about the piece and be subjective.

For M3, learners will be able to describe moments from the dance that are effective with only some subjective responses. Learners will be able to describe a variety of features in some depth and how effectively they relate to the subject matter.

For D3, learners will explain why certain aspects are effective to an audience. Evidence will also be detailed considering the choreographer's intention. Learners achieving distinction will be able to explain why the choreographer may have used these certain movements, devices, physical or aural aspects. Learners will be able to communicate their understanding using the appropriate language and terminology confidently and accurately.

Learning outcome 3 (grading criterion 4) requires learners to learn and perform extracts from professional dance works. Differentiation between pass, merit and distinction will be evident through learners' technical ability to recreate exact steps and their interpretative skills as a dancer.

- Technical ability: accuracy, correct alignment, use of space, dynamics, shape, line, timing, control, phrasing.
- Interpretation: quality, musicality, relationships with other dancers, focus, projection, emphasis.
- Communication: how effective is the performer in communicating the intention of the dance? With use of confidence, appropriateness of style, use of acting techniques, embodiment of the character (where applicable), the ability to 'hold' an audience's attention?

For P4, learners will produce a performance that recognisably reproduces the original steps. There may be some inaccuracies but overall this does not detract from the overall performance. A pass level learner will be a competent dancer and be able to use some interpretative skills but there may be inconsistencies.

For M4, learners will provide a performance which is technically secure and that has a consistent approach to the interpretative needs of the piece eg musicality. The performance will be consistently watchable and will have memorable elements to it. There is engagement with the material and an interpretation, which works, although it may not be necessary inspired or stylistically appropriate.

For D4, learners will have an unmistakable confidence in everything they do on stage. There is something undeniably 'watchable' about their performance and they have the ability to communicate with a complete sense of ease, commitment and flair. Their performance will be a close reconstruction of the original in all details.

Learning outcome 4 (grading criterion 5) requires learners to create their own original choreographies. Differentiation between pass, merit and distinction will be evident through learners' understanding of how to use the work as a stimulus to create an original piece of dance work and their skills as a choreographer.

For P5, learners will produce a piece of choreography that will have considered some aspect of the original work to use to create a two-minute dance. This relationship may be obvious or simplistic but some choreographic considerations will have been taken into account. Learners should be able to point out the idea behind their piece, their treatment of it and how this relates back to the original.

For M5, learners will create a piece of choreography that has been inspired by aspects of the original professional work using choreographic elements such as manipulation and structure to create a rounded work. This work will be inventive in its relationship to the professional work and may have some clever choreographic moments

For D5, learners produce a piece of dance that not only uses the original dance work in inventive ways to create new movement material but the treatment of their choreography will create an innovative dance work that adheres to choreographic principles.

Although grading criterion 5 states 'dance works' in the plural it is possible to use this to grade just one piece of choreography. It is in the plural to prompt its repeated use with at least two works to cover the unit.

## 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
P5, M5, D5	Mass Duets	After watching <i>Critical Mass</i> by R. Maliphant. Learners will explore the notion of a lifting duet, the use of mass to create original duets.	<ul style="list-style-type: none"> <li>Tutor observation.</li> <li>Practical performance in pairs.</li> <li>Video.</li> <li>Choreographic diary.</li> </ul>
P4, M4, D4	Constant Speed Repertoire	Learning an extract from <i>Constant Speed</i> by Mark Baldwin (style: contemporary dance) danced by Rambert Dance Company. Performance of the extract in small groups.	<ul style="list-style-type: none"> <li>Tutor observation.</li> <li>Practical performance in groups of 4-6.</li> <li>Video.</li> </ul>
P2, M2, D2 P3, M3, D3	Constant Speed Revealed	Learners will produce a written document for use by other dancers learning this work to aid their understanding.	<ul style="list-style-type: none"> <li>Written booklet/or clear descriptive DVD.</li> </ul>
P2, M2, D2 P3, M3, D3 P5, M5, D5	My 'Justitia' Section	Creation of an original piece of work that relates to one section of <i>Justitia</i> by Jasmin Vardimon for performance. Also producing a seminar on the section that inspired the piece looking at the subject matter and the choreographer's effective use of the components.	Grading criterion 5: <ul style="list-style-type: none"> <li>tutor observation</li> <li>practical performance</li> <li>video</li> <li>choreographic diary.</li> </ul> Grading criterion 2: <ul style="list-style-type: none"> <li>seminar/notes</li> <li>video</li> <li>tutor observation.</li> </ul>
P1, M1, D1	Magazine Article	Producing a written piece of work, which compares the two pieces of dance studied to date. This needs to be either a dance article for a known dance magazine or presented as a seminar for another year group.	<ul style="list-style-type: none"> <li>Written work/seminar.</li> </ul>

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	Rosas Repertoire	Watching <i>Rosas danst rosas</i> by Anne Teresa De Keersmaeker (style: dance for camera) to reproduce one section of the dance with key movement phrases. (Or another dance for camera piece that could be chosen by learners.) Could be a dance for camera piece.	<ul style="list-style-type: none"> <li>Tutor observation.</li> <li>Practical performance in groups.</li> <li>Video.</li> </ul>
PI, M1, D1	Compare and Contrast	A chance to revisit these criteria choosing which two pieces to compare to achieve a higher grade from grading criteria 1 taking notes into consideration made by the tutor for assessment 5.	<ul style="list-style-type: none"> <li>Written/seminar/DVD.</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	Jazz Dance	Dance Performance
	Contemporary Dance	Choreographic Principles
	The Development of Dance	Choreographing Dance
		Dance Performance
		Applying Contemporary Dance
		Dance Improvisation

## Essential resources

A practical dance space will be required with mirrors and preferably with a sprung floor. Access to sound equipment and/or accompanist, a video camera and video playback facilities would be useful. It will be necessary to video examples of set studies, workshops and performances. Learners would also benefit from theatre visits and workshops with visiting contemporary dance artists and companies as well as a professional performance setting to present work in. Access to Dance on DVD, dance journals and magazines would also benefit.

## Employer engagement and vocational contexts

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

## Indicative reading for learners

### Textbooks

Ashley L – *Essential Guide to Dance, 3rd Edition* (Hodder Arnold, 2008) ISBN 9780340968383

Blom L A and Chaplin L – *The Intimate Act of Choreography* (Dance Books, 1995) ISBN 9781852730109

Bremser M (editor) – *Fifty Contemporary Choreographers* (Routledge, 1999) ISBN 9780415103640

Dils A and Cooper Albright A (editor) – *Moving History/Dancing Cultures: A Dance History Reader* (Wesleyan University Press, 2001) ISBN 9780819564139

Macaulay A (editor) – *Matthew Bourne and His Adventures In Motion Pictures* (Faber and Faber, 2000) ISBN 9780571197064

Mackrell J – *Reading Dance* (Michael Joseph, 1997) ISBN 9780718138516

Morris G – *Moving Words: Re-writing Dance* (Routledge, 1996) ISBN 9780415125437

Preston-Dunlop V – *Looking at Dances: Choreological Perspective on Choreography* (Verve publishing, 1998) ISBN 9780950985916

Smith-Autard J – *Dance Composition: A Practical Guide to Creative Success in Dance Making* (A&C Black, 2004) ISBN 9780713668247

### Journals

*Dance Theatre Journal*

*Dancing Times*

### DVD/video

A list of dance works on DVD/video to prompt tutors and assessors:

Alston R – *Overdrive*

Anderson L – *Flesh and Blood and Cross Channel*

Ashton F – *Symphonic Variations*

Baldwin M – *Constant Speed*

Bourne M – *Swan Lake, Nutcracker, Carman*

Bruce C – *Christopher Bruce's Triple Bill*

Butcher R – *Touch the Earth*

Cunningham M – *Beach Birds*

Davies S – *White Man Sleeps, Wyoming, Birdsong*

De Keersmaeker AT – *Rosas Danst Rosas and Hoppla*

Dove U – *Dancing on the Front Porch of Heaven and Vespers*

Ek M – *Smoke*  
 Forsythe W – *In the Middle Somewhat Elevated*  
 Graham M – *Diversion of Angels and Steps in the Street*  
 Jeyasingh S – *The Making of Maps*  
 Khan A – *Rush*  
 Kylian J – *Sinfonietta*  
 Lynne G – *A Simple Man*  
 Maliphant R – *Critical Mass*  
 McGregor W – *Nemesis*  
 Morris M – *The Hard Nut*  
 Newson L – *Strange Fish, Dead Dreams, The Cost of Living and Enter Achilles*  
 Nijinska B – *Les Noces*  
 North R – *Lonely Town Lonely Street and Troy Game*  
 Oguike H – *Front Line*  
 Tharp T – *Push Comes to Shove*  
 Vardimon J – *Justitia, Lullaby, Park and Yesterday*

### Websites

<a href="http://www.criticaldance.com">www.criticaldance.com</a>	Critical dance forum and Ballet-dance magazine.
<a href="http://www.dancebooks.co.uk">www.dancebooks.co.uk</a>	They carry a range of books, CDs, class CDs, videos, DVDs and sheet music on all forms of dance.
<a href="http://www.jasminvardimon.com">www.jasminvardimon.com</a>	DVDs available when becoming a 'friend' of the company.
<a href="http://www.phoenixdancetheatre.co.uk">www.phoenixdancetheatre.co.uk</a>	Phoenix Dance Theatre Company.
<a href="http://www.rambert.org.uk">www.rambert.org.uk</a>	Rambert Dance Company. Touring of Contemporary dance in theatres, resources to buy including DVDs and education packs, 'learning and participation' department offers workshops, residencies and insets.
<a href="http://www.surrey.ac.uk/NRCD">www.surrey.ac.uk/NRCD</a>	The National Resource Centre for Dance (NRCD) is a non-profit national archive and resource provider for dance and movement.
<a href="http://www.theplace.org.uk">www.theplace.org.uk</a>	Richard Alston Dance Company. Education department offers workshops and residencies.

## 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 dance companies, choreographers and professional works exploring ideas, structures and features that could be used as stimuli rehearsing set movement phrases independently
<b>Creative thinkers</b>	creating new and innovative movement material in response to professional works
<b>Reflective learners</b>	watching themselves on video reviewing their progress and performance selecting and refining movement material during the creative process
<b>Team workers</b>	being responsible collaborating on choreographies
<b>Self-managers</b>	organising rehearsal time, planning schedules researching dance pieces visiting the theatre
<b>Effective participators</b>	working in groups on choreographic ideas negotiating movements answers and proposing practical ways forward.

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>	watching dance and making notes on the constituent features
<b>Creative thinkers</b>	using a type of stimulus in the same way or with a similar response to the way a professional choreographer would
<b>Reflective learners</b>	watching selves on video and making targets for improvement
<b>Team workers</b>	considering other dancers in the space during technique classes and performances reviewing work with other learners and agreeing ways of improving collaborative work in the future
<b>Self-managers</b>	pushing their own technical abilities in rehearsal being responsible for self discipline responding to tutor direction and correction improving their own performance attending extra rehearsals and technical rehearsals
<b>Effective participators</b>	giving appropriate direction to peers.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing professional dance works as a whole group and in smaller groups listening to tutor observations of dance on DVD to take notes
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching dance pieces, companies and works writing or presenting seminars comparing dance works
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing critical pieces on dance works that may be articles, reviews, booklets, essays, letters and newsletters.