



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

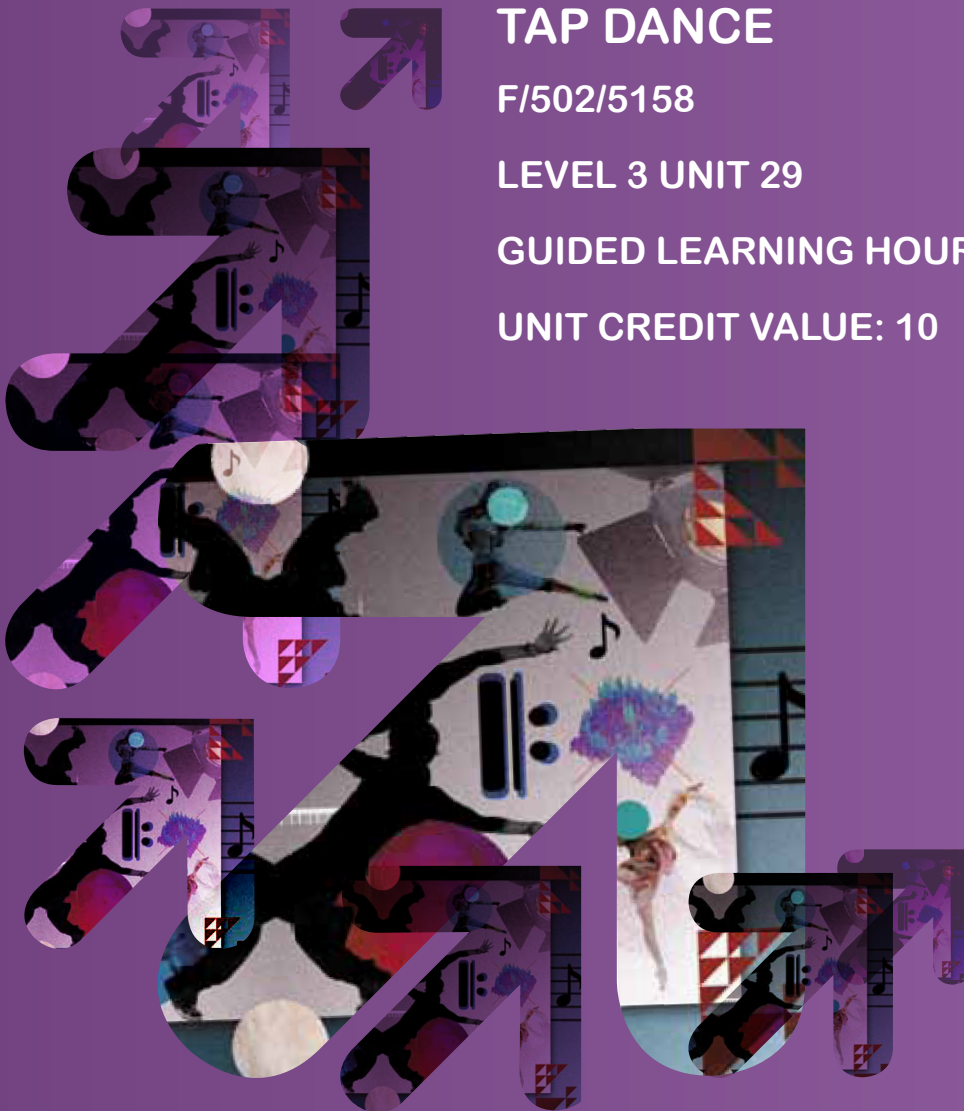
TAP DANCE

F/502/5158

LEVEL 3 UNIT 29

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



TAP DANCE

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AIM OF UNIT

Aim of the unit: tap dance is a highly popular form of dance seen in musical theatre and specialist dance shows such as 'Tap Dogs'. Tap skills form part of any professional dancer's skill set. This unit aims to equip learners with the knowledge and techniques for them to develop their skills in tap, both in class and for performance.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit. The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Be able to show the relationship between music, accompaniment and tap dancing	P1 show an awareness in performance of the relationship between tap dance and accompaniment	M1 describe the relationship between the rhythm and time structures and tap dance	
2 Be able to perform competently the key features of tap dancing	P2 demonstrate the ability to perform key features of a tap dance style	M2 perform key features with a good level of accuracy	D1 review own progress and performance suggesting improvements for future development
	P3 learn and recall in performance combinations of tap dancing with a degree of accuracy		
3 Be able to perform studies and combinations within the style of tap dancing	P4 display a sense of rhythm with only occasional lapses in accuracy and concentration	M3 perform a tap dance piece with fluency and technical accuracy	D2 perform the tap piece with a high level of technical skill, musicality and communication with the audience

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although these do not need to be the same ones specified in the unit content.

Be able to show the relationship between music, accompaniment and tap dancing

Learners should be made familiar with

- the different types of tap dance: rhythm, Broadway, softshoe
- rhythmical structures used in tap dance and music, e.g. syncopation, accent, off beat
- common time structure used in tap dance and music, e.g. 2/4, 3/4, 4/4, 5/4, 6/8, compound time.

Be able to perform competently the key features of tap dancing

Learners should be made familiar with

- the key features of tap dance – brush, flap, scuff, shuffle, ball change, cramp, riff, buffalo shuffle, pull back, ripples, wing, time steps – single, double and triple, maxi ford, Suzi Q
- the conventions of rehearsal – schedules, deadlines, self conduct, appropriate dress code and health and safety.

Be able to perform studies and combinations within the style of tap dancing

Learners should sustain:

- technical skills – accuracy, balance, co-ordination, core stability, posture, flexibility
- performance skills - expression, focus, musicality, communication, emphasis, timing.

DELIVERY GUIDANCE

Be able to show the relationship between music, accompaniment and tap dancing

As learners acquire the tap vocabulary, they should be encouraged to learn key time signatures, e.g. 2/4, 4/4, 3/4, and to be able to apply them to the tap steps. Counting the timing of steps out loud in a group and individually helps to develop learners' musical understanding. Watching tap performances on DVDs and identifying time signatures and musical accompaniment will also develop musical understanding.

Be able to perform competently the key features of tap dancing

Learners should regularly participate in class activities that cover the main techniques of tap dance. Teachers should structure classes to include warm up and cool down exercises, centre work, travelling and combinations. Activities must include exercises to develop rhythmic awareness, tempo, syncopation, off beats, displaced accents etc. and the correct application to the tap steps. Learners should be encouraged to demonstrate individually so that they can hear their own rhythms and quality of their technique.

Learners should be encouraged to keep a regular and periodic review of progress and notation of this in appropriate documentation such as logs and diaries. More formal methods could be used, e.g. writing frames or SWOT analyses. Learners should be encouraged to use technical language when describing their development.

Where possible, technique 'experts' or practitioners could be brought into workshops to deliver class and expose learners to current trends and development within the techniques. Also, learners should watch repertoire in a range of the techniques and practically explore the movement which can be adapted to the suit the skill level of the learners.

Be able to perform studies and combinations within the style of tap dancing

Developing class work into small performance pieces will allow learners to refine and shape material, analysing the quality of their work in the process. It is good practice to observe and feed back to peers and work could be recorded to aid reflection and evaluation of self and others.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, M1, P2, M2, D1, P3

The assessment criterion should be evidenced during participation in practical class sessions. The assessment should be ongoing and teachers or an appropriately-skilled observer should keep observation records at no less than two points during the course of the unit. It is helpful if observation reports are produced in a standard format and these are used consistently by all staff. The development of a 'house style' for these observations is recommended as the advantage of a common format is that all involved become used to creating and using the same document. Centres are advised to develop formats which record times, places, description of activity/event and details of level of attainment. The observation report is the centre's opportunity to provide significant and additional evidence and can make explicit reference to the grade descriptors in the assessment evidence grid.

To support the reports, recorded evidence (DVD) should also be made available for moderation purposes. All DVDs should be correctly formatted and clearly labelled. The DVD should be supported by a witness statement by the teacher indicating the criteria achieved by the learner. This will also be evidenced in log books kept by the learners of their development.

To achieve **P1, P2** and **P3**, learners should perform with a competent level of technical and stylistic skill which makes evident the learner has grasped the style being performed.

M1 requires the learners to articulate their understanding of the relationship in a written or recorded format. Their response should be a competent description of the connection between rhythm and movement and the possible variations. This should be approximately 500 words in length or a short presentation which is recorded.

M2 should be awarded when the learner is moving towards a more accomplished performance of the key features of tap dance.

D1 should be awarded when the learners create a reflective account and are able to suggest improvement for their progress both in class and in performance. Alternatively, the learners could make a presentation of their self-evaluation which is then recorded as evidence.

Assessment and Grading Criteria P4, M3, D2

Learners should develop a short workshop performance that showcases work that has been derived from their class work. The choice of performance work could be devised material or repertoire selected by the teacher or a combination of both. Learners should demonstrate they can refine and shape material in a suitable format to produce performance material whilst maintaining the relevant level of performance skills. Performance could take place in workshop sessions or in more formal performance settings and should be recorded on DVD and formatted and labelled appropriately. The DVD should be supported by a witness statement by the teacher indicating the criteria achieved by the learner.

Further reflection and evaluation can be recorded in the log books regarding both their own work and the work of others where appropriate.

To achieve **P4** learners should demonstrate a mostly competent level of technical and stylistic skill in performance.

M3 should be awarded when the learner's performance displays fluency and technical accuracy.

D2 should be awarded when the learner's performance shows real technical proficiency, musicality and connection with the audience.

RESOURCES

www.dancebooks.com	Has a range of books and DVD/videos on tap dance
www.istd.org	The Imperial Society of Teachers of Dancing is the leading organisation for dance teachers and dance syllabi
www.tapdance.org	The International Tap Dance network

Youtube has a very wide range of resources, ranging from explanation of basic steps through to masterclasses and performances and clips from films with performers, e.g. Fred Astaire.

Dance Studio or room with a suitable floor for tap

Music system

Recording equipment – camera and playback

Learners must wear specialist tap shoes in class for this unit

LINKS TO NOS (TAP DANCE)

Suite	Ref	National Occupational Standard
Dance Leadership	CCSDL3	P1 identify and communicate to others your primary dance style, its features, cultural context and how you deliver it
Dance Leadership	CCSDL22	P2 develop your portfolio detailing your professional skills and development



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

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