



Accredited

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

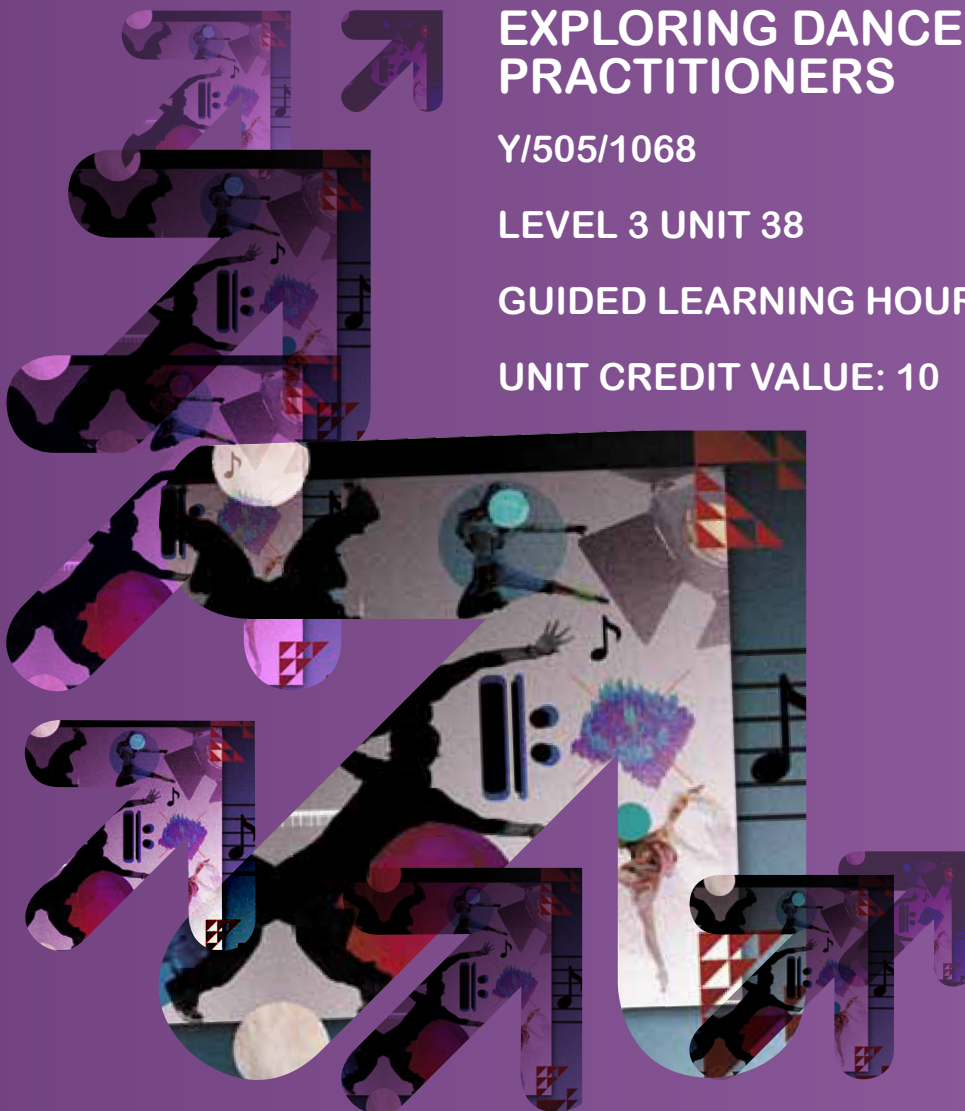
EXPLORING DANCE PRACTITIONERS

Y/505/1068

LEVEL 3 UNIT 38

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



EXPLORING DANCE PRACTITIONERS

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AIM OF UNIT

Throughout the history of dance performance there have been practitioners who have developed unique physical styles and languages. These have been developed through a revolutionary break with a previous style or through an evolutionary and slow re-definition of practice, or a combination of both. Before contemporary practitioners embark on their own journeys of dance discovery, they also immerse themselves in the work of innovators that went before them and the aim of this unit is to give learners the same opportunity to explore historical and contemporary practice and undertake practical exploration. The learner will be given the opportunity to analyse the work of significant dance practitioners, both historical and contemporary, and begin the process of placing their personal style and practice into the wider community of dancers and apply the knowledge gained in the creation of their own performance work.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The learner can:		
1	Know the work of historical and contemporary dance practitioners	P1 describe the work of at least three historical dance practitioners	M1 compare and contrast the work of historical dance practitioners	
		P2 describe the work of a contemporary dance practitioner	M2 place the work of a contemporary dance practitioner into a wider context	
2	Be able to work in the style of dance practitioners	P3 present performance work in the style of a named dance practitioner	M3 produce performance work that combines the work of more than one dance practitioner	D1 devise original performance work, incorporating practitioner elements to improve own practice
3	Understand how dance performance can be influenced by the work of other artistic practitioners	P4 evaluate performance making reference to other dance practitioners		

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.

Know the work of historical and contemporary dance practitioners

- Defining 'practice': The work of dancers, choreographers, teachers, amateurs. Practitioners who cross boundaries to make their own work. What makes a 'practitioner': artistic, social, historical and cultural influence on innovation and practice.
- Historical practitioners, e.g. Duncan, Humphreys, Graham, Ashton, Cunningham.
- Defining 'contemporary' and 'modern' in a dance context.
- Contemporary practitioners, e.g. Akram Kahn, Bruce, Bourne, Newson.
- Tracing the social, historical and cultural background of the work of contemporary dance practitioners.

Be able to work in the style of dance practitioners

- Analysing the work of dance practitioners.
- Defining language and vocabulary and dance form, e.g. ballet, contemporary, jazz, contemporary hybrid forms.
- Practical assimilation of the styles of dance practitioners.

Understand how dance performance can be influenced by the work of other artistic practitioners

- Exploration of hybrid and combined dance styles and practice.
- Dance and how it is influenced by space: scenic art and the effects of design and lighting.
- Influence of dance practitioners and other artists, e.g. visual artists, musicians, circus artists.
- How to document, log and monitor the exploration of work of dance practitioners and the making of influenced performance.
- Evaluation: analysis of strengths and weaknesses, use of critical language.

DELIVERY GUIDANCE

Know the work of historical and contemporary dance practitioners

Emphasis in delivery should be on the definition of practice and the analysis of what individual practitioners do and have done in the creation of dance. This could involve looking at how practitioners have started their work, for example, as classical dancers and tracing how they have become increasingly innovative in their approach. It could be suggested that innovative dance practitioners have needed to become disillusioned with their first language in order to make new work that nobody else is making. If this is the case this could be used in a defining way when delivering content at the beginning of the course. Practical workshops could focus on a 'compare and contrast' approach to the dance styles in this case. Deliverers could provide contrast and range in the choice of practitioners. If possible, learners could have a wider pool of practitioners from which to choose three historical and one contemporary practitioner to explore. There will be a social and cultural context to the work of practitioners but how these practitioners exploited this context to create their new performance style should be the focus. The historical overview could start with a contemporary practitioner and go backwards, unpicking the stages that led to their final form. Study of DVDs for absorption of style will be an important part of this Learning Outcome. Visits to live performances or workshops given by specialist practitioners may also be part of this delivery. Learners should carry out their own research via the internet, DVD, film and be encouraged to bring their research into a small workshop environment.

Be able to work in the style of dance practitioners

Learners should be given plenty of opportunity to explore practically the work of named dance practitioners. This could be delivered mainly in practical workshops and classes that define clearly the style and elements of the dance practitioners. The emphasis in this outcome is to provide the essential, 'purist' forms. Before the practical work therefore, learners could be shown recorded and documented evidence of practice where it exists and then analyse this and re-present it in the studio.

Understand how dance performance can be influenced by the work of other artistic practitioners

It is suggested that delivery should consist of a historical overview that charts the development of dance practice. The emphasis should be on dance practitioners rather than a wider general history of dance so that learners begin to understand the importance of individual innovation and the development of style and language from a specific source. Learners should be encouraged to document the process of defining and then combining the work of dance practitioners so that their performance begins to take on a distinctive style or personal approach and can be clearly analysed and explained using appropriate dance vocabulary.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

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

Learners could provide both written responses and DVD evidence of practical work for these criteria. This will depend on the brief given to learners but could involve presentations, illustrated workshop/seminars or written evidence only. Short workshop presentations illustrating how a movement or a motif would be treated by three different practitioners could be recorded or shown to a group or teacher who could then use the illustration as a stimulus for further observed and possibly assessed debate by the wider group. A portfolio of written documentation including sources and accounts of recently choreographed work and reviews could accompany short extracts from youtube or other websites. This could be presented as a seminar or lecture on the practitioner.

To achieve **P1** learners should present evidence that shows that they have a competent grasp of the key technical features of the three historical and for **P2** one contemporary dance practitioner.

M1 and **M2** should be awarded when learners can give explanations of how the wider historical, social and cultural context interrelate with the key technical features of the chosen practitioners and their work.

Assessment and Grading Criteria P3, M3, D1

To achieve **P3** learners should present an extract that gives the essential technical elements of a dance practitioner. This could also include set design and the choice of music likely to be made by the practitioner. Justifications and explanations for this could be in the form of a written commentary to the performance. Learners should perform with a competent level of technical and stylistic skill which makes evident the learner has grasped the key features of the practitioner. To achieve **M3** learners should perform with a competent level of technical and stylistic skill which makes evident the learner has grasped the key features of more than one practitioner and has been able to provide cohesiveness and integration to the piece.

D1 To achieve learners should begin to present evidence of a developing personal style. Learners should demonstrate a level of understanding of how cohesion, integration and a distinctive interpretative style can be achieved in a piece of original performance work. Individual logs, DVDs and documentation of the process should provide additional evidence.

Assessment and Grading Criteria P4

Logs and documentary evidence from their practical work across the unit could also form part of the assessment for this outcome but this should also be edited and structured to present summative evaluative statements on the relationships between dance practitioners and what has influenced them in the making of their performance work. There should be opportunities for self and peer assessment.

To achieve **P4** learners should present a written evaluation of how the work of other practitioners has influenced their practical explorations and performance.

RESOURCES

Dance studio preferably with sprung floor.

LINKS TO NOS

Suite	Ref	National Occupational Standards
Deliver safe and effective dance leading	CCSDL12	• identify the needs of your dance participants and determine what you will do to meet their needs in the session(s) • structure sessions for safe and effective delivery to participants that protects physical and emotional well-being and sets appropriate goals • carry out a risk assessment • take responsibility for and present yourself professionally as a role model to the group.
Engage and manage groups through your dance leadership in a creative context	CCSDL13	• inspire and engage people at a level that they can understand and join in with • set out expectations, parameters and opportunities between leader, participant, supporting team and activity with clarity about aims and processes you will use with your group • use your creative ability to support the creative and imaginative ideas of participants in their dance and apply your dance style in appropriate ways for person-centred learning • communicate clearly using verbal and non verbal communication skills so that participants understand you, with relevant support for yourself where needed for effective working • recognise and instigate development of participants so they have a more developed range of skill in their dance.
Structure dance for engagement of participants and groups	CCSDL15	• recognise and facilitate dance compositional structures appropriate to your chosen dance style and dance-making process • facilitate choreographic structures appropriate to your programme design, participant and group needs • collaborate with other artists and technicians to deliver both process-led and performance-led compositions as appropriate to the design of your dance programme.



CONTACT US

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

We're always delighted to answer questions and give advice.

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