

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

Cambridge
TECHNICALS
2016

A PROJECT APPROACH TO DELIVERY – DANCE
EXTRAVAGANZA PRODUCTION – CELEBRATING THE
WORK OF YOUNG DANCERS AND CHOREOGRAPHERS

Version 1

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INTRODUCTION



The purpose of this guide is to give you an overview of how you could holistically deliver a range of units from Cambridge Technicals in Performing Arts Level 3 (Dance Pathway) through the delivery of a project.

Link to qualification: <http://ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

For the purpose of this guide this project will lead your learners through the journey from initiation to the final performances and evaluation of a dance production. They will learn about different genre, choreographers and how to manage themselves as a working professional within context. The project will allow you to work flexibly with your learners and be able to make the most of your resources available to you and on any scale. There are five modules which will enable you to lead your learners through a coherent journey.

1. Prepare to perform.
2. Inspired by others.
3. What is in a show?
4. Working as a cast.
5. The Dance Extravaganza.

When delivering any qualification it is always useful to be able to look at the full range of units selected and consider how they are or could be linked together – a holistic approach.

A holistic approach will provide you with a structured plan to teach the learners how a range of topics work together across a number of units, providing them with some understanding of how skills and knowledge link together in a working environment.

Please note that this Project Approach MUST NOT be used directly for assessment purposes. It is intended to support the teaching and learning of the units specified.

THIS PROJECT APPROACH ENABLES THE DELIVERY AND FACILITATION OF LEARNING OF THE FOLLOWING UNITS:

Unit	LO
Unit 1 Prepare to work in the performing arts sector	LO2 Know the organisations and roles in the performing arts industry
Unit 13 Dance technique	LO1 Be able to demonstrate the relationship between dance and music
	LO2 Be able to demonstrate technique and the correct etiquette
	LO3 Understand the terminology of a specific dance genre
	LO4 Be able to demonstrate key features and styles of a specific dance genre
Unit 14 Dance performance	LO1 Know the key features of dance genres
	LO2 Be able to maintain and progress dance technique
	LO3 Be able to perform dances demonstrating application of physical and interpretative skills
	LO4 Be able to evaluate own dance performance
Unit 15 Dance choreography	LO1 Understand the principles of dance choreography
	LO2 Be able to choreograph dance
Unit 16 Dance appreciation	LO1 Know the components and structures of professional dance pieces
	LO2 Be able to interpret professional dance pieces
	LO3 Be able to reproduce extracts from professional dance pieces
	LO4 Be able to create dance pieces using own style and that of professionals
Unit 17 Deliver dance and movement workshops	LO1 Be able to plan a dance or movement workshop
	LO2 Be able to deliver a dance or movement workshop
	LO3 Be able to improve the skills of the participant
	LO4 Be able to evaluate own performance

Please note the following LOs are **NOT** covered by this Project Approach

Unit 1 LO1, LO3, LO4

Unit 15 LO3, LO4

The intention is that the learners will be taught a range of knowledge and skills within each of the units and then carry out relevant review activities at various stages. Each of the review activities (once successfully completed by the learner) will provide all the required underpinning knowledge for their final assessment.

The practice review activities within the modules must not be used for final assessment purposes of Cambridge Technicals in Performing Arts Level 3.

Model assignments for each of the mandatory centre-assessed units (Units 8, 9, 10, 13, 14, 18, 22, 23 and 25) for Cambridge Technicals in Performing Arts Level 3 units or can be found at <http://ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

It is assumed that the learners will be given the opportunity to carry out activities that will enable them to practice the skills they have learned within each module prior to being given final assessment activities.

When considering a holistic approach to delivery and learning it is important to consider the overall objectives. In this guide the objectives are to:

- Deliver five units of Cambridge Technicals in Performing Arts Level 3.
- Structure a programme of learning and reviews which is exciting and engaging for learners.
- Provide learners with an overview of how the knowledge and skills gained in one unit, support the knowledge and skills used within other units.
- Provide the learners with an opportunity to consider how they would use their social and communication skills holistically within the working environment.



ABOUT THE MODULES AND ACTIVITIES

The guide is divided into five modules which may be sub-divided or combined according to the teaching time available.

The tables below show where each of the modules in this project provides delivery approaches and learning opportunities to ensure a thorough review of skills and understanding, prior to final assessment and evidencing by the learner.

Please note that should assessment be presented in a similar holistic way, learners must be able to present clearly mapped evidence for each of the centre-assessed units.

BY UNIT/LEARNING OUTCOME (LO)

	LO1	LO2	LO3	LO4
Unit 1		Module 4 Activity 3		
Unit 13	Module 1 Activity 1, 2 Module 2 Activity 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 1 Activity 1, 5, 6 Module 2 Activity 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 1 Activity 1 Module 2 Activity 1, 2, 3, 6 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 1 Activity 1, 6 Module 2 Activity 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5
Unit 14	Module 1 Activity 1, 2 Module 2 Activity 3, 4, 6 Module 3 Activity 1, 2, 6 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 1 Activity 4, 5, 6 Module 2 Activity 4 Module 3 Activity 6 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 1 Activity 6 Module 2 Activity 4 Module 3 Activity 6 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5, 6	Module 1 Activity 3, 4, 5 Module 3 Activity 6 Module 4 Activity 2, 4, 5, 6 Module 5 Activity 1, 2, 3, 4, 5, 6
Unit 15	Module 2 Activity 6 Module 3 Activity 1, 4, 5	Module 3 Activity 5		
Unit 16	Module 2 Activity 1, 2, 6 Module 3 Activity 1, 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 2 Activity 1, 4 Module 3 Activity 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 2 Activity 4, 5 Module 3 Activity 4 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5	Module 2 Activity 4, 5 Module 4 Activity 5, 6 Module 5 Activity 1, 2, 3, 4, 5
Unit 17	Module 3 Activity 3	Module 1 Activity 2 Module 2 Activity 5	Module 1 Activity 2	Module 1 Activity 2, 3, 4, 5 Module 4 Activity 2, 4 Module 5 Activity 6

BY MODULE

	Unit	LO
Module 1	Unit 13	LO1 Activity 1, 2 LO2 Activity 1,5, 6 LO3 Activity 1 LO4 Activity 1, 6
	Unit 14	LO1 Activity 1, 2 LO2 Activity 4, 5, 6 LO3 Activity 6 LO4 Activity 3, 4, 5
	Unit 17	LO2 Activity 2 LO3 Activity 2 LO4 Activity 2, 3, 4, 5
Module 2	Unit 13	LO1 Activity 4 LO2 Activity 4 LO3 Activity 1, 2, 3, 6 LO4 Activity 4
	Unit 14	LO1 Activity 3, 4, 6 LO2 Activity 4 LO3 Activity 4
	Unit 15	LO1 Activity 6
	Unit 16	LO1 Activity 1, 2, 6 LO2 Activity 1, 4 LO3 Activity 4, 5 LO4 Activity 4, 5
	Unit 17	LO2 Activity 5

	Unit	LO
Module 3	Unit 14	LO1 Activity 1, 2, 6 LO2 Activity 6 LO3 Activity 6 LO4 Activity 6
	Unit 15	LO1 Activity 1, 4, 5 LO2 Activity 5
	Unit 16	LO1 Activity 1, 4 LO2 Activity 4 LO3 Activity 4
	Unit 17	LO1 Activity 3
Module 4	Unit 1	LO2 Activity 3
	Unit 13	LO1 Activity 5, 6 LO2 Activity 5, 6 LO3 Activity 5, 6 LO4 Activity 5, 6
	Unit 14	LO1 Activity 5, 6 LO2 Activity 5, 6 LO3 Activity 5, 6 LO4 Activity 2, 4, 5, 6
	Unit 16	LO1 Activity 5, 6 LO2 Activity 5, 6 LO3 Activity 5, 6 LO4 Activity 5, 6
	Unit 17	LO4 Activity 2, 4

	Unit	LO
Module 5	Unit 13	LO1 Activity 1, 2, 3, 4, 5 LO2 Activity 1, 2, 3, 4, 5 LO3 Activity 1, 2, 3, 4, 5 LO4 Activity 1, 2, 3, 4, 5
	Unit 14	LO1 Activity 1, 2, 3, 4, 5 LO2 Activity 1, 2, 3, 4, 5 LO3 Activity 1, 2, 3, 4, 5, 6 LO4 Activity 1, 2, 3, 4, 5
	Unit 16	LO1 Activity 1, 2, 3, 4, 5 LO2 Activity 1, 2, 3, 4, 5 LO3 Activity 1, 2, 3, 4, 5 LO4 Activity 1, 2, 3, 4, 5
	Unit 17	LO4 Activity 6



ASSESSMENT OF UNITS

This project provides opportunities to produce additional and separate evidence to meet some of the assessment requirements of Units 13, 14, 15, 16 and 17.

This is summarised in the table below which indicates how each Module and Activity provides an opportunity for additional and separate evidence for each unit. Completion of the modules does not guarantee all criteria have been met; this is entirely dependent on the quality of the evidence produced.

This Project Approach should be read in conjunction with the published grading criteria in the unit documents. This Project Approach should be read in conjunction with the published grading criteria in the Unit documents.

METHODS OF ASSESSMENT

Unit No	Unit title	How are they assessed?
Unit 13	Dance technique	Internal = Centre assessed and moderated by OCR
Unit 14	Dance performance	Internal = Centre assessed and moderated by OCR
Unit 15	Dance choreography	Internal = Centre assessed and moderated by OCR
Unit 16	Dance appreciation	Internal = Centre assessed and moderated by OCR
Unit 17	Deliver dance and movement workshops	Internal = Centre assessed and moderated by OCR

THE PROJECT BRIEF: DANCE EXTRAVAGANZA PRODUCTION – CELEBRATING THE WORK OF YOUNG DANCERS AND CHOREOGRAPHERS

The learner version of the Project Brief is available from <http://ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

There is nothing as exciting as seeing your work being realised and receiving the applause of an audience, especially if you are a budding performer or are interested in performing arts as a career. This project will enable you to have an amazing experience working as a cast member to produce an extravaganza of dance.

This Dance Extravaganza Production project will celebrate the diverse styles and genres under the dance umbrella. The activities you undertake will prepare your skills and build your confidence to have input into the content and perform in a production. You will prepare physically, be inspired by the work of your peers and professional choreographers and will have the opportunity to reproduce dance pieces and create your own.

Working as a professional cast member you can be involved in the process to improve technique, take workshops, devise new work, be choreographed and learn how to work as a team in a creative rehearsal environment. The experiences can be enjoyable, excitingly diverse and challenging.

Completing this project will allow you to experience the process from beginning to end and you will learn lots about yourself as a dancer and how you will have to work in the future if you choose this career pathway.

There are five prepared modules that will steer you through the process from learning technique to the final performance:

- **Prepare to perform** – This module prepares you to perform technically as a dancer/choreographer and underpins the skills you will need.
- **Inspired by others** – This module will give you a research opportunity, ideas and a chance to try them out, discovering your craft.
- **What is in a show?** – This module will be about the content of the production, the choreography formation and selection of work.
- **Working as a cast** – This module focusses on rehearsing and refining your product and your personal skills/contribution.
- **The show** – This module will assist your learning of how to present and perform in the production and evaluate your strengths and weaknesses going forward.

Your journey will take you through the background process of a dancer involved in a live production; there will be highs and lows with times of repetition, physical exertion, exhilarating achievement and satisfaction in the final product. It is an opportunity for you to work on your own progression as an individual dancer and team member. An exciting journey from beginning to end that will ignite your passion and give you an experience as close as you will come to a real contract at this stage of your training.

This work can be undertaken as an individual or within a team. If working within a team learners are expected to contribute to each of the areas (and be able to evidence this contribution) in order to gain the experience and knowledge required to successfully complete the Cambridge Technicals in Performing Arts Level 3 (Dance Pathway) units.



MODULE 1



PREPARE TO PERFORM

Link to qualification: <http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

The delivery begins with Unit 13 (LO1, LO2, LO3, LO4) Unit 14 (LO1, LO2, LO3, LO4) Unit 17 (LO2, LO3, LO4).

In order to produce a dance extravaganza of any quality, participants need to be able to hone their techniques and skills to be able to do justice to the content of the production. Learners will need to:

- Be confident in their understanding and delivery of dance techniques they will be using.
- Be able to recognise their strengths in dance style and technique.
- Have confidence within their group to be able to work and share their ideas and strengths.
- Have a good understanding and knowledge of different dance genre, styles and skills they can perform.
- Start to take ownership of their production and the input they will be required to put in to shape ideas and share skill bases.

Contained within the following assessment criteria/units/LOs:

Unit number	Activity No	LO No	Learning Outcome
Unit 13	Activity 1 Activity 2	LO1	Be able to demonstrate the relationship between dance and music
	Activity 1 Activity 5 Activity 6	LO2	Be able to demonstrate technique and correct etiquette
	Activity 1	LO3	Understand the terminology of specific dance genre
	Activity 1 Activity 6	LO4	Be able to demonstrate key features and styles of a specific dance genre

Unit number	Activity No	LO No	Learning Outcome
Unit 14	Activity 1 Activity 2	LO1	Know the key features of dance genres
	Activity 4 Activity 5 Activity 6	LO2	Be able to maintain and progress dance technique
	Activity 6	LO3	Be able to perform dances demonstrating application of physical and interpretative skills
	Activity 3 Activity 4 Activity 5	LO4	Be able to evaluate own dance performance
Unit 17	Activity 2	LO2	Be able to maintain and progress dance technique
	Activity 2	LO3	Be able to improve the skills of the participant
	Activity 2 Activity 3 Activity 4 Activity 5	LO4	Be able to evaluate own performance

During the delivery of the units, the learners should carry out a range of activities to demonstrate and check their knowledge and understanding. They should also undertake review activities as they work through the programme of learning.



PRACTICE REVIEW ACTIVITIES FOR MODULE 1

ACTIVITY 1

You could devise a technical class in two dance genre that will be repetitively delivered to the learners over one term. By creating a form that will monitor the progression of learners in their build-up of strength, correct execution, fluidity and understanding, will give them feedback in order to improve. It is beneficial to monitor the progression of the learners in a class that is 'set' that is, the same exercises rehearsed regularly so that specific improvements can be easily monitored in class and learners can feel their improvement week by week. Basic class structures should include a warm up, set technical exercises appropriate to the style, combinations of steps, varied and short routines (to progress 'pick up skills') and a cool down. Correct etiquette, responsibility of physical self-maintenance, studio etiquette and health and safety could also be monitored here. It may be good practice to initiate the start of a learner journal or diary at this point and throughout the module.

<http://www.danceadvantage.net/lesson-plans/>

<https://uk.pinterest.com/chastacey/dance-teacher-tips-ideas/>

ACTIVITY 2

You could organise a rota for learners to lead the warm-ups and cool downs of classes and gradually build their activity to delivering workshops or parts of using their individual strengths. A feedback briefing could be given to the learner following their session either verbally or as a written report.

<http://www.istd.org/courses-and-training/resources/warm-up/>

ACTIVITY 3

Organise a session for peer evaluations and observations to give learners feedback on their execution of skills in class work. You could utilise free internet apps, example HUDL technique or Coaches Eye to be able to record, slow down footage and analyse different lines, technical faults that are occurring.

www.hudl.com

ACTIVITY 4

By giving the learners a self-development plan as a tool to monitor their physical strengths and weaknesses which allows them to formulate their own individual plan of exercises that over time will improve their physique, cardio fitness, strength and flexibility. Realistic targets and interim monitoring points would need to be incorporated to achieve this and have milestones to work towards. Self-development plans start with a diagnostic assessment of the learner's strengths and weaknesses to agree targets for improvement and plan how to achieve them. They can be as simple or complex as desired and have interim assessment dates to monitor their progress and make relevant adaptations to meet their goals. A simple chart as below would suffice:

Target for improvement	How will I reach this target?	Interim monitoring date	Amendment (if Required)	Notes
Example – Improve my splits and flexibility	Stretching after every class	Two weeks into programme	Additional stretches at home to speed up the improvement	I was not improving as fast as I wished so have added an amendment

Use the following website to find organisations that specialise in dance technique and physical maintenance www.cdet.org.uk



Reading source:

Dance Technique and Injury Prevention– 1 Nov 1999

Justin Howse (Author), Shirley Hancock (Author)

- **Publisher:** Routledge; 3 edition (1 Nov. 1999)
- **Language:** English
- **ISBN-10:** 0878301046 ISBN-13: 978-0878301041

ACTIVITY 5

Create a target sheet with the learners to set short term goals in their personal technical development will assist them to focus on achieving and making improvements. Improvement of technique is individual and learners will benefit from being taught how to self-assess their own ability and that of others, how to develop personal action plans and to make improvements. Logging the number of hours spent doing certain activities and monitoring the progression will motivate what is a repetitive learning challenge. Learners need to be aware that 'practice makes perfect' and that technique needs to be built and refined by reaching milestones and recognising improvements that will assist the engagement of those that find repetitive practice monotonous.

<https://www.goal-setting-guide.com/short-term-goals/>

<https://ballethub.com/setting-goals-for-improving-your-ballet-technique/>

ACTIVITY 6

Set a challenge, for example to work to be able to execute a double pirouette, learn a set warm up or learn two centre work combinations over a three week period. Choose skills that you know your learners are lacking. Rehearse and film the class over the three weeks. On week 4, film the learners participating in the class but with only verbal assistance from the tutor.

Set a challenge, for example, to work to be able to execute a double pirouette, learn a set warm-up or learn two centre work combinations over a three week period. Choose skills that you know your learners are lacking. Rehearse and film the class over the three weeks. On week four, film the learners participating in the class but with only verbal assistance from the tutor.

The learners will be able to compare their improvements visually. This activity is then able to be used for group work, peer observations or individual target setting. It will also allow opportunity to work on retention of movement, refinement of techniques and execution without demonstration. This is an opportunity for the learner to get feedback and view their own strengths and weaknesses in a formal, controlled environment.

MODULE 2

INSPIRED BY OTHERS

Link to qualification: <http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

The delivery continues with Units 13 (LO1, LO2, LO3, LO4) Unit 14 (LO1, LO2, LO3), Unit 15 (LO1), Unit 16 (LO1, LO2, LO3, LO4) and Unit 17 (LO2).

Your learners by this stage of the project will either have experienced or have viewed a range of different choreographers work to discover what they engage with and suits their attributes as a dancer. Within the Dance Extravaganza learners may wish to reproduce the work of other choreographers both past and present. They will be inspired by the diversity, individual nature and styles of choreography and will enable them to celebrate the work of others. Learners may gain ideas to feed their choreographic ideas, reinvent old works in a new style or reproduce in its original form. The Extravaganza is a celebration of choreography and dancers both old and new, the learner can participate as the choreographer and/ or as the dancer. Learners could be encouraged to lead as the choreographer or director of dance pieces and practice work shopping skills.

Contained within the following assessment criteria/units/LOs:

Unit number	Activity No	LO No	Learning Outcome
Unit 13	Activity 4	LO1	Be able to demonstrate the relationship between dance and music
	Activity 4	LO2	Be able to demonstrate technique and correct etiquette
	Activity 1 Activity 2 Activity 3 Activity 6	LO3	Understand the terminology of specific dance genre
	Activity 4	LO4	Be able to demonstrate key features and styles of a specific dance genre
Unit 14	Activity 3 Activity 4 Activity 6	LO1	Know the key features of dance genres
	Activity 4	LO2	Be able to maintain and progress dance technique
	Activity 4	LO3	Be able to perform dances demonstrating application of physical and interpretative skills

Unit number	Activity No	LO No	Learning Outcome
Unit 15	Activity 6	LO1	Understand the principles of dance choreography
Unit 16	Activity 1 Activity 2 Activity 6	LO1	Know the components and structures of professional dance pieces
	Activity 1 Activity 4	LO2	Be able to interpret professional dance pieces
	Activity 4 Activity 5	LO3	Be able to reproduce extracts from professional dance pieces
	Activity 4 Activity 5	LO4	Be able to create dance pieces using own style and that of professionals
Unit 17	Activity 5	LO2	Be able to deliver a dance or movement workshop

During the delivery of the units, the learners should carry out a range of activities to demonstrate and check their knowledge and understanding. They should also undertake review activities as they work through the programme of learning.



PRACTICE REVIEW ACTIVITIES FOR MODULE 2

ACTIVITY 1

You could task learners to create a 'family tree' styled poster of a dance style/form. By tasking learners to research into the history of a dance form (or discipline within a genre) they will be informed about who the influential practitioners were that shaped the dance form to what it is today. Learners should record the contextual devices that will have influenced the work of various artistes and practitioners through the 'family tree', timeline. Learners could be encouraged to make notes on the work they view from these people and record ideas and things that appeal to them in a journal as they work through this historical research journey.

Research notes and ideas can be logged in the learner's journal throughout this module.

<http://www.danceconsortium.com/features/dance-resources/dance-timeline/>

ACTIVITY 2

You could set the task for learners to create a timeline of style changes within a set genre as a useful way for learners to gain knowledge. As an example, task the learners to research the development of a genre between pre WW1 to date. Learners will need to embark on a historical journey watching work of choreographers to be able to identify the developments of style.

<http://www.danceconsortium.com/features/dance-resources/dance-timeline/>

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ab82>

<http://www.dancefacts.net/>

https://en.wikipedia.org/wiki/History_of_dance

ACTIVITY 3

Plan a trip for your learners to attend a local dance festival. Many areas of the country have a local dance festival where learners could view multiple styles of genre in one performance danced by learners of similar ages. Organising a trip to watch or participate in a local dance festival in your area is a fairly inexpensive way for learners to see more dances. Details of dance festivals near to you can be found on the U Dance England or the All England Dance Festival websites, spectator tickets are reasonably priced and can be pre-booked.

All England: www.all-england-dance.org.uk

U Dance England: <http://www.onedanceuk.org/programme/u-dance/national-festival/>

ACTIVITY 4

Dance Off/ Battle Task. This is an exciting challenge you may wish to try with your learners. Allocate different sections of one piece of music and of a stage area to two small groups. Each group, unseen by the opposing group, is tasked to choreograph to their music allocation within their choice of style or genre. Each group needs to be briefed to move to the periphery of the stage area when not dancing and to work centre stage when dancing to their allocated parts of the piece of music. Try pulling the groups together to dance their creations and film what happens to show the learners. Multiple skill bases are covered in this task and it is opportunity to see how different genre and style can work to the same piece of music. It is an innovative way to introduce learners to the modern concept of integrating styles and for them to try something new.

<https://www.youtube.com/watch?v=Be5nfaa-wTU>

ACTIVITY 5

Dress and teach: work as your favourite dancer workshop activity. Ask your learners to learn a short piece of choreography created or danced by their favourite artiste. In this session ask the learner to dress in the style of their icon to add visual effect and teach the piece of choreography to their peers. The learner should introduce the session with their reasoning as to why they like this choreographer, dancer or era of genre and propose it is an option to be in the programme for the final production.

ACTIVITY 6

Facilitate a learner debate between two dance genres. Ask the learners to study at least two or three examples of past choreographers' work in two genres. (Selection of these works should be diverse to show clear differences in style within genre, intention and dynamics of the choreography.) As an opportunity to engage contextual learning, the stream of viewing should be undertaken by era, old to new. In a debate format, you can set the task for learners to debate their preferences, establishing their reasoning for their views and opinions.

MODULE 3

WHAT'S IN A SHOW?

Link to qualification: <http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

The delivery progresses with Unit 14 (LO1, LO2, LO3, LO4), Unit 15 (LO1), Unit 16 (LO1, LO2, LO3) and Unit 17 (LO1).

Following previous module's activities, your learners will have some background knowledge of the history, influences and choreographers of two dance genres it is time for them to start to select the work they want to put into their Dance Extravaganza Production. In this module the learners will have opportunity to select the material they wish to learn, reinvent, devise or reshape. They could experience producing a 'plan of action' to complete choreography, plan the programme content and format a rehearsal schedule. They will also start to consider additional considerations such as the costuming and organisation of the show itself. There is opportunity for a number of roles in this module as an introduction to work experience. Learners can make choices about whether they choreograph, be choreographed and dance or deliver workshops or 'clean' material.

Contained within the following assessment criteria/units/LOs:

Unit number	Activity No	LO No	Learning Outcome
Unit 14	Activity 1 Activity 2 Activity 6	LO1	Know the key features of dance genres
	Activity 6	LO2	Be able to maintain and progress dance technique
	Activity 6	LO3	Be able to perform dances demonstrating application of physical and interpretative skills
	Activity 6	LO4	Be able to evaluate own dance performance
Unit 15	Activity 1 Activity 4 Activity 5	LO1	Understand the principles of dance choreography
	Activity 5	LO2	Be able to choreograph dance
Unit 16	Activity 1 Activity 4	LO1	Know the components and structures of professional dance pieces
	Activity 4	LO2	Be able to interpret professional dance pieces
	Activity 4	LO3	Be able to reproduce extracts from professional dance pieces

Unit number	Activity No	LO No	Learning Outcome
Unit 17	Activity 3	LO1	Be able to plan a dance or movement workshop

During the delivery of the units, the learners should carry out a range of activities to demonstrate and check their knowledge and understanding. They should also undertake review activities as they work through the programme of learning.



PRACTICE REVIEW ACTIVITIES FOR MODULE 3

ACTIVITY 1

You should try to stimulate ownership by asking the learners what they would want to be in their Dance Extravaganza. Try tasking the students to submit a personal list of pieces of choreography they would choose to be in the Dance Extravaganza Production. Suggest the selection is in 3 categories:

- Repertoire from past choreographers to be reproduced in its original form.
- Repertoire from past choreographers to be reshaped/ reinvented or contextualised.
- New devised work ideas, including the style, choice of music (own choreographic ideas and stimulus).

The learners could tease their ideas out in an on-going journal or diary throughout this module.

ACTIVITY 2

Setting the programme session. This activity will continue to give learners choice and ownership. You could instigate a production meeting; as a resource for this meeting you will need to formulate a spread sheet of the learners' choices to be circulated or pin the learners' lists from activity 1 on 3 different walls. The learners should be able to view each other's ideas and choices. Common selections could be identified and recorded on the white board. You could, under each category, host a group discussion and a vote (if required) on the learners' ideas. Each time a firm selection is made, write it on the white board noting with whom the responsibility for this piece of work will lay. Consideration and agreement of the maximum length of time could also be proposed and agreed in this session. By the end of this activity the white board should have an agreed list of material for the production programme and of learner responsibilities.

ACTIVITY 3

This activity allows you to engage the learners in the preparation of material for the show. Planning delivery and organisation of devised work by learners is always a task. You need to proactively book an available space for individuals to work on their pieces for the production. By asking learners need to draw up a plan to consider how many dancers they will need, when they will refresh or learn the choreography and how many sessions they will require to deliver the work to their peers, will assist with attendance and commitment to the rehearsals. It is suggested that learners must have this plan agreed by the tutor and then book their slots on the rota to check their time spent will be of value.

Try making it the learner's responsibility to organise their dancers, resources, pre planning and delivery of their sessions. These are vital skills going forward allowing the learner to take ownership of their part of the project and for understanding and appreciating work skills going forward.

<http://headsetchatter.com/templates.php>

ACTIVITY 4

This activity is for you to support the learning of existing repertoire. You will need to provide an appropriate space, DVD of a piece of repertoire for the learners to watch and replicate. You could use appropriate observation and feedback forms to support learners in this task. By providing the resource, space and time for learners to learn existing repertoire, will stretch their independent learning, knowledge and skills. Feedback on the progression of the learning is vital and should be instigated at key points of the rehearsal process. Try to ensure that tutor or peer observations are documented within the process preferably in the learners' journals/diaries. The focus in this activity is to identify how 'true' the choreography is to the original choreographer's intention and style with guidance and support from you.

ACTIVITY 5

Try a Mood board activity. To support learners intention for their own choreography or a revamp of an existing work, tutors could ask the learners to create a 'mood board' which will incorporate sketches of practical costume ideas, lighting ideas and colours and any set or props required. This can in turn be given to the technical team or person with responsibility in supporting the production backstage. This board may also present ideas for live music options. It is a fun and creative way to express their ideas and vision. The mood board is a tool for learners to visualise what works with the style of the material they have chosen, an aid to explain what they are trying to achieve as a workshop leader or choreographer. This visual image enhances the components in relation to the practical work. Highlighting a method of communication to improve the visual concept (Unit15 LO1, LO2).

Try a mood board activity. To support learner's intention for their own choreography or a revamp of an existing work, tutors could ask the learners to create a mood board which will incorporate sketches of practical costume ideas, lighting ideas and colours and any set or props required. This can, in turn, be given to the technical team or person with responsibility in supporting the production backstage. This board may also present ideas for live music options. It is a fun and creative way to express their ideas and vision.

<https://www.pinterest.com/allthingscolor/great-examples-of-mood-boards/>

<http://www.creativebloq.com/graphic-design/mood-boards-812470>



ACTIVITY 6

You could facilitate a Pre-production meeting. Now learners have had the opportunity to select, learn and rehearse material a more formal meeting could be held to plan the:

- Rehearsals leading up to the performance, including the tech, dress and run through.
- Return to the process and the progress of the choreography in detail, at what point is it at? Are there individual needs to improve progress (Unit 14 LO1, LO2, LO3, LO4).
- Decisions on any work that is not going to be ready and whether to instigate a 'rescue' plan or to 'pull' the routine from the programme.
- If anyone in the cast will be taking responsibility for other aspects of the performance, such as programmes, tickets or posters or decisions to be made on how these elements of the production will be met.
- Discuss any issues/ worries that are occurring within the programme or cast.

This meeting should be filmed and minutes should be taken for circulation to all learners and help assimilate the production they are working towards in their minds, allow them to express their views and concerns and gain ownership. Input and feedback as a performer is vital to work through the process and progress pieces of work. The focus and aim is to ensure that the work is closely monitored to polish and refine the choreographic elements, ensure that the work is not deferring from the original brief and encourage teamwork within the creative process. It also allows for people to establish their 'company roles' from the perspective of their specific duties/tasks. Pure practical rehearsal does not always produce the desired outcome, increasing the understanding of the process as a whole and from the perspective of others is useful learning.

<http://headsetchatter.com/templates.php>

<https://www.ittoolkit.com/how-to-it/projects/meeting-agenda-template.html>

MODULE 4

WORKING AS A CAST

Link to qualification: <http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

The delivery continues with Unit 1 (LO2), Unit 13 (LO1, LO2, LO3, LO4), Unit 14 (LO1, LO2, LO3, LO4), Unit 16 (LO1, LO2, LO3, LO4) and Unit 17 (LO4).

This module could follow after the selection and learning of materials. Its aim is to support your learners to work as a team within a cast. It will support the final rehearsal stages as the production nears its performance. Used as a background tool to support the on-going practical work, this module will assist learners with how to work with others, planning contingencies, assessing their progress and planning in a short time frame. It can also be used to 'pull round' any issues occurring but still allowing the learners to keep ownership and rationalise the situations

Contained within the following assessment criteria/units/LOs:

Unit number	Activity No	LO No	Learning Outcome
Unit 1	Activity 3	LO2	Know the organisations and roles in the performing arts industry
Unit 13	Activity 5 Activity 6	LO1	Be able to demonstrate the relationship between music and dance
	Activity 5 Activity 6	LO2	Be able to demonstrate technique and the correct etiquette
	Activity 5 Activity 6	LO3	Understand the terminology of a specific dance genre
	Activity 5 Activity 6	LO4	Be able to demonstrate key features and styles of a specific dance genre
Unit 14	Activity 5 Activity 6	LO1	Know the key features of dance genres
	Activity 5 Activity 6	LO2	Be able to maintain and progress dance technique
	Activity 5 Activity 6	LO3	Be able to perform dances demonstrating application of physical and interpretative skills
	Activity 2 Activity 4 Activity 5 Activity 6	LO4	Be able to evaluate own dance performance





Unit number	Activity No	LO No	Learning Outcome
Unit 16	Activity 5 Activity 6	LO1	Know the components and structures of professional dance pieces
	Activity 5 Activity 6	LO2	Be able to interpret professional dance pieces
	Activity 5 Activity 6	LO3	Be able to reproduce extracts from professional dance pieces
	Activity 5 Activity 6	LO4	Be able to create dance pieces using own style and that of professionals
Unit 17	Activity 2 Activity 4	LO4	Be able to evaluate own performance

During the delivery of the units, the learners should carry out a range of activities to demonstrate and check their knowledge and understanding. They should also undertake review activities as they work through the programme of learning.

PRACTICE REVIEW ACTIVITIES FOR MODULE 4

ACTIVITY 1

This activity is designed for you to lead a peer observation activity. You could ask learners to sit in a circle. Give them each a clean piece of paper and a pencil and ask them to write their name clearly at the top. Ask the learners to pass the sheet clockwise to the next learner. As each learner's sheet rotates around the group, task the learners to write what they have observed positively about that cast member. You need to clearly direct the instructions to ensure learners understand that it is a 'positive' feedback sheet on the value of each cast member. The sheet could then be turned over and ideas for each learner's improvements could be rotated around the circle. The aim of this activity is to highlight to each learner the positive elements of them as a cast member within the team and things they could do to improve going forward from a peer perspective. It is important that the positive aspects are the key focus in this activity.

ACTIVITY 2

Try giving each learner a blank post it note for them to write their name on. On the white board write the following headings and ask the learners to stick their post it notes next to the headings they have discovered from previous peer feedback or think what they believe to be their strong areas of support in the cast. Heading suggestions are:

- Devised choreographic skills.
- Able to reproduce repertoire accurately.
- Dance skills (may be section off different genre here).
- Effective observer.
- Motivator.
- Supporter of people.
- Doer!
- Ideas person.
- Organiser.
- Leadership skills.

Recognition of these skills will assist with learner's confidence and self-assessment. A charter of good behaviours could be discussed, agreed on and circulated to all cast members.

ACTIVITY 3

You could allow learners to allocate roles to some cast members. This task will simulate a company/cast structure and enable a role play of a professional environment. The learners will have opportunity for the learners to research the various roles, duties and tasks required a professional company and be able to 'try them out'. Roles such as, dance captain, swing, assistant choreographer, resident choreographer have different duties and responsibilities that learners may be interested in doing in a future career in dance. Research into the difference in the roles and payment of professionals in these roles demonstrates the promotions they could achieve as a freelance dancer.

ACTIVITY 4

You could allow learners to self-assess/review their participation within the show content. By allowing the learners to discuss the progress in an open forum or write a report on progress, will give them indications of what needs to be worked on to refine their production. A 'mock show' could be organised and filmed to assess the progression of the content. (If a choreographer is absent they could produce a short report on the progression of their submission to the programme. This report can be written or verbal, or shown practically in the mock, backed-up with feedback from its dancers.) The activity could be observed by you and other cast members, live or on DVD. From this show run, group decisions can be made on the progress of pieces. As a group the cast should make choices on any 'rescue' plans for work that isn't going well or decisions to cut the piece from the production if the work is not achievable in the short time frame running up to the production. You should have the final decision with the choreographer. The feedback on the progression of the content should be shared and discussed openly to encourage ideas for improvement. Notes could be recorded as evidence in a journal.

ACTIVITY 5

For this activity you need to establish rehearsal time for learners to refine and polish their work before technical and dress rehearsal. (If you engaged in activity 4 there may be actions and improvements to take back and worked on in the different submissions.) By filming a run through of the show content will allow learners to see the improvements and accomplishments of the pieces can be observed and recorded by the choreographer and you to feed back to the dancers. This activity can be used during the final rehearsal stages for the choreographer to work alone with their group and for you to be able to support and feedback where needed.

ACTIVITY 6

Show run activities, leading up to the event! This activity can be used to ensure the learners have time to run the routines in the actual performance space provided. Allowing time and guidance to each routine to ensure the choreographer and dancers are comfortable with:

- entrances
- exits
- spacing
- placing of the routine
- plotting their places or taking notes for the next stage rehearsals.

Feedback and observation forms will be useful for participants to make improvements and changes prior to technical and dress rehearsals. Providing lighting plot sheets for learners will assist with their communication to the technical team to relay their intentions for the piece of work.

<https://www.youtube.com/watch?v=f2-X2BiRJPQ> (more advanced learners)

<http://www.theatre crafts.com/pages/home/topics/lighting/lighting-design-paperwork/> (easier version)



MODULE 5

THE DANCE EXTRAVAGANZA

Link to qualification: <http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

The delivery concludes with Unit 13 (LO1, LO2, LO3, LO4), Unit 14 (LO1, LO2, LO3, LO4), Unit 16 (LO1, LO2, LO3, LO4) and Unit 17 (LO4).

This module is the climax of the project for the learners. It is the performance week and will lead you through the process by addressing critical moments to add enrichment and direction to the cast. Each activity will lead you through the journey to assist a successful production and includes an evaluative process activity post show. It is an exciting and enjoyable week that if well managed will produce an excellent work experience for the learners and organised end product.

Contained within the following assessment criteria/units/LOs:

Unit number	Activity No	LO No	Learning Outcome
Unit 13	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO1	Be able to demonstrate the relationship between music and dance
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO2	Be able to demonstrate technique and the correct etiquette
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO3	Understand the terminology of a specific dance genre
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO4	Be able to demonstrate key features and styles of a specific dance genre



Unit number	Activity No	LO No	Learning Outcome
Unit 14	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO1	Know the key features of dance genres
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO2	Be able to maintain and progress dance technique
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5 Activity 6	LO3	Be able to perform dances demonstrating application of physical and interpretative skills
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO4	Be able to evaluate own dance performance
Unit 16	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO1	Know the components and structures of professional dance pieces
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO2	Be able to interpret professional dance pieces
	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO3	Be able to reproduce extracts from professional dance pieces

Unit number	Activity No	LO No	Learning Outcome
Unit 16	Activity 1 Activity 2 Activity 3 Activity 4 Activity 5	LO4	Be able to create dance pieces using own style and that of professionals
Unit 17	Activity 6	LO4	Be able to evaluate own performance

During the delivery of the units, the learners should carry out a range of activities to demonstrate and check their knowledge and understanding. They should also undertake review activities as they work through the programme of learning.

PRACTICE REVIEW ACTIVITIES FOR MODULE 5

ACTIVITY 1

Practice, practice, practice! This is the lead up to the climax of a well-polished production. Professional performers spend more time in rehearsal than in the creation and learning of material. Ask your learners to plan a rehearsal schedule that has a structured progression plan leading up to the technical and dress rehearsal. You will need to facilitate space and time for the learners, they may wish to try some of their costumes out in these rehearsals to see how they work, are they practical, do amendments need to be made so that there is no last minute problems in the full costume and tech runs? You could film these practices to show the learners development and for them to identify where positive changes could be made to improve the performance, spacing and execution of the work. Critical roles such as the director and choreographer should take notes in these sessions.

ACTIVITY 2

The 'Notes' Session. In professional environments after every rehearsal and most performances there is a 'Notes Session' You should introduce at least one of these sessions after a rehearsal before the tech and dress rehearsal so that the dancers understand the aims of it. It is a critical session to improve the performance as a whole. Dancers need to understand that in NOTES they will not be praised but will be given short corrections

and directions which they need to record and change in the next rehearsal. This is also opportunity for the dancer to flag any problems with their 'track', that is, their patterns, formations, entrances, exits that they have encountered in the rehearsal. You need to focus the learners to understanding that this is a 'useful' session not a 'negative' session that they will experience in the professional world. Time becomes short as you near the final stages of the production so these sessions need to be effective to make final improvements and to practice responding to verbal corrections as a dancer.

ACTIVITY 3

The technical rehearsal. This activity is a crucial stage for the learners' supporting team. Learners need to be aware that this activity is for them to look good on stage and so they need to show patience and respect to the technical team as they work. You need to lead this activity promoting a calm and structured environment. Plotting lights can often only be done when the dancers are in situ. You can assist the technical team and dancers by taping the floor to mark areas of the stage where dancers/props will be well lit at critical points of their performance. Be aware, this takes quite a lot of time, as the light changes need to be programmed into the lighting deck. Learners could be tasked to ensure they have their costume with them and know their spacing to ensure the lights are effective. The activity should focus on:



- not talking
- concentration
- moving when asked
- standing when asked
- walking to spaces in each phrase/section of their routine in the correct order
- respect to let the technical team do their job.

All are great work experience skills going forward.

ACTIVITY 4

The dress rehearsal.....it's here! This activity can be used as the last 'mock' before the live performances in front of an audience. In this activity you could film the dress run and make notes to feedback after. Using the film and notes you can verbally give feedback to the learners on matters that will ensure the safe running and fluidity of the programme. It also allows learners to take notes, express their concerns and make amendments to technical and directional issues that occur, plan quick changes and also view their performance and technical skills to make improvements to the live performances. Wise producers will run this activity more than once to give the technical team and cast more practice and apply any changes. Lots of time needs to be given to the feedback of notes and viewing of the dress run to be able to systematically work through the programme.

ACTIVITY 5

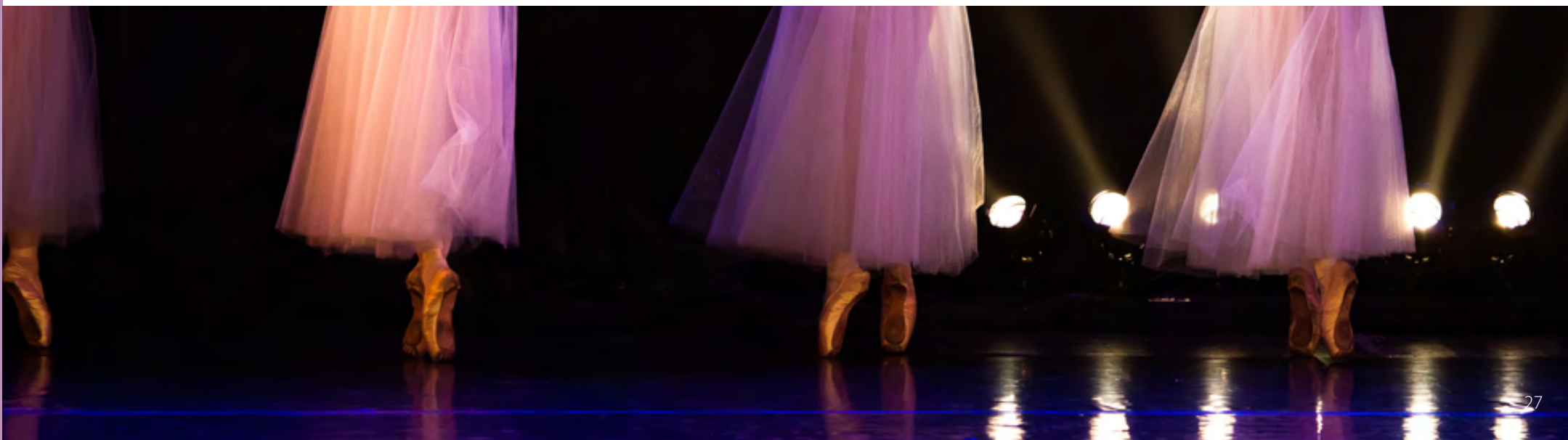
The Dance Extravaganza Production. This activity is the live performance itself. You need to remain calm, supportive and be able to think on the spot to support the learners through the process. Motivation and encouragement are key in instilling a calm enjoyable atmosphere with rational excitement and where focus is critical. All performances should be filmed as valuable evidence. The hard work is done and it is suggested that a 'team talk' focus on the learners' enjoyment of the spectacle they have created. Boosting confidence, calming nerves and giving praise will set the right mind set as they embark on their opening night.

ACTIVITY 6

Post evaluation. This activity is fun to explore the highs and lows of the production. A cast viewing of the final performance film and discussion on what went well and what didn't is suggested. It is useful for learners to evaluate:

- Their part in the whole process.
- Their part as a team player.
- Elements they enjoyed/didn't enjoy and why.
- Their improvements and weaknesses
- Future actions they can take forward to improve or work towards for career objectives and aims.

Learners will recognise their potential and improvements as well as areas of improvement going forward.



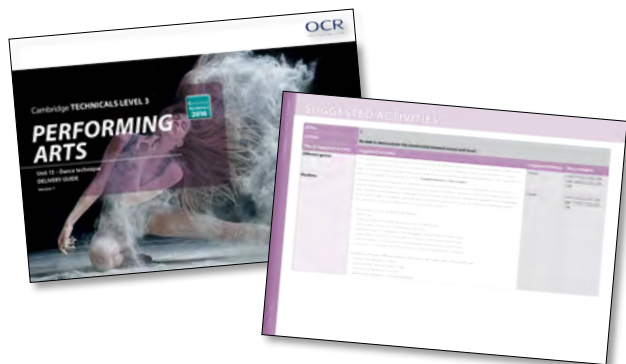
OTHER RESOURCES

Below is a list of resources available from the OCR website which can support the delivery of this project.

<http://www.ocr.org.uk/qualifications/vocational-education-and-skills/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite/>

Delivery Guides

Delivery Guides contains suggestions for activities for lessons. There is a Delivery Guide for each unit, structured by learning outcome so that you can see how each activity helps learners cover the unit. We've also included links to other resources you might find useful.



Resources Links

There are a number of Resources Links for some of the units. Resources Links provide a range of other resources you might find useful – videos, data sets and other online content.



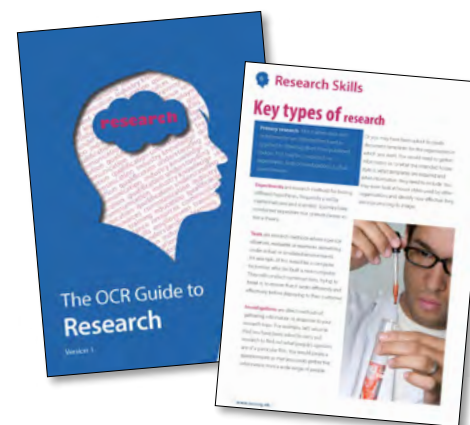
Lesson Elements

There are a number of Lesson Elements for some of the units. Each Lesson Element contains fully worked-up activities with tutor instructions and answers along with learner task sheets.



Skills Guides

We have produced a range of skills guides covering a variety of topics, including research, communication skills, managing projects, problem solving.





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