



# BTEC Level 3 Dance

360 GLH (480 TQT) Equivalent in size to one A Level. 5 units, of which 2 are mandatory and 3 are optional. 1 unit is external set and examined

The Extended Certificate is for learners who are interested in learning about the performing arts sector alongside other fields of study, with a view to progressing to a wide range of higher education courses, not necessarily in performing arts. It is designed to be taken as part of a programme of study that includes other appropriate BTEC Nationals or A Levels.

## Pearson BTEC Level 3 National Extended Certificate in Performing Arts

# Units



Pearson BTEC Level 3 National Extended Certificate in Performance (Dance)				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units group A – learners complete and achieve both units</b>				
3	Group Performance Workshop	120	<b>Mandatory and Synoptic</b>	External
34	Developing Skills and Techniques for Performance	60	<b>Mandatory</b>	Internal
<b>Optional units group – learners complete three units</b>				
8	Classical Ballet Technique	60	<b>Optional</b>	Internal
9	Tap Dance Technique	60	<b>Optional</b>	Internal
10	Jazz Dance Technique	60	<b>Optional</b>	Internal
11	Street Dance Technique	60	<b>Optional</b>	Internal
12	Contemporary Dance Technique	60	<b>Optional</b>	Internal
13	Healthy Dancer	60	<b>Optional</b>	Internal
14	Choreography for Live Performance	60	<b>Optional</b>	Internal
21	Improvisation	60	<b>Optional</b>	Internal
22	Movement in Performance	60	<b>Optional</b>	Internal
26	Physical Theatre Techniques	60	<b>Optional</b>	Internal

# Unit 14

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Choreography for Live Performance

# Scenario

You are part of a professional dance company that has a reputation for creating dynamic and innovative new work through its use of improvisation techniques. The company is creating an evening of new work culminating in a live group improvisation which will be toured nationally. The theme of the show is 'New Beginnings'.

As a new member to the company, you will be required to develop your understanding and skills in improvisation and choreographic techniques. You will be solely responsible for creating one dance piece for the show as well as perform in the improvisation.

In order to develop your skills successfully, you will review your own development and application of choreographic and improvisational techniques as you explore this art form.



# Learning aims

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In this unit you will:

- Understand choreographic structures and devices
- Develop choreography techniques for performance
- Apply choreography techniques to a performance
- Review own development and final performance

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Understand choreographic structures and devices</p>	<p><b>A1</b> Explore choreographic devices and compositional structures</p> <p><b>A2</b> Practitioners</p>	<p>A report or presentation demonstrating knowledge and understanding of choreographic structures and devices with reference to examples of practitioners and practices.</p>
<p><b>B</b> Develop choreography techniques for performance</p>	<p><b>B1</b> Select, explore and respond to stimulus/subject matter when developing choreographic techniques</p> <p><b>B2</b> Accompaniment for choreography</p> <p><b>B3</b> Relationship between movement and musical accompaniment</p>	<p>Recorded footage that demonstrates the development of choreography techniques for performance.</p> <p>Workshops and technique classes.</p> <p>Practical exploration and development work.</p> <p>Improvisations.</p> <p>Rehearsals.</p>
<p><b>C</b> Apply choreography techniques to a performance</p>	<p><b>C1</b> Application of skills and techniques when developing performance and working with dancers</p> <p><b>C2</b> Performance</p>	<p>Self- and peer evaluation.</p> <p>Teacher observation records.</p> <p>Recording of activities in choreographer's logbook, video diary or blog.</p> <p>Final performance.</p>
<p><b>D</b> Review own development and final performance</p>	<p><b>D1</b> Review and evaluate development and application of choreographic skills and techniques for performance</p>	<p>Performance log that reviews and evaluates the development and application of choreography techniques for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.</p>

## Choreographers/Practitioners you will study:

- Akram Khan
- Kenrick 'H2O' Sandy
- Bob Fosse





# What do you need to do?

For the 3 practitioners highlighted on the previous slide. Research the following information:

1. Background information (when they were born, where did they train and in what styles, who were they influenced by etc...)
2. Pieces they've choreographed.
3. Key characteristics of their choreography (e.g. Bob Fosse use of gesture, isolation etc...)





# Research Materials:

[Dance-Bob-Fosse-Year-13-Term-2.pdf](#)

[BBC Four - BBC Young Dancer, 2019 - Kenrick Sandy](#)

[AQA Minutes Template  
\(allsaintsacademydunstable.org\)](#)

[About AKC - Akram Khan Company](#)

[AQA | Subject content | Critical engagement |  
Optional set works and areas of study](#)

# Unit 12

Contemporary Dance Technique



# Learning aims

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In this unit you will:

- Understand the development of contemporary dance
- Develop skills and techniques of contemporary dance
- Apply skills and techniques of contemporary dance to a performance
- Review personal development and own performance

# Unit 12

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of contemporary dance	<b>A1</b> Explore the origins and developments of contemporary dance	A report or presentation demonstrating knowledge of contemporary dance with reference to examples of practitioners past and present practices.
<b>B</b> Develop skills and techniques of contemporary dance	<b>B1</b> Development of contemporary dance techniques <b>B2</b> Relationship between contemporary dance techniques and music	Recorded footage that demonstrates the development and application of skills and techniques for contemporary dance for a performance (2–3 minutes).
<b>C</b> Apply skills and techniques of contemporary dance to a performance	<b>C1</b> Application of contemporary dance techniques through rehearsal <b>C2</b> Application of contemporary dance techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self-and peer evaluation. Teacher observation records. Recording of activities in logbook, video diary or blog. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of contemporary dance techniques <b>D2</b> Review and evaluate application of contemporary dance techniques	Performance log that reviews and evaluates the development and application of skills and techniques in contemporary dance for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, such as digital, recorded.

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of contemporary dance</b>		<b>A.D1</b> Evaluate the development of contemporary dance practice through effective exploration comparing and contrasting well-chosen examples of practitioner performance styles to support findings.
<b>A.P1</b> Explain the development of contemporary dance practice through exploration.	<b>A.M1</b> Analyse the development of contemporary dance practice through effective exploration comparing key features of practitioner performance styles.	
<b>Learning aim B: Develop skills and techniques of contemporary dance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of techniques, accurate physical and interpretative skills, key features and musicality in the performance of a contemporary dance piece.
<b>B.P2</b> Demonstrate the development of contemporary dance techniques, physical and interpretative skills and musicality.	<b>B.M2</b> Demonstrate effective selection and development of contemporary dance techniques, physical and interpretative skills, key features and musicality.	
<b>Learning aim C: Apply skills and techniques of contemporary dance to a performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of contemporary dance for performance through consistent review and reflection of the development of skills and techniques setting comprehensive targets to support progression and practice.
<b>C.P3</b> Demonstrate application of contemporary dance techniques and interpretative skills during the rehearsal of a contemporary dance piece. <b>C.P4</b> Apply contemporary dance techniques and interpretative skills during the performance of a contemporary dance piece.	<b>C.M3</b> Demonstrate effective selection, development and application of contemporary dance techniques, interpretative skills and musicality during the rehearsal and performance of a contemporary dance piece.	
<b>Learning aim D: Review personal development and own performance</b>		
<b>D.P5</b> Explain own development of contemporary dance technique, strengths and areas for improvement. <b>D.P6</b> Explain own application of contemporary dance technique in performance, strengths, and areas for improvement.	<b>D.M4</b> Analyse own development and application of contemporary dance technique, setting targets to support progression and practice.	

# What do you need to do?

- Research the list of contemporary practitioners on the worksheet to create a timeline of the development of contemporary technique overtime 1890 -current day
- Use the link to access the timeline.
- [Pioneers of Contemporary Dance .docx](#)
- See the example for a helping hand

## Pioneers of Contemporary Dance – Timeline Task

Pioneers of contemporary dance & when they had the most influence	Who are/were they? What did they do? What were their main influences? Famous work?
<b>Isadora Duncan - 1905</b>	Isadora Duncan (1877-1927) was an American pioneer of dance. She is widely referred to as the "Mother of Modern Dance." self-styled and influenced by her life experiences, Greek mythology and art she moved from American to Europe and Russia, Duncan's work is known worldwide. Her most famous piece is 'the blue <u>danube</u> ' which she performed with her own company in Budapest.
<b>Ruth St. Denis - 1915</b>	Ruth St. Denis (1879, 1968) was an American contemporary dancer who influenced almost <u>all</u> of American dance. She went on a successful three-year European tour show casing her work, most of her work has religious influences
<b>Ted Shawn – 1915</b>	Edwin Myers Shawn, (1891-1972) married Ruth St. Denis in 1914 after taking up dance as a form of rehabilitation for his paralysis. They founded <u>Denishawn</u> Company and School which changed the course of dance history, most of today's modern dancers trace back to <u>Denishawn</u> . It was Shawn who first recognized Martha Graham's potential.
<b>Rudolf Laban – 1920</b>	Rudolf Laban (1879-1958) is <u>an</u> Hungarian dancer. He is most famous for establishing choreology, the discipline of dance analysis, and invented a system of dance notation. He is considered a "founding father of expressionist dance", and a pioneer of modern dance. Labans ideas were influenced by the social and cultural changes of the 1920s.
	Martha Graham (1894-1991) was the lead practitioner for contemporary dance during this time period who developed the style most notably. She was influenced by painting, mythology, theatre



# Research Materials:

[The Journey of Contemporary Dance: Past to Present - LiveTheDance is a dance blog - Guides, Reviews, Tips for Dancers](#)

[What Is Contemporary Dance? A History of Contemporary Dance - 2024 -](#)

[MasterClassContemporary Dance History and Origins \(dancefacts.net\)](#)

You could also search each practitioners website, database or key facts