National 5 Dance
Course Support Notes

Contents

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 5 Dance Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Course Assessment Specification* and the *Unit Specifications* for the Units in the National 5 Dance Course.
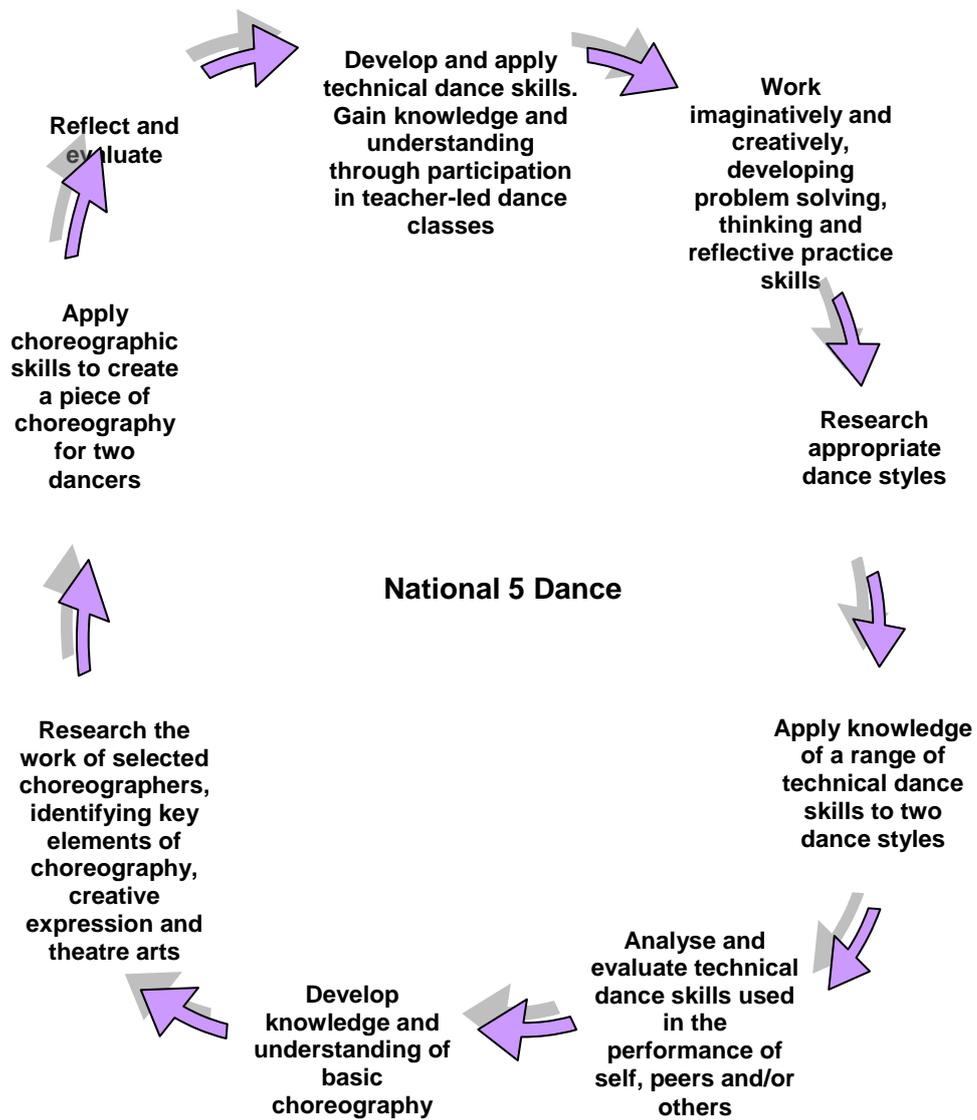
General guidance on the Course

Aims

Dance is a practical and experiential subject. In this Course, and its component Units, there will be an emphasis on skills development and the application of those skills. In turn, this will inform and influence the development of individual creativity and self-expression through dance. Learners will experience a range of roles and responsibilities enabling them to develop interpersonal skills which contribute to their social and emotional development. Learners will also have the opportunity to demonstrate initiative, decision-making and problem solving skills. Assessment approaches will be proportionate and fit for purpose and they will promote best practice, enabling learners to achieve the highest standards they can.

This Course provides learners with opportunities to continue to acquire and develop the attributes and capabilities of the four capacities as well as skills for learning, skills for life and skills for work.

This Course is designed to help learners develop their skills, knowledge and understanding in choreography and technical dance. Learners will develop their imaginative ideas as a choreographer, develop technical dance skills in different dance styles, and reflect on their own and others' work. In the Course, learners are encouraged to exercise imagination and creativity and to communicate their thoughts, meanings and ideas through the work they produce.

The aims of the Course are to enable learners to:

♦ develop a range of technical dance skills
♦ understand and apply knowledge of a range of choreographic skills to create a dance
♦ work imaginatively and demonstrate individual creativity
♦ co-operate, support and work with others
♦ consider how theatre arts can enhance a performance
♦ develop knowledge, understanding and appreciation of dance practice
♦ apply the principles of safe dance practice in relation to physical wellbeing
♦ evaluate own work and work of others

Develop and apply technical dance skills. Gain knowledge and understanding through participation in teacher-led dance classes

Work imaginatively and creatively, developing problem solving, thinking and reflective practice skills

Reflect and evaluate

Apply choreographic skills to create a piece of choreography for two dancers

Research appropriate dance styles

National 5 Dance

Research the work of selected choreographers, identifying key elements of choreography, creative expression and theatre arts

Apply knowledge of a range of technical dance skills to two dance styles

Develop knowledge and understanding of basic choreography

Analyse and evaluate technical dance skills used in the performance of self, peers and/or others

Progression into this Course

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following:

♦ relevant dance experience
♦ relevant Units at National 4 level

Experiences and outcomes
There is an expectation that learners have overtaken relevant expressive arts experiences and outcomes.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

Teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course.

The Course provides opportunities for learners to be inspired and challenged by exploring ideas when creating a solo choreography. It is practical and focuses on the development of technical skills in two contrasting dance styles.

Learners will develop problem-solving and critical thinking skills as they explore and develop dance and choreographic techniques.

Some of the opportunities to develop skills, knowledge and understanding are demonstrated below:

✓✓✓ Many opportunities
✓✓ A range of opportunities
✓ Some opportunities

	Performance	Choreography	Research and evaluation
♦ performing a range of dance skills and techniques	✓✓✓	✓✓✓	✓
♦ applying basic choreographic principles, devices and structures in choreographed sequences	✓✓✓	✓✓✓	✓✓✓
♦ understanding and applying safe dance practice in relation to physical wellbeing	✓✓✓	✓✓✓	✓✓
♦ evaluating own work and that of others	✓✓✓	✓✓✓	✓✓✓
♦ responding to stimuli using imagination and creativity to create choreography	✓✓✓	✓✓✓	✓✓✓
♦ conveying thoughts, meaning and ideas through movement	✓✓✓	✓✓✓	✓✓✓
♦ applying knowledge and understanding of a range of theatre arts	✓✓	✓✓✓	✓✓✓
♦ researching, developing and evaluating the creative process through choreography	✓✓	✓✓✓	✓✓✓

Progression from this Course

♦ Higher Dance (SCQF level 6)
♦ Higher Physical Education (SCQF level 6), specialising in Dance
♦ a range of Dance related National Progression Awards (NPA Dance SCQF level 5, NPA Musical Theatre SCQF level 6)

For some learners it may also include progression into employment and/or training.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured sequence involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

Dance Courses at SCQF level 5 consist of two mandatory Units and Course assessment. The Units are Dance: Technical Skills and Dance: Choreography.

Approaches to learning and teaching

The need to encourage personalisation and choice is a recurring theme for qualifications developed to support the Curriculum for Excellence programme. It is important for teachers/lecturers to create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of learning and teaching strategies which suit the needs of all learners, including physically impaired learners and those who have additional support needs.

Active learning strategies will enrich the learning experience and equip learners with skills for life. For example, through watching live or recorded performances, and through self-check or peer review, learners could compare their performance to that of a model performer. Learners could further develop their understanding of good technique by evaluating each other regularly as part of classwork, for example through working with a partner and identifying areas for improvement.

Technology can be a valuable resource in creating innovative learning and teaching approaches. Using technology to support the development of personal learning in dance can stimulate individual creativity and can further extend access, opportunity, personalisation and choice to all learners.

This Course lends itself to an integrated approach of teaching and learning. Both of the mandatory Units, *Dance: Technical Skills* and *Dance: Choreography* can be taught concurrently. The end point of each of these Units would then lead naturally onto the preparation for Course assessment.

In the *Dance: Technical Skills* Unit, learners will develop knowledge and understanding of the technical skills, characteristics and development of selected dance styles, and apply these in practical exercises and performances. They will also develop and apply critical thinking skills, and will learn to appreciate dance technique and evaluate their own and others' work.

The Outcomes are achieved by developing and applying dance skills in two different dance styles. There are a number of dance genres to choose from, including but not limited to: ballet, contemporary, jazz, Irish, hip hop, salsa, tap, Indian, Highland and Scottish Country. Whichever genres are studied, teaching and learning can follow a structured format, building up from basic technical exercises, to longer movement sequences incorporating techniques learned in classwork. Throughout, safe working practice should be followed at all times, particularly in relation to warm up/cool down and correct technique.
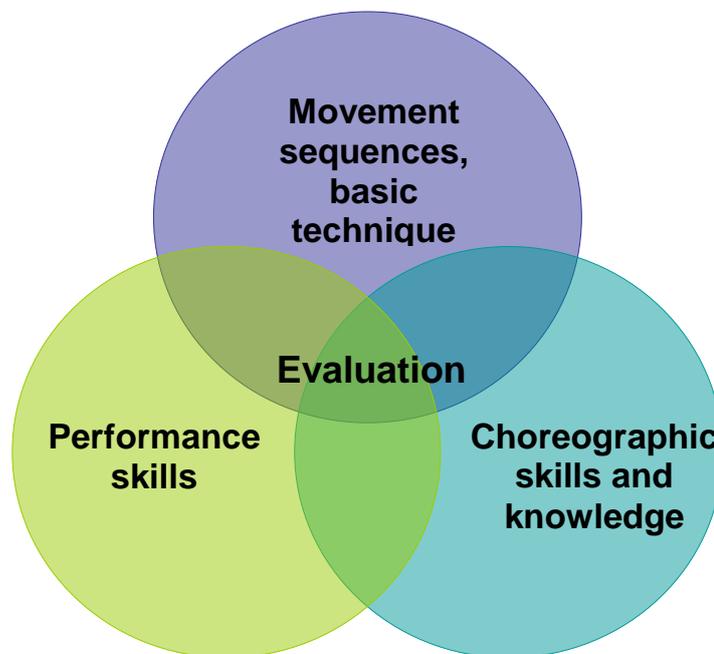
This sequence of teaching and learning could be integrated with the *Dance: Choreography* Unit and also leads into the preparation for Course assessment.

The *Dance: Choreography* Unit enables learners to develop the knowledge and skills they require to explore the choreographic process which will lead them to create their own piece of movement with a clear theme or idea. Learners develop knowledge and understanding of choreographic principles and processes, and the use of theatre arts in dance, along with the ability to evaluate these in their own and others' work.
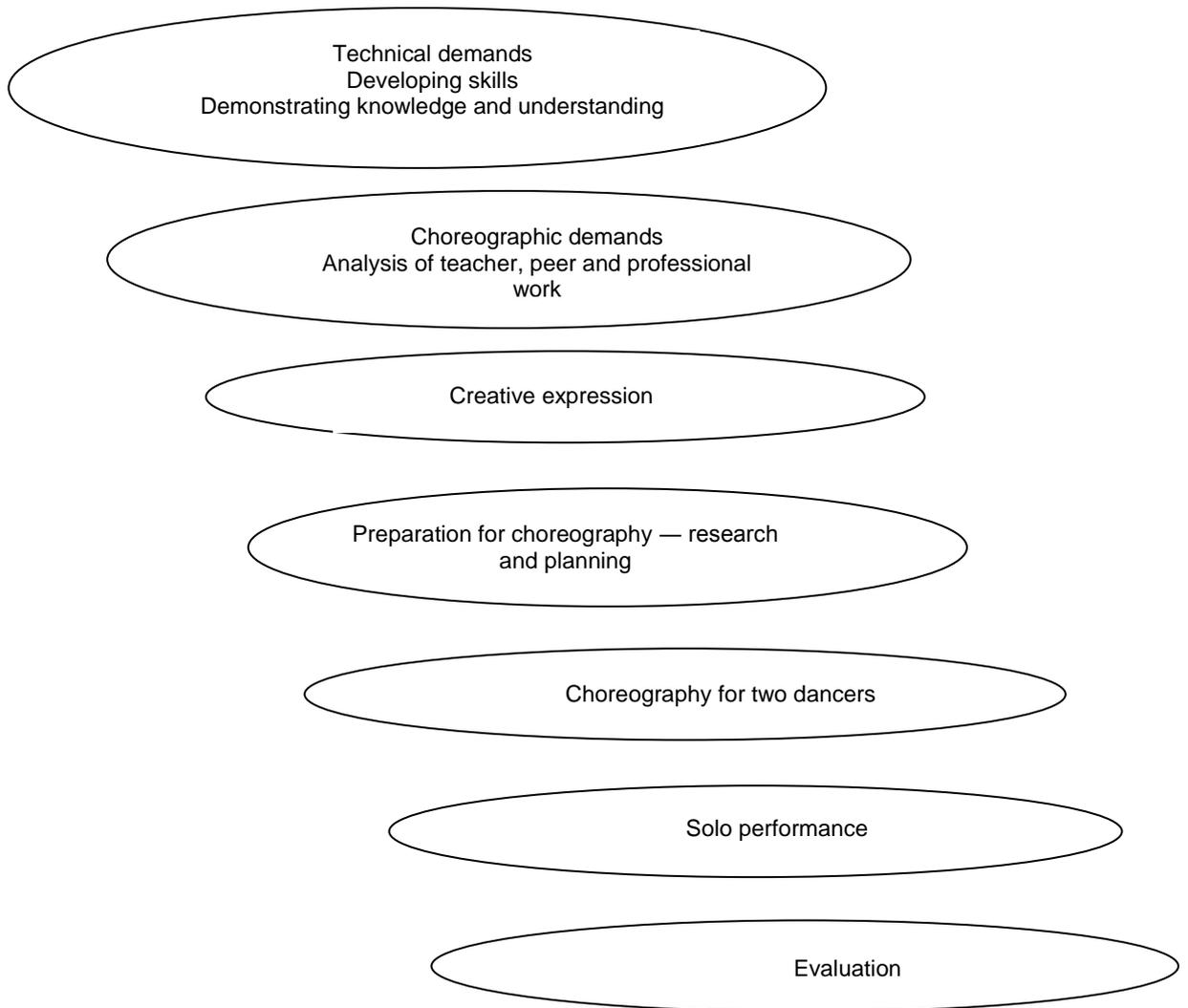
One teaching approach could involve group sessions where the teacher/lecturer guides learners through a series of choreography tasks and activities focussing on choreographic structures, devices, motifs and processes. In order to build confidence, tasks could be carried out in pairs and small groups. It is advised that

learners should have confidence and skills in working with others and leading choreographic sessions before they are expected to take full responsibility for creating a piece of choreography for two people.

The *Dance: Choreography* Unit requires learners to create a piece of choreography for two dancers which communicates a chosen theme/stimulus. Teachers/lecturers could lead sessions at the beginning of the Unit to enable learners to explore their own original movement through improvisation tasks, which then allow them to create original choreography that expresses their ideas. The choreography created for Unit evidence could form the basis for the longer, more developed choreography required for Course assessment. Although the choreography for Course assessment will not be an exact replica of that created for the Unit assessment, it can build on that piece. Learners should be encouraged to plan any choreographic tasks before beginning to choreograph movement.

Movement sequences, basic technique

Evaluation

Performance skills

Choreographic skills and knowledge

The learning journey

Technical demands
Developing skills
Demonstrating knowledge and understanding

Choreographic demands
Analysis of teacher, peer and professional
work

Creative expression

Preparation for choreography — research
and planning

Choreography for two dancers

Solo performance

Evaluation

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Course Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Course where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Course.

Teachers/lecturers should make learners aware of the skills, knowledge and understanding that they are developing throughout the Course. There are many opportunities to develop these skills in day-to-day teaching and learning activities in the classroom.

By considering and using tailored teaching and learning approaches, teachers/lecturers can help learners to address and develop their skills more effectively and identify ways they might improve on them. Supporting skills development across Courses should involve staff in the assessment of learners' skills, in order to help learners to identify where and how they can make improvements.

Within this Course learners will be given opportunities to develop a range of broad and generic skills based on SQA's Skills Framework.

Skills for learning, skills for life, skills for work	Methodology	Guidance
Literacy 1.3 Listening and talking	♦ Discussion ♦ Presentations in pairs, to groups ♦ Group tasks	Learners should be encouraged to share knowledge and ideas and how they have translated these into movement.
Health and wellbeing 3.2 Emotional wellbeing 3.3 Physical wellbeing	♦ Learner demonstrations ♦ Discussion forums ♦ Personal reflection ♦ Participation in active learning	Learners should develop performance skills through participation in physical activity and application of creative expression.
Employability, enterprise and citizenship 4.3 Working with others	♦ Peer evaluation ♦ Choreographic responsibility ♦ Performance	Learners should be encouraged to take responsibility for organisation of their own learning during choreography.
Thinking skills 5.3 Applying 5.4 Analysing and evaluating 5.5 Creating	♦ Individual support logs ♦ Problem solving activities through choreography ♦ Evaluating the work of professional choreographers	Learners could make video clips which chart progress of personal performance. A variety of stimuli could be presented for choreography of short sequences. Two contrasting choreographers could be identified for learners to study.

Approaches to assessment

Teachers/lecturers should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence across the Course.

Evidence for the Units will be a combination of written, oral and/or recorded and performance evidence. Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome. Some suggested methods of gathering evidence are detailed below.

Evidence for some of the technique-based Assessment Standards in the *Dance: Technical Skills* Unit could be generated during technique classes in which individual learners are assessed by observation. Alternatively, learners could demonstrate their knowledge of the techniques of a selected dance style though a study of a professional dance performance, and present their findings in a report, display material or presentation. There may be many opportunities for naturally occurring evidence through workshop-based tasks.

Evidence for the *Dance: Choreography* Unit could be generated by filming a solo or group performance in which learners demonstrate understanding of choreographic principles; this could be marked using an observation checklist in which details of the evidence are given. Alternatively, a learner may attend a live performance by a choreographer and analyse the choreographic principles used, presenting their work in any suitable format. Research and plans for their own choreography might be presented in a variety of graphical or pictorial formats, and evaluation could be of a peer or professional.

Combining evidence across both Units, learners could be asked to comment on the use of technical skills in the *Dance: Choreography* Unit, either by an oral presentation or by answering questions, or in written/recorded format.

Learners could also be asked to keep a log in relation to the development of both their technical work and use of choreographic principles, and use this to identify possible areas for improvement. This could meet the requirements of the evaluative parts of both Units, as well as helping candidates to develop reflective practice which can help them prepare for Course assessment.

Preparation for Course assessment

Each Course has additional time (40 hours) which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for Unit assessment, and towards the end of the Course, for further integration, refinement and preparation and/or gathering evidence for Course assessment.

The Course assessment for National 5 Dance will consist of two Components — a performance and a practical activity.

Component 1 — performance
The purpose of this performance is to assess the learner's ability to apply and combine technical skills and performance skills to perform a solo in one dance genre.

The performance will have 35 marks (35% of the total mark).

The performance will be of a tutor-choreographed technical solo in a selected dance genre. It will last 1.5 to 2 minutes.

The learner will be assessed on application of technique and performance skills as follows:

1. Application of technique

    a. Technical accuracy and use of turnout/parallel as appropriate to the dance style (5 marks)
    b. Centring, balance, alignment and posture (5 marks)
    c. Stamina, strength and flexibility (5 marks)
    d. Spatial awareness and accurate recreation of choreography (5 marks)

2. Application of performance skills

    a. Timing and musicality (5 marks)
    b. Quality and dynamics (5 marks)
    c. Self-expression, sense of performance, concentration and focus (5 marks)

Component 2 — practical activity
The purpose of the practical activity is to assess the learner's ability to apply problem-solving, critical thinking, interpretation and reflective practice to create and present a choreography for two dancers, and review the choreographic process.

The practical activity will have 65 marks (65% of the total marks). There are two sections: choreography and choreography review.

Section 1: choreography (35 marks)
In Section 1: choreography, learners are given instructions to follow the choreographic process to create and present a dance for two, excluding self, lasting between 1.5 and 2 minutes. The process requires learners to:

♦ select and research a theme or stimulus, and plan movement from this
♦ select appropriate choreographic structure and devices, use of space, and music/sound
♦ prepare the choreography for presentation by two other dancers

Learners present their choreography in a performance event. The following elements of the final dance are assessed:

♦ use of theme or stimulus to create movement (10 marks)
♦ use of choreographic structure (4 marks)
♦ use of choreographic devices (12 marks)
♦ use of space (6 marks)
♦ use of music/sound (3 marks)

Section 2: choreography review (30 marks)
In Section 2: choreography review, responses to questions about the planning and development of the choreography, and evaluation of choreographic strengths and areas for development are assessed.

Learners respond to three review tasks which assess the following:

♦ description of movement ideas generated as a result of research into theme or stimulus (6 marks)
♦ description of and explanation for the use of particular structures, devices, space and music/sound in the final choreography (18 marks)
♦ evaluation of choreographic strengths and areas for development (6 marks)

Preparation for Component 1 — performance
To prepare for the performance of the technical solo, learners could be given the opportunity to perform in front of a variety of audiences to develop both their technical and performance skills. These could be aided through a practice of regular teacher/lecturer and peer feedback, as well as self-evaluations. The solo could be made up of sequences covered in technique classes, or it could be extended and refined from a Unit assessment solo.

Teachers/lecturers should choreograph the solo to be performed, and teach this to the learner, giving regular feedback to the whole class and individuals. The choreographed dance should not be an exact copy of one which was performed for assessment in the *Dance: Technical Skills* Unit, but it can select from and build on the technical and performance skills developed in that Unit.

To prepare learners adequately for the performance, care must be taken to ensure that the dance is of a nature and standard which is achievable by Grade C learners, and allows Grade A learners to demonstrate headroom. It should incorporate a range of style-specific steps and principles which enable learners to demonstrate sustained technical skills. There should also be opportunities for the learners to demonstration their performance skills.

When choreographing the dance, teachers/lecturers may wish to consult *Dance: Technical Skills Unit Support Notes*, which contain information about style-specific steps that might be included. The following advice might also be considered:

♦ include movement sequences that use personal and general space
♦ create movement that uses a range of pathways on the floor and around the body
♦ vary the direction of the movements
♦ use floor work and movements which use different levels, or move between levels
♦ use whole body movements like jumps, turns and rolls, as well as smaller, more intricate body part-specific movements

- vary dynamics, use different rhythms and speed, and a range of movement qualities
- consider using music which has clear time signature(s)
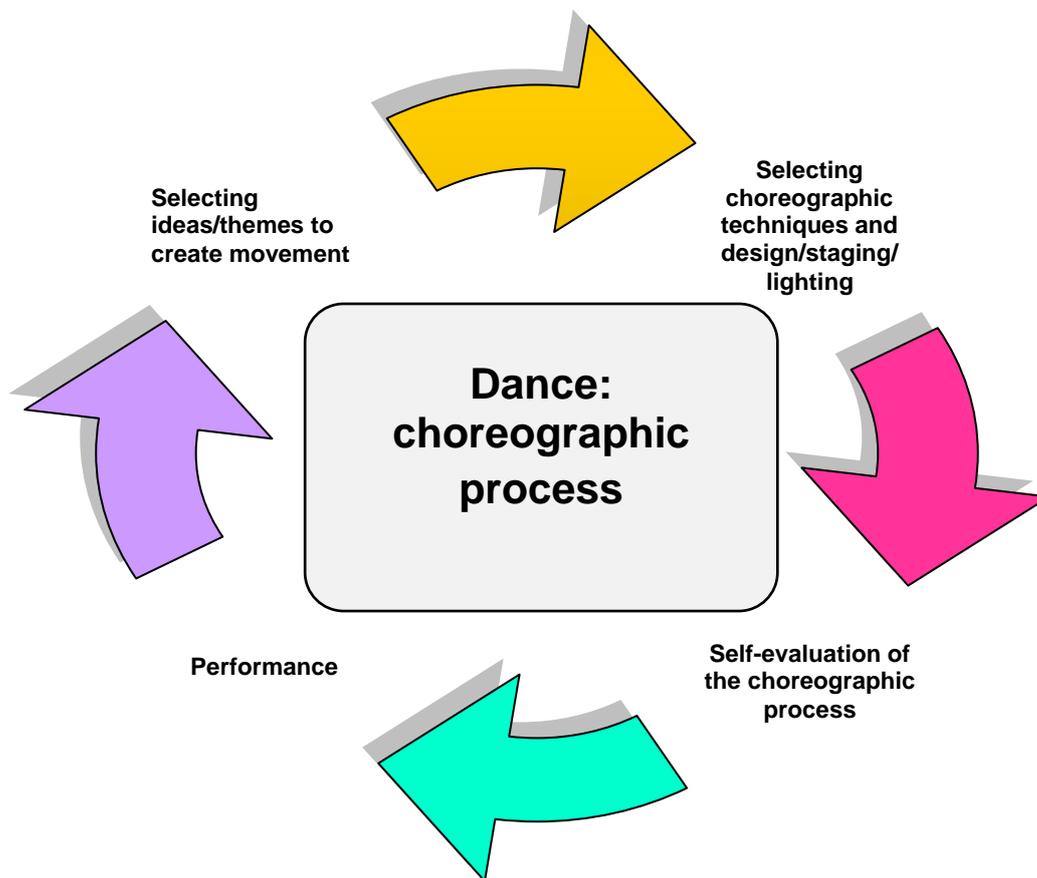
Preparation for Component 2 — choreography
To prepare for the choreography and choreography review, learners could create a plan and a choreographic timeline. This plan could identify a theme and/or stimulus, and how they will research their theme and use their research to create movement or influence their choreographic choices. Their choreography could be inspired by a sequence they created during Unit workshop tasks or it could be extended and refined from the choreography for two people they created in the *Dance: Choreography* Unit assessment. Their plan could explain their movement selection in their motif(s), and the choreographic structure and devices they plan to use.

Learners could also devise a rehearsal schedule to keep track of the choreographic process and keep a log to track any changes they make. They could make notes of theatre arts they feel would enhance their theme. Learners could also include notes on how they plan to work with their dancers, eg by giving them creative tasks or teaching them movement, and considering how they might make adaptations to movement whilst incorporating safe dance practice, etc. Making a plan and keeping a log will prepare learners for the choreographic review in which they explain, justify and evaluate their choreographic research, decisions and process.

To prepare for the final performance of their choreography, learners could be given the opportunity to present some or all of it to a variety of audiences before the assessment event, and be offered teacher/lecturer and peer feedback, as well as undertaking self-evaluations.

Selecting ideas/themes for the performance may be started at any appropriate time during the Course. However, learners should be given sufficient time to develop the necessary skills, knowledge and understanding required before selecting and compiling any assessment evidence.

Selecting ideas/themes to create movement

Selecting choreographic techniques and design/staging/ lighting

Dance: choreographic process

Performance

Self-evaluation of the choreographic process

Combining assessment across Units

Where Units are delivered as part of a Course, it is important to ensure that Units prepare learners for Course assessment in terms of the skills, knowledge and understanding which they help develop.

Approaches to the delivery of Units as part of a Course may differ from approaches to delivering the same Unit when it is being delivered on a free-standing basis. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units as these will not need to be related to Course assessment.

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment. Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently.

Using an integrated approach to assessment will also:

♦ enrich the assessment process for the learner and the assessor by bringing together elements of different Units
♦ make more sense to the learner and avoid over-assessment and/or duplication of assessment
♦ allow for evidence for particular Units to be drawn from a range of activities
♦ provide a rigorous approach to the assessment process

If using this approach, teachers/lecturers should track evidence of individual Outcomes/Units so that learners who don't achieve the complete assessment can still gain recognition for the Outcomes/Units they have achieved.

Approaches to the assessment of individual Units are given in the *Unit Support Notes.*

Equality and inclusion

Dance encourages learners to be inspired and challenged when developing technical dance skills, performing, creating and appreciating dance. Although the requirement for the development of a range of performance skills and a performance component in Course assessment may present potential barriers to some disabled learners, the evidence requirements for the portfolio of performance development are open and flexible and therefore learners may produce evidence in a form most suitable for their needs. For example, any reporting back (evaluation) method can be carried out in a manner suitable for the learner, such as text-based responses, recorded or audio evidence.

The choice of physical activity for learning and teaching and for assessment may present potential barriers to some disabled learners and/or learners with other protected characteristics. No particular activity is prescribed as mandatory in the Course, therefore teachers/ lecturers should consider the needs and characteristics of their learners when selecting physical activities during the Course, for example a visually impaired learner may evaluate choreography based on having performed it themselves rather than having watched it. Consideration should also be given to the presentation/performance type in order that all learners can experience it, including those with difficulties in speaking, listening, seeing and moving.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
♦ *Building the Curriculum 5: A framework for assessment*
♦ Course Specifications
♦ Design Principles for National Courses
♦ *Guide to Assessment* (June 2008)
♦ Overview of Qualification Reports
♦ Principles and practice papers for curriculum areas
♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
♦ *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*

Administrative information

Published: August 2013 (version 2.0)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	2.0	Course assessment clarified and advice expanded throughout.	Qualifications Development Manager	August 2013

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Unit Support Notes — Dance: Choreography (National 5)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Dance: Choreography* Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Unit Specification*
♦ the *Course Specification*
♦ the *Course Assessment Specification*
♦ the *Course Support Notes*
♦ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to provide learners with the skills and knowledge required to plan and create a piece of choreography. Learners will develop and apply knowledge and understanding of choreographic devices and structures, and use self-expression and problem solving to create a dance from a chosen theme. They will also learn how theatre arts can be used to enhance choreography, to appreciate professional practice, and to evaluate their own work and that of others.

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

♦ Units in Dance at SCQF level 4
♦ other relevant dance experience

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the Dance *Course Support Notes.*

If this Unit is being delivered on a free-standing basis, teachers/lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

The skills, knowledge and understanding that could be incorporated into this Unit are:

♦ using basic choreographic principles, devices, and structures in choreographed sequences
♦ understanding and applying safe dance practice in relation to physical wellbeing
♦ evaluating own work and that of others
♦ responding to basic stimuli using imagination and creativity and work with others to create choreography
♦ conveying thoughts, meaning and ideas through movement
♦ exploring and gain understanding of a range of theatre arts

More specifically, appropriate to National 5 Dance are the following:

Choreographic principles
♦ Movement
   — actions (eg gesture, elevation, turning, falling, stillness and travelling)
   — space (eg direction, floor patterns, pathways, levels
   — relationships (eg to space, between dancers)
   — dynamics (eg sharp, soft, strong, suspended, staccato)

♦ Structure — see Appendix 1
   — binary
   — narrative
   — ternary

♦ Devices — see Appendix 2
   — motif and development
   — unison
   — canon
   — repetition
   — mirroring
   — partner work
   — retrograde
   — contact improvisation

The choreographic process
   — selecting and researching appropriate themes or stimuli
   — planning choreographic movement and selecting appropriate devices and structure
   — developing a choreography through working with others, arranging and leading rehearsals, and making changes to plans where appropriate
   — presenting a choreography in a performance event

Use of theatre arts to communicate theme, meaning and ideas in dance
   — lighting
   — costume
   — set
   — music
   — props

Evaluation
Strengths and weaknesses/areas for development in relation to:
   — personal performance during the choreographic process
   — use of choreographic principles by self and others

Safe dance practice
   — posture   — cool down
   — alignment   — hydration
   — warm up   — correct attire

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively, they could include progression to the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving onto:

♦ Higher Dance at SCQF level 6
♦ other Dance Units at SQCF level 5 or SCQF level 6
♦ National Progression Award (NPA) in Dance at SCQF level 5
♦ National Progression Award (NPA) in Musical Theatre at SCQF level 6

Approaches to learning and teaching

Teachers and lecturers should keep abreast of developments in this subject area to ensure that any approaches to delivery and assessment that they are using reflect recommended current practice.

In the *Dance: Choreography* Unit there are two Outcomes to be achieved. In Outcome 1, learners will develop knowledge and understanding to plan and create a piece of choreography. Learners will develop and apply knowledge and understanding of choreographic devices and structures, and use self-expression and problem solving to create a dance from a chosen theme. They will learn how theatre arts can be used to enhance choreography, and develop skills in appreciating professional practice and evaluating their own work and that of others.

Learners should take part in choreographic workshops to develop their understanding of basic choreographic principles/skills. This will allow progression into Outcome 2 as the learner develops skills required to explore the choreographic process through the creation of a dance for two people. Learners should be fully supported as they embark on the creative process of transferring their own theme/stimulus to movement. They are required to evaluate their own work and the work of others to develop their understanding of choreography.

This Unit requires learners to create a piece of choreography for two dancers to communicate a chosen theme/stimulus. Teachers/lecturers could lead sessions at the beginning of the Unit to allow learners to explore their own original movement through improvisation tasks to allow them to create original choreography that expresses their ideas.

Through group sessions the teacher/lecturer can guide the learners through a series of paired, group and class tasks and activities which build skills and confidence in creating choreography.

Learners would then go on to create their own choreography, and should be encouraged to explore movements and create motifs that express their individual style and ideas, rather than simply using steps from a particular genre (eg ballet, hip hop or jazz).

For example, they could be led through activities that explore the six basic elements of dance action: gesture, turning, falling, travelling, elevation, and stillness. This could lead on to activities which develop those actions using space, relationships and dynamics.

When teaching choreographic workshops, learners could be given opportunities to use basic visual, written and recorded stimuli such as pictures, music and sound, photographs, individual words, colours, personal experience, text, media, pieces of choreography, and so on.

To develop understanding for both Outcomes 1 and 2 it would be helpful if learners were given opportunities and encouraged to see live performances or recorded pieces in a range of styles and communicating a range of themes/ideas. Opportunities for learners to take part in choreographic workshops taught by

leading choreographers or dancers could enhance their learning and develop their understanding. Through watching the work of leading choreographers, learners will also develop an appreciation of technical and performance skills, and knowledge and understanding for both this Unit and the *Dance: Technical Skills* Unit.

The following diagram shows a possible model of teaching and learning for this Unit:
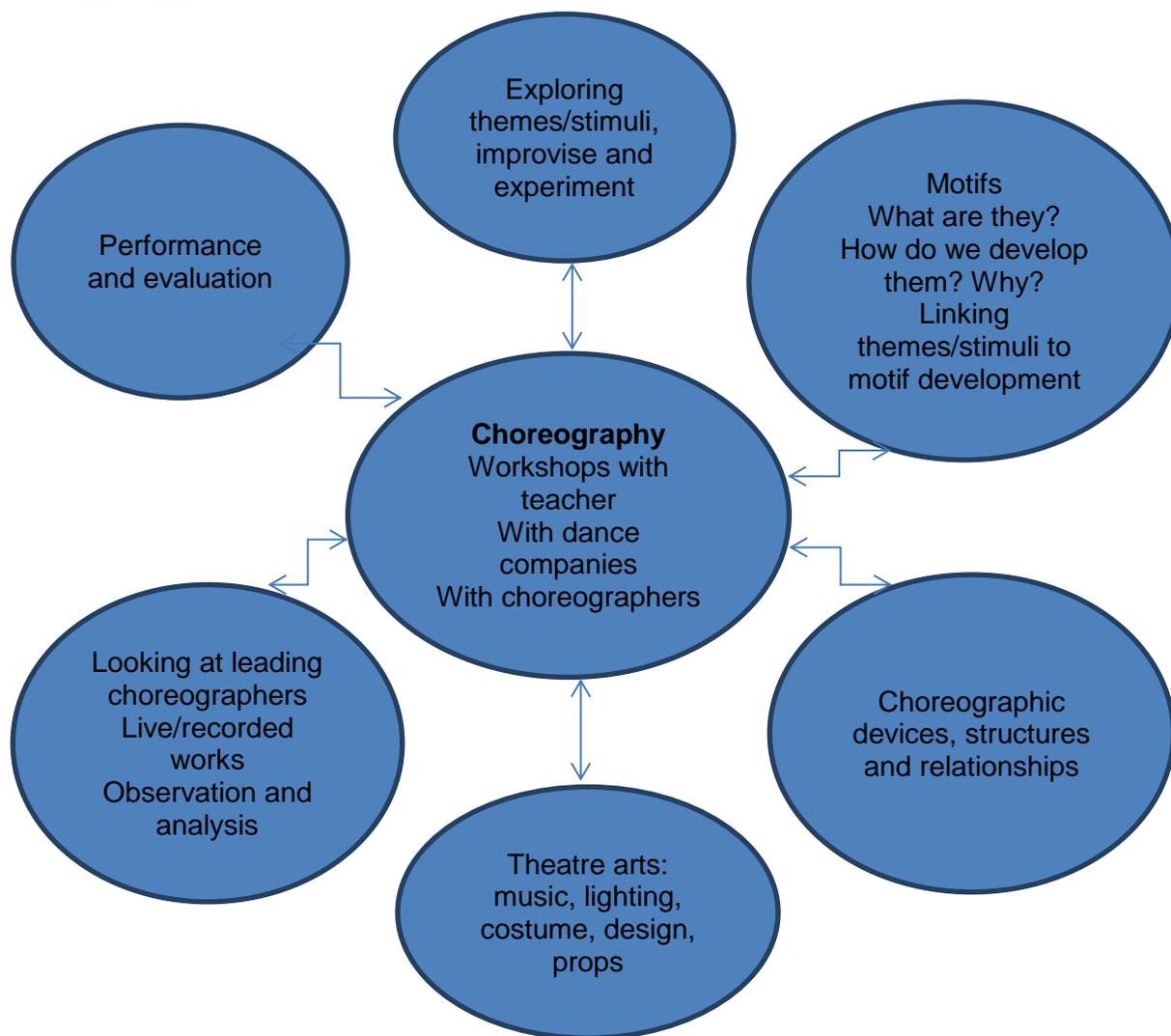
Resources

Learners can develop their learning further by reading, researching, watching live or recorded performances, taking part in dance classes, etc. Learners could be encouraged to develop their knowledge of the dance industry, dance companies and choreographers through investigation into the following:

Dance companies

- ♦ Council for Dance Education and Training
- ♦ Courses Careers UK
- ♦ Creative Scotland
- ♦ Dance UK
- ♦ Foundation for Community Dance
- ♦ Londondance (dance companies, reviews, jobs)

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- ♦ The Stage (newspaper for dance and theatre)
- ♦ YDance
- ♦ Youth Dance England
- ♦ National Dance Resource Centre
- ♦ Scottish Ballet
- ♦ New York City Ballet
- ♦ Royal Ballet
- ♦ DV8
- ♦ Scottish Dance Theatre
- ♦ Rambert

Leading choreographers, including:

Shobana Jeyasingh	Alvin Ailey	George Balanchine
Jasmin Vardimon	Matthew Bourne	Ashley Page
Richard Alston	Gillian Lynne	Merce Cunningham
Akran Khan	Bob Fosse	Jose Limon
Pina Baush	Itzik Galil	Paul Taylor
Christopher Bruce	Isadora Duncan	Rudolph Laban
Siobhan Davies	Doris Humphrey	Gregory Hines
Edward Louk	Martha Graham	Ashley Banjo

Dance Teacher Associations

- ♦ ISTD — Imperial Society of Teachers of Dancing
- ♦ BATD — British Association for Teachers of Dance
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- ♦ SDTA — Scottish Dance Teachers Alliance
- ♦ UKA Dance — United Kingdom Alliance of Professional Teachers of Dancing and Kindred Arts
- ♦ BDC — British Dance Council

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit. Within this Unit, learners will be given opportunities to develop a range of broad and generic skills based on SQA's Skills Framework.

Health and wellbeing
Learners will be required to work with each other and independently, and think about diet, health and safety and adaptability of movement in order to carry out safe dance practice. This will allow for personal learning.

Thinking skills
Within this Unit, learners will be given tasks where they have to think creatively and problem solve. This may include creating a motif from a stimulus. From this learners will produce practical, written and/or oral evidence that demonstrates they have the ability to apply themselves in order to analyse and evaluate their own work.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units which are not related to Course assessment.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Evidence for the *Dance: Choreography* Unit is likely to include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.
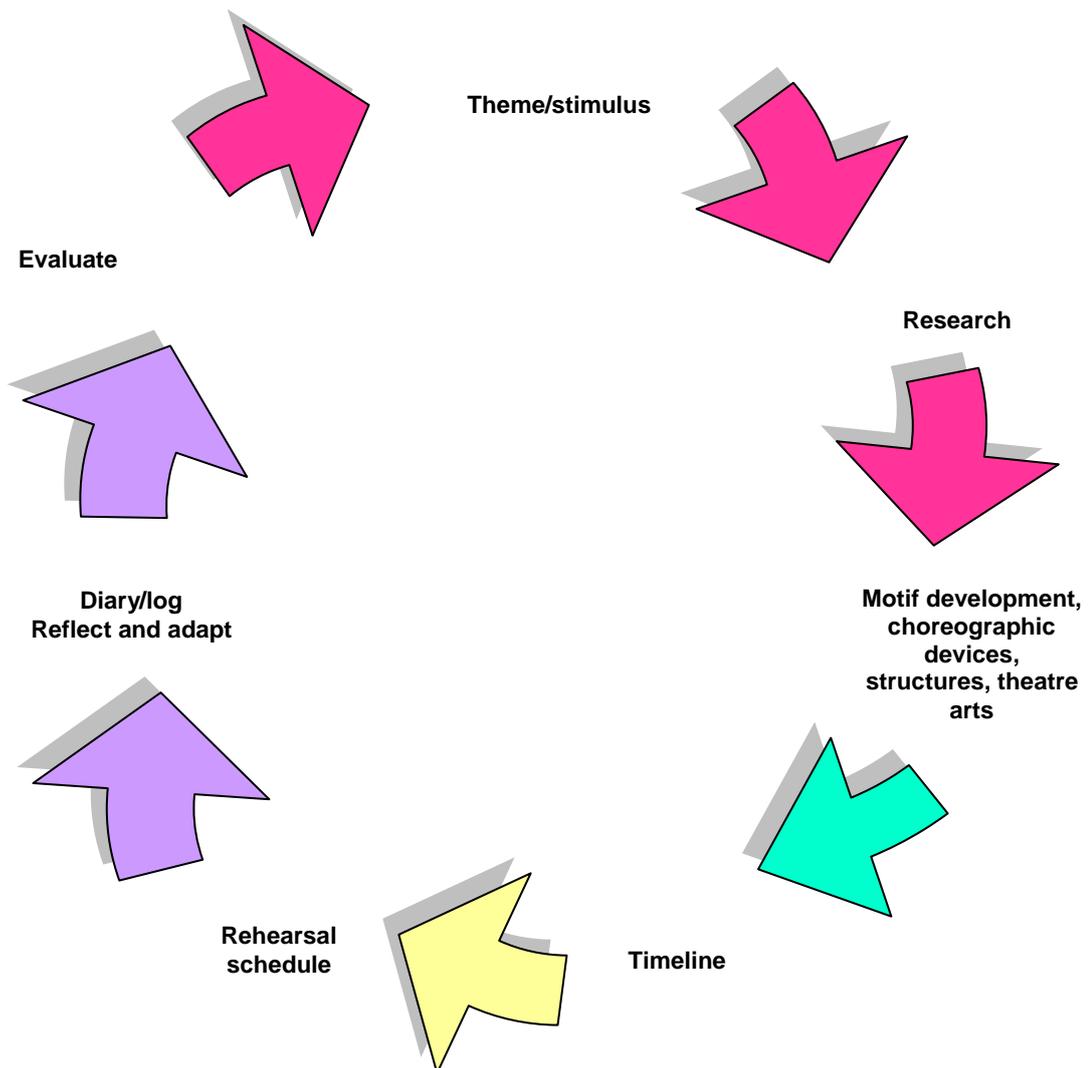
Additional exemplification of assessment is provided in Unit Assessment Support.

Some suggested methods of gathering evidence for this Unit are detailed below.

In Outcome 1, through teacher/lecturer-led workshop tasks, learners can demonstrate knowledge of theme and stimulus, and choreographic structures, devices and spatial patterns. Through watching professional choreographies, learners can evaluate the impact of choreographic principles used in dance and explain the use of theatre arts in the choreographies to communicate ideas and themes. Evidence may take the form of skills presentations or performance, or through written work, display material, oral presentation or anything else suitable.

In Outcome 2, learners apply the choreographic principles learned in the previous Outcome to create a dance for two other people. To do this they must investigate a theme/stimulus, using two relevant sources, before creating a plan which documents their choreographic choices in relation to structure and devices. Having created a plan, learners must develop the movement for the dance, and arrange and lead rehearsals before presenting their choreography. Learners should evaluate their choreographic process and the finished dance, describing strengths and identifying areas for development. The final dance must be presented in a performance event, but evidence for all other Assessment Standards can be presented in any appropriate format, including as pictorial, graphical, written or oral evidence.

The diagram below illustrates a possible approach for the choreographic process:

Theme/stimulus

Evaluate

Research

Diary/log
Reflect and adapt

Motif development,
choreographic
devices,
structures, theatre
arts

Rehearsal
schedule

Timeline

Combining assessment within Units

Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome. Teachers/lecturers should track evidence of individual Outcomes so that learners who do not achieve the complete assessment can still gain recognition for the Assessment Standards and/or Outcomes they have achieved.

Equality and inclusion

Dance encourages learners to be inspired and challenged when developing technical and choreography skills, performing, creating and appreciating dance. Although the requirement for the development of a range of performance skills and a performance component in Course assessment may present potential barriers to some disabled learners, the evidence requirements for the portfolio of performance development are open and flexible and therefore learners may produce evidence in a form most suitable for their needs. For example, any reporting back (evaluation) method can be carried out in a manner suitable for the learner, such as text-based responses, recorded or audio evidence.

The choice of physical activity for learning and teaching and for assessment may present potential barriers to some disabled learners and/or learners with other protected characteristics. No particular activity is prescribed as mandatory in the Course. Teachers/ lecturers should consider the needs and characteristics of their learners when selecting physical activities during this Unit, for example a visually impaired learner may evaluate choreography based on having performed it themselves rather than having watched it. Consideration should also be given to the presentation/performance type in order that all learners can experience it, including those with difficulties in speaking, listening, seeing and moving.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these Course Support Notes is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

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Appendix 1: Choreographic structures appropriate to National 5 Dance

Choreographic structure or form
Most dances are choreographed using a structure which is clear to the audience. Choreographic structure or form refers to how the motifs and sections are linked together. Motifs are typically known as motif A, motif B and motif C for ease of explaining the well-known structures.

The choreographic structure of your piece will depict the shape of the overall dance. Choreographic structures are traditional frameworks which have set patterns. Using these pre-set structures for your choreography can be a helpful way to put your ideas in order. You must use them in a way which is appropriate to what your dance is trying to convey. The form that you select will affect how your dance performance is organised. It is the framework into which your movement motifs can be organised.

A-B structure: binary (two parts)
Binary form involves two related motifs, A and B, like a verse and a chorus in a song. The first section is contrasted by a second section. A and B are repeated many times and in any order: A-B-A-B, A-B-B-A and so forth. This form is typical of many folk dances.

A-B-A structure: ternary (three parts)
This is a three-part structure where A is the unifying theme that returns either as an exact repetition or as a recognisable variation or development. The final section can be a development of the first section but it needs to be closely connected. The A phrases need to offer a contrast to the middle B section. It is used to create a clear structure, which returns to the beginning going round full circle which gives a satisfying feeling of completeness, balance and unity. Although these sections are independent they are also connected, giving the piece balance and unity.

Narrative
If choreography has a narrative structure then it will have a gradual unfolding of a story or idea, eg a beginning, middle and end.

Appendix 2: Choreographic devices appropriate to National 5 Dance

Choreographic devices
Choreographic devices are technical tools for choreographic dance. They are tools that can be used to change the way a movement is performed. A motif can be repeated, varied and developed by manipulating the movements within it. Devices are used to enhance the intentions of a choreography.

Motif and development

Motif
A motif is a single or short phrase of movement which conveys the theme, intention or style of a choreography.

Development
Motif development is a way of producing a lot from a little, while avoiding too much repetition (which may be monotonous for the audience).

Motifs are the 'building blocks' of a dance. Rather than continually inventing new movements for a dance, once a motif has been developed, variations can be used to develop it into a dance composition. By varying the motif the choreographer is making the dance unique.

Developing a motif can help to build up a sense of climax or tension, evoke emotional states, or convey the mood or theme of a narrative.

There are many devices for developing a motif. Devices appropriate to National 5 level include repetition, retrograde, unison, canon, mirroring, partner work and contact improvisation.

Repetition
In repetition, the same actions are performed in the same order in the same place on the stage.

A direct repeat can be effective if the choreographer is trying to communicate:

♦ a sense of rhythm and routine
♦ a feeling of boredom or tedium
♦ a sense of pattern in an abstract piece

Retrograde
Retrograde is reversing the order in which a motif is performed, like re-winding a film.

Unison
When dancers are performing in unison they are performing the same movements at the same time.

Mirroring
This is when dancers copy each other, face to face, move for move, as if they are reflections of one another.

Partner work
Partner work involves working with another person's personal space, possibly with lifts, sharing weight or making contact.

Contact improvisation
During contact improvisation, physical contact between two dancers is maintained whilst movement is improvised. One person leads and the other follows, but the dynamic between people can shift constantly.

Canon
Canon is a compositional form in which the original motif is reinforced and amplified as it is stretched over a longer period of time. Individuals and/or groups perform the same movement or phrase beginning at different times. This device involves at least two dancers performing one or more motifs at different times. Canon creates interesting relationships within the group such as leader and follower, question and answer, cooperation and confrontation. It is satisfying as it has unity and variety built into it and gives a sense of progression. The fact that the motif is shared gives the dance a sense of unity.

The most basic form of canon is a simple canon. Each dancer performs an entire motif and then stays still while another dancer takes over. This device can be developed by having the dancers begin the motif four counts after each other, placing demands on the dancers' musicality and ability to perform in a group.

Appendix 3: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: http://www.sqa.org.uk/sqa/14976.html
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
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Administrative information

Published: August 2013 (version 2.0)

Superclass: LB

History of changes to Unit Support Notes

Course details	Version	Description of change	Authorised by	Date
	2.0	Support and advice clarified and expanded throughout.	Qualifications Development Manager	August 2013

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Unit Support Notes — Dance: Technical Skills (National 5)

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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Dance: Technical Skills* Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Unit Specification*
♦ the *Course Specification*
♦ the *Course Assessment Specification*
♦ the *Course Support Notes*
♦ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to allow learners to develop technical dance skills to be able to perform a range of different dance styles. These skills will be applied in a teacher/lecturer choreographed dance sequence.

Learners will also develop understanding of the importance of safe practice when performing their dance techniques.

Learners will apply critical thinking skills when developing knowledge and understanding of dance technique. They will evaluate their own work and the work of others including peers and leading dance practitioners.

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

♦ Units in Dance at SCQF level 4
♦ other relevant dance experience

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the Dance *Course Support Notes.*

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres:

♦ understanding a range of dance styles and techniques
♦ developing skills in a range of dance styles
♦ developing accurate technical skills
♦ applying safe dance practice in relation to physical wellbeing
♦ demonstrating posture, flexibility, precision, rhythm, turn-out, flow and dynamics in dance styles
♦ evaluating their own technical skills and those of others

More specifically, appropriate to National 5 Dance are the following:

Key steps and fundamental principles of two contrasting dance genres
Detailed steps and principles for particular dance genres can be found in Appendix 2. Whichever are selected, knowledge, understanding and application include:

♦ a range of style-specific technical skills (Appendix 2)

♦ fundamental principles of each style
  — use of turnout/parallel
  — posture
  — alignment
  — centring
  — balance

  — stamina
  — strength
  — flexibility
  — flow
  — rhythm

♦ performance skills
  — accurate recreation of movement
  — timing
  — musicality
  — quality

  — dynamics
  — self-expression
  — sense of performance
  — concentration and focus

Background and development of dance styles
Learners should have the opportunity to acquire knowledge of the background and development of at least one dance style, covering:

♦ how and where it originated
♦ how it has developed over the years
♦ one or more notable dancers/choreographers and their style

Safe dance practice
Safe dance practice in relation to technical skills includes:

♦ posture
♦ alignment
♦ warm up

♦ cool down
♦ hydration
♦ correct attire

Evaluation
As appropriate to technical skills, knowledge, understanding and application of evaluation skills can cover strengths and weaknesses/areas for development in relation to both self and others.

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving onto:

♦ other Dance Units at SQCF level 5 or SCQF level 6
♦ National Progression Award (NPA) Dance SCQF level 5
♦ National Progression Award (NPA) Musical Theatre at SCQF level 6

Approaches to learning and teaching

In this Unit there are two Outcomes to be achieved by developing and applying dance skills in two different dance styles.

There are a number of dance styles to choose from including, but not limited to; ballet, contemporary, jazz, Irish, hip hop, salsa, tap, Indian, Highland and Scottish country. Whichever genres are studied, classes could follow a structured format, building up from basic technical exercises, to longer movement sequences incorporating techniques learned in classwork. Safe working practice should be followed at all times, particularly in relation to warm up/cool down and correct techniques.

Learners are required to demonstrate complex technical skills in two dance genres. Appendix 2 contains techniques appropriate to National 5 in a range of styles.

Although steps are provided as an example of the level of practical skills required in different styles, they are by no means prescriptive. With regards to good technical training, teacher/lecturers could demonstrate correct technique through regular classes, hold technique workshops led by industry professionals or make use of digital resources which show correct technique for the style being studied.

Good technique could also be exemplified through either live or recorded performances, or through self-check or peer review. Learners could compare their performance to that of a model performer. Learners could further develop their understanding of good technique by evaluating each other regularly as part of classwork, through working with a partner and identifying areas for improvement.

To improve solo performance ability, learners could be given opportunities to perform to different and various-sized audiences. They could also view recordings of their performance to identify areas for development and improvement.

Teachers/lecturers could lead structured dance classes demonstrating the necessary technical skills in two different dance genres. Skills can be worked on individually and in groups to develop the strength, control and confidence required which will enable the learner to apply the skills in Outcome 2. It is important that learners understand the technique, develop awareness of musicality, and acquire safe dance practice of all skills selected for study.

Example of a structured dance technique class:

♦ Warm up with technique exercises either in the centre or at the barre. This section of the class should involve exercises to develop technique, gently and safely warm-up the body, and improve concentration
♦ Stretches at the barre, in the centre or on the floor to improve flexibility and further prepare the body for dance
♦ Centre work
♦ Combining sequences which travel
♦ End with a cooling down

- ♦ Feedback from learners could be encouraged throughout class
- ♦ Skills of musicality and timing should be developed throughout the class

Technical skills are likely to be developed individually before they can be combined and performed in longer sequences. Therefore, it is advised that sufficient time is given to gaining technical skills before the learner is asked to perform a sequence. Confidence in their ability to perform the skills will give the learner the freedom to work on presentation and performance quality.

It is important that the learner develops the ability to evaluate technical dance skills used in the performance of self and/or others. Teachers/lecturers could encourage feedback on strengths, and areas for improvement and progression of the learner.

Learners should be encouraged to develop their appreciation of leading dance practitioners, historical context and model performance. This can be approached in a variety of ways. A great deal of information is available on the internet, for example biographies of key practitioners and history of different dance genres.

Recordings of established dance companies and individual performers are readily available. Attending live performances of established dance companies is an excellent way of exposing learners to key practitioners and model performance and at the same time possibly giving them the opportunity to experience other components of performance that would be helpful in the *Dance: Choreography* Unit. The type of live performance could vary in accordance with the styles of dance chosen, for example if highland dance is the chosen style, attending a tattoo or a highland dance competition could be valuable.

Resources
Learners may develop their learning further by reading, researching, watching live performances, taking part in dance classes, etc. Learners could be encouraged to develop their knowledge of the dance industry, dance companies and choreographers through investigation into the following:

Dance companies
- ♦ Council for Dance Education and Training
- ♦ Creative Scotland
- ♦ Dance UK
- ♦ Foundation for Community Dance
- ♦ Londondance (dance companies, reviews, jobs)
- ♦ National Dance Teachers Association
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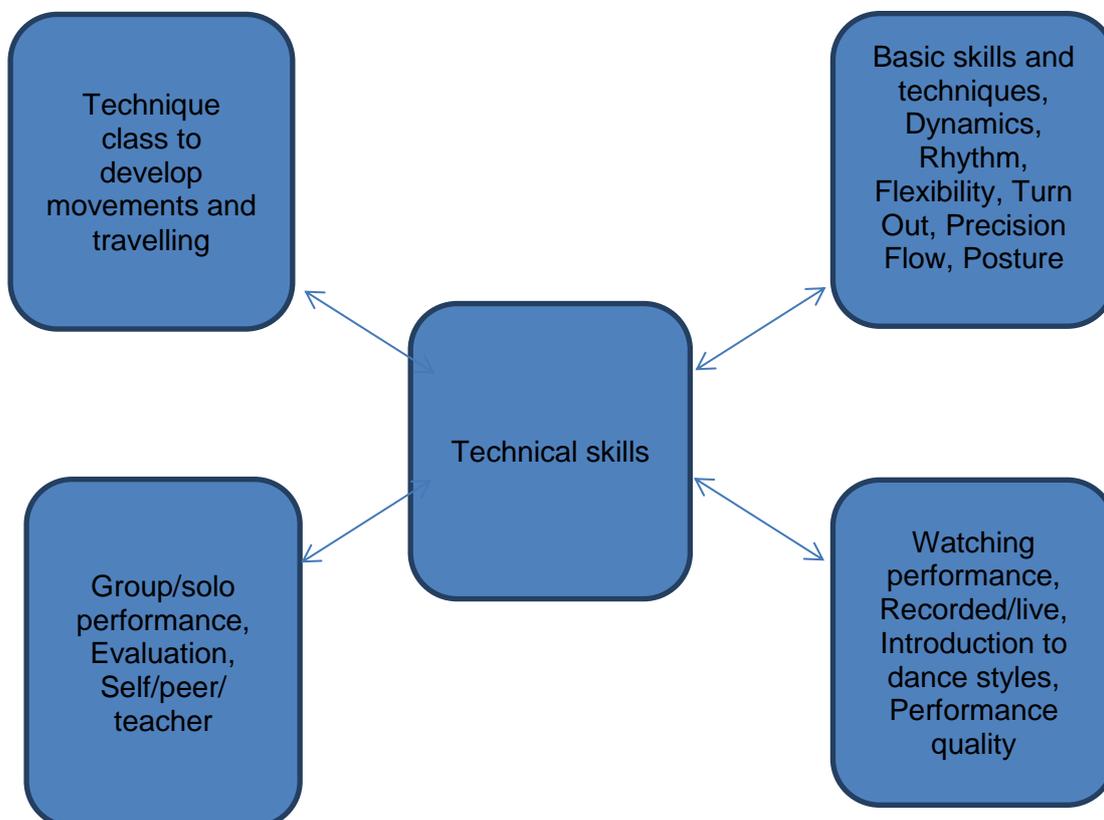Christopher Bruce
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♦ UKA Dance — United Kingdom Alliance of Professional Teachers of Dancing and Kindred Arts
♦ BDC — British Dance Council

The following diagram shows a possible model of teaching and learning for this Unit.

Technique class to develop movements and travelling

Basic skills and techniques, Dynamics, Rhythm, Flexibility, Turn Out, Precision Flow, Posture

Technical skills

Group/solo performance, Evaluation, Self/peer/ teacher

Watching performance, Recorded/live, Introduction to dance styles, Performance quality

Developing skills for learning, skills for life and skills for work

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Health and wellbeing
Learners will be required to work with each other and independently, and think about diet, health and safety and adaptability of movement in order to carry out safe dance practice. This will allow for personal learning.

Thinking skills
Within this Unit, learners will be given tasks where they have to think creatively and problem solve. From this, learners will produce practical/recorded, written, and/or oral evidence that demonstrates they have the ability to apply themselves in order to analyse and evaluate their own work.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

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Evidence for this Unit is likely to include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.

Additional exemplification of assessment will be provided in the *Unit Assessment Support.*

Some suggested methods of gathering evidence for this Unit are detailed below.

Where a performance or practical demonstration is required within an Outcome, assessment can be by observation using a checklist with notes describing how the relevant Assessment Standard was achieved. Learners could also be filmed, where resources and logistics permit, and marked against an assessment checklist. Where this is the case, learners can be filmed in groups, providing that each can be clearly identified and their performance/demonstration reliably observed. Candidates could also use any recordings to evaluate their own and others' performance.

Technical sequences for assessment can be devised by the teacher/lecturer or could consist of work that is set or from another source, such as steps from a recognized highland dance or work that has been choreographed by someone else.

Where a performance or practical demonstration is not required by the Outcome(s), evidence can take any appropriate form including written work, display material, oral presentation, pictorial or graphical material, or anything else suitable. Learners can describe technical skills and explain the development of a selected dance style by studying a professional performance and investigating the style used, and presenting their work in a report or poster. Alternatively, they could demonstrate the skills and give an accompanying presentation, and be assessed by observation. In this case, the evidence might comprise an observation checklist which details how the appropriate Assessment Standards were achieved.

There are many opportunities for naturally occurring evidence to be generated in this Unit. For example, learners may demonstrate technical skills during the course of a workshop rather than in an assessment event.

Learners can produce evidence which could include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.

Combining assessment within Units

If centres are delivering Units concurrently then there should be opportunities to seek evidence for assessment across Units. Centres should carefully consider their intended delivery model and plan accordingly looking to the Outcomes and assessment Standards in each Unit for opportunities for obtaining evidence across the Units.

Equality and inclusion

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Appendix 2: Technical dance steps

<table>
<tr><td colspan="1">Classical</td></tr>
<tr><td>

Barre:
- demi and full pliés
- battement tendu en croix
- battement glissé en croix
- battement fondu
- Rond de jambe à terre
- développé devant and à la seconde
- grand battement

Centre:
- using positions of the feet in 1st, 2nd and 3rd
- positions of the arms — 1st, 2nd, 3rd, 4th open and crossed, 5th
- port de bras en face
- battement tendu
- battement glissé
- preparation for pirouette (relevé, retiré position, relevé devant, ¼ and ½ turns)
- 1st, 2nd, 3rd arabesque arm alignment with dégagé derrière
- chassé — en avant, en arrière, à la seconde and passé

Travelling steps:
- classical walks
- pas de bourrée devant and derrière
- balance de coté
- glissade devant and derrière
- couru

Allegro:
- sautés, échappé, changements (jumps in 1st, 2nd, and 3rd)
- preparation for assemblé dessus and dessous
- petite assemble
- petite jetés
- coupé — dessous and dessus
- temp levé in retiré derrière
- pas de chat

</td></tr>
<tr><td colspan="1">Contemporary</td></tr>
<tr><td>

Centre work:
- lateral spine curves
- high release
- contractions
- roll downs in parallel

</td></tr>
</table>

- ♦ pliés in parallel and turn out (first and second position)
- ♦ tendus and foot work in parallel and turnout

Floor exercises:
- ♦ swings
- ♦ curves
- ♦ high release
- ♦ tilts
- ♦ transitions from standing to floor and reverse

Swings:
- ♦ standing swings
- ♦ figures of eight
- ♦ ski swings

Travelling which includes runs:
- ♦ triplets
- ♦ leaps
- ♦ skips
- ♦ turns
- ♦ movement phrases using directions, floor patterns and floor work

Highland

Warm up:
- ♦ jumps in 1st, 2nd, 3rd, 4th and 5th positions
- ♦ springs from foot to foot
- ♦ hopping right and left foot
- ♦ combinations of the above
- ♦ combinations of the above using hand positions — 1st, 2nd, 3rd, 4th and 5th

Basic positions:
- ♦ standing in 1st position and point in 2nd, 3rd, 4th 5th — both feet
- ♦ hopping and using the same positions as above
- ♦ standing in 1st position and working foot to 2nd aerial, 3rd aerial, 3rd rear aerial, mid 4th and mid 4th aerial, 4th intermediate, 4th intermediate aerial
- ♦ hopping and using the same positions as above

Basic movements and steps:
- ♦ bow
- ♦ shedding
- ♦ backstepping
- ♦ toe and heel
- ♦ shake
- ♦ rocking
- ♦ cross-over
- ♦ pas-de-basque
- ♦ open pas-de-basque
- ♦ highcutting
- ♦ brushing
- ♦ shuffles

- ♦ hop brush beat beat
- ♦ shake shake down
- ♦ leap
- ♦ strathspey
- ♦ highland reel
- ♦ spring points
- ♦ propelled pivot turn
- ♦ last shedding
- ♦ addressing the sword
- ♦ pointing
- ♦ crossing and pointing quick step
- ♦ side travel

Jazz

Warm up:

- ♦ roll downs
- ♦ isolations using heads, shoulders, ribs, hips, feet
- ♦ lunges
- ♦ foot exercises
- ♦ preparation for jumps — 1st, 2nd position
- ♦ cardiovascular movements

Centre work:

- ♦ use of feet and legs — parallel/turnout/turn in — 1st, 2nd position
- ♦ use of arms — 1st, 2nd position
- ♦ tendus and glissés
- ♦ jazz pliés (parallel/turn out — 1st, 2nd position)
- ♦ isolations sequence to include: head, shoulders, ribs, hips
- ♦ ripples including dolphin and snake movements
- ♦ preparation for developpé and developpés in first
- ♦ preparation for pirouettes
- ♦ pas de bourrée
- ♦ kicks (both flick and high)

Travelling:

- ♦ elevation including step hops, sautés, jetés
- ♦ turns including open turns and jazz turns
- ♦ step ball change, cross ball change, flick ball change
- ♦ jazz walks
- ♦ straight leg kick combinations: including forwards/back and side
- ♦ combination of travelling movements

Tap

Warm up:

- ♦ springs and tap springs
- ♦ toe taps
- ♦ tap step ball change

- ♦ tap step heel
- ♦ tap heel ball
- ♦ shuffle ball change
- ♦ hop
- ♦ flap
- ♦ stomp
- ♦ ball and heel beats

Close work:
- ♦ shuffles front and side
- ♦ pickups on two feet
- ♦ 4 beat cramp rolls
- ♦ paddles
- ♦ crawl
- ♦ single time step, with break (pick up or shuffle)

Travelling steps:
- ♦ 4 beat riffs
- ♦ shuffle spring
- ♦ waltz step
- ♦ pick up hop step
- ♦ pick up spring step

Turning steps:
- ♦ step turn step
- ♦ pencil turn
- ♦ step ball change turning

Administrative information

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Superclass: LB

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	2.0	Advice and support clarified and expanded throughout.	Qualifications Development Manager	August 2013

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