



Hedingham School Student Handbook

BTEC Level 3 Subsidiary Diploma in Performing Arts (Dance)

Qualification number: 500/6919/6

(BTEC Level 3 Certificate in Performing Arts)

Qualification number: 500/6920/2



BTEC Level 3 Subsidiary Diploma in Performing Arts (Dance) (MH558) / BTEC Level 3 Certificate in Performing Arts (MH551)

The Level 3 Subsidiary Diploma is studied over two years and is the equivalent of an A level. It carries UCAS points to support entry to university. The Subsidiary Diploma is made up of six equally weighted units.

You will study three of them in year 12 and three of them in year 13.

Students who take this course for only one year will take the three year 12 units and, if successful, will gain a BTEC Level 3 Certificate in Performing Arts (the equivalent of an AS)

Units

All of the six units are assessed by coursework. There are no examinations.

Unit	Year 12	Code
7	Performing to an Audience	20707C
39	Choreographing Principles	20729C
38	Dance Performance	20728C

	Year 13	
40	Choreographing Dance	20731C
104	Special Subject Investigation	20759C
47	Jazz Dance	20747C

Points.

As you complete each unit your work will be assessed and you will gain a grade for each of the units.

Each grade is worth a certain number of points. These points are added together to determine the final grade.

This means that if you find one of the units more suited to your style of working then you can do well and this may offset a unit that you find more difficult.

Points for **each unit**:

U	Pass	Merit	Distinction
0	70	80	90
Equivalent to A level grades:	E-D	C	B-A

Final Grade

If a student successfully completes all **six units** over the two years they claim a **BTEC Level 3 Subsidiary Diploma** in Performing Arts (Dance).

The **BTEC Level 3 Subsidiary Diploma** has 540 points available from the six units taken over the two years. The total number of points that a student achieves will determine their final grade.

These are the determining points range for the final grade;

Points	Grade	Possible combination of unit grades
420-459	Pass	PPPPPP
460-499	Merit	PPMMMM
500-519	Distinction	MMMMDD
520+	Distinction Plus	MMDDDD

- You will notice that you would not need to gain Merit in all of the units to gain a Merit in the final grade.
- To gain Distinction in the final grade you would not need to achieve Distinction in all of the units.
- Distinction Plus is equivalent to grade A – A* at A level. You would not need to achieve Distinction in all of the units to gain Distinction Plus in the final grade.

If a student successfully completes **three units** and claims a **BTEC level 3 Certificate** in Performing Arts, then these are the determining points ranges;

Points	Grade	Possible combination of unit grades
210-229	Pass	PPP
230-249	Merit	MMP
250-259	Distinction	DMM
260+	Distinction Plus	DDM

Hand in dates.

You will have set hand in dates for your work which you **MUST** meet.

Your work will be assessed and if appropriate you may be offered an opportunity to improve your work. This is called a 'Referral'.

Only the Lead teacher for the subject can allow you a referral. In this subject the Lead teacher is Mrs. Cook.

Failure to meet the hand in date for your work will mean that you cannot have a referral for that piece of work. (Exceptions would apply for extenuating circumstances.)

This could lead to you failing the whole course as you must pass all of the units to be successful and claim a final grade.

Making your work your own

It is vital that the coursework that you hand in is your own work. However, you may use information from other places or other people to help you present ideas. You may interview someone and include their information or you may find an interesting piece of information in a leaflet or on the internet.

If you use a diagram or a piece of written text as part of your work then you **MUST** declare where this came from. If you don't, then you are suggesting that this is your work, which would not be true.

If you are including a quotation from a book, magazine, person, internet or other source, you should indent the quotation and italicize the text. Put the link under this text and then explain the quotation in your own words. The quotation alone is not enough!

Here is an example;

Ghost Dances is a one-act dance work in which three skeletal Ghost Dancers await a group of Dead who will re-enact moments from their lives before passing on.

<http://clc2.uniservity.com/GroupDownloadFile.asp?GroupId=153273&ResourceID=3618312>

Ghost Dances, choreographed by Christopher Bruce is a contemporary ballet narrative piece. *Ghost Dances* is structured in one-act with a running theme throughout. The dance work represents the lives of villagers who are waiting to be collected by three skeletal *Ghost Dances*. The skeletal *Ghosts* pass the villagers on from the living life to Death.

If you are including diagrams in your work, these too need to be referenced, showing where you got that diagram from. You would then write about what this diagram shows.

A list of all the references you have used should be included as a list at the end of your work as a bibliography. It is best to make that list as you go.

Plagiarism

Plagiarism involves taking someone else's words, thoughts or ideas and trying to pass them off as your own. **It is a form of cheating which is taken very seriously.**

Penalties for breaking the regulations

If your work is submitted and it is discovered that you have broken the regulations, one of the following penalties will be applied:

- The piece of work will be awarded zero marks
- You will be disqualified from that unit for the examination series in question
- You will be disqualified from the whole subject for that examination series
- You will be disqualified from all subjects and barred from entering again for a period of time.

REMEMBER – IT IS YOUR QUALIFICATION SO IT NEEDS TO BE YOUR OWN WORK.

Units for Year 12

Unit 7 - Performing to an Audience

This unit focuses on the realisation of rehearsed performance work to a live audience. It can therefore be seen as the 'icing on the cake', the culmination of prior training, skills development and rehearsal work applied in the relevant performance discipline.

You will be encouraged to reflect on professional vocational practice as much as possible in this unit, to be part of realistic experiences of live performances. You will be part of a concrete and exhaustive rehearsal and preparation schedule, to prepare an appropriate and well-resourced platform for the performance.

You will be required to focus your individual strengths in a performance role within the context of a full-scale theatrical performance. The term 'theatrical' is used here to mean any live performance event offered to an audience, in an appropriate venue or space licensed for the purpose. You will gain a realistic experience of carrying out a defined performance role or roles, and of transferring and applying relevant performance skills. The work will be offered to a live audience, whose experience and judgment of the performance should reflect those of a paying customer.

You will bring to this unit the specialist dance skills, and will use the unit as a vehicle for delivering a vocationally realistic performance. This unit reflects the fact that every live performance has a unique and changing set of creative problems and challenges. The experience gained through this unit will enable you to meet similar challenges in the future, whether seeking work in the profession, or progressing to further study in higher education.

Unit 39 - Choreographing Principles

Many dancers are also choreographers and this unit will equip you with the tools to enable you to make dance for yourself and for other dancers. The process of choreography is exciting and stimulating. You will be encouraged to explore your creativity and experiment with a range of dance styles, techniques and movement vocabulary within a supportive framework.

You will discover how dances are created, how to use stimulus material to initiate your work and how to develop and organise your ideas into performance material. You will become aware of the stages of choreography, from initial stimulus, experimentation and manipulation of ideas, the selection of material, refinement, rehearsal and ultimately performance. In practical workshops you will be given the opportunity to work from a range of stimulus material to include visual art, text, music, sound and current affairs and to experiment with a range of accompaniments, including silence.

You will be guided through the theoretical aspects of the principles of choreography and taught how to apply them practically with dancers in a variety of situations, ranging from solo composition through to ensemble group work. You will be required to evaluate your work during the choreographic process and post-performance and will be encouraged to record your observations and provide suggestions for improvement and development. This process will build your confidence in your abilities as a choreographer and provide you with a framework for future choreographic tasks.

Unit 38 - Dance Performance

Dance performance is an important element of dance study; the communication of the choreographer's intention to an audience. This aspect of a dancer's work is becoming increasingly challenging as today's performers need to be able to work in a wide variety of contexts and environments. Performers must be versatile, adaptable and highly skilled if they are to be employable in this demanding area of dance.

Performance material can be generated from various sources. You will perform original work, created by yourself, or material which will be taught by your teacher. An exciting and challenging aspect of this unit is the opportunity to perform extracts or adaptations from professional repertoire.

Successful performers are highly skilled and disciplined dancers, therefore you are required to approach class and rehearsal with professionalism and commitment. Throughout this unit you must attend regular technique classes and rehearsals where you will develop a range of physical and expressive skills, maintain and develop strength, stretch and stamina. You will be encouraged to take classes outside of the course, where possible, to experience a wide variety of dance perspectives.

The unit will provide you with a taste of the real world of the working dancer, one where individual strength of character, talent, technical ability, aesthetic sense, levels of fitness and stamina must be combined with a willingness to work cooperatively with other dancers, choreographers and directors.

Units for Year 13

Unit 40 - Choreographing Dance

The dance that we see as members of an audience, at the theatre, on television, in films or in music videos has been choreographed by someone. Dance does not just happen, it must be devised by a dance maker who may be a dancer or a creative person who expresses ideas through movement.

Throughout this unit there will be opportunities for creating original work, from your own ideas, to a choice of accompaniment. There will be chances to create dances for staged productions, musical numbers and dance showcases. Dance for music videos will be another option, as well as site-specific choreography, where work is specially devised for a particular place. You are required to produce dance in more than one style and for different numbers of performers, from solos to small groups.

In the dance world many choreographers begin their careers as professional dancers, but others decide quite early on that their preferred dance role is one where they direct what will actually happen on stage. Once choreographers have mastered the language of movement, they do not necessarily need to be excellent dancers or performers. Their skills are very different. They need to be able to interpret

music and ideas, use their imagination to invent movement from the dancers' bodies, have excellent spatial awareness so they can see how things will work on stage and be very organised in order to pull all the elements together to create performance.

Dance today often uses a mixture of styles, for example ballet mixed with ballroom, jazz mixed with hip-hop and south Asian dance mixed with contemporary. Apart from the classical dance forms such as classical ballet or Kathak, almost all dance is hybrid in style. This makes the work of choreographers exciting and challenging. It also means that there are no set rules. Dance can be about anything, devised from a range of styles and be accompanied by music, sounds or silence.

Unit 47 - Jazz Dance

Jazz dance is the title given to dance used in shows, cabaret, dance routines and popular music videos. Like jazz music, jazz dance was born in bars and nightclubs with its main purpose being to entertain. It has since evolved, encompassing artistically charged work, popular dance and more traditional showbiz styles. The most familiar of these styles is the one that we associate with West End/Broadway shows and covers a whole range of themes and story lines. More recently, jazz dance has been used in music videos and television commercials. It is also the main style of dance used within the entertainment industry, for example on cruise ships and in clubs and theme parks.

Due to the varied nature of jazz dance it is difficult to categorise. It can be defined through the feeling of the moves that are experienced by both dancer and audience. It is interesting to note that the word jazz derives from 'jass', a slang word for sex in early 20th century New Orleans. This goes some way in explaining the sassy appeal of jazz dance! Its sharp, slick dynamic moves and up-tempo beats make for an energetic and vibrant unit as well as providing a good foundation for dance technique and performance skills.

You will experience for yourself just how much hard work it takes to make dynamic dance routines look precise and effortless. This unit will allow you to develop a good understanding of the style and key features of jazz dance. The unit links appropriately with choreographic units as well as dance performance. For anyone wishing to pursue a career in the commercial sector, jazz dance is an invaluable skill. It will encourage you to dance with both heart and soul!

Unit 104 - Special Subject Investigation

This unit gives you the opportunity to carry out an in-depth and practical investigation into a chosen area of interest. The potential for areas of exploration is wide, and you will be expected to choose an appropriate area of study to justify as suitable for investigation, promising ample scope for detailed study. Suggested examples of the types of topic for investigation include the history and development of a style of music or dance; the work of a drama practitioner, theatre company or set designer; the career of a particular musician, composer or choreographer; a development in music or theatre technology; social and cultural influences of and on a music or drama genre etc.

You will submit a proposal, identifying choices of subject matter along with intended resources and materials. You will work independently in identifying information sources, extracting, collating and interpreting information and keeping a record of their research trail. The eventual presentation of their findings and conclusions will be delivered to others in the cohort, encouraging sharing of knowledge and information.

The unit content and assessment requirements will be of benefit, enhancing both academic and vocational skills, and provide valuable preparation if you are wishing to progress to higher education. The self-directed nature of the unit will encourage you to work with independence. This unit could serve as grounding if you might wish to progress to careers in, for example, writing, journalism, teaching, publicity or promotion.

Good Luck! We hope you all do really well.

The BTEC staff at Hedingham School.