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# Edexcel BTEC Level 4 HNC Performing Arts (Dance & Musical Theatre)

Dance and Musical Theatre Pathway

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# Unit 11: Classical Ballet Background and Technique

Unit code: M/601/7423

QCF level: 4

Credit value: 15

## Aim

The aim of this unit is to enable learners to develop ballet technique and repertoire in the studio, where the focus will be on the barre and centre practice.

## Unit abstract

Learners will take regular technique classes as the backbone of the unit to explore the range and challenge associated with this dance style. The unit will be an introduction to the rigour associated with the professional ballet world and will underpin other units. The appreciation and mastery of the basic skills of ballet will undoubtedly be useful, often essential, to any dancers who are considering embarking on a career in dance, and this unit will provide the necessary disciplined approach required for that. The ballet class will be seen as the essential working arena in which to learn and develop skills and technique. The form and structure of class must be learned, as well as the specialised vocabulary through which steps and ideas are communicated.

The daily and/or weekly classes will encompass barre, centre practice and enchaînement. Learners will not be required to develop ballet for performance but will be expected to master a range of sequences that, over time, build towards a foundation for performance. The stylistic elements associated with ballet, of fluidity, precision, grace and often athleticism, will be approached gradually, through repetition and mastery of those exercises, steps, positions, directions and qualities used in individual sections of the class.

The unit requires learners to understand how classical ballet repertoire has developed. There must be opportunities to watch both live and recorded historical and contemporary ballets, to learn and master short ballet sequences and to analyse particular examples of the repertoire.

## Learning outcomes

### On completion of this unit a learner should:

- 1 Know about anatomy and physiology in the context of classical ballet
- 2 Be able to demonstrate classical ballet technique
- 3 Be able to reproduce classical ballet enchaînements
- 4 Understand the development of classical ballet repertoire

## Unit content

### 1 Know about anatomy and physiology in the context of classical ballet

*Physiology:* stamina; strength; flexibility; retention of turn-out; posture; centring; emplacement; classical body alignment; accurate foot positioning; pointe; demi-pointe; use of the head; ports de bras and hands

*Body systems:* musculo-skeletal system eg muscles, bones, joints; cardio- respiratory system eg heart, lungs, the mechanics of breathing

### 2 Be able to demonstrate classical ballet technique

*Barre:* warm-up and stretching exercises; plié (demi and grand); battement (tendu, glissé and fondu); rond de jambe (à terre and en l'air); développé; grand battement

*Centre practice:* adage; pirouette (en dehors and en dedans), single and double; arabesque and attitude (effacé, croisé, ecarté); bourrées; pas de bourré piqué

*Petit allegro:* échappé; pas de chat; ballotté; sauté; assemblé; chassé *Grand allegro:* petit and grand jeté; glissade; sissone; waltz turns

*Execution:* focus and projection; expression and dynamics; musicality; bodyline; clarity

*Terminology:* demonstration of the correct French terminology; names of steps, movements, directions, qualities

### 3 Be able to reproduce classical ballet enchaînements

*Style:* tutor-taught enchaînements and combinations to accompaniment/without accompaniment

*Execution:* focus and projection; expression and dynamics; control of energy; balance; breathing; timing; musicality

*Technique:* accuracy; clarity of classical alignment; emplacement; stylistic quality

### 4 Understand the development of classical ballet repertoire

*Influences:* eg historical periods and ‘schools’, French court, romantic ballet in Paris, London and Denmark, the influence of Italy and France on the Russian style, the English school

*Historical practitioners:* eg August Bournonville, Marius Petipa, Michel Fokine, Roland Petit, NINETTE DE VALOIS, Frederick Ashton, Kenneth MacMillan, George Balanchine, Jerome Robbins

*Contemporary practitioners:* eg Wayne McGregor, Matthew Bourne, Christopher Bruce, Robert North, William Forsythe, Jiří Kylián, Mats Ek

*Illustration:* written and verbal analysis eg historical, critical, contextual from live and recorded performance, presentation/workshop/demonstration

### Learning outcomes and assessment criteria

<b>Learning outcomes On successful completion of this unit a learner will:</b>	<b>Assessment criteria for pass The learner can:</b>
LO1 Know about anatomy and physiology in the context of classical ballet	1.1 describe the structure of body systems in relation to classical ballet 1.2 describe the function of body systems in relation to classical ballet
LO2 Be able to demonstrate classical ballet technique	2.1 demonstrate classical ballet technique at the barre and in the centre 2.2 respond to direction via classical ballet terminology
LO3 Be able to reproduce classical ballet enchaînements	3.1 accurately perform classical ballet enchaînements 3.2 demonstrate the principles of execution and technique in ballet
LO4 Understand the development of classical ballet repertoire	4.1 discuss key moments in the development of classical ballet repertoire 4.2 illustrate the style and characteristics of a piece of classical ballet repertoire.

### Guidance Links

This unit has links with:

*Unit 20: Creative Arts Research Skills*

*Unit 21: Dance and Health*

*Unit 22: Dance Criticism and Analysis*

*Unit 24: Dance in Education*

*Unit 26: Dance Practices in the Community*

*Unit 34: Jazz Dance Technique and Performance*

### Essential requirements

Learners will need a heated dance studio, with a sprung wooden floor and mirrors.

### Employer engagement and vocational contexts

The course would benefit from visiting professionals to deliver workshops and master classes

eg choreographers, performers and directors. Visits to professional theatres to experience the vocational setting would allow study of repertoire in performance.

### Reading List:

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-0500204115	Au, S	2012	Ballet and Modern Dance (3 <sup>rd</sup> edition)	Thames & Hudson
978-0415485999	Carter, A	2010	The Routledge Dance Studies Reader	Routledge
978-0871271914	Greig, V	1995	Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class	Princeton Book Company
978-1852730482	Thomasen, E	2010	Anatomy and Kinesiology for Ballet Teachers	Dance Books Limited

### Learning Time (1 credit = 10 hours)

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

## Unit 13: Commercial Dance

Unit code: A/601/7425

QCF level: 4

Credit value: 15

### Aim

The aim of this unit is to enable learners to use the skills of dance to develop and exploit commercial projects and avenues.

### Unit abstract

The vibrant, eye-catching and energetic nature of dance is often used to entice target groups to buy, or buy into, a product. TV commercials use dance to make the most mundane of products more appealing, music promoters use backing dancers in music videos to encourage the public to buy an artist's music, nightclubs use podium dancers to entice customers into the venues, holiday resorts will provide dance entertainment to enhance client experiences, even the opening of a high street bank has been known to attract new customers by placing dancers outside as part of a launch event. This is primarily the function of what is known as commercial dance.

The unit requires an audit of the arenas and platforms that use dance in this way and a discussion of the wide range of styles and genres that can be used. The current popularity of street and jazz dance styles make them prevalent within commercial dance. However, the style of dance used is very often determined by the product or event and can therefore encompass all genres and styles of dance from contemporary to ballet to Morris dancing to Bollywood and, more often than not, a client will be creating the brief for the choreographer to work to. For this reason a commercial dancer and/or choreographer must be versatile and adaptable and the unit requires the learner to be able to present a range of dance styles that may be used for commercial purposes. Opportunities for commercial dance must be generated to allow for two contrasting presentations. This could be the choreography and performance of, for example, a music video, a TV commercial, a fashion show or a launch event just as long as the dance content is enhancing or promoting the product.

The unit also encourages an understanding of the career opportunities and pathways as the learner is required to investigate the dance schools and colleges, agencies and companies associated with commercial dance, forging links that may be used in the future.

### Learning outcomes

#### On successful completion of this unit a learner will:

- 1 Understand the range of uses for dance as a commercial form
- 2 Understand the nature of employment within commercial dance
- 3 Be able to present a range of dance styles appropriate to commercial dance
- 4 Be able to present effective pieces of commercial dance.

### Unit content

#### 1 Understand the range of uses for dance as a commercial form

*Commercial venues and opportunities:* eg holiday resorts, pop music videos, TV commercials, promotion events, nightclubs, trade exhibitions, TV idents, cruise ships

*Range of styles:* eg street dance, line dancing, jazz, tap, ballet, contemporary, physical theatre, Bollywood, ballroom, social dance, hip hop, Irish

#### 2 Understand the nature of employment within commercial dance

*Training and employment:* eg vocational dance schools/colleges, agencies, holiday companies

*Practitioners:* eg dancers, choreographers, agents, promoters, film makers

*Presentation of findings:* eg interview, guest speaker, promotional brochure, essay

### 3 Be able to present a range of dance styles appropriate to commercial dance

*Key features of dance styles:* eg classical hand gestures in Bollywood, isolations in jazz, floorwork in hip hop

*Dance combinations:* repertoire from adverts or visiting professionals, tutor taught sequences, learner devised

*Performance skills:* focus; projection; communication; spatial awareness; group awareness; musicality

### 4 Be able to present effective pieces of commercial dance

*Effectiveness:* eg selecting the most appropriate style and mode of presentation for the event or product, ability to perform in the appropriate style for the client

*Suitability for purpose:* eg time constraints of a TV advertisement, product placement, costume constraints for promotion work, imposed brief for music video

#### Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
1 Understand the range of uses for dance as a commercial form	1.1 explain the appeal of dance from a commercial perspective 1.2 justify the styles used in commercial dance
2 Understand the nature of employment within commercial dance	2.1 assess training and career opportunities for commercial dance 2.2 explain the link between agencies, companies and professional work in commercial dance 2.3 critically assess the contribution to commercial dance of current practitioners
3 Be able to present a range of dance styles appropriate to commercial dance	3.1 demonstrate the key features of at least two styles of dance used in commercial dance 3.2 reproduce dance combinations 3.3 demonstrate an appropriate level of performance skills
4 Be able to present effective pieces of commercial dance	4.1 create and perform contrasting material appropriate for commercial uses 4.2 evaluate the commercial suitability of choreographed pieces 4.3 evaluate the effectiveness of performed commercial dance.

#### Guidance Links

This unit has links with:

*Unit 20: Creative Arts Research Skills*

*Unit 21: Dance and Health*

*Unit 24: Dance in Education*

*Unit 34: Jazz Dance Technique and Performance*

**Essential requirements** Learners will need a dance studio with sprung floor, mirrors and audio and video playback facilities. Access to the internet is essential. Textbooks and DVDs concerning specific styles of dance must be available.

**Employer engagement and vocational contexts** It is envisaged that learners will forge links with industry professionals for the research tasks and develop their own career opportunities as a result. The commission tasks should be for real events wherever possible,

either within the centre or, preferably, within the wider community.

**Reading List:**

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-0415485999	Carter, A	2010	The Routledge Dance Studies Reader	Routledge
978-0871271822	Giordano, G	1992	Jazz Dance Class: Beginning Thru Advanced	Princeton Book Company
9781841260419	Wessel-Therhorn. D	2010	Jazz Dance Training	Meyer and Meyer Sports Books

**Learning Time (1 credit = 10 hours)**

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

# Unit 14: Contemporary Dance Techniques

Unit code: F/601/7426

QCF level: 4

Credit value: 15

## Aim

The aim of this unit is to enable learners to gain knowledge and understanding of contemporary dance and proficiently perform different dance techniques and styles.

## Unit abstract

Through practical classwork this unit enables learners to gain an understanding of the development of contemporary dance and focus on at least two different contemporary dance techniques. The technique classes will allow learners to build upon physical and performance skills, to take responsibility for their own development and self-evaluate their performance.

## Learning outcomes

### On successful completion of this unit a learner will:

- 1 Understand the development of contemporary dance
- 2 Be able to develop contemporary dance technique
- 3 Be able to perform selected contemporary dance styles
- 4 Be able to evaluate own training and performance.

## Unit content

### 1 Understand the development of contemporary dance

*Influences:* tracing the development of contemporary dance; American 'modern' dance eg Duncan, Denishaw, Graham, Humphrey; 'post-modern' eg Cunningham, Limon, Paxton

### 2 Be able to develop contemporary dance technique

*Taught phrases:* floor exercises; use of spine; foot exercises; transference of weight; swinging; turning; falling; travelling; elevation

*Physical skills:* alignment; flexibility; coordination; accuracy; core strength; fluency; extension; action combined with dynamic, rhythmic and spatial patterning

*Techniques:* release; practitioners eg Graham, Humphrey, Limon, Cunningham

### 3 Be able to perform selected contemporary dance styles

*Performance:* focus; projection; expression; stylistic quality; dynamics; musicality; clarity

### 4 Be able to evaluate own training and performance

*Evaluation:* personal review; self-assessment; progress checking; written and verbal analysis of own technical development and performance

## Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the development of contemporary dance	1.1 analyse the significant moments in the development of contemporary dance 1.2 assess the essential features of contemporary dance styles
LO2 Be able to develop contemporary dance technique	2.1 use dance techniques in selected taught phrases 2.2 show physical skills in reproducing dance combinations 2.3 demonstrate dance techniques of named practitioners
LO3 Be able to perform selected contemporary	3.1 demonstrate appropriate stylistic qualities for the contemporary dance style/s



dance styles	3.2 demonstrate appropriate interpretative skills for the contemporary dance style/s
LO4 Be able to evaluate own training and performance	4.1 improve own technique responding to direction and feedback 4.2 use evaluation techniques to identify areas for improvement and development.

### Guidance Links

This unit has links with:

*Unit 13: Commercial Dance*

*Unit 15: Contemporary Dance Techniques and Performance*

*Unit 20: Creative Arts Research Skills*

*Unit 21: Dance and Health*

*Unit 24: Dance in Education*

*Unit 34: Jazz Dance Technique and Performance*

**Essential requirements** Learners will need a dance studio with sprung floor, mirrors, audio and video playback facilities, and access to live or recorded contemporary dance performances.

### Reading List:

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-0415485999	Carter, A	2010	The Routledge Dance Studies Reader	Routledge
978-0415380829	Bremser, M	2011	Fifty Contemporary Choreographers	Routledge
978-0871273253	Legg, J	2012	Introduction to Modern Dance Techniques	Dance Horizons Inc.,N.Y.
978-2080301703	Noisette, P	2011	Talk about Contemporary Dance	Flammarion

### Learning Time (1 credit = 10 hours)

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

## Unit 19: Creative Arts Professional Practice

Unit code: H/601/1621

QCF level: 5

Credit value: 15

### Aim

The aim of this unit is to enable learners to understand the current professional environment, employment opportunities and demands of their specialist area and their ability to respond accordingly.

### Unit abstract

Employment in the arts is centred in small to medium-sized enterprises, with very large numbers of people being self-employed and on contract. The pattern across the sector is that people will have at some point in their working lives a period of self-employment or contract work and the term 'portfolio career' is now an accepted and common term to describe how artists see themselves.

Professional practice in the creative arts industries requires a mixture of generic transferable skills and conventions, as well as more specific demands for different fields within the industry. Practitioners must adhere to employment law relevant to their employment status, and promote their services using appropriate marketing strategies and by building a reputation for being effective and reliable. A well-presented CV is vital for anyone seeking employment, and whether planning to work as a performer, composer, engineer, producer, or live sound engineer, a CV within the performing arts industry requires some form of portfolio evidence of the work that the practitioner undertakes.

This unit gives skills that allow the learner to maintain a level of personal currency within the industry, develop a targeted and current profile as a practitioner, and maximise employment opportunities within the relevant specialism. Learners will also develop the ability to function within the relevant legal and statutory framework.

### Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand current developments in the relevant specialisms within the industry
- 2 Be able to sustain and extend a current personal profile as a practitioner
- 3 Understand how to sustain employment opportunities within the relevant specialism
- 4 Be able to apply the relevant legal and statutory framework to the art form.

### Unit content

#### **1 Understand current developments in the relevant specialisms within the industry**

*Developments:* current eg new technologies and techniques, audience demand and niche markets, funding mechanisms and access methodology, current artistic developments and trends, interface between art forms

*Market research:* information gathering eg attendance at arts events, magazines, exhibitions and demonstrations, questioning, brochures, radio, television, internet forums, message boards, polls, statistics

#### **2 Be able to sustain and extend a current personal profile as a practitioner**

*Continuing professional development:* development of an individual skill base; engagement in self-assessment; devising and maintaining a valid CV/portfolio of work; personal publicity and promotion; contracts and agents; personal budget

#### **3 Understand how to sustain employment opportunities within the relevant specialism**

*Employment:* type eg self-employed, contracted, salaried; national insurance; tax eg self-

assessment and recording income and expenditure, invoices, entrepreneurial, cash-in-hand

*Strategies:* methods eg marketing, opportunities abroad, trade press

*Trade bodies:* support offered eg union membership, portfolio development, skills base, jobs market

#### 4 Be able to apply the relevant legal and statutory framework to the art form

*Professional bodies:* appropriate eg manufacturer organisations, trade bodies, magazine and journal networks

*Regulations:* relevant eg health and safety legislation, copyright/PRS, MCPS, contracts, licences, venue regulations, tax, union support

#### Learning outcomes and assessment criteria

<b>Learning outcomes On successful completion of this unit a learner will:</b>	<b>Assessment criteria for pass The learner can:</b>
LO1 Understand current developments in the relevant specialisms within the industry	1.1 analyse current developments, market funding mechanisms and methods of access for practitioners in the chosen art form 1.2 evaluate change in practice and audience demands in the art form
LO2 Be able to sustain and extend a current personal profile as a practitioner	2.1 devise and maintain a current CV/portfolio of work or a database of agents and professional contacts 2.2 develop a Continuing Professional Development (CPD) strategy based on research into an art form and current/future opportunities
LO3 Understand how to sustain employment opportunities within the specialism	3.1 assess the range of employment opportunities in the chosen field 3.2 evaluate marketing strategies for practitioners within the relevant specialism 3.3 explain the support offered by creative industries trade bodies and unions in supporting employment
LO4 Be able to apply the relevant legal and statutory framework to the art form	4.1 apply the relevant legal and statutory framework when practising chosen art form 4.2 explore the support offered by professional bodies within a particular specialism.

#### Guidance Links

This unit has links with:

*Unit 59: Singing for Musical Theatre.*

This unit also has links with the following National Occupational Standards:

Community Arts

CA2 Provide direction and leadership for your team

CA7 Assist in pitching for community arts work

CA8 Obtain and use research information

CA9 Keep up to date with developments within the arts

CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs

CA16 Embracing diversity in your service provision.

**Essential requirements** Learners will require access to relevant literature, for example current legislative and statutory documents, Arts Council reports, quality newspapers and magazines, annual reports from a range of arts organisations, government papers and consultation documents.

**Employer engagement and vocational contexts** This unit gives multiple opportunities for employer engagement including guest speakers and industry days, and also through real engagement with employers in a vocational setting.

**Reading List:**

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-1499236415	Cates, A	2014	The Business of Show: A Guide to the Entertainment Business for the Performing Artist	CreateSpace Independent Publishing Platform
978-1523299423	Institute for Career Research	2016	A Career in Dance	CreateSpace Independent Publishing Platform
978-1581156508	Stein, T.S	2008	Performing Arts Management: A Handbook of Professional Practices	Allworth Press
978-1408134740	Volz, J	2011	How to Run a Theatre: Creating, Leading and Managing Professional Theatre	Methuen Drama

**Learning Time (1 credit = 10 hours)**

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	7
	supervised practical sessions	48
	tutorials	4
	formative assessment	13
	other scheduled time	8
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	30
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

## Unit 20: Creative Arts Research Skills

Unit code: J/601/1532

QCF level: 5

Credit value: 20

### Aim

The aim of this unit is to enable learners to acquire the skills and techniques needed for them to undertake research in the creative arts and present their findings in an appropriate form.

### Unit abstract

This unit will allow learners to develop the research skills to support both theoretical and practical elements of the learner's chosen genre. The research skills can be applied academically to enable the learner to complete a presentation of independent work, or to support and develop practical work, for example in identifying specific methodologies and techniques or providing the historical or social background for a realised product.

Learners will be taught how to select the most appropriate methods and techniques for undertaking detailed research. They will have the opportunity to develop the necessary skills both to identify suitable source material and to apply the information in an appropriate context. Learners will acquire the skills to distinguish between primary and secondary sources, to evaluate the validity of such sources, and to extract the necessary information from them. They will then learn to synthesise their research material into an appropriate form for presentation.

Learners will identify the most suitable ways of presenting and disseminating this information, in order to support specific performing arts and music activities, including techniques for gathering research, referencing, summarising key points and the management of a research for presentation. Learners will be encouraged to present the researched material in a number of different ways, eg written texts, PowerPoint presentations, practical demonstrations, audio and video recordings, or graphic illustrations.

On completion of this unit the learner should demonstrate the ability to select appropriate topics for research, source and categorise research data, collate information to support their argument and present the findings using a suitable format.

### Learning outcomes

#### On successful completion of this unit a learner will:

- 1 Be able to select effective methods and techniques for undertaking research activities
- 2 Understand the validity of appropriate research material from primary and secondary information sources
- 3 Be able to formulate critical opinions on a selected research subject
- 4 Be able to present outcomes based on research using a recognised format.

### Unit content

#### 1 Be able to select effective methods and techniques for undertaking research activities

*Research methods:* type of research eg qualitative, quantitative, systematic, original; use of libraries and archives; internet and digital resources; conducting/interpreting market research eg questionnaires, polls; undertaking interviews; critical review eg performance/production or score analysis

*Academic framework:* identifying previous research eg literature review; selecting suitable methodologies eg musicological frameworks, reception, critical analysis, praxis; contextualising the area of research eg acknowledging issues of gender, race, sexuality, politics; applying appropriate referencing techniques

## 2 Understand the validity of appropriate research material from primary and secondary information sources

*Organisation:* standards eg thematic, chronological, biographical, comparative viewpoints, informed awareness of different perspectives, specific issues

*Primary sources:* evidence eg first editions, autographed scores, live performance, studio recordings, audiovisual presentations, internet resources, online polls, social networking research, interviews, personal accounts, notes and annotations, correspondence, statistical data

*Secondary sources:* evidence eg publications, referenced texts, archives, reviews, recordings/photographs/videos of live performance, historical/social/cultural documentation

## 3 Be able to formulate critical opinions on a selected research subject

*Formulation:* critical evaluation of sources; synthesis/interpretation of data; critical thinking; objectivity; identification of target audience; presentation of viewpoint

*Methodology:* context eg critical review of material, links to practice, balance between text and other forms

## 4 Be able to present outcomes based on research using a recognised format

*Format:* suitability eg essays, dissertations, journal entries, bibliographies, reading lists, live practice, audio recordings, audiovisual presentations, production notes, presentations, seminar, forum, PC-based (PowerPoint etc), websites, digital journals, social networking, prototype designs, saleable projects, scores, texts, production design

*Presentation methods:* context eg written texts, verbal presentations, recordings, performances, demonstrations and workshops

*Referencing systems:* citation eg Harvard, American Psychological Association (APA), Modern Languages Association (MLA)

### Learning outcomes and assessment criteria

<b>Learning outcomes On successful completion of this unit a learner will:</b>	<b>Assessment criteria for pass The learner can:</b>
LO1 Be able to select effective methods and techniques for undertaking research activities	1.1 review effective research methods for a selected subject area  1.2 select and justify academic frameworks that will focus research activities
LO2 Understand the validity of appropriate research material from primary and secondary information sources	2.1 organise research material using appropriate categories 2.2 evaluate the effectiveness of primary sources of research for a selected subject area 2.3 assess breadth of research by reviewing the validity of secondary sources
LO3 Be able to formulate critical opinions on a selected research subject	3.1 formulate opinions based on the interpretation of research material 3.2 apply appropriate methodologies to research information 3.3 evaluate the findings, making recommendations for further consideration
LO4 Be able to present outcomes based on research using a recognised format	4.1 select a suitable format to present research information 4.2 realise and present the outcomes of the research using a recognised format.

### Guidance Links

This unit has links with:

## Unit 20: Creative Arts Research Skills

This unit also has links with the following National Occupational Standards: Community Arts

CA2 Provide direction and leadership for your team

CA7 Assist in pitching for community arts work

CA8 Obtain and use research information

CA9 Keep up to date with developments within the arts

CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs

CA16 Embracing diversity in your service provision.

**Essential requirements** Learners will require access to a library with a broad range of research material – for example reference handbooks, periodicals, online storage, internet access, recorded materials and critical review publications. Learners will also need resources to prepare and deliver research material in printed, video, audio and live forms.

**Employer engagement and vocational contexts** This unit has multiple opportunities for employer engagement including guest speakers and industry days, but also through real engagement with employers in a vocational setting. An increasing amount of material is available on the internet. Institutional or major libraries should be able to provide a current list of material. Some useful sites are:

### Reading List:

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-1499236415	Cates, A	2014	The Business of Show: A Guide to the Entertainment Business for the Performing Artist	CreateSpace Independent Publishing Platform
978-1581156508	Stein, T.S	2008	Performing Arts Management: A Handbook of Professional Practices	Allworth Press
978-1408134740	Volz, J	2011	How to Run a Theatre: Creating, Leading and Managing Professional Theatre	Methuen Drama

### Learning Time (1 credit = 10 hours)

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	15
	supervised practical sessions	75
	tutorials	5
	formative assessment	15
	other scheduled time	10
Guided independent study  Note: include in guided independent study preparation	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	40

for scheduled sessions, follow up work, wider reading or practice, revision		
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		200



## Unit 25: Dance for Musical Theatre

Unit code: F/601/7460

QCF level: 4

Credit value: 15

### Aim

The aim of this unit is to enable learners to develop an understanding and a practical expertise in the use of dance in musical theatre through practical technique classes, performance opportunities and research.

### Unit abstract

In this unit learners will explore the world of professional musical theatre dance. This will involve exploring the work of named musical theatre choreographers, their influence on musical theatre developments and the function of dance in musicals.

Throughout the history of musical theatre there have been many different styles of dance, influenced by the times in which the musical was written, the social context and the genre of music. Styles include jazz, contemporary, street or tap, for example. Through classes and workshops, learners will acquire and develop the skills needed to employ appropriate dance techniques for the musicals they are studying. Performance opportunities, such as work from the professional repertoire or choreography taught by their tutor, devised by themselves or their peers, will develop their performance skills.

Dance has many functions within musical theatre, such as helping to deliver the narrative, developing relationships, creating dramatic tension and establishing the context or theme. Learners' class work and research will help them increase their knowledge and understanding of these and other functions. They will also investigate the work of a specific choreographer of their choice, one who has worked within the field of the professional musical. Learners will be required to present these findings as a report, a presentation or practical demonstration, at the culmination of their studies in this unit.

### Learning outcomes

#### On successful completion of this unit a learner will:

- 1 Understand the function and development of dance in musical theatre
- 2 Be able to develop technical and physical skills appropriate to the chosen dance styles
- 3 Be able to perform dance for musical theatre
- 4 Be able to evaluate the effectiveness of dance performance in musical theatre.

### Unit content

#### 1 Understand the function and development of dance in musical theatre

*Function of dance in musicals:* eg diegetic and non-diegetic, storytelling, establishment of context, development of relationship, character development, ritualistic, dream sequence, dramatic emphasis, scene linking

*Contribution of specific choreographer:* background and training; choreographic influences and style; choreochronicle; context within musical theatre; analysis of specific work

#### 2 Be able to develop technical and physical skills appropriate to the chosen dance styles

*Technical skills:* stamina; strength; flexibility; alignment; coordination

*Dance combinations:* eg tutor-taught sequences, repertoire, learner-devised work

*Technical development:* eg response to direction and feedback, self review and evaluation, peer evaluation, target setting

*Style and genre:* eg contemporary dance influence in original productions of *Oklahoma!*, tap dance in *42nd Street*, jazz dance in *Cabaret*, ballet influence in *On Your Toes*, social dance in

Grease, folk dance in *Fiddler on the Roof*, urban dance in *Into the Hoods*

### 3 Be able to perform dance for musical theatre

*Performance skills:* focus; projection; communication; spatial awareness; group awareness; musicality

*Development of performance skills:* rehearsals; self-review and evaluation; response to direction and feedback

### 4 Be able to evaluate the effectiveness of dance performance in musical theatre

*Reflection:* development of self-awareness; matching intentions to outcomes; recognising strengths and areas for improvement; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different interpretations/performances of a role

#### Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the function and development of dance in musical theatre	1.1 explain the function of dance in musical theatre 1.2 analyse the contribution made by one choreographer to dance in musical theatre
LO2 Be able to develop technical and physical skills appropriate to the chosen dance styles	2.1 demonstrate an appropriate level of technical skills for musical theatre dance styles 2.2 demonstrate key features of musical theatre dance styles by reproducing dance combinations 2.3 improve technique in response to direction and feedback
LO3 Be able to perform dance for musical theatre	3.1 demonstrate an appropriate level of performance skills 3.2 improve performance skills in response to direction, feedback and self-evaluation
LO4 Be able to evaluate the effectiveness of dance performance in musical theatre	4.1 evaluate the effectiveness of musical theatre performances 4.2 use effective and constructive language to suggest strategies for the improvement of musical theatre performances.

#### Guidance Links

This unit has links with:

*Unit 20: Creative Arts Research Skills*

*Unit 21: Dance and Health*

*Unit 24: Dance in Education*

*Unit 34: Jazz Dance Technique and Performance*

**Essential requirements** Learners will need access to a dance studio with sprung floor, mirrors and barre, as well as audio and video playback facilities. They will also need access to live or recorded musical theatre productions.

**Employer engagement and vocational contexts** Learners would benefit from workshops and master classes by visiting professionals eg choreographers, performers and directors. Visits to professional theatres to experience vocational setting would also be useful.

#### Reading List:

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-0871271822	Giordano, G	1992	Jazz Dance Class:	Princeton Book

			Beginning Thru Advanced	Company
9780072844047	Goodman Kraines, M, & Pryer, E	2004	Jump into Jazz: The Basics and Beyond for Jazz Dance Students (5th Edition),	Mcgraw Hill Higher Education
978-0813061290	Guarino, L & Oliver W	2015	Jazz Dance: A History of the Roots and Branches	University Press of Florida
978-1137270948	Taylor, M	2014	Studying Musical Theatre: Theory and Practice	Palgrave Macmillan
9781841260419	Wessel-Therhorn. D	2010	Jazz Dance Training	Meyer and Meyer Sports Books

### Learning Time (1 credit = 10 hours)

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

## Unit 34: Jazz Dance Technique and Performance

Unit code: H/601/7483

QCF level: 4

Credit value: 15

### Aim

The aim of this unit is to enable learners to extend their physical and expressive powers in jazz dance by developing techniques and to increase their understanding of the function of jazz dance in different contexts.

### Unit abstract

Jazz dance is at the root of many modern dance forms used today. This unit will focus on building up the necessary level of skill and technique in a practical way so that learners can explore the possibilities of several jazz dance styles. Jazz dance has its origins in African dance but has developed into a social dance form, as well as a theatre form that is commonly performed. The styles are always changing, however, and learners will have opportunities to look at more than one dance style and the dancers who perform them.

The jazz dance class will be the focus of the unit; the warm-up, technique development, increasing stamina, flexibility and expertise, will be covered in every class. Tutor-led classes can be augmented by workshops led by visiting professionals and this will open up chances to try new styles and ideas. It is important that learners are able to explore their developing technique through more than one style, such as modern jazz and street jazz. The styles that are selected will be the focus of technique classes, where dance skills are honed and new steps and moves worked out.

Since many forms of jazz are highly athletic and physically onerous, it will be essential that classes deliver the opportunity to develop fitness levels and stamina, understanding of how to execute moves safely and securely, as well as the stylistic details of each style. The syncopated, isolated and rhythmically taught style of stage jazz dance might be contrasted with a more rooted style that uses the floor creatively in rolls, turns and balances. No style that has developed a clear technique system should be seen as off limits. Safety and accessibility will be important in designing workshops and classes, but learners must be open-minded in their approaches to different styles.

### Learning outcomes

#### On successful completion of this unit a learner will:

- 1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles
- 2 Be able to apply dance techniques to jazz styles used in modern repertoire
- 3 Be able to perform jazz dance styles.

### Unit content

#### 1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles

*Technique classes:* comprising eg warm-ups, floor work, centre practice, travelling steps

*Technical:* strength; flexibility; extensions; contractions; releases; weight placement; posture; using rhythm; isolations; coordination; turns; jazz walks; combinations; coordination through isolation in head, ribs, arms, hips and legs, travels and turns; weight placement; rhythm

*Combinations:* solos and small groups; use of space; alignment; lyrical and thematic dances

#### 2 Be able to apply dance techniques to jazz styles used in modern repertoire

*Dances:* tutor-taught sequences and combinations to accompaniment; repertoire *Style:* modern jazz eg Mattox, Cole; stage/theatre jazz eg Fosse; street jazz, hip hop, break dance

*Composition:* learners' own choreography of jazz combinations; solos and small groups; the use of space in jazz; alignment; lyrical and thematic dances

### 3 Be able to perform jazz dance styles

*Performance:* focus and projection; expression and dynamics; clarity and accuracy of action

*Ensemble:* solo and group performances; use of space; awareness of other performers; projection and communication of style and form

*Evaluation:* format eg written, verbal analysis of own technical development, performance

#### Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles	1.1 respond appropriately in technique classes 1.2 successfully reproduce the physical characteristics of selected jazz styles
LO2 Be able to apply dance techniques to jazz styles used in modern repertoire	2.1 demonstrate the application of dance skills and techniques to jazz styles used in modern repertoire 2.2 choreograph jazz sequences that demonstrate connections between jazz dance, musicality and interpretation of music
LO3 Be able to perform jazz dance styles	3.1 demonstrate jazz dance styles in solo and group performance 3.2 critically evaluate own performance in terms of technique and performance quality.

#### Guidance Links

This unit has links with:

*Unit 20: Creative Arts Research Skills*

*Unit 21: Dance and Health*

*Unit 24: Dance in Education*

*Unit 25: Dance for Musical Theatre*

**Essential requirements** A studio, preferably with heating, mirrors, sound and DVD/video playback facilities is essential for this unit.

**Employer engagement and vocational contexts** Engagement with professional dance companies and studios will give learners opportunities to experience the professional dance world. Educational contexts where there are dance departments may provide opportunities to experience dance as a professional practitioner or dance leader.

#### Reading List:

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-0415485999	Carter, A	2010	The Routledge Dance Studies Reader	Routledge
978-0871271822	Giordano, G	1992	Jazz Dance Class: Beginning Thru Advanced	Princeton Book Company
9780072844047	Goodman Kraines, M, & Pryer, E	2004	Jump into Jazz: The Basics and Beyond for Jazz Dance Students (5th Edition),	Mcgraw Hill Higher Education

978-0813061290	Guarino, L & Oliver W	2015	Jazz Dance: A History of the Roots and Branches	University Press of Florida
9781841260419	Wessel-Therhorn. D	2010	Jazz Dance Training	Meyer and Meyer Sports Books

**Learning Time (1 credit = 10 hours)**

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work , fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>

## Unit 59: Singing for Musical Theatre

Unit code: H/601/7449

QCF level: 4

Credit value: 15

**Aim** The aim of this unit is to enable learners to interpret and perform sung material in musical theatre by developing and applying singing techniques.

### Unit abstract

For the purpose of this unit the term *musical theatre* is used to refer to any dramatic work that has significant musical content and requires words to be sung. Musical theatre works require a host of different singing styles and techniques, including operatic, folk, rock, pop, jazz, blues and country. Some singers can be versatile and adaptable to their style of singing while others are more comfortable in a more limited range of styles.

As well as working on techniques in terms of breath control, tuning and tonal quality, the musical theatre performer has to be able to interpret the lyrics of a song and use it as a vehicle to act out a character's emotions or intentions.

This unit enables learners to explore the musical theatre repertoire and to find and develop a range of musical numbers that suit their vocal range and characteristics. It also enables learners to exercise their voice in order to continually improve their singing technique.

### Learning outcomes

**On successful completion of this unit a learner will:**

- 1 Understand musical theatre repertoire
- 2 Understand how to develop and maintain vocal technique through a regular practice routine
- 3 Be able to prepare sung musical theatre material
- 4 Be able to perform sung musical theatre material.

### Unit content

#### 1 Understand musical theatre repertoire

*Repertoire:* eg musical comedy, Broadway musicals, West End musicals, rock operas, book musicals, chamber musicals, pop musicals, period musicals (eg 20s, 30s, 40s, 50s), operetta, opera, sung through musicals, music theatre

*Song context:* eg character driven, comedy songs, sad songs, reflective songs, story-telling songs, opening numbers, patter songs, ballads, solos, duets, jazz style, period songs, rock songs, love songs, dramatic songs

#### 2 Understand how to develop and maintain vocal technique through a regular practice routine

*Vocal style:* appropriate to style of work eg opera, blues, soul, pop, jazz; intonation; tone of voice; breathing; head and chest voice; falsetto

*Vocal technique:* voice placement and tone, projection, musicality; use of warm-ups and technical exercises; breathing; accuracy; mouth shape; vocal chords; muscles and control; vibrato; tremolo; trills; range

#### 3 Be able to prepare sung musical theatre material

*Rehearsing:* taking part in vocal warm-ups; stamina; concentration and focus; learning musical material ('note-bashing'); following direction and instructions; listening skills; practising learned material; waiting for cues; applying vocal techniques appropriately; learning words and movements; working with others; self-discipline; cooperative attitude and approach; commitment to the work

*Practice routine:* eg setting targets and reviewing progress; individual practice and group rehearsals; warm-up; technical exercises eg for development of tone, projection, breath control, singing different scales to refine tuning

#### 4 Be able to perform sung musical theatre material

*Performance:* intonation; quality and appropriateness of the interpretation of contrasting songs; quality of tone; musicality; confidence in delivery and presentation; solo and/or with other singers; use of stage space, costume and props; awareness of the audience; effective use of microphones (where used)

*Interpretation:* exploring the meaning of the lyrics; communicating character; identifying the mood; working with tempi and dynamic changes; connecting the words and music; deciding on the appropriate vocal style

*Communication:* conveying the meaning of the words and music; maintaining focus and concentration; audibility of the lyrics; physical embodiment of a character or characters; communication of mood, emotions and intentions; communication of interpretation; musical projection; appropriateness of the style of presentation to the musical genre

#### Learning outcomes and assessment criteria

<b>Learning outcomes On successful completion of this unit a learner will:</b>	<b>Assessment criteria for pass The learner can:</b>
LO1 Understand musical theatre repertoire	1.1 analyse the performance requirements of contrasting musical theatre works 1.2 discuss the context and characteristics of selected repertoire
LO2 Understand how to develop and maintain vocal technique through a regular practice routine	2.1 critically reflect on improvements and developments in vocal technique 2.2 review effectiveness of practice routines 2.3 select and apply appropriate vocal techniques to the preparation of different songs
LO3 Be able to prepare sung musical theatre material	3.1 select and implement appropriate practice routines 3.2 select and justify rehearsal techniques to improve sung performance 3.3 demonstrate self-discipline and cooperation with others in the rehearsal of sung musical theatre material
LO4 Be able to perform sung musical theatre material	4.1 effectively communicate interpretations of different songs 4.2 select and apply appropriate performance technique to musical theatre material 4.3 evaluate the success of the interpretation of songs within the context of the work.

#### Guidance Links

This unit has links with:

*Unit 42: Musical Theatre Performance*

**Essential requirements** Learners will need access to rehearsal and performance space and vocal scores. Ideally, learners should have access to a répétiteur or accompanist. Access to recordings of different interpretations of songs is an essential reference and learning tool.



**Reading List:**

ISBN Number (for printed material)	Author	Date	Title	Publisher
978-1848422292	Harvard, P	2013	Acting Through Song: Techniques and Exercises for Musical-Theatre Actors	Nick Hern Books
978-0878301980	Kayes, G	2005	Singing and the Actor	Routledge
978-1137270948	Taylor, M	2014	Studying Musical Theatre: Theory and Practice	Palgrave Macmillan

**Learning Time (1 credit = 10 hours)**

Scheduled contact hours:  Note: include in scheduled time: project supervision, demonstrations, practical classes and workshops, supervised time in studio or workshop, scheduled lab work, fieldwork, external visits, work-based learning where integrated into a structured academic programme	lectures	
	seminars	
	supervised practical sessions	80
	tutorials	4
	formative assessment	6
	other scheduled time	
Guided independent study  Note: include in guided independent study preparation for scheduled sessions, follow up work, wider reading or practice, revision	Independent coursework	40
	Independent laboratory work	
	other non-scheduled time	20
Placements (including work placement and year abroad)		
<b>Total hours ('Should be equal to credit x 10')</b>		<b>150</b>