

National Unit Specification: General Information

UNIT Appreciation of Dance (Intermediate 2)

NUMBER D639 11

COURSE

SUMMARY

This general unit is designed to develop knowledge, understanding and enjoyment of dance, its forms and performers.

OUTCOMES

- 1 Identify the range of dance forms.
- 2 Demonstrate knowledge and understanding of selected dance forms.
- 3 Demonstrate knowledge and understanding of the work of a selected dance artist.

RECOMMENDED ENTRY

There is no prescribed entry requirement for this unit.

CREDIT VALUE

1 Credit at Intermediate 2.

CORE SKILLS

Information on the automatic certification of any core skills in this unit is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

Administrative Information

Superclass: LB

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National unit specification: statement of standards

UNIT Appreciation of Dance (Intermediate 2)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Identify the range of dance forms.

Performance Criteria

- a) The identification of different dance forms is comprehensive.
- b) Key artists in a selected form are identified correctly.
- c) Key influences on the development of dance are identified clearly.

Evidence Requirements

Written and/or oral evidence of the candidate's ability to meet the performance criteria. At least 6 forms should be identified for PC (a), for PC (b) at least 2 key artists should be identified and for PC (c) at least 2 influences.

OUTCOME 2

Demonstrate knowledge and understanding of selected dance forms.

Performance Criteria

- a) The main stylistic features of the selected form are identified correctly.
- b) The influence of key artists in the selected form is described clearly.
- c) The purpose and uses of the selected forms are described clearly.
- d) The historical and sound context of the selected forms are described clearly.

Evidence Requirements

Performance and written and/or oral evidence of the candidate's ability to meet the performance criteria.

OUTCOME 3

Demonstrate knowledge and understanding of the work of a selected dance artist.

Performance Criteria

- a) The form of dance in which the dance artist works is identified correctly.
- b) The key works of the selected dance artist are described clearly.
- c) Leading contemporaries of the selected dance artist are identified correctly.
- d) The major influences on the selected dance artist's work are described clearly.
- e) A short presentation on the work of the selected dance artist is delivered clearly and effectively.

National unit specification: statement of standards (cont)

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Evidence Requirements

Written and/or oral evidence of the candidate's ability to meet the performance criteria. Performance evidence of a presentation on the selected artist of between 5-10 minutes duration. Dance artist in this context may include performers, choreographers or companies.

National unit specification: support notes

UNIT Appreciation of Dance

This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

GUIDANCE ON CONTENT AND CONTEXT

Given the diversity of dance forms and its exponents, the content of this unit is not prescriptive and candidates should be encouraged to study and experience as wide a range as possible. Study should centre on the candidate's personal interests and experiences in dance. Candidates should select a particular form and artist on which to focus. The term 'dance artist', in the context of this unit, may mean either a dancer (performer) or a choreographer. Candidates should be encouraged to read and research performances as well as view them, eg. on video tape, television, film and, where possible, live performance.

For outcome 1, the different forms of dance could include the following: classical ballet; contemporary ballet; tap; jazz; contemporary; modern; ethnic; folk; ballroom; latin American; sequence; social dance; country dancing (Scottish and Irish); ritual/cultural dance.

The choice of leading figures in particular forms is wide. For example in classical ballet: Nijinsky, Rudolf Nuryev, Margot Fonteyn, Georges Balanchine, Ninette de Valois; in modern, popular dance: Fred Astaire, Gene Kelly, Michael Flahtely. Candidates should be encouraged to explore as wide a range as possible.

Influences could include developments in technique; links with the creation of music; dance as exercise; dance as a social medium from earliest times; as entertainment, both as a participant and as an observer.

For outcome 2, discussion could explore use of dance as creative expression from the choreographic view and from the performing view; solo and group performance; dance as a visual performing art; dance as a social event (including formal and informal); dance as social and political commentary; dance as part of other forms of mass entertainment (eg. in musical theatre and films, reviews, variety shows etc); dance as a commercial activity. Historical and social contexts could allow discussion and study of ritual dance, ethnic and cultural dance, court dance, folk and country dance etc and the way these interact with society.

For outcome 3; candidates should select a dance, choreographer or company to study. A dance company could also be used. The choice is wide and candidates may choose very well known artists (Nureyv, Michael Flahertely, Balanchine, The Kirov Ballet Company) or less widely known individuals or companies.

National unit specification: support notes (cont)

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The outcome should allow candidates to research his/her choice of subject and chart their development, influences, form and repertoire. Key works/performances should also be detailed. The presentation should contain brief background (historical/social context), importance of the artist dancer/choreographer/company (in period context and contemporary context), influence on the work of others or development of dance and key works/performances. The relationship with other performing arts could also be explored, for example with music (eg. music written specifically for ballet or dance pieces being created to interpret particular pieces of music).

GUIDANCE ON TEACHING AND LEARNING APPROACHES

Use of video tapes, television, film of different types of dance presentations should help candidates to experience a wide range of dance forms and the work of different artists working in the field of dance. Articles, biographies, books all offer additional source materials. An integrated approach to the outcomes should be encouraged. There is a wide range of source material available and candidates should be encouraged to make full use of these. Experiences of live performances should be encouraged where possible with candidates encouraged to discuss these within group discussions.

GUIDANCE ON APPROACHES TO ASSESSMENT

Candidates could be encouraged to keep a record which details the type and extent of individual research, the performances seen (live and recorded) and the dancers/companies/choreographers studied. Questions could be set to test candidate's knowledge and understanding of dance and its exponents. Alternatively assignments could be set on the selected subject. The short presentation for outcome 3 should be 5-10 minutes in length and be assessed by observation (this could be audio or video taped if appropriate). A checklist may be useful and could highlight accuracy of information, clarity of delivery and effective communication of the chosen subject.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements* (SQA, 1998).