



National Unit Specification

General information

Unit title: Dance: Advanced Technical and Performance Skills
(SCQF level 7)

Unit code: J5L2 77

Superclass: LB

Publication date: August 2021

Source: Scottish Qualifications Authority

Version: 02 (January 2022)

Unit purpose

Learners develop advanced technical and performance skills in two selected dance styles. They review their personal progress and apply development methods to enhance their technical and performance skills. Learners explore dance techniques before they apply these in two tutor-choreographed solos and one self-choreographed dance sequence. Learners also develop and apply safe dance practice. They develop knowledge and understanding of an influential choreographer for their selected style and use this to inspire their creativity and develop a dance sequence for a solo or group performance.

This unit equips learners with secure knowledge, understanding and skills in dance required for progression to further qualifications and/or potential career pathways within the performing arts industry. The unit provides an articulated progressive qualification pathway to existing provision at SCQF level 7, including a range of unit awards or HN courses in dance.

Outcomes

On successful completion of the unit the learner will be able to:

- 1 Demonstrate knowledge and understanding of dance practices to enhance personal performance.
- 2 Apply refined technical and performance skills in selected dance styles.
- 3 Analyse an influential choreographer's work to create, present and evaluate a dance sequence.

Credit points and level

2 National Unit credits at Scottish Credit and Qualifications Framework (SCQF) level 7: (16 SCQF credit points at SCQF level 7)

Recommended entry to the unit

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

- ◆ free-standing units in Dance at SCQF level 6
- ◆ Higher Dance course

National Unit Specification: General information (cont)

Unit title: Dance: Advanced Technical and Performance Skills
(SCQF level 7)

Core Skills

Achievement of this Unit gives automatic certification of the following:

Complete Core Skill Problem Solving at SCQF level 5

There are also opportunities to develop aspects of Core Skills which are highlighted in the support notes of this unit specification.

Context for delivery

This unit is a freestanding unit. The unit specification should be read in conjunction with the *Unit Support Notes*, which provide advice and guidance on delivery, assessment approaches and development of skills for learning, skills for life and skills for work. Exemplification of the standards in this unit is given in *Unit Assessment Support*.

Learners will develop and apply dance skills in two selected dance styles and study an influential choreographer. Teachers and/or lecturers can select dance styles that are most suitable for the learners in the cohort.

The Assessment Support Pack (ASP) for this unit provides assessment and marking guidelines that exemplify the national standard for achievement. It is a valid, reliable and practicable assessment. Centres wishing to develop their own assessments should refer to the ASP to ensure a comparable standard. A list of existing ASPs is available to download from SQA's website (<http://www.sqa.org.uk/sqa/46233.2769.html>).

Equality and inclusion

This unit specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence.

Further advice can be found on our website www.sqa.org.uk/assessmentarrangements.

National Unit Specification: Statement of standards

Unit title: Dance: Advanced Technical and Performance Skills
(SCQF level 7)

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 SQA.

Outcome 1

Demonstrate knowledge and understanding of dance practices to enhance personal performance.

Performance criteria

- (a) Analyse personal performance and the importance of safe dance practice for selected dance styles.
- (b) Evaluate the use of development methods to enhance personal performance for selected dance styles.

Outcome 2

Apply refined technical and performance skills in selected dance styles.

Performance criteria

- (a) Perform technical exercises and phrases for selected dance styles.
- (b) Perform tutor-choreographed solos in selected dance styles.

Outcome 3

Analyse an influential choreographer's work to create, present and evaluate a dance sequence.

Performance criteria

- (a) Analyse the key characteristics and stylistic features of an influential choreographer.
- (b) Create a dance sequence inspired by an influential choreographer.
- (c) Present the self-choreographed dance sequence.
- (d) Evaluate the finished dance sequence.

National Unit Specification: Statement of standards (cont)

Unit title: Dance: Advanced Technical and Performance Skills
(SCQF level 7)

Evidence requirements for this unit

Evidence is required to demonstrate that learners have achieved all outcomes and performance criteria.

Written and/or oral and performance evidence is required to demonstrate that learners have achieved all outcomes and performance criteria in the unit. Written and /or oral evidence should be produced under open-book conditions with authentication. Performances should be carried out under supervision.

A tutor/teacher-created assessor observation checklist is required to support performance evidence and make clear assessment decisions.

Assessments can take place at appropriate points during delivery of the unit.

Outcome 1

Learners:

- ◆ must analyse their personal performance in two dance styles
- ◆ must identify their areas of strength and areas for development
- ◆ explain the importance of safe dance practice to enhance personal performance
- ◆ must apply development methods and evaluate their effectiveness to enhance personal performance for two dance styles

Evidence could be written and/or an oral presentation. Written evidence should be approximately 750 to 1000 words. An oral presentation should be approximately 8 minutes and must be recorded.

Outcome 2

The performance evidence for technical exercises, phrases and two solo performances is a video recording and a tutor-created assessor observation checklist, that is generated under supervised conditions. Teachers and/or lecturers assess learners on the technical exercises and classwork before they assess learners on a separate occasion for the technical solos.

For **performance criteria 2(a)**, teachers and/or lecturers can film the technical exercises and phrases in small groups, with a maximum of five dancers at a time. Teachers and/or lecturers must ensure that all dancers are visible and easily identifiable on any recorded evidence.

For **performance criteria 2(b)**, learners must perform two tutor-choreographed solos each lasting a minimum of 1 minute 30 seconds and a maximum of 2 minutes.

The technical solos must allow learners to:

- ◆ show a change of direction, various pathways, and floor work
- ◆ demonstrate key features and complex technical skills appropriate to the selected dance styles

- ◆ apply varied dynamic qualities
- ◆ demonstrate their own sense of performance
- ◆ apply the correct performance qualities and musicality in relation to the style of the dance.

Outcome 3

For **performance criteria 3(a)**, learners must analyse an influential choreographer's work and explain how the choreographer's creative ideas inspired their own dance sequence. Learners could write a report, complete a learner booklet, or present an oral presentation. Written evidence should be approximately 500 to 700 words. An oral presentation should be approximately 5 minutes and must be recorded.

For **performance criteria 3(b)**, learners must create a self-choreographed dance sequence. Learners should choose if they want to perform in the self-choreographed dance sequence or take a choreographer role for this task. Learners select the most appropriate dance style, influenced by the selected choreographer, and choose if a solo or group sequence would be most suitable for their creative vision. Teachers and/or lecturers should monitor learner progress and provide regular feedback.

For **performance criteria 3(c)**, evidence should be a video recording supported by a tutor-created assessor observation checklist. This evidence must be generated under supervised conditions on one assessment occasion. Learners must present a self-choreographed dance sequence that lasts a minimum of 1 minute and a maximum of 1 minute and 30 seconds.

For **performance criteria 3(d)**, learners must evaluate the finished dance sequence. Evidence could be written and/or oral responses collected from evaluative questions that discuss appropriateness of movements in relation to the influential choreographer and stylistic features evident in the performance. Written evidence should be approximately 500 to 700 words. Oral responses and/or discussions should last approximately 5 minutes and must be recorded, or evidence could be part of a centre-devised booklet that covers various performance criteria within the unit.



National Unit Support Notes

Unit title: Dance: Advanced Technical and Performance Skills
(SCQF level 7)

Unit support notes are offered as guidance and are not mandatory, please read in conjunction with the unit specification. They provide advice for teachers and lecturers on approaches to delivering and assessing this unit.

While the exact time allocated to this unit is at the discretion of the centre, the notional design length is 80 hours.

Guidance on the content and context for this unit

Outcomes 1 and 2

Learners develop their knowledge and understanding of personal performance by applying development methods to enhance their skills and work on developing their dance technique and personal performance in two selected dance styles.

Learners develop and apply complex skills in two selected dance styles. Teachers and/or lecturers can select dance styles that are most suitable for the learners in the cohort from several dance styles such as:

- ◆ ballet
- ◆ contemporary
- ◆ jazz
- ◆ irish
- ◆ hip hop
- ◆ commercial
- ◆ tap
- ◆ indian
- ◆ highland

Outcome 3

Learners study an influential choreographer to inspire their own choreographed dance sequence and evaluate the outcome. Teachers and/or lecturers may give guidance to learners on appropriate influential choreographers to study for this task.

Resources

Learners may develop their learning further by: reading, researching, watching live performances, taking part in dance classes or workshops with professional companies etc. The following list of practitioners and influential choreographers could help you direct your learners to other places for learning:

Professional dance companies

- ◆ Scottish Dance Theatre
- ◆ Scottish Ballet
- ◆ English National Ballet
- ◆ Balletboyz
- ◆ Rambert
- ◆ Richard Alston Dance Company
- ◆ Alvin Ailey American Dance Theater
- ◆ Motionhouse
- ◆ Henri Oguike Dance Company
- ◆ Siobhan Davies Dance
- ◆ New York City Ballet
- ◆ Nederlands Dans Theater (NDT)
- ◆ Rennie Harris Awe-inspiring Works (RHAW)
- ◆ Riverdance

Influential choreographers

Alvin Ailey, Richard Alston, George Balanchine, Twyla Tharp, Pina Bausch, Matthew Bourne, Christopher Bruce, Merce Cunningham, Siobhan Davies, Isadora Duncan, Bob Fosse, Itzik Galili, Martha Graham, Gregory Hines, Doris Humphrey, Shobana Jeyasingh, Akram Khan, Rudolf Laban, José Limón, Edouard Louk, Gillian Lynne, Ashley Page, Jasmin Vardimon, Michael Flatley, Parris Goebel, Brian Friedman, Ashley Banjo.

These examples are neither exhaustive nor prescriptive.

Guidance on approaches to delivery of this unit

Teachers and/or lecturers should maintain current knowledge and understanding of the styles they are teaching, to assure that modern approaches to learning and teaching are advanced with appropriate content for SCQF level 7. This engages learners and helps them develop fundamental skills to prepare for assessment.

Attending live performances of professional dance companies is an excellent way of showing learners key choreographers and model performers at the same time and possibly giving learners the opportunity to experience other aspects of performance.

For **Outcome 1**, teachers and/or lecturers should encourage learners to analyse their dance technique and performance skills across two selected dance styles, so that learners gain an understanding of areas of strength and development in their personal performance. Learners must demonstrate their knowledge and understanding of safe dance practice and apply this to their classwork and performances. Learners identify and apply development methods that help to enhance their technical and performance skills and later in the unit evaluate the impact on their personal performance for both dance styles. Teachers and/or lecturers could adopt various methods to deliver this outcome including student booklet and/or worksheet, extended written responses, presentation, or homework task.

For **Outcome 2**, learners develop and apply refined technical and performance skills to classwork and two tutor-choreographed solo performances. Teachers and/or lecturers can select the two dance styles most suitable to the learners in the cohort. This can be any combination of dance styles. For example, learners can study hip hop and commercial, or

lyrical jazz and contemporary, as the focus is on advanced dance content and complex technical skills to develop personal performance in the learner's strongest two dance styles.

For **Outcome 3**, learners investigate the history and work of an influential choreographer, gaining knowledge and understanding of the key characteristics and stylistic features that makes the choreographer's work recognisable as their creation. Learners then create and develop a dance sequence that demonstrates the stylistic features of the influential choreographer. Learners should select their strongest style for this task, and consider if the sequence is better suited to a solo or group dance performance. Some styles are more appropriate to a solo and others a group dance, so learners must consider the best option for their assessment.

Learners can perform in their own dance sequence to demonstrate their refined performance skills and strengths in both performance and choreography, or learners can take on a choreographer role only. Learners must evaluate the effectiveness of the self-choreographed dance sequence, and consider if the content reflects the key characteristics and stylistic features of their selected influential choreographer.

Learners should follow structured technique classes for two styles and ensure they follow safe dance practice, particularly in relation to warm-up, cool down, alignment, posture, attire, environment and correct technique(s).

Teachers and/or lecturers must emphasise the following across all dance styles, as these principles and skills lay the basis for competence in any technical performance:

Technical principles:

- ◆ use of turnout/parallel
- ◆ posture
- ◆ alignment
- ◆ centring
- ◆ balance
- ◆ control
- ◆ stamina
- ◆ strength
- ◆ flexibility
- ◆ fluidity and smooth transitions

Performance skills:

- ◆ timing
- ◆ musicality
- ◆ quality
- ◆ dynamics
- ◆ self-expression
- ◆ sense of performance
- ◆ projection
- ◆ concentration and focus
- ◆ spatial awareness

Teachers and/or lecturers should give learners regular structured technique classes that are specific to the styles being studied. These classes should include:

- ◆ warm-up with technical exercises
- ◆ centre work and/or barre work
- ◆ stretches at the barre, in the centre or on the floor
- ◆ corner work/travelling
- ◆ combining sequences which travel
- ◆ amalgamated dance sequences that incorporate techniques developed from classwork
- ◆ amalgamated dance sequences to development performance skills
- ◆ cool down
- ◆ regular feedback would be encouraged

Sample classwork

Examples of appropriate classwork for several styles is shown in the following tables. These examples can be used to set technical exercises, sequences, and solos, but they are by no means prescriptive. Teachers and/or lecturers can demonstrate correct technique through regular classes, by holding technique workshops led by industry professionals, or making use of online resources that show the correct technique of the style being studied.

Learners should understand the principles of a technique class at this level and transfer these skills to their personal performance.

Jazz technique

Warm up	Centre work
<ul style="list-style-type: none"> ◆ roll down exercise ◆ floor exercises and strengthening ◆ sitting spine stretches ◆ foot and leg exercises ◆ arm exercises (with isolation) ◆ isolations using head shoulders, ribs, hips, feet ◆ lunges ◆ preparation for jumps — parallel, first, second, fourth position ◆ cardiovascular movements 	<ul style="list-style-type: none"> ◆ use of feet and legs — parallel/turnout/turn in — first, second, fourth position ◆ use of arms — first, second, third, fifth position ◆ tendus, tendus with plié and glissés developing use of arms, speeds and facing ◆ jazz pliés — parallel, first, second, fourth position with arms combination ◆ isolations sequence to include: head, shoulders, ribs, hips — develop use of speeds and qualities ◆ ripples including dolphin and snake movements, contractions and releases ◆ preparation for développé and développés in first and second and with plié ◆ single and double pirouettes ◆ pas de bourrée with change of direction and turning ◆ kicks flick, high, outward fan, inward fan, hitch kicks develop use of arms, facings and speed
Travelling steps	
<ul style="list-style-type: none"> ◆ elevation including step hops, sautés, jetés, flick jetés, attitude leaps, firebird, reverse leap with varying body and arm positions, directions ◆ turns including open, chaine, posé and jazz turns ◆ turning open leap — second and attitude ◆ step ball change, cross ball change, flick ball change with use of facing, directions and speed ◆ jazz walks with use of direction ◆ straight leg kick combinations: including forwards; back and side with use of arms; directions; and develop height ◆ combination of travelling movements with varying body and arm positions, develop intricacy using speeds and directions 	

Classical ballet technique

Barre	Centre work
<ul style="list-style-type: none"> ◆ demi and full pliés, with port de bras ◆ combined battement tendu and glissé ◆ rond de jambe à terre, with varying speeds ◆ battement fondu, with port de bras ◆ battement frappé — to second ◆ grand battement en cloche ◆ demi grand rond de jambe ◆ développé en croix ◆ fouetté of adage ◆ grand battement ◆ port de bras with forwards and sideways bend ◆ petit rond de jambe en l'air ◆ demi détourné ◆ fouetté a terre 	<ul style="list-style-type: none"> ◆ positions of the feet — first, second, third, fourth and fifth ◆ positions of the arms — first, second, third, fourth open and crossed, fifth ◆ port de bras, with use of épaulement, croisé and ouvert ◆ fouetté a terre ◆ battement tendu and glissé, with port de bras and changing directions ◆ temps lié — en avant, en arrière, à la seconde ◆ chassé — en avant, en arrière, à la seconde and passé ◆ arabesques and attitudes ◆ developpe to arabesque ◆ développé devant ◆ single pirouette — from fifth or fourth ◆ single pirouettes en dehors and en dedans ◆ coupé chassé pas de bourrée
Travelling steps	Allegro
<ul style="list-style-type: none"> ◆ pas de bourrée, devant, derrière, dessous and dessus ◆ balances de côté, en avant and en arrière, turning ◆ glissade devant, derrière, dessous and dessus 	<ul style="list-style-type: none"> ◆ sauté, échappé, changements (jumps in first, second, fourth and fifth) ◆ assemblé dessus and dessous ◆ jeté ordinaire — devant and derrière ◆ coupé — dessous and dessus ◆ temps levé in first arabesque ◆ pas de chat with port de bras ◆ soubresaut ◆ entrechat quatre ◆ sissonne fermée ◆ grand jeté

Contemporary technique

Warm up and centre work	Floor exercises
<ul style="list-style-type: none"> ◆ stretches — standing and floor ◆ breathing ◆ contractions — floor and standing ◆ foot and leg exercises that includes flex and point with arm combination ◆ arm exercises ◆ lateral spine curves and with plié ◆ high release ◆ spirals — standing ◆ roll downs — parallel, first, second and third ◆ pliés in parallel, first, second and third with upper body curves and contractions ◆ tilts ◆ tendus, glissés and footwork in parallel and turnout en croix ◆ grand battements en croix ◆ développé en croix and développé with plié ◆ jump combination — parallel, first, second, third and forth with developing speed and facings ◆ improvisation techniques 	<ul style="list-style-type: none"> ◆ leg swings ◆ seated curves and contractions in first and second position ◆ spiral — seated in first and forth position ◆ high release ◆ tilts ◆ fall and recovery ◆ rolls ◆ transitions from standing to floor and reverse ◆ core strengthening exercise
Swings	Traveling steps that incorporate runs and change of direction
<ul style="list-style-type: none"> ◆ combinations of swings with rolls to floor and jumps ◆ swings and lunges with upper body curves ◆ standing swings ◆ figures of eight ◆ ski swings and ski swing with jump 	<ul style="list-style-type: none"> ◆ triplets with turns and spirals ◆ turns and jump turns ◆ skips ◆ strikes ◆ elevation including hops, hop in arabesques, sparkle jumps, jetés and attitude leap ◆ open turn leap — second and attitude ◆ tilt jump and tilt jump into roll ◆ movement phrases using directions, floor patterns and floor work ◆ combinations ◆ improvisation

Guidance on approaches to assessment of this unit

Evidence can be generated using different types of assessment. The following are suggestions only. There may be other methods that would be more suitable to learners.

Centres are reminded that prior verification of centre-devised assessments would help to ensure that the national standard is being met. Where learners experience a range of assessment methods, this helps them to develop different skills that should be transferable to work or further and higher education.

Teachers and/or lecturers should use their professional judgment, subject knowledge and understanding of their learners to determine the most suitable assessment methods to gather evidence, taking into consideration the learners' experience through the unit and individual's needs. Teachers/and or lecturers can use a range of assessment methods to gather evidence including a combination of written, oral talks or presentations and recorded practical performances.

Outcome 1

Learners could analyse their technical and performance skills for two dance styles at the start of the unit and determine the most appropriate development methods to use to enhance their personal performance.

Learners should then explain the importance of safe dance practice. This could be in relation to their own studio practice and the skills they identify when analysing their personal performance. Many approaches could be adopted such as explaining the importance of:

- ◆ safe dance practice when working to improve alignment, if this skill was identified as an area of development
- ◆ correct technique(s) to improve turnout
- ◆ warm-up and cool down when working to improve dance technique or a particular skill such as explosive leg strength
- ◆ correct attire when working on improving identified technical skills
- ◆ hydration and a healthy diet when working to improve performance skills.

It is good practice for learners to record their progress, that might include developing skills through technique classes for a particular exercise and/or phrase, stretch program or model performer observation worksheet and/or tutor-created assessor observation checklist. Once learners have had sufficient time to develop technical and performance skills in two dance styles, they should evaluate the effectiveness of the development method adopted and analyse any improvements in their personal performance.

Various approaches could be adopted to gather evidence for this outcome including a teacher-created booklet, homework task or written extended response.

Outcome 2

This is a practical-based outcome, therefore the most suitable approach to gather evidence for assessment would be video evidence of learner's performance in: technical exercises, phrases, traveling work and two tutor-choreographed technical solos. This should be accompanied by a tutor-created assessor observation checklist with criteria that is appropriate for each style studied.

Outcome 3

A research project, presentation, essay or centre-devised booklet is suitable evidence for performance criteria 3(a). Learners study an influential choreographer, with teachers and/or lecturers preparing learning aids to encourage valuable learning and enable learners to develop secure knowledge and understanding of the key characteristics and stylistic features of the choreographer's work. Learning tools should incorporate research on the history of the choreographer's work, key characteristics, stylistic features, impact they had and still have on the developments of their style.

Learners should use the knowledge and understanding gained in performance criteria 3(a) to create and develop a dance sequence inspired by the influential choreographer they have studied for either a solo or group dance performance. As this unit has been created to develop advanced technical performance in Dance at SCQF level 7, learners can perform in their own self-choreographed dance sequence to fully showcase the skills, knowledge and understanding they have gained in their learning journey. Teachers and/or lecturers can record the learner's self-choreographed sequence for assessment, using a tutor-created assessor observation checklist with assessment criteria that incorporate the creative results in relation to the task.

Teachers and/or lecturers could adopt various approaches to collect evidence for the evaluation including:

- ◆ oral questions and discussion with the teacher and/or lecturer — this should be recorded.
- ◆ written evaluation
- ◆ centre-devised booklet

When assessing learners' evidence for Outcomes 2 and 3, teachers and/or lecturers should not give marks for the technical solos or self-choreographed sequence. Instead, they should indicate unsatisfactory, satisfactory, good, or very good for each skill on the assessment criteria with comments explaining their assessment judgements and indicating if the learner has achieved a pass or fail for each outcome.

Opportunities for e-assessment

E-assessment may be appropriate for some assessments in this unit. By e-assessment we mean assessment which is supported by Information and Communication Technology (ICT), such as e-testing or the use of e-portfolios or social software. Centres which wish to use e-assessment must ensure that the national standard is applied to all learner evidence and that conditions of assessment as specified in the evidence requirements are met, regardless of the mode of gathering evidence. The most up-to-date guidance on the use of e-assessment to support SQA's qualifications is available at www.sqa.org.uk/e-assessment.

Opportunities for developing Core and other essential skills

Learners develop advanced technical and performance skills in two selected dance styles. Learners review their personal progress and apply development methods to enhance technical and performance skills. Learners develop knowledge and understanding of an influential choreographer for their selected style and use this to inspire their creativity and develop a dance sequence for a solo or group performance.

In this unit learners will:

- ◆ demonstrate knowledge and understanding of dance practices
- ◆ analyse personal performance
- ◆ select and apply appropriate development methods
- ◆ apply refined technical and performance skills
- ◆ evaluate the effectiveness of the development methods adopted to enhance performance
- ◆ analyse the key characteristic and stylistic feature of an influential choreographer
- ◆ create, develop and present a dance sequence
- ◆ evaluate the effectiveness of the finished dance sequence

The Core Skill of Problem Solving at SCQF level 5 is embedded in this unit. When a learner achieves the unit, their Core Skills profile will also be updated to include this Core Skill.

Learners also have the opportunity to develop aspects of Core Skills in *Communication* and *Working with Others*.

History of changes to unit

Version	Description of change	Date
02	Embedded Core Skills info added: Problem Solving at SCQF Level 5	11/01/2022

© Scottish Qualifications Authority 2021, 2022

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this unit specification can be purchased from the Scottish Qualifications Authority. Please contact the Business Development and Customer Support team, telephone 0303 333 0330.

General information for learners

Unit title: Dance: Advanced Technical and Performance Skills (SCQF level 7)

This section will help you decide whether this is the unit for you by explaining what the unit is about, what you should know or be able to do before you start, what you will need to do during the unit and opportunities for further learning and employment.

This unit will equip you with knowledge, understanding and skills in dance. These skills are required for progression to further qualifications and/or potential career pathways within the performing arts industry. The unit provides an articulated progressive qualification pathway from SCQF level 6 to existing provision at SCQF level 7, including a range of unit awards or HN courses in dance.

You will develop and apply advanced technical and performance skills in two selected dance styles. You will review your personal progress and apply development methods to enhance your technical and performance skills. You will also develop knowledge of safe dance practice which you will apply to dance technique. You will develop knowledge and understanding of an influential choreographer for your selected style and use this to inspire your creativity to develop a dance sequence for a solo or group performance.

Outcome 1: involves analysing your performance from the start of your learning and identifying your strengths and areas for development, also demonstrating knowledge of the importance of safe dance practice. Then you will evaluate the effectiveness of the development methods you applied to enhance personal performance through a written open-book assessment that will be completed over time.

Outcome 2: you will study two dance styles to demonstrate your technical and performance skills through technical exercises, phrases and two solo performances. The performance should last a minimum of 1 minute 30 seconds and a maximum of 2 minutes for each dance style and will be choreographed by your teachers and/or lecturers.

Outcome 3: you will analyse the work of an influential choreographer and explain how the choreographer's key characteristics and stylistic features inspired your own creativity. You are then required to choreograph a dance sequence that lasts a minimum of 1 minute and a maximum of 1 minute and 30 seconds. You can choose if a solo or group sequence is most suitable for your dance and if you want to perform in this dance or create it for other dancers. At the end of the process you will then evaluate the finished dance sequence.

The Core Skill of Problem Solving at SCQF level 5 is embedded in this unit. When you achieve the unit, your Core Skills profile will also be updated to include this Core Skill.

This unit will provide you with the opportunities to develop aspects of other Core Skills in *Communication* and *Working with Others*.