



Course Start

Course Start is independent learning you need to complete as a fundamental part of your introduction to the course. It should take you approximately 5 hours to complete.

Course Name	Dance BTEC
How this Course Start fits into the first term of the course	During the first term we will look closely at many different professional dance works and how the dance industry has developed over time. This will introduce you to reflecting and writing in detail about the specific style and movement language of a particular choreographer.
How will my Course Start learning be used in lessons?	This work will form class discussion in week 1.
Course Start learning objectives	• To reflect on and describe in detail the stylistic characteristics of professional dance work • To Interpret movement and analyse potential meaning • Make judgements on and critically evaluate professional work with clear justifications
Study Skills	• Reflection & analysis skills: Thinking creatively about the meaning of movement • Communication skills: Develop vocabulary to accurately and creatively describe the movement language used • Justification skills: Justifying what dance work you like to watch and why

Expectations for: Dance BTEC

Our specification is: [Pearson Level 3 Dance BTEC](#)

What this course involves

Completing Planned Study (independent learning) of 5 hours per week.

Studying in detail the range of different styles within contemporary dance (such as floorwork, contact work, improvisation) and studying Hip Hop.

Studying contemporary technique; to develop alignment, strength, control, proprioception, posture, coordination, spacial awareness, flexibility

Studying the dance industry; looking into the developments through-out history, the job roles within the current industry and what the future of the dance industry may look like.

Engaging in class discussions and presentations based on the themes/practitioners studied.

Studying in the work of current boundary breaking choreographers and looking in detail the work of Jasmin Vardimon

Developing skills in choreography and producing multiple pieces of choreography

Engaging in rehearsals for performance

Completing supporting blog work detailing the creative process of choreography, rehearsal process and understanding of the dance industry. (30% of each module)

Performing in external professional theatres such as The Old Market & Brighton Dome

Attending live performances

Work experience at Brighton Dome for the stage management of Let's Dance

Forming a company and working to produce a full-length piece of work performed at The Old Market Theatre.

Developing independent learning skills (e.g. time management, preparing for each week's lessons, completing learning tasks/rehearsals/extra training outside lessons)

THE DANCE REVIEW



Newspapers and other publications frequently review dance performances. By writing a subjective review you will gain an understanding of how your own work may be reviewed in the future.

DESCRIPTION OF COURSE START ASSIGNMENT

Write a review of a dance piece you have either seen live or on screen.

- Use lots of description. Describe the movement, the stylistic qualities, how the movement is performed, the dancers, the lighting, costume, set/props. Try to help the readers visualise what you have seen.
- Interpret the dance for the readers. Unpick the movement language and make suggestions as to what this could mean. Dance is subjective as movements do not have specific meanings like words do. Such phrases like 'may have referred to', 'was a reminder of', 'presumably symbolised' indicate that you are interpreting the movement and assigning meaning.
- Evaluate the dance. Before spending money on tickets an audience wants to know whether the performance is 'good' or 'bad'. They want an educated and insightful opinion of the piece. Justify **why** the piece is good or bad and give relevant and specific examples.

Example of section of a review from The Guardian - [Hofesh Shechter: From England With Love](#)

"Each gesture is perfectly smooth and precisely calibrated. As the sound of driving rain replaces music, the group is off, crossing the stage in a rolling, slo-mo flow, cheeks puffed out, hands over their scalps, writhing, hopping, wagging their heads, both wild and classically shaped. It's movement that feels compulsive, and it represents both the strengths and the limitations of Hofesh Shechter's approach."

You can look up some more examples of reviews here:

[Judith Mackrell | The Guardian](#)

[Lyndsey Winship | The Guardian](#)

