

BTEC Tech Award L1/L2 Performing Arts (Dance approach – Sep 2022 onwards)

What is Dance all about?



"I am really interested in creative intelligence and what that means, and how can we harness the incredible creative abilities that young people have? ... This sense of creative freedom is a gift that should be nurtured and encouraged."

Kate Prince, Artistic Director of ZooNation

"It [taking part in dance] shows the transformative power of dance and how it is a positive force for everyone involved – physically, emotionally, socially and psychologically. It's engaging viewing as you get to see the shift and transition that the young people make. As their ability to engage with their feelings and express them through dance increases, so does their confidence and self-belief, and this is so inspiring to see."

Kevin Turner, Company Chameleon co-director (2018)

<https://www.youtube.com/watch?v=ZPISEmdUqiY>

[A-Guide-to-Careers-in-Dance.pdf](#)

Careers in Dance



CREATING

CHOREOGRAPHER

A choreographer is someone who creates and curates movement and movement patterns to form a dance work or piece of choreography. They will usually work with dancers to make the work but can also choreograph movement with/for non-dancers or even moving objects!

A good grounding in dance training is essential to any choreographer. If you are interested in choreographing as well as performing, you should look for a course that includes creating and making dance as part of the curriculum as well as learning dance techniques. Choreographers will ideally have a good understanding of how the body works and moves, as well as dance techniques, to be able to safely and creatively work with the particular dancers they have in front of them.

A choreographer will be creative and have an aesthetic vision or drive to communicate something through their work. A choreographer is an author, and creative artist with the same creative status as a writer, film or theatre director. They will be confident leading a group of people and guiding and listening to others. Many choreographers start out as performers in professional companies and gain experience touring and in rehearsal with the company and its artistic director.

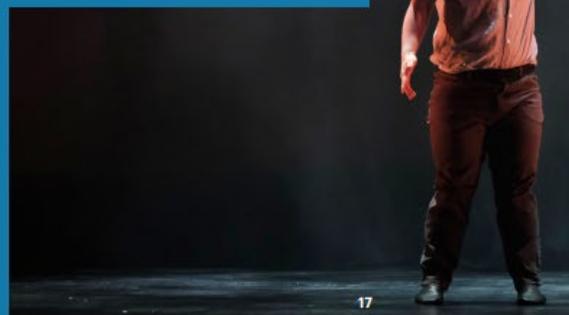
Always see as much work as possible to increase your knowledge and awareness of styles, creative ideas and current dance practice.

16

Many students set up companies of their own with their peers when they leave university or college as an introduction to the industry. Find platforms or curated evenings of short works where there is support for those starting out. At the beginning of a choreographic career, it's useful to find a mentor or someone that you admire - e.g. a teacher or dance practitioner - to help you with your creation or to navigate the dance world. Ask them to watch your dance work while you're making it and make the most of their advice.

If you're creating and performing in a dance, get an 'outside eye' by filming it, or using a body double to dance as you watch it. Film your final dance work in performance and start to create your show reel. Experienced freelance choreographers can list themselves for work on [One Dance UK's Choreographers Directory](#).

If you're between the ages of 15 and 19, or up to 25 for young people with disabilities, and are interested in choreography, then you may be interested in applying for One Dance UK's Young Creatives programme. As part of Young Creatives you will be offered the chance to explore, develop, and share your creative talent. You will have the chance to work with and learn from industry professionals who are experienced in their fields. Whatever your preferred style of dance is, we will be able to accommodate your needs. Previous experience is not essential, we just want you to bring your passion and enthusiasm for dance and choreography! [See more here](#).



17

DANCE PHOTOGRAPHER

A dance photographer will usually work on a freelance basis, and you will find many will work as general photographers also to top up their income. Photographs are very valuable to dance companies as a source of documentation and for marketing and PR.

Many dance photographers have a degree in photography or art and will have spent years taking photographs and practicing their trade. As a dance photographer you will need to be creative but also work to a brief set out by your client. Working as a dance photographer can involve a lot of travelling, long hours and late nights, so you will need to be patient and practical, with good organisational and communication skills. You should practice your photography skills as much as possible and try to build up your portfolio. Social media can be an excellent way to showcase some of your best work to potential clients.



COSTUME AND SET DESIGNER

A set or costume designer's work begins at the start of the production planning phase. You'll create the design ideas and work with a team to bring them to life.

Costume and set designers are in charge of designing, making and often maintaining (sometimes restoring) costumes and sets for performances. You'll need to be creative with an excellent eye for detail and good artistic and technical skills, such as carpentry or sewing, depending on your area of work.

You may be able to become a costume designer or a set designer without a degree, by working your way up through craft or assistant jobs in costume and set departments into more senior roles.

You may also be able to get into this job through a creative and digital media apprenticeship. Read more about design work in theatres on [The Society of British Theatre Designers website](#). You can find training opportunities in costume design at [Get Into Theatre](#).

20

DANCE COMPANY EDUCATION AND LEARNING PARTICIPATION SPECIALIST

Dance companies and organisations need people who know about dance as well as education, community participation and cultural policy in order to provide an educational aspect to their work. This involves running workshops, performance projects, talks etc. on the working practices and repertoire of the company or organisation. These roles have a variety of titles including Learning and Participation, Engagement and Education.

Education and participation work led by a company alongside a performance often 'adds value' to an experience and enables companies to build relationships with venues and communities. Professional dancers can develop additional skills in teaching and project co-ordination to take on an education role in the company. The role will require administration and project management skills. Companies also recruit dance teachers and community dance practitioners to deliver this role or sometimes this work can be delivered by dancers in a company themselves.

Find your [regional](#) dance agency or [national](#) dance organisation or dance company and ask what work experience opportunities they have. Look at [dance Higher Education courses](#) that have modules that include education and community.

LIGHTING DESIGNER/ TECHNICAL PRODUCTION

To become a lighting designer you will need to start out as a lighting trainee. Find out more about being a lighting designer [here](#).

21

DANCE HEALTHCARE PRACTITIONER

A dance healthcare practitioner is someone who works with dance artists/performers to treat or prevent injury and ill-health, both physical and psychological. They are key to ensuring dance artists/performers are fit and healthy enough to perform and that they recover from any injuries or illnesses as quickly as possible. There are a wide range of healthcare practitioners that a dance artist/performer might use, some of the most common ones include: physiotherapists, osteopaths, doctors, nutritionists, psychologists, massage therapists and sports/dance therapists.

Dance healthcare practitioners will be interested in human biology, physiology, biomechanics and/or psychology. Whichever form of healthcare you are interested in there will be a requirement to study to at least degree level and this will not initially be dance or sports specific. To find out more about the qualifications required for different healthcare professions [click here](#). To be a dance healthcare practitioner requires study in your chosen healthcare specialism but also good knowledge of dance and the demands of the profession, and it will be an advantage to have danced and watched a lot of dance yourself. Often dance healthcare practitioners will have their own private practice and therefore need to be set up as their own business. They may work with more than one dance organisation or see individual dancers at their practice. Sometimes they will be able to work in the NHS as part of a Sport and Exercise Medicine (SEM) service.



Make the most of all opportunities to develop your knowledge and skills in science, clinical services and dance. This will likely start at school with science-based A-levels and be continued through higher education, clinical qualifications or medical school, and dance or sport specialism.

To find out more about what different healthcare and conditioning specialists do in their work, it may help to arrange to speak with someone working in the field you are interested in or arrange a work placement.

It is essential that you continue to learn and stay up to date with clinical practice and research being conducted through reading research publications, attending conferences, and through continuing professional education.



DANCE MOVEMENT THERAPIST

A dance movement therapist (DMT) works in a variety of settings including hospitals, psychiatric and rehabilitation units and schools. They use dance and movement to help people with a wide range of emotional, social, psychological and physical difficulties.

Therapists need to have a strong sense of empathy, be creative, physically fit, and interested in psychology and movement. They use dance and movement to help people with a wide range of emotional, social, psychological and physical difficulties. Part-time or session work is common and many DMTs are self-employed or freelance. Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 23 years.

Contact the Association for Dance Movement Psychotherapy UK (ADMPUK) for further information.

Dance Movement Therapists must have a postgraduate qualification recognised by ADMPUK, and a minimum of two years' experience of at least one dance or movement form.

Goldsmiths, University of London, the University of Derby and the University of Roehampton offer qualifications in this field. Subjects studied include anatomy, psychology, psychotherapy and movement observation. Other universities offering Dance Movement Therapy include Canterbury Christchurch and Edge Hill University.

Dance therapists work in a variety of settings including hospitals, psychiatric and rehabilitation units and schools. Therapists work with individuals and groups to help improve their self-esteem, develop communication skills and develop strategies to manage their lives.

DANCE FILM MAKER

A dance film maker creates movement-based work that is to exist and be viewed on screen, rather than live. Dance film is very popular and often fuses dance with new, innovative developments in film and technology.

If you are interested in pursuing dance film as a career, you will need to consider how you will develop your practice and should see as much interesting work as possible to inspire you. You will need to consider where you can exhibit your films and research appropriate organisations to approach.

Dance film makers must have a love of dance and film in equal parts, maintain a strong knowledge of artists and companies' work, build up a portfolio and develop practical skills and techniques - perhaps by attending short courses or summer schools led at arts cinemas or agencies.



DANCE PRODUCER

A dance producer is someone who works with dance organisations or venues to ensure that productions or projects happen on time and within budget. A producer's role can be highly varied depending on where they are working, and the level of creative involvement they are given - so flexibility is key.

A dance producer will normally hold a degree in dance, drama, or arts administration and have had plenty of relevant work experience - maybe as a performer or administrator. Dance producers often have a very varied schedule that requires them to be good all-rounders. Successful dance producers will have a good knowledge of performing arts, keep abreast of changes in the sector and be aware of new work being made.

As well as having creative flair, producers need a good business mind - they need to be extremely organised, a good planner, go-getters and have strong communication skills. Getting new productions off the ground requires lots of hard work and a strong sense of entrepreneurship.



SUPPORTING

BACKSTAGE

There are a host of other important and exciting roles within the dance sector. Performances must be commissioned, produced and booked. Projects have to be set up and documented, dancers need specialists to help them to take care of their health and bodies, funding must be found and performances have to be lit, scored and dressed.

There are many support areas in the industry that are relied upon to keep the wheels in motion. Some people, who are not bound for a life teaching or performing, go into these areas after college or university and others may take on some of these roles to support a performing or teaching career. Everyone, however, is passionate about dance - whether it's helping others to take part, ensuring a production runs smoothly or generating new and exciting work for audiences. From supporting dancers' health and wellbeing to creating engaging dance projects for people to take part in, it all happens with a workforce behind the scenes.

Backstage theatre careers can include costume designers, lighting designers, stage managers and set designers.

To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work - so do contact your local theatres to see if they have opportunities to learn. It's important you find practical work experience and build a good portfolio of your work.

Try and get as much relevant experience as you can by getting involved in:

- student theatre or film
- local amateur or community theatre
- experimental or 'fringe' theatre

You may also be able to get into this job through a creative and digital media apprenticeship. Read more about design work in theatres on [The Society of British Theatre Designers website](#).

See the [UCAS website](#) to find art and design foundation courses all over the UK. See the [Bectu website](#) for other training opportunities.

Structure of course



PSA = Pearson
Assignment brief



Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts				
Component number	Component title	GLH	Level	How assessed
1	Exploring the Performing Arts	36	1/2	Internal - externally moderated
2	Developing Skills and Techniques in the Performing Arts	36	1/2	Internal - externally moderated
3	Responding to a Brief	48	1/2	External synoptic

Completed in Y10/11
(Coursework across the two years)

Completed in Y11
(Teaching Sept-Dec & task released in Jan)

Content will be taught first and then the exam board will release the PSA to be completed.

All tasks will be done under formal supervision and external component will be in exam conditions with an invigilator for written parts

Overview of Component 1

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts

Component number	Component title	GLH	Level	How assessed
1	Exploring the Performing Arts	36	1/2	Internal - externally moderated

Component	Description of Pearson-set Assignment	Window for assessment
Component 1: Exploring the Performing Arts	Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 12 hours of supervised assessment. 60 marks.	December/January and May/June from 2023 onwards



How will you be assessed?

Two learning aims (A and B) to be covered in 2 tasks (produce one portfolio for evidence)

30% of overall grade

Out of 60 marks

More theoretical lessons to collect evidence and some practical lessons to explore professional dance work

Evidence required:

Task 1 & Task 2 evidence can be produced by:

Checklist of evidence required	Portfolio of work that may include: <ul style="list-style-type: none"> • video • written/audio commentary • presentations • scrapbooks (digital or paper based) • research journals (digital or paper based) • blog/vlog.
Approximate length of evidence	8-12 pages of A4 (or equivalent slides for electronic evidence) and/or 4-6 minutes of video/digital footage.

Overview of Component 2

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts				
Component number	Component title	GLH	Level	How assessed
2	Developing Skills and Techniques in the Performing Arts	36	1/2	Internal - externally moderated

Component 2: Developing Skills and Techniques in the Performing Arts	<p>Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson.</p> <p>The Pearson-set Assignment will be completed in approximately 15 hours of supervised assessment.</p> <p>60 marks.</p>
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Three learning Aims (A, B and C) to be covered in 3 tasks (Task 1, 2 and 3)

30% of overall grade

Out of 60 marks

Evidence required:

Task 1 (12 marks) - Video footage of your rehearsal for the professional repertoire at a Milestone points with written reviews (10 mins)

Task 2 (24 marks) - Video footage of performance of repertoire in front of audience

Task 3 (24 marks) - Written review (supported by your log book)

Component 1 and 2 will be taught and assessed/marked by the teacher and moderated by the exam board.

Overview of Component 3

Pearson BTEC Level 1/Level 2 Tech Award in Performing Arts				
Component number	Component title	GLH	Level	How assessed
3	Responding to a Brief	48	1/2	External synoptic

Component	Description of set task
Component 3: Responding to a Brief	<p>Task set and marked by Pearson completed under supervised conditions.</p> <p>Learners will be given the set task in January, 12 weeks before the supervised assessment period, in order to carry out the development of creative ideas and rehearsal for the workshop performance.</p> <p>The set task will be completed in 3 hours within the period timetabled by Pearson.</p> <p>60 marks</p>

Four learning Aims to be covered in 4 tasks

40% of overall grade

Out of 60 marks

Evidence required:

Activity 1 - Written ideas log 800 words (15 marks)

Activity 2 - Written skills log 800 words (15 marks)

Activity 3 - Practical choreography 7-15 mins with a group (18 marks)

Activity 4 - Written Evaluation 800 words (12 marks)

Component 3 will be taught by the teacher and marked by the exam board.