

Unit 49: Developing Movement Skills

Unit code:	T/502/5402
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit is about the mechanics of movement. It deals with each component in detail with the emphasis on process rather than performance.

● Unit introduction

Movement is an intrinsic element of everyday life. From pedestrian movement to the complex physical skills of a premiership football player, it is the one thing that connects us all. Imagine watching your favourite television programme or West End show with minimal movement content. Would it still have the same impact? From the smallest facial expression to the most physically demanding classical ballet, movement plays a vital role on both stage and screen. The demands of an actor or dancer are no longer clearly defined. Both professions require the individual to be multi-skilled in relation to movement and physicality.

In order to fully appreciate movement it is necessary to look at the four components in their most basic form. This will mean in some instances taking into account Rudolf Laban's theories of movement such as dynamic principles. Developing Movement Skills is about the skills required to use the body as an expressive instrument. Learners will explore the basic movement components and have the opportunity to use these in a creative context and manner. The emphasis is not on performance but on the acquisition, application and demonstration of movement principles. It aims to give learners a clear framework, which they can use as a resource for future performing work.

On completion of the unit learners should be competent and confident with using their body as an expressive instrument. This unit is ideal for those new to the fields of dance and drama. It supports all of the performing arts sectors and is an ideal foundation on which to build more complex performing skills. This unit is especially relevant for actors and dancers who want to pursue a career in the performing arts industry and go on to further training.

● Learning outcomes

On completion of this unit a learner should:

- 1 Be able to execute movement actions
- 2 Be able to apply spatial awareness to movement work
- 3 Be able to apply dynamic principles to movement work
- 4 Be able to use relationships in movement.

Unit content

1 Be able to execute movement actions

Travel: walking; running; sliding; stepping; as a transition; with a partner; in a group; use of technique; stylistic differences; technical, pedestrian

Turn: rolling; spinning; twisting; pivoting; pirouetting; isolated body parts; whole body turns

Elevation: one foot to one (hop); 1 foot to the other (leap); two feet to two feet (jump); two feet to one foot (sissone); one foot to two feet (assemble); preparation; take off; landing

Gesture: functional; non-functional; conversational; social; emotional; shadowing speech

Stillness and falling: pause; shape; tableaux; use of centre to aid balance; on and off balance; suspension; fall and recovery

2 Be able to apply spatial awareness in movement work

Space: personal and general space; kinesphere; positive and negative space; body shape; projection; peripheral vision; proximity; spatial boundaries in relation to audience; floor and air pattern; pathways; lines in space (curved, straight, circular, freeform, shape, group formation); direction (forwards, backwards, sideways, diagonal, up, down, stage directions); dimensions (plane and levels, height, width, depth, vertical, horizontal, sagittal, low, middle, high)

3 Be able to apply dynamic principles in movement work

Dynamic principles: time: sudden; sustained; weight: firm; light; space: direct; flexible; flow: bound; free; effort: punch; slash; wring; press; float; glide; dab; flick

4 Be able to use relationships in movement

Relationships: meet and part; lead and follow; mirror; complement; contrast; unison; canon; passing; question and answer; action and reaction; back-to-back; one behind the other; side-by-side; waiting

Related elements: number of dancers; group shape; interaction; trust work; weight bearing; lifting; carrying; tableaux

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 execute movement actions [EP]	M1 execute movement actions with a sense of competence and control	D1 execute movement actions accurately with confidence and attention to detail
P2 apply spatial awareness to movement work [EP]	M2 apply spatial awareness to movement work with consideration	D2 apply spatial awareness to movement work with assurance and effectiveness
P3 demonstrate application of dynamic principles [EP]	M3 demonstrate a considered application of dynamic principles	D3 demonstrate application of dynamic principles with confidence and imagination
P4 demonstrate use of relationships in movement. [EP, TW]	M4 demonstrate appropriate use of relationships in movement.	D4 demonstrate effective and imaginative use of relationships in movement.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

The activities in this unit are largely practical but require underpinning with knowledge and understanding. Tutors should arrange for learners to work individually as well as part of a group where they can explore movement. Experimentation should be encouraged and a wide variety of materials used. It is process not performance that dominates this unit. Workshops are the most suitable method of providing learners with the opportunity to discover movement knowledge practically. Movement components can be 'shared' in a workshop environment and then discussed as a group in relation to the skills being developed.

One method of delivery may include exploration of tasks and learners feeding back their findings, for example learners exploring the action element of elevation practically. This could involve experimenting with the five different types of elevation from both a dance and dramatic perspective. For example a simple jump (from two feet to two feet) could mean anything from a 'changement' in ballet, to a 'header' from a football scene. A leap from one foot to two could be a jazz split leap or the ability to scale an obstacle in a chase scene. With regard to the component 'relationships' the movement possibilities to be explored are varied. From a dance perspective this could involve experimentation with duet work, whereas from an acting perspective exploration may deal more with stage combat. For learners to gain a thorough understanding of movement however, it is vital to look first at the fundamentals to provide a suitable starting point.

Some elements may require more in-depth tutor delivery and demonstration in order to teach the more theoretical aspects of the unit. Rudolf Laban's movement principles, stage direction and appropriate terminology may suit more formal teaching methods for example. With the emphasis being on exploration, however, it is important to link any theoretical work with learner experience. For example, studying Rudolf Laban's movement principles may involve memorising theories, but practical tasks relating to them are essential. Experimentation with 'levels' as part of the component 'space' could involve improvising movement around a chair. This situation could easily lend itself to having a dance or drama bias but the underlying subject matter is movement itself.

Learners must participate in four small tasks lasting between one and two minutes and one substantial activity lasting a minimum of three minutes. This unit lends itself to the grading criteria being separated for the small tasks (action, space, dynamics and relationships) and all four criteria being covered by the larger activity.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to the unit: <ul style="list-style-type: none">tutor-led discussion regarding the importance of movement within Performing Arts.
Assignment 1: Actions – P1, M1, D1 <ul style="list-style-type: none">Tutor led workshops exploring movement actions.Learners are taught a piece of movement that includes examples from each category of action. Learners could list the different actions found as well as categorise them.
Assignment 2: Space – P2, M2, D2 <ul style="list-style-type: none">Tutor-led workshops exploring space. Some content may relate to Rudolf Laban's movement theories (see unit content).Learners devise a piece of movement in small groups that demonstrates use of space; from group formations to levels, directions, body shape, pathways and dimensions. This could incorporate a prop. Learners may draw diagrams and make written notes to support their use of space.
Assignment 3: Dynamics – P3, M3, D3 <ul style="list-style-type: none">Tutor-led lecture/discussion about dynamic principles. Some of this will relate to Rudolf Laban's movement theories. This is followed by tutor led workshops concentrating on the four elements; time, space, weight, flow.Exploration of effort range: learners experiment with the eight effort actions (punch, slash, wring, press, float, glide, dab, flick). Learners then devise a movement piece that demonstrates the use of dynamic principles.
Assignment 4: Relationships – P4, M4, D4 <ul style="list-style-type: none">Tutor-led workshops exploring different types of movement relationships. These include trust and weight bearing exercises to develop confidence in contact work. Learners then work in pairs to devise a piece that includes as many examples of movement relationships as possible, based on a stimulus.Learner pieces are filmed. Discussion takes place in which learners identify and explain their use of relationships and how successful they have been in communicating their theme/stimulus.
Assignment 5: Four Components – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4 <ul style="list-style-type: none">Learners are set the task of devising a movement piece which places emphasis on the four components of movement.Learners rehearse the piece, aiming to manipulate the components imaginatively and building on the understanding they have acquired up to this point.The piece is executed and filmed, providing learners with another opportunity to improve their grades for each criteria.

Assessment

A suitable portfolio of evidence for this work could include video recordings of practical work, observation sheets, workshop performances and tutor evaluations. Evidence should cover the range of practical activities that demonstrate the development of skills in movement. Most of the criteria require learners to demonstrate practical acquisition of skills and therefore much of this will need to be video or DVD recorded for assessment.

In order to assess all criteria in one assignment, learners should take part in a substantial activity, for example devising a piece in small groups. In order to gain individual evidence for this, tutors will need to ensure that documentation such as observation sheets are completed which can easily differentiate between learners. A stimulus could be provided such as 'freedom.' Learners could then demonstrate their knowledge and understanding of the four movement components through the communication of this theme. It would make sense for this activity to be delivered at the end of the unit. Preceding this, learners can engage in small tasks that can be evidenced as detailed above, each focusing on a separate movement component. Some findings will overlap into other areas; this is not a problem as long as tutors ensure that equal emphasis is placed on each component in turn.

Learners achieving a P1 will execute actions correctly for the majority of the time. They would have mastered examples from all five action categories, but may struggle with certain movements such as more complicated spins or jumps. For M1, learners would show a better grasp of the recovery from spins or landing from jumps, for example. For D1, learners would be able to perform movement actions comfortably, simultaneously taking into account technical details such as extension of limbs when leaping, or successful co-ordination when travelling.

Spatially, learners achieving P2 would perhaps explore levels and body shape but not pay as much attention to pathways or dimensions. They would not demonstrate all of the spatial elements outlined in the contents section. For M2, learners would effectively explore all spatial elements with awareness of how to relate body movements. For D2, learners would not only explore all spatial aspects but do so with confidence and creativity.

In terms of dynamics P3 learners would display some evidence of awareness of dynamics in their practical work by exploring movements that require different levels of effort. For M3, learners will be able to demonstrate an application of dynamic principles in a well thought-out manner. They may, for example, devise a piece that uses contrasting dynamic elements. To achieve a distinction learners should be able to apply these principles in an imaginative and fluent manner.

A P4 learner's use of relationships would be evident but perhaps not go beyond the obvious. For example if two people were working on the 'anger' theme, movement may be tied up with simple action and reaction movements to show conflict. For M4, learners, however, may develop the use of relationships, perhaps incorporating lifts, meeting and parting, complementing and contrasting. For D4, learners would successfully convey anger by careful exploration and more complex arrangement of movement relationships.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Action	Learners are taught a piece of movement which they must reproduce accurately and confidently.	Observation sheet. Filming of completed piece.
P2, M2, D2	Space	In small groups, learners devise a piece that demonstrates use of space. This could involve props if desired, to add an extra dimension.	Observation sheet. Filming of completed piece.
P3, M3, D3	Dynamics	Having explored dynamics, learners devise a piece that demonstrates the use of different dynamic elements.	Observation sheet. Filming of completed piece.
P4, M4, D4	Relationships	In pairs, learners devise a piece exploring relationships based on a stimulus, for example 'anger'.	Observation sheets. Filming of completed piece.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4	Four Components	Learners devise a piece in small groups which places emphasis on the four components of movement and explores them imaginatively based on a stimulus.	Filming of sections of process. Observation sheets. Filming of completed piece.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing and Production Arts sector suite. This unit has particular links with the following unit titles in the BTEC Performing and Production Arts suite:

Level 1	Level 2	Level 3
Exploring Acting Skills	The Development of Dance	Principles of Acting
Exploring Dance Skills	Performing Dance	Drama Improvisation
	The Development of Drama	Developing Physical Theatre
	Acting Skills and Techniques	Applying Physical Theatre
		Dance Improvisation
		Movement in Performance

Essential resources

A suitable space is needed, preferably with a sprung floor. The need to provide evidence of achievement of practical criteria will require a video camera and video playback facilities. Props may be needed for certain tasks.

Employer engagement and vocational contexts

Due to the nature of the unit being more explorative than performance biased, learners are encouraged to make links between centres or practitioners specialising in movement principles such as The Laban Centre for Movement and Dance. Other specialists, for example movement directors for theatre and film would provide useful links with the professional world. Talks, demonstrations or workshops and any education resources that are available to centres could enhance learners understanding of the subject area.

Indicative reading for learners

Textbooks

Ashley L – *Essential Guide to Dance, Third Edition* (Hodder Education, 2008) ISBN 9780340968383

Marshall L – *The Body Speaks: Performance and Expression* (Methuen, 2001) ISBN 9780413771148

Newlove J – *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice: A Step by Step Guide* (Theatre Arts Books, 1993) ISBN 9781854591609

Sabatine J – *Movement Training for Stage and Screen* (A&C Black, 1995) ISBN 9780713641813

Website

www.laban.org

Laban Centre for Music and Dance

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Team workers	exploring relationships through contact/trust workshops
Effective participators	taking part in workshops experiencing and understanding the four movement components.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	researching Rudolf Laban's principles of movement
Creative thinkers	devising work with close attention to the four components of movement
Reflective learners	making judgements about how to improve own work
Team workers	choreographing duets which explore the concept of relationships
Self-managers	taking responsibility for managing time during devising processes
Effective participators	taking part in workshops demonstrating a confident understanding of the four components of movement.

● Functional Skills – Level 2

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing practical discoveries about movement components
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching movement components
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing about any information regarding movement components for example lists of actions.