



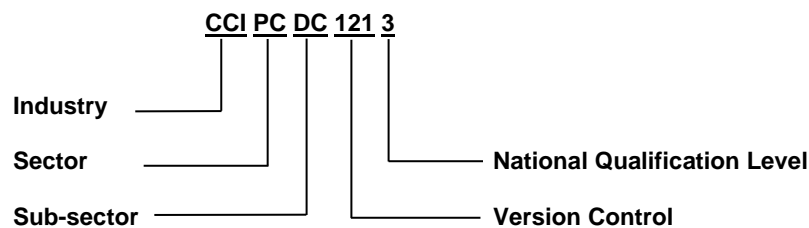
Competency Standards for Caribbean Vocational Qualifications (CVQ)

CCIPCDC1213 CVQ Level 3 in Dance Choreography

Unit Number	Unit Title	Requirement
UA27602	Maintain professional relationships within the dance space	Mandatory
UA28503	Implement health and safety process in dance choreography	Mandatory
U31401	Work in a culturally diverse environment	Mandatory
UA28603	Manage self and team in dance choreography space	Mandatory
UA28703	Use technology in dance choreography	Mandatory
UA28803	Design and direct dance routines and performances	Mandatory
UA28903	Teach complex dance movements	Mandatory
UA29003	Manage dance choreography	Mandatory
UA29103	Audition dancers	Mandatory
UA29203	Manage rehearsals	Mandatory
UA29303	Coordinate with the production team	Mandatory
UA29403	Monitor and maintain the aesthetics of choreography	Mandatory
UA29503	Evaluate the execution of a dance routine	Mandatory

To obtain a Caribbean Vocational Qualification (CVQ) all Mandatory Units must be achieved.

Legend to Unit Code



Key: CCI – Cultural and Creative Industries; PC – Performance and Celebration; DC – Dance Choreography

ACKNOWLEDGEMENTS

The Technical and Vocational Education and Training (TVET) Council thanks the following for their contribution to the development of this document:

Members of the Dance Choreography Working Group

Ms. Michelle Cox	-	Theatre Arts Programme Coordinator/Tutor II (Ag) Barbados Community College
Ms. Shelly Durant-Forde	-	Dance Instructor/Tutor/Choreographer, Pinelands Creative Workshop
Mr. Rodney Grant	-	Consultant, Artistic Director and Choreographer
Dr. John Hunte	-	Consultant, Artistic Director and Choreographer
Ms. Carrol Griffith	-	Technical Officer, TVET Council

Country of Origin

Barbados

Qualification Overview

Who is this qualification for?

This qualification is designed for persons who work at the level of a skilled artisan and at the supervisory and management levels in dance choreography. It is aimed at training providers, employers and all involved in dance choreography in the creative and cultural industry. It involves designing and directing choreographic pieces, dance routines and performances, managing dance choreography, conducting dance auditions and managing rehearsals. It includes competencies in occupational health and safety for the dance space, personal development through managing self and working with the production and technical teams. The standard also includes the use of technologies in and to record choreographic pieces as an item in the training programme

Jobs in the occupational sector

- Director of choreography
- Dance choreographer
- Dance tutor
- Performing dancer/artiste

This list is not exhaustive and only serves to illustrate the breadth of the qualification.

Where could it be used

The qualification is suitable for persons involved in the performing arts and technical theatre with live performances.

Occupational Standards can also be used to:

- Prepare job descriptions and specifications
- Determine recruitment criteria
- Appraise staff performance objectively
- Identify skill and training gaps and needs
- Conduct labour market analyses
- Develop curriculum
- Assess the effectiveness of training programmes
- Determine compensation and rewards

The benefits of acquiring the CVQ to candidates

- Provide a basis for articulation and accreditation
- Provides a broad-based preparation for employment
- Is an alternative route to further/higher education
- Complements and has parallel standing with academic qualifications
- Provides enhanced employability and higher earning potential
- Facilitates an apprenticeship with actual work experience
- Equips candidates with the knowledge, skills and attitudes for the workplace
- Past work experience and skills can count towards achieving the CVQ
- Allows for continuity whereby if a candidate cannot complete the CVQ at a centre or school, they can continue at another approved centre
- CVQ's are recognised qualifications and facilitates free movement of labour throughout CARICOM

The benefits of the CVQ to employers

- Provides a larger cadre of skilled employees/candidates to choose from
- Reduces cost of recruiting and selecting the ideal job candidate
- Reduces cost for training workers
- Ensures higher levels of productivity

The benefits of the CVQ to the Caribbean region:

- Produces a higher skilled workforce that is ready to adapt to ever-changing global demands
- Provides greater access for persons to achieve higher qualifications
- Contributes to the region's human resource capacity development

UA27602

Maintain professional relationships within the dance space

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to maintain professional relationships within the dance space. It involves establishing relationships and communicating effectively to maintain the relationship, using the correct dance vocabulary and collaborating with others to achieve the desired dance outcomes.

ELEMENT **PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|--|
| <p>1. Establish and maintain professional relationships</p> | <p>1.1 Build relationships that promote goodwill and trust with colleagues and customers.</p> <p>1.2 Build trust and respect in business relationships using effective communication skills and techniques.</p> <p>1.3 Maintain regular contact with others by using identified appropriate opportunities to interact accordingly.</p> <p>1.4 Conduct research and action information proactively to maintain sound professional relationships.</p> <p>1.5 Maintain agreements within the limits of individual responsibility and communicate in a timely manner when agreements cannot be met.</p> <p>1.6 Nurture relationships through regular contact and use of effective interpersonal and communication styles.</p> <p>1.7 Collaborate with others and identify areas for the continuous improvement of relationships.</p> |
| <p>2. Confirm communication requirements</p> | <p>2.1 Consult with others and confirm the methods of communication and techniques to be used according to industry practices and company procedures.</p> |

- 2.2 Identify potential barriers to effective communication and work to remove them in collaboration with relevant others and according to company procedures
 - 2.3 Clarify and confirm the purpose and information to be communicated according to company procedures.
 - 2.4 Communicate information in the appropriate format within defined timeframes and check that the objectives of the communication are achieved.
- 3. Communicate skills and contextual knowledge of dance vocabulary
 - 3.1 Identify and communicate to relevant others your skills and knowledge and activities appropriate to dance vocabulary including methods of delivery of dance.
 - 3.2 Interact with industry professionals and relevant others, exchange information and establish rapport using appropriate methods of communication.
 - 3.3 Communicate with relevant others the creative and selection processes used within the company.
- 4. Evaluate the effectiveness of communication
 - 4.1 Evaluate the effectiveness of communications in achieving the desired outcomes according to organisational requirements.
 - 4.2 Identify areas for improvement, share and document with relevant persons according to company policy.

RANGE STATEMENT

All range statements must be assessed:

1. Customers may include but not limited to:

- Internal
- External

2. Methods of communication may include but not limited to:

- Verbal
- Non-verbal

3. Dance vocabulary may include but not limited to:

- Style
- Context e.g. cultural , historical
- Structure e.g. simple, complex
- Movement type

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What methods and techniques to use to build trust and respect in relationships.
2. What are the methods of communication and how to apply them.
3. Why it is important to keep and honour commitments made in relationships.
4. When to use the verbal and non-verbal communication methods.
5. What are the company procedures for clarifying and confirming the purpose and information to be communicated.
6. Which techniques and methods to use to nurture relationships and how to evaluate their effectiveness.
7. What is the importance of dance vocabulary and the way in which it is communicated.
8. What are the creative and selection processes of the company.
9. How to identify areas for improvement in the communication processes.
10. How to identify opportunities to maintain regular contact with others.
11. How to conduct research and action information proactively to maintain sound professional relationships.
12. How to establish rapport and maintain professional relationships.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA28503**Implement health and safety processes in dance choreography**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to use safe dance methods to conduct and practice choreography. This involves working safely and ensuring that practices support the safety of self, others and the environment.

ELEMENT**PERFORMANCE CRITERIA***Candidates must be able to:*

- | | |
|---|--|
| 1. Maintain personal safety, hygiene and health standards | 1.1 Identify and confirm the availability of personal and safety equipment appropriate to work tasks to ensure own and others' safety. |
| | 1.2 Confirm and adhere to established industry and company personal hygiene standards. |
| | 1.3 Consult with relevant others about the common causes of dance injuries and identify measures to prevent injury and impairment to self and others. |
| | 1.4 Identify and confirm actions to be taken if injuries occur and the process for obtaining professional assistance with health and injury management according to company policy. |
| | 1.5 Consult with relevant persons to confirm the importance of healthy nutrition to dance performers and identify the nutritional requirements to be satisfied in keeping with good health. |
| | 1.6 Research and obtain information on anatomy and physiology of the human body and identify and apply those principles for correct posture and body alignment according to dance movements. |
| | 1.7 Select and practice warm-up and cool-down activities suited to task. |

2. Apply safe work practices to dance activities
 - 2.1 Consult with relevant others and assist in the identification of potential hazards and risks within specific workspaces and implement measures to reduce their impact.
 - 2.2 Communicate and confirm with relevant others, critical safety factors that must be observed.
 - 2.3 Adhere to relevant occupational safety and health regulations appropriate to the dance environment.
 - 2.4 Follow manufacturers' guidelines and operational manuals for equipment and materials used.
 - 2.5 Monitor persons within the scope of your responsibility for adherence to safety and health regulations, deal with non-compliances and refer those matters outside of your scope of responsibility to relevant persons.
3. Contribute to reviewing and upgrading safe dance practices
 - 3.1 Consult with and assist relevant others with the research of new procedures and policies for enhancing safe dance choreography and record findings according to company policy.
 - 3.2 Contribute to the evaluation process of new safety measures to be introduced and work with others in implementing measures within your level of authority.
 - 3.3 Review and document implemented measures as required and communicate with relevant others according to company policy.

RANGE STATEMENT

All range statements must be assessed:

1. Personal hygiene standards may include but not limited to:

- Appearance
- Hygiene

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What personal protective and safety equipment is required for the task.
2. How to select, use and maintain personal protective and safety equipment.
3. Which occupational health and safety standards are relevant to the dance choreography environment.
4. Why it is important to follow manufacturers' guidelines and operational manuals for equipment and materials.
5. Which warm-up and cool-down activities to use according to the activity.
6. Why healthy nutrition is important and what is required to maintain good health for dance.
7. Why it is important to know and understand anatomy and physiology of the body.
8. Which body postures, alignments and stretches to use correctly for the activity.
9. How to identify potential hazards and risks and what measures to implement to reduce them.
10. How to research new safety procedures and measures for the dance choreography space.
11. How to evaluate the success of newly implemented safety measures for the dance space.
12. What are the reporting, documenting procedures and policies for the company.
13. What are the personal hygiene standards and why it is important to comply with them.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

U31401**Work in a culturally diverse environment**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes to work successfully in an environment with persons from diverse social and cultural backgrounds.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|--|--|
| 1. Communicate with individuals from diverse backgrounds | <ul style="list-style-type: none"> 1.1 Treat individuals and groups from different backgrounds, cultures and languages with respect and sensitivity. 1.2 Communicate and cooperate effectively with individuals from different backgrounds in workplace activities. 1.3 Establish communication using gestures, simple words and other appropriate methods where language barriers exist. 1.4 Respond to workplace situations in a manner that considers different traditions and communication methods. 1.5 Identify team members who speak other languages and utilise them to bridge language and cultural barriers. |
| 2. Deal with cross cultural misunderstandings | <ul style="list-style-type: none"> 2.1 Identify issues which may cause conflict or misunderstandings in the workplace. 2.2 Address difficulties with appropriate persons and seek assistance from team leaders or others where required. 2.3 Consider possible cultural differences where difficulties or misunderstandings occur. 2.4 Make efforts to resolve misunderstandings, taking cultural differences into account. 2.5 Refer issues and problems to the appropriate team leader/supervisor for follow up. |

RANGE STATEMENT

All range statements must be assessed:

1. Background and culture may include but not limited to:

- Race/ethnic origin
- Language
- Special needs
- Family structure
- Gender
- Age
- Sexual preference

2. Cultural differences may include but not limited to:

- Appropriate ways of greeting and parting
- Levels of formality
- Work ethics
- Family obligations
- Customs
- Social values
- Dress and grooming
- Non-verbal behaviour, understanding and interpretations
- Observance of special religious feasts or other celebratory days
- Product preferences

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the principles that underpin cultural awareness and relevance to individuals in the workplace.
2. What are the general characteristics of the different cultural groups encountered.
3. What are the cultures of other countries and people.
4. What are the relevant cultural protocols.
5. What are the principles and techniques for the resolution of cross-cultural communication difficulties.
6. What are the anti-discrimination legislation.
7. What appropriate non-verbal techniques are used for cross-cultural communication.
8. What are escalation procedures and how to use them.
9. What are the basic conflict resolution techniques.
10. What are the potential conflicts resulting from cultural differences.
11. What are the organisational policies and procedures.
12. How to deal with persons from a range of cultural backgrounds.
13. How to identify cultural differences.
14. How to resolve conflict.
15. How to communicate effectively with others from others from different cultures.
16. How to display sensitivity.
17. How to work with others.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** of the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA28603**Manage self and team in the dance choreography space**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to manage yourself and your team in the choreography dance space. It involves conducting self-assessments and looking at methods of continuous improvement for yourself and the team within your area of responsibility.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|------------------------------|--|
| 1. Conduct a self-assessment | <ul style="list-style-type: none"> 1.1 Assess current competencies against the roles and responsibilities of the occupational area. 1.2 Identify gaps between your current skill set and that required for the work role. 1.3 Identify required additional skills and determine appropriate techniques to be used to acquire them. 1.4 Consult with relevant others to create a development plan based on the results of the self-assessment. |
| 2. Manage self | <ul style="list-style-type: none"> 2.1 Engage in personal practice of the craft to maintain the required standard of the work role. 2.2 Critique and analyse your performance and identify measures to improve. 2.3 Assess and use appropriate methods to maintain the physical and psychological conditions necessary for the work role. 2.4 Carry out appropriate mental preparation and physical exercises to ensure readiness for the work role and that personal presentation is suited to the work role. |

- 2.5 Identify the possible causes of stress and strains on specific parts of the body and carry out suitable preventative measures to minimise them according to medical recommendations and industry guidelines.
 - 2.6 Observe relevant occupational health and safety practices throughout work activities.
- 3. Allocate work to teams
 - 3.1 Allocate work to team members according to skill set and allow opportunities for development.
 - 3.2 Brief team members on work allocated, the standard or level of expected performance and their commensurate authority.
 - 3.3 Plan how the team will undertake its work, identifying any priorities or critical activities and make effective use of available resources.
 - 3.4 Encourage team members to ask questions, make suggestions and seek clarification in relation to work allocated.
- 4. Monitor team performance
 - 4.1 Check the progress and quality of work of team members against the standard or level of expected performance and provide prompt and constructive feedback.
 - 4.2 Support team members in identifying and dealing with problems and unforeseen events according to company policy.
 - 4.3 Motivate team members to complete allocated work and provide additional support and/or resources to aid completion as required.
 - 4.4 Monitor the team, identify areas of conflict and deal with them promptly according to company procedures.
 - 4.5 Communicate areas for improvement, identify means of improving performance and document accordingly.

- 4.6 Provide opportunities for team members to improve their performance and provide support and guidance as required.
- 4.7 Confirm the completion of work activities and sign off according to company policy.

RANGE STATEMENT

All range statements must be assessed:

1. Techniques may include but not limited to:

- Practicing
- Shadowing
- Peer learning

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to identify gaps between your current skill set and that required for the work role.
2. Why it is important to conduct self-assessments and how to do so.
3. Why it is important to maintain self and how to maximise performance and how to do so.
4. How to allocate work to team members.
5. How to monitor team performance and why it is important to provide constructive feedback on performance.
6. What are the appropriate physical and mental techniques to apply to self.
7. How to monitor, identify and deal with conflict and issues within the team.
8. How to maintain personal craft to meet the required standards of the work role.
9. What methods and techniques to use to support team members in identifying and dealing with problems.
10. How to communicate effectively.
11. Why it is important to provide opportunities for team members to improve their performance.
12. How to confirm the completion of work activities.
13. What are the documentation policies and procedures of the company.
14. What are the health and safety regulations and practices that must be adhered to during work activities.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA28703

Use technology in dance choreography

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to incorporate interactive technologies and record productions. This involves using recorded productions to evaluate performances and using findings to improve future performances.

ELEMENT

PERFORMANCE CRITERIA

Candidates must be able to:

- | | |
|---|---|
| <p>1. Generate concepts for enhancing performance</p> | <p>1.1 Undertake research to identify ways that technology can be applied to enhance dance performances and document outcomes according to company procedures.</p> <p>1.2 Review performances where technology has been used and assess their impact on performances.</p> <p>1.3 Collaborate with relevant persons and communicate the concepts generated according to company procedures.</p> <p>1.4 Identify factors that may affect the incorporation of technology and modify concepts or ideas as necessary.</p> |
| <p>2. Prepare and incorporate technology into performance</p> | <p>2.1 Collaborate with appropriate persons on the incorporation of technology into performance, generate samples and distribute to appropriate persons according to company procedures.</p> <p>2.2 Seek feedback on the effectiveness of incorporated technology and use or include feedback as appropriate.</p> <p>2.3 Review and test incorporated technology and make adjustments to ensure the performance proceeds according to specifications.</p> <p>2.4 Incorporate technology into the performance according to agreed specifications and use to record the finished element.</p> |

- 2.5 Consult with the production team and evaluate the effectiveness of incorporated technology to the overall cohesiveness of the performance.
 3. Review and record performance using technology
 - 3.1 Review and record the finalised performance using appropriate technology and processes.
 - 3.2 Assess your personal contribution to the incorporation of technology into the performance against achieved outcomes.
 - 3.3 Identify the strengths and weakness of performance with appropriate persons and document accordingly.
 - 3.4 Identify and confirm strategies and measures for implementation to improve the effectiveness of incorporated technology.
 - 3.5 Document outcomes according to company policies.

RANGE STATEMENT

All range statements must be assessed:

1. **Technology** may include but not limited to:
 - Audio elements e.g. sounds from recordings of instruments, voice overs
 - Visual elements e.g. videos, digital images

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to undertake research to identify ways of improving performances using technology.
2. How to review performances where technology was used.
3. What methods or processes to use to assess the impact of technology on a performance.
4. What are the different technologies that can be incorporated and how to apply them.
5. Which methods to use to gain feedback on the effectiveness of incorporated technology.
6. How to review and test incorporated technology.
7. How to and when to incorporate technology into performance.
8. What are the effective methods of communication and how to apply them.
9. What and how to report outcomes according to company procedures.
10. What are the documentation procedures and why it is important to document.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA28803**Design and direct dance routines and performances**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes to create choreographic pieces and direct these pieces in dance routines and performances.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|---|
| 1. Participate in pre-production activities | <ul style="list-style-type: none"> 1.1 Consult with relevant persons and clarify aspects of the production brief and production values and specifications according to company procedures. 1.2 Confirm your deliverables and timelines with relevant persons and document according to company procedures. 1.3 Contribute to discussions and planning sessions with relevant persons and provide constructive feedback in keeping with best industry practices and company procedures. 1.4 Draft an implementation plan for your area of responsibility in keeping with the production brief and share with relevant persons in accordance with company policies. |
| 2. Generate ideas for a choreographic piece | <ul style="list-style-type: none"> 2.1 Conduct briefings and outline the requirements of the production brief and specifications. 2.2 Research types and styles of dance to ensure compatibility to the content or storyline of the production. 2.3 Generate a range of ideas, starting points, movement elements and concepts and document according to company procedures. 2.4 Investigate the potential of the structural and movement elements for achieving the desired content or storyline of the production. |

- 2.5 Examine structural and movement elements and establish their relationship to the dance styles to confirm their appropriateness for the intention of the dance pieces.
 - 2.6 Produce the choreographic plan according to best industry practices and company procedures.
 3. Create a choreographic piece
 - 3.1 Review the choreographic plan and confirm that the staging and performance aspects are noted according to industry standards and company procedures.
 - 3.2 Organise dance elements into working versions using various composition techniques to support the production.
 - 3.3 Review and modify ideas and structural and movement elements to produce the desired dance pieces and document outcomes according to company procedures.
 - 3.4 Examine dance pieces and confirm that the critical parameters for the piece are achieved as detailed in the choreographic plan.
 - 3.5 Collaborate with the technical team to select music, costumes and other materials to support the dance piece.
 - 3.6 Incorporate safe dance practices through phases of the creative process according to occupational health and safety regulations.
 - 3.7 Document the finalised choreographic piece using standard industry notations and company procedures.
 4. Demonstrate the choreographic piece and prepare for production
 - 4.1 Articulate the concepts to the technical team, listen actively to feedback and incorporate as necessary.
 - 4.2 Articulate the choreographic piece and encourage constructive feedback and use this to modify piece as necessary.

- 4.3 Direct dancers and provide constructive feedback on performance according to company procedures.
 - 4.4 Provide opportunities for dancers to rehearse choreographic piece to achieve the desired outcome.
 - 4.5 Review dance performances and confirm when desired outcomes are achieved.
 - 4.6 Incorporate final ideas and suggestions into finalised choreographic piece according to company procedures.
5. Direct and evaluate performance
- 5.1 Direct performance of choreographic piece to audience.
 - 5.2 Evaluate the piece in terms of meeting the production requirements and planned outcomes.
 - 5.3 Provide feedback to team members on own performance and collaborate with others on how to improve performance.

RANGE STATEMENT

All range statements must be assessed:

1. Relevant persons may include but not limited to:

- Management team
- Team members

2. Styles of dance may include but not limited to:

- Traditional
- Non-traditional

3. Critical parameters may include but not limited to:

- Rhythm
- Spacing
- Timing

4. Concepts may include but not limited to:

- Context
- Storyline

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to consult with relevant persons and clarify the aspects of production brief and production values (specifications) according to company procedures.
2. How to and why it is important to confirm own deliverables and timelines with relevant persons and document according to company procedures.
3. How to and when to contribute to discussions and planning sessions with relevant persons and provide constructive feedback in keeping with best industry practices and company procedures.
4. How to draft implementation plan for own area of responsibility in keeping with the production brief and share with relevant persons in accordance with organisational policy.
5. How to and when to conduct briefings and outline the requirements of the production brief and specifications.
6. How to research types and styles of dance to ensure compatibility to the content or story-line of the production.
7. How to generate a range of ideas, starting points, movement elements and concepts and document according to company procedures.
8. How to investigate the potential of the structural and movement elements for achieving the desired content or story-line of the production.
9. What techniques to use to examine structural and movement elements and establish their relationship to the dance styles to confirm their appropriateness for the intention of the dance pieces.
10. How to produce a choreographic plan according to best industry practices and company procedures.
11. How to review a choreographic plan and confirm that the staging and performance aspects are noted according to industry standards and company procedures.
12. How to organise dance elements into working versions using various composition techniques to support the production.
13. Why it is important to review and modify ideas and structural elements and movement elements to produce desired dance pieces and document outcomes according to company procedures and how to do so.
14. How to examine dance pieces and confirm that the critical parameters for the piece are achieved as detailed in choreographic plan.
15. Why it is important to collaborate with the technical team to select music, costumes and other materials to support the dance piece and how to do so.
16. How to incorporate safe dance practices through phases of the creative process according to occupational health and safety regulations.
17. How to document the finalised choreographic piece using standard industry notations and company procedures.

18. Why it is important to articulate the context, storyline and concepts to the technical team, listen actively to feedback and incorporate as necessary and how to do so.
19. How to demonstrate the choreographic piece and encourage constructive feedback and use this to modify piece as necessary.
20. How to direct dancers and provide constructive feedback on performance according to company procedures.
21. Why it is important to provide opportunities for dancers to rehearse the choreographic piece to achieve the desired outcome.
22. How to review dance performances and confirm when the desired outcomes are achieved.
23. How to incorporate final ideas and suggestions into the finalised choreographic piece according to company procedures.
24. How to direct the performance of choreographic pieces to the audience.
25. When and how to evaluate the piece in terms of meeting the production requirements and planned outcomes.
26. Why it is important to provide feedback to team members on their performance and collaborate with others on how to improve.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA28903**Teach complex dance movements**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to teach complex dance movements. It involves conveying how to identify and communicate various dance movements of increasing difficulty and complexity in simple and complex sequences of routines. The unit also deals with how to prepare for teaching and evaluate dancers' performance in class and how to use results to improve their performance.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|-------------------------------------|--|
| 1. Prepare for dance | <ul style="list-style-type: none"> 1.1 Communicate the objectives of the session, listen actively to comments and suggestions and confirm that the objectives are understood. 1.2 Outline the structure and format of the sessions inclusive of methods of delivery for the chosen dance styles. 1.3 Monitor dancers carrying out warm up exercises and provide constructive feedback to inform their performance. 1.4 Provide opportunities for dancers to complete warm up exercises safely and confirm dancers' readiness for the next phase. |
| 2. Prepare for the teaching process | <ul style="list-style-type: none"> 2.1 Articulate dance compositional structures appropriate to the chosen dance style and choreographic process according to best industry practice and company procedures. 2.2 Facilitate choreographic structures matching the programme design, individual and group needs. 2.3 Collaborate with relevant others and confirm the performance requirements and outputs for each item according to company procedures. |

3. Teach complex dance movements
 - 3.1 Communicate instructions and information to dancers and encourage them to seek and provide feedback regarding their progress during the session.
 - 3.2 Demonstrate and teach complex dance moves using identified teaching methods and strategies and modify as required in keeping with the objectives of the performance.
 - 3.3 Provide guidance and assistance for dancers to perform dance moves according to their individual skill set.
 - 3.4 Correct dancers' performance according to industry best practices and company procedures.
 - 3.5 Structure dance teaching sessions for safe and effective delivery that protects dancers' physical and emotional well-being in keeping with specific, measureable, achievable, realistic and time bounded goals.

4. Evaluate teaching sessions
 - 4.1 Review the performance of dancers and identify areas for improvement according to the specifications of the dance piece and company procedures.
 - 4.2 Encourage dancers to share about the session and provide feedback on their own performance.
 - 4.3 Evaluate the quality and success of complex dance movements in meeting planned outcomes according to best industry practices and company procedures.
 - 4.4 Implement the results of the evaluation to improve future teaching sessions.
 - 4.5 Record the outcomes of the sessions and report according to company procedures.

RANGE STATEMENT

All range statements must be assessed:

- 1. Complex dance movements** may include but not limited to:
 - Different levels of technical proficiency e.g. basic, middle, advanced, professional
 - Increasing complexity of range of movements
 - Interruption of movements
 - Different musicality
 - Different vocabulary
- 2. Teaching methods and strategies** may include but not limited to:
 - Demonstration
 - Coaching
 - De-construction of movement and movement phrases

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. How to and which methods to use to communicate effectively.
2. What are the different methods of delivery for the chosen dance styles.
3. Why it is important to monitor and provide feedback to dancers during warm up sessions and how to do so.
4. Which techniques to use to illustrate dance compositional structures.
5. How to match choreographic structures to programme design, individual and group needs.
6. How to teach and demonstrate complex dance movements.
7. Which methods to use to evaluate dancers' performance.
8. How to evaluate the quality and success of complex dance movements in meeting planned outcomes.
9. What are the different methods and strategies for teaching complex dance movements and their applications.
10. What are the company's recording and reporting procedures.
11. Why it is important to structure dance teaching sessions to ensure safe physical and emotional well-being of students and how to do so.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA29003**Manage dance choreography**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to build dance choreography and manage the overall choreographic process. It covers the continuous reviewing and evaluation of different phases of dance and providing constructive feedback. Candidates must also be provided with opportunities for improvement to achieve the desired outcomes of choreography.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---|---|
| 1. Prepare for choreographic activities | <ul style="list-style-type: none"> 1.1 Evaluate the concept, design and components of the choreographic piece and establish the specifications to be satisfied according to company procedures. 1.2 Communicate and illustrate the requirements of the choreographic piece and confirm the techniques to be used to ensure that specifications are satisfied. 1.3 Identify factors that may impact the choreographic piece and implement corrective measures as required in keeping with company policies. 1.4 Revisit and analyse the choreographic piece with relevant persons, incorporate suggestions into the piece as necessary and record outcomes according to company procedures. 1.5 Endorse the choreographic piece and disseminate to relevant persons in keeping with company guidelines. |
| 2. Conduct auditions | <ul style="list-style-type: none"> 2.1 Carry out briefings on choreographic work and specify the criteria to be satisfied by persons auditioning. 2.2 Organise the required resources for auditions in line with production requirements and determine the schedule for auditions. |

- 2.3 Conduct auditions and make assessments against the specifications of work according to best industry practices and company guidelines.
 - 2.4 Select performers and advise relevant persons of the outcomes from the selection processes.
 - 2.5 Collaborate with the production team and agree on key deliverables according to the requirements of choreographic work.
 3. Manage choreography
 - 3.1 Agree on and share the finalised rehearsal schedule and articulate the criteria to be satisfied and outcomes to be achieved for each rehearsal.
 - 3.2 Incorporate safe dance practices throughout rehearsals and monitor performers' actions to ensure compliance with occupational health and safety practices and industry best practices for wholesome performances.
 - 3.3 Demonstrate choreographic work using approaches that move from simple to advanced and apply a range of advanced composition techniques to organise dance elements according to work.
 - 3.4 Modify choreographic structures and processes as required in keeping with the specifications of the work.
 - 3.5 Direct and manage rehearsals of choreographic work with performers according to company procedures and industry standards.
 - 3.6 Inspire and motivate performers to achieve the desired outcomes of each rehearsal according to established criteria.
 - 3.7 Review the performances and outcomes of each rehearsal and provide constructive feedback to relevant persons.

4. Evaluate choreography
 - 4.1 View work in progress with the production team and encourage feedback on how well the choreography meets the creative and technical requirements according to the specifications.
 - 4.2 Analyse and evaluate choreographic structures and processes in various formats using established evaluation methods and industry techniques and tools.
 - 4.3 Evaluate the quality and success of choreography in meeting production requirements and planned outcomes of scheduled rehearsals.
 - 4.4 Compare current choreography against previous work to assess the development of techniques and ideas and document accordingly.
 - 4.5 Identify strategies for improving choreography techniques by identifying the strengths and weaknesses of the choreography.
 - 4.6 Use the results of the evaluation to improve work practices.
 - 4.7 Document the results of processes according to company procedures.

RANGE STATEMENT

All range statements must be assessed:

1. Criteria may include but not limited to:

- Movement type
- Space
- Rhythm
- Technical expertise
- Physical appearance

2. Resources may include but not limited to:

- Persons
- Space
- Music
- Props
- Costume
- Equipment

3. Various formats may include but not limited to:

- Simple
- Advanced
- Traditional
- Non-traditional/improvisation

4. Evaluation methods may include but not limited to:

- Reviewing of performance
- Assessment
- Reflection (self, peer, external resource)

5. Strategies may include but not limited to:

- Experimentation
- Improvisation
- Practice

UNDERPINNING KNOWLEDGE AND SKILLS

You need to know and understand:

1. How to evaluate choreographic pieces.
2. What are the components of choreographic pieces.
3. What factors can impact choreographic work and what are the corrective measures that can be implemented to minimise the impact.
4. Why it is important to analyse choreographic pieces and how to do so.
5. How to communicate effectively.
6. When to use and how to conduct briefings.
7. How to conduct auditions.
8. Why it is important to collaborate with the production team and how to do so.
9. How to set specifications for choreographic pieces and determine the criteria to be satisfied for each specification.
10. How to demonstrate choreographic piece.
11. How to and why it is important to inspire and motivate performers.
12. How to review each performance or rehearsal according to the specifications to be satisfied.
13. Which methods and processes to use to analyse choreographic structures.
14. What safe work practices to employ and how to monitor these for compliance with safe work practices.
15. How to document choreographic work.
16. How to compare choreographic pieces against each other to assess differences.
17. What strategies can be used to improve choreographic techniques.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge on a **minimum of three (3) occasions**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA29103

Audition dancers

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to audition and select suitable performers for a performance piece. It covers conducting auditions according to the type of production and its requirements and evaluating the performance against selected criteria to make an assessment. Candidates must also be provided with opportunities for improvement to achieve the desired outcomes of the auditions and productions.

ELEMENT **PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|---------------------------------|---|
| <p>1. Prepare for auditions</p> | <p>1.1 Clarify and confirm the production requirements in consultation with relevant persons.</p> <p>1.2 Work collaboratively with relevant persons to develop comprehensive character profiles to meet the production requirements and to facilitate the selection of appropriate performers.</p> <p>1.3 Contribute to the advertising and scheduling of auditions according to limits of own authority in keeping with company policy.</p> <p>1.4 Communicate and provide audition information prior to the audition and confirm the techniques to be used for ensuring that specifications are satisfied.</p> <p>1.5 Obtain and assess personal information and portfolio of work of auditionees as part of the audition process.</p> <p>1.6 Confirm that necessary resources are available for conducting the auditions in line with the production requirements.</p> <p>1.7 Record and document auditions according to company procedures.</p> |
|---------------------------------|---|

-
2. Audition dancers
 - 2.1 Conduct the audition process according to the type of audition in a manner that allows for comparative assessments of performers according to specific performance elements.
 - 2.2 Brief performers on the required character profiles and context to assist them in their performance.
 - 2.3 Provide performers with sufficient opportunities to practice and develop the character for their performance.
 - 2.4 Contribute to establishing and maintaining an environment conducive to achieving optimum performance from those auditioning.
 - 2.5 Conduct auditions and make assessments against the specifications of production according to best industry practices and company guidelines.
 - 2.6 Collaborate with the production team and agree on key deliverables according to the requirements of production.
 3. Select dancers
 - 3.1 Review auditions and make assessments on the most suitable performers that satisfy the production requirements.
 - 3.2 Critique and appraise previous body of work /portfolio to assist in the selection process.
 - 3.3 Organise additional auditions and callbacks where necessary and in keeping with limits of own authority and company procedure.
 - 3.4 Select performers and advise relevant persons of the outcomes from the selection processes.
 - 3.5 Incorporate safe dance practices throughout auditions and monitor performers' actions to ensure compliance with occupational health and safety practices and industry best practices for wholesome performances.

- 3.6 Record and document activities and respective outcomes according to company policies and procedures.

RANGE STATEMENT

All range statements must be assessed:

1. **Production requirements** may include but not limited to:
 - Single character
 - Ensemble
 - Genre of production
 - Cultural context
2. **Type of audition** may include but not limited to:
 - Initial
 - Character
3. **Performance elements** may include but not limited to:
 - Improvisation
 - Ability to take direction
 - Character profile

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. How to plan and conduct auditions.
2. What are the production requirements that must be satisfied.
3. How to communicate effectively.
4. How to review auditions and make assessments on the most suitable performers that satisfy the production requirements.
5. How to critique and appraise previous bodies of work or portfolios to assist in the selection process.
6. When to organise additional auditions and callback as necessary in keeping within the limits of your authority and company procedures.
7. How to select performers and advise relevant persons of the outcomes from the selection processes.
8. Why it is important to collaborate with the production team and how to do so.
9. What are the different types of auditions and the importance of each type of audition.
10. Which methods and processes to use to analyse choreographic structures.
11. What safe work practices to employ and how to monitor these for compliance with safe work practices.
12. What are the recording and documenting procedures of the company.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge on a **minimum of three (3) occasions**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA29203**Manage rehearsals**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to manage the rehearsals for dance. It involves providing instructions for the dance, interpreting movements and modifying the type of dance from previous structures. The unit also encompasses the total requirements to be able to successfully manage rehearsals to achieve planned outcomes.

ELEMENT**PERFORMANCE CRITERIA***Candidates must be able to:*

- | | |
|---------------------------|---|
| 1. Prepare for rehearsals | <ul style="list-style-type: none"> 1.1 Identify and confirm the purpose and parameters of the different types of rehearsals and document according to company procedures. 1.2 Clarify protocols and expected behaviour at rehearsals and consult with members of the team to identify and resolve issues requiring immediate attention. 1.3 Establish the expected level of skills progression over the rehearsal period and communicate this to members of the rehearsal team according to company procedures. 1.4 Review and approve rehearsal requirements and disseminate to relevant persons. 1.5 Identify the information and documentation required by all those involved in rehearsals and verify that this is shared in a timely manner in keeping with company policy. |
| 2. Manage rehearsals | <ul style="list-style-type: none"> 2.1 Provide opportunities for members of the rehearsal team to share and confirm their role and responsibilities within different types of rehearsals. |

- 2.2 Direct dancers to carry out dance according to specifications of the performance.
 - 2.3 Provide instructions and commands to rehearsal members in a clear and constructive manner and listen actively to comments and feedback.
 - 2.4 Allow time for dancers to work on improving their performance and provide the necessary guidance using best industry practices and company procedures.
 - 2.5 Observe dancers, provide constructive feedback and create opportunities for them to incorporate feedback into their performances.
 - 2.6 Confirm that the energy and focus of dancers is maintained and sustain the level of empathy and rapport with members of rehearsal team.
 - 2.7 Communicate regularly with creative and technical teams throughout the rehearsal process in an open manner to maintain positive working relations.
 - 2.8 Participate in rehearsals and provide technical assistance as required to achieve the desired performance outcomes.
 - 2.9 Monitor rehearsals and confirm that the objectives are achieved in accordance with the specifications of the production and company guidelines.
3. Close down rehearsals
 - 3.1 Review the outcomes of rehearsals and close-down according to company procedures.
 - 3.2 Establish and manage assigned close-down activities and communicate relevant information to appropriate persons.
4. Evaluate rehearsals
 - 4.1 Review and evaluate the outcomes of rehearsals and record findings according to company procedures.

- 4.2 Analyse findings from the evaluation process and contribute to debriefing sessions on the quality of performances and achievement of desired outcomes.
- 4.3 Modify existing plans to incorporate recommendations for improvements as required.
- 4.4 Document and obtain sign off for the final rehearsal plans according to company procedures.

RANGE STATEMENT

All range statements must be assessed:

1. Rehearsal requirements may include but not limited to:

- Skills progression chart
- Physical elements e.g. space
- Costumes and dressing
- Sound and lighting

2. Types of rehearsals may include but not limited to:

- Artistic
- Technical
- Dress

3. Specifications of performance may include but not limited to:

- Timing and rhythmic sequences
- Adherence to technical specifications
- Costume and make-up
- Design and set up of stage

4. Close-down activities may include but not limited to:

- Close-down of performers
- Close-down of equipment
- Close-down of space

UNDRPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the purposes and the parameters of the different types of rehearsals.
2. What are the protocols and behaviours that must be adhered to at rehearsals.
3. What are the expected levels of skills progression during the rehearsal period.
4. Which methods of communication to use and under which circumstances.
5. How to communicate effectively to creative and technical teams.
6. What are the rehearsal requirements.
7. How to direct dancers to carry out the specifications of the performance.
8. How to provide technical guidance to dancers to improve their performance skills.
9. What techniques to use to monitor rehearsals and how to document the outcomes of rehearsals.
10. How to review and evaluate rehearsals.
11. What are the close-down activities that must be completed at the end of rehearsals.
12. How to organise and manage close-down activities.
13. How to use recommendations from the evaluation process to modify rehearsals.
14. Why it is important to contribute to debriefing sessions and how to do so.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA29303**Coordinate with the production team**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes to coordinate and work in collaboration with the production team in preparing for a production. It involves defining the roles and responsibilities of all involved in the production process and the scheduling and running of final productions.

ELEMENT**PERFORMANCE CRITERIA**

Candidates must be able to:

- | | | | |
|----|-----------------------------|-----|---|
| 1. | Support production planning | 1.1 | Identify and confirm your role and responsibilities in relation to the production process according to company policy. |
| | | 1.2 | Consult and collaborate with the production team and obtain agreement on the roles and responsibilities of relevant persons within the production team. |
| | | 1.3 | Contribute to the process for identifying required resources and equipment for the production and record according to company procedures. |
| | | 1.4 | Work with others to confirm the required occupational health and safety equipment and regulations that must be adhered to for safe production process. |
| | | 1.5 | Contribute to drafting schedules for the production according to your role and responsibilities in keeping with production timelines. |
| | | 1.6 | Work with the production team to clarify key specifications and communicate this information to relevant persons. |
| | | 1.7 | Contribute to confirming the readiness of equipment, materials and accessories with the production team and organise for repairs and modifications as required. |

2. Contribute to running rehearsals
 - 2.1 Coordinate performers effectively according to the requirements of the type of rehearsal.
 - 2.2 Instruct performers and confirm that instructions are understood and correctly sequenced.
 - 2.3 Monitor performers' compliance with occupational health and safety regulations, implement corrective measures for any non-compliance issues observed and document according to company procedures.
 - 2.4 Collaborate continuously with the production team to ensure that production requirements are appropriately satisfied.
3. Contribute to running productions
 - 3.1 Carry out your roles and responsibilities according to company policy and assist with the running of productions according to company policy.
 - 3.2 Identify and confirm that the performers for each aspect of the production are available and ready to meet the performance and production requirements.
 - 3.3 Carry out post-production responsibilities according to instructions as detailed in company procedures.
4. Participate in production debriefs
 - 4.1 Contribute to reviews of production operations and identify factors that may affect the efficiency of processes and procedures.
 - 4.2 Provide input as required on ways to improve production operations to relevant persons.
 - 4.3 Seek feedback on the execution of responsibilities and identify areas for future improvement.
 - 4.4 Document input and contributions to productions according to company policy.

RANGE STATEMENT

All range statements must be assessed:

1. Production team may include but not limited to:

- Production manager
- Stage manager
- Design manager
- Artistic director
- Technical director

2. Type of rehearsal may include but not limited to:

- Artistic
- Technical
- Dress

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. What are your role and responsibilities in relation to the production team and processes.
2. How to consult and collaborate with the production team.
3. How to identify the required resources and equipment for the production.
4. What methods to use to ensure effective communication.
5. Which occupational health and safety regulations must be adhered to for safe productions.
6. How to assist with the drafting of schedules within the limits of your authority.
7. Why it is important to clarify the key aspects of staging information.
8. What are the performance requirements for each rehearsal.
9. How to instruct performers and ensure that they understand what is expected of them.
10. How to monitor performers to ensure compliance with occupational health and safety regulations and what corrective measures to implement for non-compliance issues.
11. What are and how to carry out post-production responsibilities.
12. What methods to use to review production operations and how to identify factors that may affect the efficiency of processes and procedures.
13. How to seek feedback on the execution of your responsibilities.
14. How to use feedback on your performance to identify areas for future improvement.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

- 2.6 Present the choreography and approve on creative and technical specifications and the aesthetics framework of the choreography.
- 3. Evaluate the aesthetics of choreography
 - 3.1 Review the presentation of the choreography against established company criteria.
 - 3.2 Review the aesthetics of the choreography to confirm it meets the established criteria.
 - 3.3 Document the outcomes of evaluation processes according to company procedures.
 - 3.4 Report to relevant persons according to company procedures.

RANGE STATEMENT

All range statements must be assessed:

1. Components may include but not limited to:

- Cohesion
- Different forms e.g. binary, ternary, rondo
- Phrasing e.g. building phrases from isolated movement, creating variety in length
- Structuring e.g. repetition, sequencing, transitions, climax and resolution
- Vocabulary

2. Elements may include but not limited to:

- Space
- Time
- Dynamics
- Shape
- Flow/movement patterns
- Relationships (between self (body parts) and other performers)

3. Stimuli may include but not limited to:

- Visual
- Audio
- Textural/tactile
- Kinesthetic
- Concept

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates must know and understand:

1. What are the main components and elements of choreography.
2. What are stimuli and what is the purpose for using them.
3. Why it is important to understand and record the specifications of components.
4. Why it is important to understand the requirements of respective elements and how these should be recorded.
5. How to organise a cohesive choreography.
6. What methods to use to demonstrate choreography.
7. What are the aesthetics of choreography and how to evaluate them.
8. Why it is important to analyse choreographic work and which methods to use in the process and how to do so.
9. How to communicate effectively and provide opportunities for feedback.
10. How to document the outcomes of the evaluation of the aesthetics framework of choreographic work.
11. What are the company's reporting procedures.
12. When to and how to modify aspects of choreographic work that do not meet specifications.
13. What are the approved company methods for documenting the components and elements of choreography.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

UA29503

Evaluate the execution of a dance routine

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to evaluate and reflect on the execution of routines. It looks at how to evaluate working practices in the preparation for, during and after the execution of routines. It also looks at using the reflection process to identify areas for improvement in future

ELEMENT **PERFORMANCE CRITERIA**

Candidates must be able to:

- | | |
|--|--|
| <p>1. Provide an overview of the routine</p> | <p>1.1 Confirm that the required safe workspace and resources for the routine are available using approved company procedures.</p> <p>1.2 Specify the requirements of the routine and the criteria to be satisfied for each requirement and document accordingly.</p> <p>1.3 Communicate clearly using different methods of communication on the requirements of the routine and encourage the production team to ask questions and seek clarity on issues.</p> <p>1.4 Summarise and communicate to the production team the main factors such as cultural context, dance style and its features and methods of delivery and confirm deliverables for execution of the routine.</p> |
| <p>2. Present a routine</p> | <p>2.1 Collaborate and confirm with the production team, the readiness of performers for execution of the routine.</p> <p>2.2 Demonstrate the routine using choreographic approaches that showcase a range of dance elements and apply the structural components of movement, phrases and sequences according to established industry practices.</p> |

3. Manage the execution of routines
 - 3.1 Specify the different types and levels of performance and execution to be carried out and document the objectives and deliverables to be achieved at each type and level of performance.
 - 3.2 Manage each level of execution of the routine according to established specifications and record the achieved outcomes according to company procedures.
 - 3.3 Confirm that all required performances are completed and outcomes achieved.

4. Evaluate the execution of performances
 - 4.1 Consult with the production team and agree on the methods of evaluation to be used in the evaluation process.
 - 4.2 Analyse and evaluate the execution of performance against specifications using best industry practices.
 - 4.3 Reflect on the execution of routines, contrast the outcomes of each level of execution and document results.
 - 4.4 Assess the strengths and weaknesses of choreography with the production team and identify strategies for improving your own choreographic techniques.

RANGE STATEMENT

All range statements must be assessed:

1. Resources may include but not limited to:

- Persons
- Space
- Time
- Equipment

2. Methods of communication may include but not limited to:

- Verbal
- Non-verbal

3. Types and level of performance and execution may include but not limited to:

- Routine
- Technical
- Dress
- Performance

4. Method of evaluation may include but not limited to:

- Assessment
- Reviewing
- Reflection

UNDERPINNING KNOWLEDGE AND SKILLS

Candidates should know and understand:

1. What are the safe work practices that must be employed with dancers and how to ensure compliance with them.
2. What resources are required for the execution of a routine.
3. What are the most effective methods of communication.
4. How to present a routine using different approaches.
5. How to manage the execution of performance.
6. How to and why it is important to evaluate the execution of performances.
7. Which methods of evaluation to use for the evaluation of performances.
8. How to identify strategies for improving your own technical skills.
9. How to sign off on the execution of each routine.
10. How to communicate and document the outcomes from evaluation of the execution of routines.
11. What are the structural elements of choreography.
12. How to apply structural movements, phrases and sequences.

EVIDENCE GUIDE

For assessment purposes:

(1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

(2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

(3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

Assessment methods

The methods which can be used to determine competence in performance and underpinning knowledge.

Assessors

The Assessor guides and assesses the candidate. His/her role is to determine whether evidence presented by a candidate for assessment within the programme, meets the required standard of competence in the relevant unit or element. The Assessor needs to be competent to assess to national standards in the area under assessment.

Approved Centre

Organisation/Centre approved by the TVET Council/National Training Agency to offer full Caribbean Vocational Qualifications.

Case Studies

In situations where it is difficult for workplace assessment to take place, case studies can offer the candidate an opportunity to demonstrate potential competence.

A case study is a description of an actual or imaginary situation presented in some detail. The way the case study is presented will vary depending upon the qualification, but the most usual methods are written, taped or filmed.

The main advantage of a case study is the amount of evidence of underpinning knowledge they can generate and the specific nature of the evidence produced.

Competence

In the context of vocational qualifications, competence means: the ability to carry out prescribed activities to nationally pre-determined standards in an occupation. The definition embraces cognitive, practical and behavioural skills, underpinning knowledge and understanding and the ability to react appropriately in contingency situations.

CVQ

National Vocational Qualifications (CVQs) are work-based qualifications that assess an individual's competence in a work situation and certify that the individual can perform the work role to the standards expected in employment.

CVQs are based on national occupational standards of competence drawn up by standards-setting bodies known as Industry Lead Bodies. The standards describe the level and breadth of performance that is expected of persons working in the industry or sector which the CVQ covers.

CVQ Coordinator

The CVQ Coordinator is the centre contact within each approved Centre offering CVQs. He/she has overall responsibility for the operation and administration of the CVQ system

Element

An element is a description of an activity which a person should be able to do. It is a description of an action, behaviour or outcome which a person should be able to demonstrate.

Explanation of CVQ Levels

CVQs cover five (5) levels of competence, from entry level staff at Level 1 through to senior management at Level 5.

Level 1 - Entry Level

Recognises competence in a range of varied work activities performed in a variety of contexts. Most work activities are simple and routine. Collaboration with others through work groups or teams may often be a requirement. Substantial supervision is required especially during the early months evolving into more autonomy with time.

Level 2 - Skilled Occupations

Recognises competence in a broad range of diverse work activities performed in a variety of contexts. Some of these may be complex and non-routine and involve some responsibility and autonomy. Collaboration with others through work groups or teams and guidance of others may be required.

Level 3 - Technician and Supervisory Occupations

Recognises competence in a broad range of complex, technical or professional work activities performed in a wide variety of contexts, with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources are often a requirement. The individual is capable of self-directed application, exhibits problem solving, planning, designing and supervisory capabilities.

Level 4 - Technical Specialist and Middle Management Occupations

Recognises competence involving the application of a range of fundamental principles and complex techniques across a wide and unpredictable variety of contexts. Requires very substantial personal autonomy and often significant responsibility for the work of others, the allocation of resources, as well as personal accountability for analysis, diagnosis, design, planning, execution and evaluation.

Level 5 - Chartered, Professional and Senior Management Occupations

Recognises the ability to exercise personal professional responsibility for the design, development or improvement of a product, process, system or service. Recognises technical and management competencies at the highest level and includes those who have occupied positions of the highest responsibility and made outstanding contribution to the promotion and practice of their occupation.

External Verifier

The External Verifier is trained and appointed by the TVET Council/National Training Agency and is competent to approve and ensure an approved Centre's quality of provision.

Internal Verifier

The Internal Verifier acts in a supporting role for Assessors to ensure consistent quality of assessment and competence. They need to be competent to assess to national standards in the area under assessment.

Observation

Observation of the candidate carrying out his/her job in the workplace is the assessment method recommended in the vast majority of units and elements. Observation of staff carrying out their duties is something that most supervisors and managers do every day.

Performance Criteria

Performance criteria indicate what is required for the successful achievement of an element. They are descriptions of what you would expect to see in competent performance.

Product of Work

This could be items produced during the normal course of work, which can be used for evidence purposes such as reports, menus, promotional literature, training plans, etc.

Questioning

Questioning is one of the most appropriate ways to collect evidence to assess a candidate's underpinning knowledge and understanding.

Questioning can also be used to assess a candidate in those areas of work listed in the range which cannot be assessed by observation. Guidance on when this assessment method can be used is given in the assessment guidance of each individual element.

As an assessment method, questioning ensures you have all of the evidence about a candidate's performance. It also allows you to clarify situations.

Range statements

The range puts the element of competence into context. A range statement is a description of the range of situations to which an element and its performance criteria is intended to apply.

Range statements are prescriptive therefore each category must be assessed.

Role-plays

Role-plays are simulations where the candidate is asked to act out a situation in the way he/she considers “real” people would behave. By using role-play situations to assess a candidate you are able to collect evidence and make a judgment about how the candidate is most likely to perform. This may be necessary if the range specified includes a situation in which the candidate is unlikely to find himself/herself in the normal course of their work, or where the candidate needs to develop competence, before being judged competently, for example, in a disciplinary situation,

Simulations

Where possible, assessment should always be carried out by observing **natural performance** in the workplace. **Simulated performance**, however, can be used where specified to collect evidence about an aspect of the candidate’s work which occurs infrequently or is potentially hazardous; for example, dealing with fires.

By designing the simulated situation, briefing the candidate and observing his/her performance, you will be able to elicit evidence which will help you judge how a candidate is **most likely** to perform in real life.

Supplementary evidence

Supplementary evidence can be used to confirm and support performance evidence. Types of supplementary evidence include witness testimonies, reports, journals or diaries, records of activities, personal statements, simulation (see note in glossary).

Underpinning knowledge

Underpinning knowledge indicates what knowledge is essential for a person to possess in order to successfully achieve an element and prove total competence.

Units

A unit of competence describes one or more activities which form a significant part of an individual’s work. Units are accredited separately but in combination can make up a vocational qualification. There are three categories of units:

Mandatory units - are core to a qualification and must be completed.

Optional units - candidates must choose the required number of individual units, specified in the qualification structure, to achieve the qualification.

Work-based projects

Work-based projects are a useful way for you to collect evidence to support any decision you make about a candidate's performance. They are particularly appropriate in determining the level of a candidate's underpinning knowledge and understanding where it may be insufficient to rely only on questioning observation.

A project often involves the identification of a solution to a specific problem identified by you and/or the candidate (such as looking at ways to redress a recent drop in sales), or may be a structured programme of work built around a central situation or idea (such as the introduction of a new job rostering process)