

# Diploma in Dance Teaching and Learning

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## Specification 2016-2019

including guidance and regulations

The latest version of this specification for the Diploma in Dance Teaching and Learning, as well as guidance and entry information for registered centres and learners, can be downloaded from [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

If you have any questions about this specification, please email [dance@trinitycollege.com](mailto:dance@trinitycollege.com)

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# Introduction

Welcome to Trinity College London's specification for the Diploma in Dance Teaching and Learning. This qualification was originally created as a result of a collaboration between Trinity College London and the Dance Training and Accreditation Partnership. It was developed to fill a recognised gap in qualifications for dance teachers working in a range of community contexts and it represents a very significant advance in this area. The qualification was revised in 2016 to make the assessment mechanisms more vocationally relevant and suitable for dance practitioners working in a wide range of teaching contexts.

The Diploma in Dance Teaching and Learning can be applied across all genres and contexts of dance teaching that meet the learning outcomes. This could include the teaching of children and young people in formal and non-formal contexts, but also adults taking part in dance activities in a range of participatory settings where teaching and learning are evident. The aim is to provide an educative and rewarding experience for practitioners working across the varied contexts within the dance profession and to deliver a qualification which demonstrates good practice for those wishing to teach.

In attaining this qualification, dance teachers will have the opportunity to improve and demonstrate their up-to-date knowledge and understanding of dance teaching.

This specification sets out the requirements that must be met by anyone taking the qualification. It also contains guidance on how to meet those requirements.

## About Trinity College London

Trinity College London is a leading international exam board. Conducting over 700,000 assessments each year in more than 60 countries worldwide, Trinity offers a flexible range of qualifications to suit a variety of teaching and learning styles.

In dance, Trinity works with its partners to respond to the needs of the dance community. It also offers the Level 5 and Level 6 Diplomas in Professional Dance linked to the Dance and Drama Awards funding scheme, and the Level 4 ATCL performing arts diplomas.

For further information on this and other Trinity dance qualifications please contact [dance@trinitycollege.com](mailto:dance@trinitycollege.com)

## About the Dance Training and Accreditation Partnership (DTAP)

DTAP was a major dance sector-led strategic initiative in the UK. It brought together a consortium of leading national dance development organisations committed to building capacity and removing barriers to participation in dance by people of all ages and abilities. DTAP worked to raise standards in the UK by co-creating the Diploma in Dance Teaching and Learning, developing a set of nationally recognised professional standards in dance leadership (National Occupational Standards), and undertaking research into a continuing professional development (CPD) framework for practitioners working in participatory dance.

# An overview of the diploma

## Diploma in Dance Teaching and Learning (DDTAL) qualification summary

<b>Qualification title on regulator registers</b>	TCL Level 6 Diploma in Dance Teaching and Learning
<b>Qualification number</b>	601/9022/X
<b>Objective</b>	This diploma provides an industry-led and endorsed qualification for learners seeking recognition as a dance teacher. It assesses the skills, knowledge and understanding needed to find employment as a professional dance teacher working in any dance form and across a wide range of teaching contexts, including primary, secondary and further education, out-of-school and community contexts.
<b>Total qualification time (TQT)</b>	1,048 hours (comprising 132 guided learning hours and 916 independent learning hours). See page 7 for further information.
<b>Progression</b>	The qualification can be used as a route towards further study, employment or self-employment opportunities: <ul style="list-style-type: none"> <li>▶ employment by dance agencies, clubs, schools, further education colleges or dance organisations</li> <li>▶ self-employment with dance agencies, clubs, schools, further education colleges or the dance, community or participatory arts sectors</li> <li>▶ progression routes towards professional formation with the Education and Training Foundation and Qualified Teacher Learning and Skills (QTLS) status</li> <li>▶ postgraduate degrees or diplomas in dance education or dance teaching offered by conservatoires or higher education institutions</li> <li>▶ recognition as a qualified dance teacher by the Council for Dance Education and Training (CDET)</li> </ul>
<b>Assessment methods</b>	All units require work to be submitted for assessment by Trinity. Unit 6 includes an online discussion with an assessor.
<b>Attainment bands</b>	The attainment bands for the qualification are Distinction, Merit, Pass and Fail. The attainment bands for the units are also Distinction, Merit, Pass and Fail, with the exception of unit 2, which is marked as either Pass or Fail.
<b>Entry requirements/recommendations</b>	There are no formal prerequisite qualifications for the diploma. It is likely that candidates will have completed dance training commensurate with a degree-level education in dance. However, this does not preclude any candidate with significant experience in dance but no formal qualifications from taking the qualification. The minimum age for undertaking this qualification is 18. There is no maximum age limit.

### A flexible qualification

The Diploma in Dance Teaching and Learning (DDTAL) is designed to be flexible to meet the needs of teachers of dance at different stages of their careers. Some people may choose to undertake the qualification as part of a continuing professional development (CPD) programme while others may undertake more intensive study as part of their initial teacher training. It is designed to address all these needs.

All candidates must enter their work for assessment through a course provider who is registered as a centre with Trinity. A list of course providers can be found at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

The diploma can be undertaken in any dance style from contemporary to hip hop and from ballet to Bharatanatyam. One candidate might be working with young people studying ballroom while another specialises in teaching older people in a residential care home using various dance styles. Each is expected to show their knowledge of different approaches to dance teaching in relation to their own practice and show understanding of working within varied participatory settings.

## Dance teaching and learning in context

Dance sessions can take place in a wide variety of settings and with diverse groups of people. In different parts of the dance sector, teachers or leaders are often given different titles (teacher, facilitator, leader, dance artist, etc). Similarly, the dance sessions themselves may have different titles in different contexts (class, session, workshop, etc). Throughout this specification the term 'teacher' is used to identify the leader of the dance activity and 'session' to identify the time during which the dance activity takes place. The term 'learning' is used in its broadest sense to encompass the whole experience of participation (whether physical, emotional, social, aesthetic, cultural, cognitive, etc). While we welcome candidates who are practising across a broad range of contexts and are using a variety of dance styles, it is important that candidates submit work for assessment that meets the learning outcomes stated in the 'Requirements' section for each unit.

## Diploma structure

This is a vocational qualification consisting of six units. In order to pass, all learning outcomes must be successfully demonstrated in relation to the dance teacher's own practice and dance style within one or more teaching contexts.

After the assessment of a unit, candidates are issued with a report. Candidates have three years from passing the first unit to complete the remaining units. On achievement of all the units, a certificate will be issued for the diploma with a transcript of all results.

## Qualified Teacher Learning and Skills (QTLS) status

The diploma is accepted as a route to QTLS status. Candidates who are successful in obtaining the diploma may apply to the Education and Training Foundation (ETF) for professional formation leading to QTLS status. This process is governed by the Education and Training Foundation and not Trinity. Information about the process of professional formation can be found on the ETF website – [et-foundation.co.uk](http://et-foundation.co.uk)

## Regulated Qualifications Framework level

The diploma is on the Regulated Qualifications Framework (RQF) at Level 6 and the following level descriptor informs its design and construction:

Achievement at Level 6 reflects the ability to determine, refine, adapt and use appropriate methods and advanced and practical skills to address problems that have limited definition and involve many interacting factors. Candidates working at Level 6 will design and use relevant research and development to inform actions and have advanced practical, theoretical or technological knowledge and understanding of a subject or field of work. Their work will reflect an understanding of different perspectives, approaches or schools of thought and the theories that underpin them. Candidates at Level 6 will be able to critically analyse, interpret and evaluate complex information, concepts and ideas.

Level 6 is comparable to the assessment standards of the third year of a BA Honours degree. Sports Coaching Awards generally sit at Levels 1-3.

## Duration of study

The total qualification time for the diploma is 1,048 hours. This includes an estimate of the time spent with a tutor (guided learning hours) and the time spent independently in preparation, study or assessment in order to successfully obtain the qualification. The total qualification time should only be used as a guide, as the amount of time needed to commit to the diploma will depend on each individual's level of teaching experience, or theoretical knowledge and confidence in expressing this.

	Guided learning hours	Independent learning hours	Overall learning hours (total qualification time/TQT)
Unit 1	60	270	330
Unit 2	10	36	46
Unit 3	13	66	79
Unit 4	17	82	99
Unit 5	16	92	108
Unit 6	16*	370	386
Total	132	916	1,048

\* Including 20 minutes of direct contact with an assessor

### **An overview of the units for candidates**

On successful completion of the qualification you will achieve a qualification that is at Level 6 on the Regulated Qualifications Framework (RQF).

#### **Reflective journal**

A reflective journal must be kept throughout your DDTAL studies. Extracts from the journal are submitted for assessment in unit 6.

#### **Unit 1: Teaching and Learning in Dance**

The first unit of the diploma requires you to reflect upon and develop your knowledge and understanding of teaching and learning in dance in a range of settings through planning, delivering, management and evaluation.

Materials submitted for assessment:

- ▶ Work plan
- ▶ Two responses related to the work plan

#### **Unit 2: Legal Compliance**

This unit requires you to develop your knowledge and understanding of the legal requirements affecting the work of a dance teacher across a variety of settings.

- ▶ Online assessment

#### **Unit 3: Professional Knowledge of Dance Teaching**

This unit requires you to develop your knowledge and understanding of the impact that current policy has on practice and structures for dance teaching within varied participatory settings. It requires you to demonstrate understanding of professional conduct and competence in autonomous delivery.

Materials submitted for assessment:

- ▶ Response to one question
- ▶ Project proposal

#### **Unit 4: Safe and Effective Dance Practice**

This unit requires you to develop your knowledge and understanding of safe and effective dance principles.

Materials submitted for assessment:

- ▶ Filmed safe-practice presentation



## Unit 5: Critical Reflection on Dance Teaching

This unit requires you to reflect upon and develop your knowledge and understanding of the theory underpinning the settings and contexts where dance teaching and learning occurs, through reflection on your own practice and observation of others. It will be supported by research into dance teaching within specific settings and will require you to identify good practice and what is expected of you within a particular context.

Materials submitted for assessment:

- ▶ Case study

## Unit 6: Dance Teaching in Practice

This unit requires you to demonstrate professional competence in autonomous delivery in specific contexts, drawing together all learning from the previous units. It is recommended that you successfully complete units 1-5 before being assessed for unit 6.

Upon registering for this unit you are required to submit evidence of a minimum of 60 hours of autonomous/independent teaching delivery in your chosen setting. This is a precondition for registering for the unit.

Assessment mechanisms:

- ▶ Film footage of taught dance session
- ▶ Three session plans
- ▶ Risk assessment for the filmed session
- ▶ Extracts from your reflective journal
- ▶ Discussion with an assessor

In addition, you must submit:

- ▶ Evidence that you have undertaken a minimum of 60 hours of teaching. These 60 hours must be relevant and have occurred with the 12 to 18 months preceding the unit 6 assessment
- ▶ The first page of an appropriate insurance document that you might use in relation to your practice
- ▶ A declaration that participants have given their consent for filming

A checklist of materials required for submission is available on the Trinity website and at the back of this specification.

It is recommended that:

- ▶ you successfully complete unit 1 before undertaking units 2-5
- ▶ you should not attempt unit 6 until you have completed all previous units successfully

# Assessment

The Diploma in Dance Teaching and Learning has been benchmarked against Level 5 and Level 6 of the Regulated Qualifications Framework (RQF). Units 1 to 3 of the qualification are assessed at Level 5 and units 4 to 6 are assessed at Level 6. The overall qualification is recognised by the Office of Qualifications and Examinations Regulation (Ofqual) and awarded at Level 6 on the Regulated Qualifications Framework (RQF).

The first three units of DDTAL introduce candidates to concepts that they need to build on in order to develop their practice. These units have been pitched at Level 5 to give candidates a progression route and to enable them to develop their thinking, knowledge and skills before they are required to demonstrate their ability to put these concepts into practice at Level 6 in units 4 to 6.

The following RQF level descriptors therefore inform the qualification's design and construction:

Achievement at Level 5 reflects the ability to determine, adapt and use appropriate methods, cognitive and practical skills to address broadly defined, complex problems. Candidates working at Level 5 will use relevant research or development to inform actions and have practical, theoretical or technological knowledge and understanding of a subject or field of work. Candidates will also be able to analyse, interpret and evaluate relevant information, concepts and ideas. They will be aware of the nature and scope of the area of study or work and understand different perspectives, approaches or schools of thought and the reasoning behind them.

Achievement at Level 6 reflects the ability to determine, refine, adapt and use appropriate methods and advanced and practical skills to address problems that have limited definition and involve many interacting factors. Candidates working at Level 6 will design and use relevant research and development to inform actions and have advanced practical, theoretical or technological knowledge and understanding of a subject or field of work. Their work will reflect an understanding of different perspectives, approaches or schools of thought and the theories that underpin them. They will be able to critically analyse, interpret and evaluate complex information, concepts and ideas.

## Overall learning outcomes

This qualification requires the candidate to demonstrate:

- ▶ professional competence in dance teaching and learning
- ▶ the ability to refine and use methods, skills and understanding in teaching and learning practice
- ▶ the ability to create high-quality, safe and informed teaching and learning practice in a range of formal and non-formal settings (eg dance company artists working in schools on a choreographic project)
- ▶ the ability to work autonomously and with professionalism

Candidates are expected to be reflective practitioners applying theory to practice in teaching and learning contexts.

Candidates must demonstrate:

- ▶ knowledge of theory and practice in teaching and learning in dance
- ▶ high-level practical dance teaching and facilitation of learning in context
- ▶ interpersonal communication skills
- ▶ reflective and analytical skills
- ▶ transferable skills using dance within a range of settings

## Overall criteria

Every successful candidate will have achieved the above learning outcomes against the following criteria.

Discipline-specific knowledge of teaching and learning, taking into account:

- ▶ breadth and depth of conceptual understanding
- ▶ sector knowledge
- ▶ complexity of material

Communication of dance teaching and learning, taking into account:

- ▶ clarity of presentation and intent
- ▶ range of dance styles used
- ▶ suitability to context/purpose

Planning and awareness of dance teaching and learning, taking into account:

- ▶ awareness of setting and context needs of individual participants
- ▶ analysis and planning
- ▶ evaluation and development of sessions and supporting materials etc

The unit attainment bands are Distinction, Merit, Pass and Fail, with the exception of unit 2, which is marked as either Pass or Fail. Each unit has its own specific learning outcomes and attainment descriptors which measure the candidate's level of achievement.

All units must be passed for the successful completion of the diploma and all of them must be undertaken in the context of teaching dance. Assessments may be resubmitted if necessary.

## Weighting and levels

This vocational qualification has been designed to assess the ability to apply theory in practical ways. Many of the assessment mechanisms involve practical and authentic tasks (eg writing a project proposal, conducting a warm up, teaching a session). The first three units of the qualification are at Level 5 on the Regulated Qualifications Framework while the remaining three units are at Level 6. The final unit of the qualification (unit 6) draws together all the knowledge and skill gained while studying for the qualification. This accounts for the weighting that is given to each unit. The completed diploma is awarded at Level 6. The breakdown is as follows:

Unit 1 (Level 5)	20%
Unit 2 (Level 5)	10%
Unit 3 (Level 5)	10%
Unit 4 (Level 6)	10%
Unit 5 (Level 6)	10%
Unit 6 (Level 6)	40%

Please note the below.

- ▶ All units must be passed to achieve the qualification.
- ▶ Candidates can only achieve a Distinction for the overall qualification if they have achieved a Distinction in unit 6 and a Distinction in their combined total weighted mark across the other five units.
- ▶ If a Merit is achieved in the combined total weighted mark a Merit will be awarded for the overall qualification regardless of the mark achieved for unit 6.

Trinity is committed to ensuring that the standard of each qualification remains consistent over time and so reserves the right to make appropriate adjustments to published grade thresholds and/or methods of aggregating marks.

## A note on course materials

Youth Dance England (now incorporated into One Dance UK) has published *Dance Teaching and Learning: Shaping Practice* with a view to supporting candidates undertaking the DDTAL qualification. A list of other suggested resources to support candidates' learning is provided at the end of each unit in this specification. These are suggestions to help those undertaking the qualification. Course providers may also have their own suggestions for additional reading.

# Qualification specification and guidance for candidates

## Unit 1: Teaching and Learning in Dance – Requirements

### Aims

This unit provides the threshold for the qualification. It requires you to reflect upon and develop your knowledge and understanding of teaching and learning in dance in a range of settings, specifically through planning, delivery, management and evaluation.

### Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate knowledge and critical understanding of principles of teaching and learning in dance
  - 1.1 Understand key principles and perspectives of planning and delivery
  - 1.2 Understand key principles and perspectives of management and evaluation of learning
  - 1.3 Analyse key principles and explain their application in context
2. Demonstrate understanding of the safe and effective planning, delivery and evaluation of teaching and learning in dance
  - 2.1 Set clear aims and objectives for lesson planning and design evaluation methods for programmes of learning
  - 2.2 Plan safe and appropriate programmes of teaching and learning
  - 2.3 Plan long-term progression and evaluate teaching and learning strategies and the success of planned sessions in meeting the needs of individual learners
  - 2.4 Adopt appropriate teaching strategies and assessment methods to generate learning
  - 2.5 Select appropriate record keeping in relation to assessment and evaluation
  - 2.6 Select and use appropriate resources to generate and support teaching and learning
  - 2.7 Understand the need to address the cognitive and physical ability of learners
3. Demonstrate understanding of the management of the learning environment in dance
  - 3.1 Understand the importance of interpersonal skills in the management of learning
  - 3.2 Understand barriers to learning and demonstrate the ability to propose strategies to overcome these
  - 3.3 Understand the need to adapt teaching and learning styles to manage different learning contexts and settings
  - 3.4 Understand methods of managing behaviour within teaching and learning contexts
4. Demonstrate knowledge and understanding of inclusive dance teaching and learning environments
  - 4.1 Respond to the different individual needs of learners
  - 4.2 Understand the need to assess groups and individuals to promote inclusive practice
  - 4.3 Select/adapt a range of resources to promote inclusive dance teaching and learning
5. Demonstrate an awareness of creative approaches to teaching and learning in dance
  - 5.1 Apply creative approaches to dance teaching and learning
  - 5.2 Understand the role of music and other art forms in supporting the delivery of dance teaching and learning
  - 5.3 Initiate, encourage and shape creative responses within dance teaching and including the development of compositional skills

## Assessment

The assessment process is designed to enable you to evidence the learning outcomes listed above. For unit 1 you will need to submit two tasks for assessment.

You must pass both tasks in order to pass the unit. In task 2, where there is more than one part of the task, you must pass both in order to pass the task.

You must include a signed declaration form stating that the submitted material is your own original work, with a supporting signature from a teacher or employer. A copy of the declaration form is available on the Trinity website. **You must ensure that your name, candidate number and the question being answered are written on every page.**

Written work must be typed and double-spaced with wide margins.

### Task 1 (60%)

You must design a dance teaching work plan of approximately 2,500 words in length (excluding headings). This must include movement and general aims, learning outcomes, dance content, an indication of how learners/learning will be assessed, and how you will evaluate your planning and delivery. The setting for the work plan must be clearly defined and last for six sessions (or equivalent). Each session must be between 30 and 90 minutes in length depending on the context and age range of the participants. This must be a significant piece of work and could be a real or planned programme depending on the level of your experience. It must demonstrate your ability to plan the development of teaching over time with one group.

Your work plan must:

- ▶ include details of the setting and context, subject, level, number of learners, duration of sessions and details of learner groups (for example, age range, gender, special needs, prior learning)
- ▶ cover the development of one programme with the planned sessions presented in a clear and useable format
- ▶ sequence the content of the planned sessions logically
- ▶ have clearly articulated teaching and learning strategies and be tailored to the needs of the topic and the learners
- ▶ have clearly defined, realistic learning outcomes that are linked to the aims
- ▶ identify assessment and evaluation methods clearly and enable you as the teacher to monitor whether learning outcomes are being achieved

### Task 2 (40%: 20% for each response)

With reference to the work plan submitted for task 1, you must submit two responses: you must choose one question from section A and one question from section B. Your responses can be written (750 words per response) or filmed presentations (5 minutes per presentation).

The five topics are:

Section A: Assessment OR Evaluation

Section B: Differentiation OR Teaching Styles and Strategies OR Learning Styles

### Section A

#### Assessment

A.1 What methods of assessment do you intend to use in your work plan? Explain why you have selected these to assess the learning and progression of your participants in either one session or over the whole programme.

OR

A.2 Identify two learning outcomes from your work plan and describe what methods of assessment you will employ to assess and measure the participants' learning.

OR

A.3 With reference to the intended context of your work plan and your overall aims, explain your choice of assessment methods and what you hope to achieve through their use.

## Qualification specification and guidance for candidates

### Evaluation

A.4 Explain how you will evaluate your planning and delivery in either one session or over the whole programme.

OR

A.5 What methods of evaluation will you use to measure the success of your planning and delivery of the sessions? Refer to the whole six week work plan.

OR

A.6 Identify five specific self-reflective questions to guide evaluation of either your planning or your delivery in one session from your work plan. Making clear links to the aims for this session, explain why these questions are selected and how you will gather the supporting evidence on which you might reflect.

### Section B

#### Differentiation

B.1 The level and range of ability of participants is a key consideration when developing a work plan. How have you taken account of this in your planning?

OR

B.2 Identify one taught phrase of movement or creative task from your work plan and explain how you ensure all abilities achieve their potential.

OR

B.3 'Differentiation by outcome involves setting tasks that can be interpreted in different ways ... Differentiation by task involves setting a number of tasks at one time to cater for different abilities within the group.' Siddall, J, *Dance in and Beyond Schools: An Essential Guide to Dance Teaching and Learning*. London: One Dance UK, 2016.

With reference to one session from the work plan, give a detailed explanation of your chosen differentiation strategies and what you hope to accomplish from their use.

#### Teaching Styles and Strategies

B.4 With reference to your work plan, explain your rationale for choosing particular teaching styles and strategies.

OR

B.5 Identify the teaching styles and strategies used from one of the sessions of your work plan and explain your reasons for employing them, with reference to the context of the session and the learners involved.

OR

B.6 'The dance teacher may act as instructor, choreographer, mentor, critical friend, audience, [and] artistic director' Siddall, J, *Dance in and Beyond Schools: An Essential Guide to Dance Teaching and Learning*. London: One Dance UK, 2016.

Identify which of these roles you employ significantly in your work plan. Discuss how this meets the needs of the learners and your aims for the work plan.

#### Learning Styles

B.7 Give three examples from your work plan where you have selected and adapted resources and/or material to address different learning styles.

OR

B.8 How will the application of two different teaching styles identified in your work plan aid different styles of learning?

OR

B.9 With reference to the teaching of one technical exercise/short phrase of movement or the setting of one creative task in your work plan, describe how you will ensure that different learning styles are catered for.

## Attainment descriptors for unit 1

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Distinction 75% and over	You will demonstrate a very good knowledge and understanding of learning and teaching dance in formal or non-formal settings, specifically through planning and delivery and management and evaluation
Merit 65%-74%	You will demonstrate a good, clear and confident knowledge and understanding of learning and teaching dance in formal or non-formal settings, specifically through planning and delivery and management and evaluation.
Pass 50%-64%	You will demonstrate a competent knowledge and understanding of learning and teaching dance in formal or non-formal settings, specifically through planning and delivery and management and evaluation.
Fail 49% and below	You will demonstrate limited knowledge and understanding of learning and teaching dance in formal or non-formal settings, specifically through planning and delivery and management and evaluation.

### Unit 1: Teaching and Learning in Dance – Guidance

It is strongly recommended that you complete this unit before undertaking the other units of the qualification.

You should begin keeping the reflective journal, extracts of which must be submitted as part of unit 6, as soon as you start to undertake the qualification (guidance on keeping a reflective journal can be found on page 33).

You must ensure that all learning outcomes are addressed in both the breadth and depth of material presented.

#### Example course content

##### 1. Planning and supporting learning in dance

- Learning theories
- Understanding different ways in which people learn
- Teaching styles and strategies
- Understanding the significance of setting and context
- Session planning to include safe practice such as warm ups and cool downs and creating a safe studio environment
- Researching, negotiating, discussing and agreeing content
- Selecting, adapting and using resources where appropriate to promote learning
- Assessing starting points and prior learning of groups
- Progression – developing and sustaining progression in the learning of individuals within a group as well as the content over a period of time

##### 2. Managing and evaluating learning in dance

- Understanding the importance of policies and procedures in different settings (eg schools, youth centres, residential care homes)
- Management of groups
- Management of self and role – differentiation between role of teacher or visiting tutor/artist
- Interpersonal skills including: negotiation, communication skills, motivation, presentation skills, flexibility and managing conflict
- Behaviour management: managing time, space, people and resources; setting expectations; links between managing behaviour and teaching; policies and procedures related to specific teaching contexts
- Working with different groups and adapting leadership/facilitation approaches to suit different contexts
- Assessment of progress in different teaching and learning contexts; individuals, groups, sessions, units of work, against intended outcomes, etc
- Evaluation and monitoring progress in dance teaching and learning contexts

##### 3. Creating, performing and appreciating dance

- Using specific teaching methods to generate learning
- Exploring and developing creativity
- A knowledge of dance/movement language
- The ability to analyse and develop dance/movement material
- Structuring and composing dance works
- Managing dance rehearsal and performance in a teaching and learning context
- Generating appreciation of dance

##### 4. Diverse and inclusive dance practice

- Definitions of and approaches to diversity
- Definitions of and approaches to inclusivity
- Understanding barriers to participation and learning
- Equality of opportunity



## Suggested resources for unit 1

- Amans, D. (ed.) (2008) *An Introduction to Community Dance Practice*. Basingstoke: Palgrave Macmillan.
- Benjamin, A. (2002) *Making an Entrance: Theory and Practice for Disabled and Non-disabled Dancers*. London: Routledge.
- Gough, M. (1999) *Knowing Dance, A Guide for Creative Teaching*. London: Dance Books, pp. 52-58.
- Kaufmann, K. A. (2005) *Inclusive Creative Movement and Dance*. Champaign: Human Kinetics.
- McFee, G. (2004) *The Concept of Dance Education*. Eastbourne: Pageantry.
- Mumford, A. (1999) *Effective Learning*. Institute of Personnel Development.
- Sanders, L. (ed.) (2016) *Dance Teaching and Learning: Shaping Practice*. London: One Dance UK.
- Siddal, J. (2016) *Dance in and Beyond Schools: An Essential Guide to Dance Teaching and Learning*. London: One Dance UK.
- Smith-Autard, J. (2002) *The Art of Dance in Education*. London: A & C Black.

### Journals

- Animated* (People Dancing)
- Dance Matters* (National Dance Teachers Association – now incorporated as part of One Dance UK)
- Dance Gazette* (RAD)
- Research in Dance Education* (Taylor and Francis Journal)
- IADMS Newsletter* (free to teachers – sign up via the IADMS website)

Have you started your reflective journal yet? What issues have caught your attention in unit 1?

### Unit 2: Legal Compliance – Requirements

#### Aims

This unit requires you to develop your knowledge and understanding of legal compliance in relation to dance teaching and learning.

#### Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate knowledge and understanding of legal compliance issues affecting teaching and learning in dance
  - 1.1 Outline key legal requirements of health and safety
  - 1.2 Outline the key legal requirements relating to duty of care
  - 1.3 Identify key aspects of current legislation and codes of practice within the dance teaching context
  - 1.4 Understand the implications of data protection issues in record keeping
  - 1.5 Understand the importance of adhering to professional practice in legal context (Disclosure and Barring Service checks, insurance, etc)

#### Assessment

For unit 2 you will need to undertake an online assessment. This task carries 100% of the weight of the marks for this unit and you must pass the task in order to pass the unit. The pass mark for this unit is 65%.

#### Task

Access to the online assessment will be given when you register for assessment of this unit. See guidance section for preparing for this unit.

#### Attainment descriptors for unit 2

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Pass 65% and over	You will demonstrate a competent knowledge and understanding of legal compliance in relation to dance teaching and learning.
Fail 64% and below	You will demonstrate limited knowledge and understanding of legal compliance in relation to dance teaching and learning.

## Unit 2: Legal Compliance – Guidance

### Example course content

The following is guidance on the topics you will need to cover when preparing to undertake assessment in unit 2.

Legal compliance and policies

- ▶ Equal opportunities
- ▶ Health and safety
- ▶ Safeguarding (including Disclosure and Barring checks if relevant)
- ▶ Duty of care
- ▶ Data protection
- ▶ Insurance

The following example shows the type of question that will be included in the online assessment

Which of the following are **legal obligations** if you are working on your own as a practitioner in the UK delivering dance sessions to children and young people on a weekly basis over the course of a year?

- ▶ Getting a Disclosure and Barring Service check
- ▶ Having professional indemnity insurance
- ▶ Having a valid first aid certificate
- ▶ Compliance with the 1974 Health and Safety at Work Act
- ▶ Compliance with the Children and Young Person's Acts 1933 and 1963

### Suggested resources for unit 2

Amans, D. (ed.) (2008) *An Introduction to Community Dance Practice*. Basingstoke: Palgrave Macmillan.

Sanders, L. (ed.) (2016) *Dance Teaching and Learning: Shaping Practice*. London: One Dance UK.

The People Dancing website – [communitydance.org.uk](http://communitydance.org.uk) – has a section dedicated to legal compliance for dance teachers in the UK. Free access to the content of the website is available to DDTAL candidates – your course provider will give you further information.

The following websites may also be useful:

[hse.gov.uk](http://hse.gov.uk)

[communities.gov.uk/localgovernment](http://communities.gov.uk/localgovernment)

What issues have you identified from this unit that you want to include in your reflective journal?

### Unit 3: Professional Knowledge of Dance Teaching – Requirements

#### Aims

This unit requires you to develop your knowledge and understanding of the impact that current policies have on practice and structures for dance teaching in a specified context. It requires you to demonstrate understanding of professional conduct and competence in autonomous delivery.

#### Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate knowledge of dance teaching and learning strategy, policy, practice and structures
  - 1.1 Understand and engage with current national policy provision for dance in both formal and non-formal contexts
  - 1.2 Describe and analyse the policy context within which dance teaching occurs
  - 1.3 Analyse current thinking about teaching and learning in dance
2. Demonstrate knowledge and understanding of professional conduct within dance teaching and learning contexts
  - 2.1 Understand principles of self-management
  - 2.2 Develop and manage projects and establish effective partnerships
  - 2.3 Initiate, plan, manage and deliver alone, in partnership or as part of a team
  - 2.4 Understand codes of conduct and ethical practice
  - 2.5 Understand how to position oneself in relation to employers and to present oneself in a professional manner in order to secure work

#### Assessment

For unit 3 you will need to submit two tasks for assessment: a response to one question and a project proposal.

You must ensure that all learning outcomes are addressed in the breadth of material presented.

In order to pass the unit, you must achieve a Pass (an average overall of 50% or above).

You must include a signed declaration form stating that the submitted material is your own original work, with a supporting signature from a teacher or employer. A copy of the declaration form is available on the Trinity website. **You must ensure that your name, candidate number and the question being answered are written on every page.**

Written work must be typed and double-spaced with wide margins.

#### Task 1 (50%)

You must answer one of the following questions on the topic of Strategy and Policy in Relation to Practice. You may do so either in written form (1,000 words) or as a filmed presentation (6 minutes).

#### Strategy and Policy in Relation to Practice

1. Give an example of a regional or national strategy or policy that has informed your practice or influenced the way you work and review its usefulness.

OR

2. Discuss what the issues might be when you work in partnership with an organisation. Give an example of when you have worked in partnership and analyse the strengths, weaknesses, opportunities and threats of that relationship.

OR

3. Identify one national or regional policy that has an impact on dance practice. Analyse its usefulness in your own practice.

OR

4. Identify how you might address the five areas of the Code of Conduct published by People Dancing.

### Task 2 (50%)

#### Professional Practice

Write a project proposal including the following:

- ▶ Outline of your previous experience that is relevant to the project
- ▶ A position statement
- ▶ An equal opportunities statement
- ▶ Aims, objectives and content of the proposal in relation to the organisation concerned

You may do so either in written form (1,000 words) or as a filmed presentation (6 minutes).

### Attainment descriptors for unit 3

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Distinction 75% and over	You will demonstrate a very good knowledge and understanding of strategy context and/or professional conduct and competence.
Merit 65%-74%	You will demonstrate good, clear and confident knowledge and understanding of strategy context and/or professional conduct and competence.
Pass 50%-64%	You will demonstrate a competent knowledge and understanding of strategy context and/or professional conduct and competence.
Fail 49% and below	You will demonstrate limited knowledge and understanding of strategy context and professional conduct and competence.

How is your reflective journal progressing? What has caught your attention?

### Unit 3: Professional Knowledge of Dance Teaching – Guidance

#### Example course content

The following guidance covers the topics that someone preparing to undertake assessment in this area will need to cover.

1. Strategy context: Formal and non-formal education and wider participatory settings
  - 1.1 Government and wider policy landscape (or context) as related to dance, arts, culture, education, health and other settings in which dance occurs
  - 1.2 Statutory requirements relating to dance within formal and non-formal education and participatory setting, eg primary and secondary
  - 1.3 Dance structures and practice within:
    - ▶ formal and non-formal education, eg schools
    - ▶ arts and cultural organisations and contexts
    - ▶ youth contexts
    - ▶ health and care contexts
    - ▶ sports and physical activity contexts
    - ▶ justice contexts
    - ▶ community contexts
2. Professional conduct and competence

Self-management to include:

  - ▶ care of self – maintaining safe/healthy practice and skills development
  - ▶ continuing professional development
  - ▶ pitching for work
  - ▶ codes of practice
  - ▶ contracts and agreements
  - ▶ delivering to contracts
  - ▶ managing your business

Partnership working to include:

  - ▶ project management and roles
  - ▶ roles and responsibilities
  - ▶ setting objectives
  - ▶ negotiation

#### Suggested resources for unit 3

Amans, D. (ed.) (2008) *An Introduction to Community Dance Practice*. Basingstoke: Palgrave Macmillan, pp. 128-142.

Bedell, S. (ed.) (2007) *Turning the Tide – Designing and Managing a Participatory Arts Regeneration Project*. Momentum Arts. [momentumarts.org.uk](http://momentumarts.org.uk)

Sanders, L. (ed.) (2016) *Dance Teaching and Learning: Shaping Practice*. London: One Dance UK.

[communitydance.org.uk/membership-services/professional-code-of-conduct.html](http://communitydance.org.uk/membership-services/professional-code-of-conduct.html)

[onedanceuk.org](http://onedanceuk.org)

[nspcc.org.uk](http://nspcc.org.uk)

[youthnetni.org.uk](http://youthnetni.org.uk)

[communities.gov.uk/localgovernment](http://communities.gov.uk/localgovernment)

## Unit 4: Safe and Effective Dance Practice – Requirements

### Aims

This unit requires you to develop your knowledge and understanding of safe and effective dance practice in relation to your chosen participants and context.

### Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate knowledge and understanding of safe and effective teaching and learning in dance
  - 1.1 Understand basic anatomical principles relevant to dance activities and to the selected participant group
  - 1.2 Demonstrate the principles underpinning safe dance practice, eg warm up and cool down
  - 1.3 Understand nutrition and hydration issues relevant to dance
  - 1.4 Understand the complexity of dance injuries
  - 1.5 Understand the physical, cognitive and emotional development relevant to group participants
  - 1.6 Carry out risk assessment and manage the studio environment safely
  - 1.7 Develop strategies for accident prevention and incident management

### Assessment

For unit 4 you will need to submit one assessment task: film footage relating to safe dance practice with a specified group.

You must ensure that all learning outcomes are addressed in both the breadth and depth of material presented. This task carries 100% of the weight of the marks for this unit and you must pass the task in order to pass the unit.

You must include a signed declaration form stating that the submitted material is your own original work, with a supporting signature from a teacher or employer. A copy of the declaration form is available on the Trinity website.

### Task

You must submit a filmed presentation (minimum 15 minutes/maximum 20 minutes) that addresses **one** of the following:

Provide an example of a safe progressive warm up OR a safe progressive cool down for a dance session of your choice.

This must be accompanied by a typed cover note of **no more than one side of A4** (or 500 words) that includes information about the following:

- ▶ the setting in which the dance activity takes place
- ▶ the group that is performing the dance activity or for whom the material is intended
- ▶ the dance style that forms the main focus of the session related to the filmed activity
- ▶ the overall focus/purpose of the lesson/session related to the filmed activity
- ▶ the checks that you undertook before the dance activity commenced (to include health and environmental checks, attire and person-specific considerations)

The film should be narrated so that a rationale for the choice of dance content and the intended physiological and anatomical effects of the movement are explained to the viewer.

## Qualification specification and guidance for candidates

### Attainment descriptors for unit 4

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Distinction 75% and over	You will demonstrate an authoritative and engaging knowledge and understanding of safe and effective dance principles.
Merit 65%-74%	You will demonstrate a very good, clear and confident knowledge and understanding of safe and effective dance principles.
Pass 50%-64%	You will demonstrate an assured knowledge and understanding of safe and effective dance principles.
Fail 49% and below	You will demonstrate limited knowledge and understanding of safe and effective dance principles.

Remember that when you register for unit 6 you must be able to evidence 60 hours of teaching practice. Have you begun to keep a record of your teaching hours?



## Unit 4: Safe and Effective Dance Practice – Guidance

### Example course content

The following is guidance on the topics you will need to cover when preparing to undertake assessment for unit 4.

Knowledge of safe and effective dance principles relating to a specific participant group (eg children, young people, active elderly, etc)

- ▶ basic anatomy, physiology and biomechanical principles
- ▶ basic child development (ie physical, psychological, emotional) if working with children and young people
- ▶ needs of specific participant groups (eg older people)
- ▶ principles of recovery, overwork and fatigue
- ▶ nutrition and hydration
- ▶ safe practice as a participant
- ▶ warm up and cool down
- ▶ risk assessment
- ▶ injury prevention and incident management
- ▶ creating a safe studio environment, to include protocols on dress, behaviour, safe touch and safety of self
- ▶ working safely linked to task setting, creative work, progression, etc

Guidance on filming and submitting your assessed material can be found on page 35.

Guidance on how to label and submit your film footage can be found at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

### Suggested resources for unit 4

Amans, D. (ed.) (2008) *An Introduction to Community Dance Practice*. Basingstoke: Palgrave Macmillan, pp. 128-142.

Blakey, P. (1992) *The Muscle Book*. Stafford: Bibliotek Books Ltd.

Buckroyd, J. (2000) *The Student Dancer*. Alton: Dance Books.

Dyke, S. (1999) *The Dancer's Survival Guide*. Dance UK; FCD; Place Dance Services.

Mastin, Z. (2009) *Nutrition for the Dancer*. Alton: Dance Books.

Quin, E., Rafferty, S. and Tomlinson, C. (2015) *Safe Dance Practice: An Applied Dance Science Perspective*. Champaign: Human Kinetics.

Sanders, L. (ed.) (2016) *Dance Teaching and Learning: Shaping Practice*. London: One Dance UK.

Solomon, J. and Cerny Minton, S. (2005) *Preventing Dance Injuries*. (2nd edition) Champaign: Human Kinetics.

[iadms.org](http://iadms.org)

[communitydance.org.uk](http://communitydance.org.uk)

[onedanceuk.org](http://onedanceuk.org)

### Journals

*Animated* (People Dancing)

*Dance Matters* (National Dance Teachers Association – now incorporated into One Dance UK)

*Dance Gazette* (RAD)

*Research in Dance Education* (Taylor and Francis Journal)

*IADMS Newsletter* (free to teachers – sign up via the IADMS website)

# Unit 5: Critical Reflection on Dance Teaching – Requirements

## Aims

This unit requires you to reflect upon and develop your knowledge and understanding of the theory underpinning the settings and contexts within which dance teaching and learning take place. This should be done through reflection on your own practice and observation of the practice of others. It will be supported by research into dance teaching within specific settings and will require you to identify good practice and what is expected of you within a particular context.

## Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate an applied and reflective grasp of theoretical approaches to teaching and learning in chosen dance settings and contexts
  - 1.1 Identify, analyse and describe theoretical approaches to dance teaching and learning practice
  - 1.2 Carry out a review of relevant literature and select key texts to support arguments
2. Demonstrate awareness of good practice within specific chosen dance contexts
  - 2.1 Observe, analyse and evaluate practice within at least two different dance settings (eg a school, youth group setting, young offender group)
  - 2.2 Synthesise practice and define key elements of 'good' dance practice with reference to setting
  - 2.3 Evaluate and outline expectations of the dance teacher in chosen dance context with reference to setting
  - 2.4 Evaluate own strengths and weaknesses in relation to chosen contexts with reference to setting
  - 2.5 Evaluate own and others' practice in chosen contexts with reference to setting
3. Demonstrate knowledge and understanding of dance language and analysis
  - 3.1 Describe dance using dance and movement language and terminology
  - 3.2 Understand a dance phrase through analysis and apply that understanding to your teaching
  - 3.3 Develop and progress dance material through analytical understanding

## Assessment

For unit 5 you will need to submit one task for assessment. This comprises a single response that addresses the learning outcomes for the unit.

You must ensure that all learning outcomes are addressed in both the breadth and depth of material presented. This task carries 100% of the weight of the marks for this unit and you must pass the task in order to pass the unit.

You must include a signed declaration form stating that the submitted material is your own original work, with a supporting signature from a teacher or employer. A copy of the declaration form is available on the Trinity website. **You must ensure that your name, candidate number and the question being answered are written on every page.**

Written work must be typed and double-spaced with wide margins.

## Task

Case study: You must submit a written paper of 2,000 words overall (or a 12-minute filmed response):

- ▶ 1,000 words (or a 6-minute film) should be used for description and analysis of two lesson observations
- ▶ 1,000 words (or a 6-minute film) should be used for a case study of your own practice supported by research – please refer to the guidance below

The case study is in two linked sections. It will be supported by research into dance teaching within specific settings. Both sections must be submitted as one document.

Section 1: A description and analysis of two lesson observations reflecting upon the effectiveness of the observed practice in terms of teaching and learning. You will also demonstrate knowledge and understanding of the theory underpinning the settings and contexts within which dance teaching

and learning occurs. Identify in the critique of the observations a pertinent issue for further research, experimentation and reflection in respect of your own practice. In the final paragraph, explain why you have selected this issue.

Section 2: The issue will form the basis of a case study on your own practice. For example, you might have noted a range of effective behaviour management strategies in the observed lessons and consider that your own need to be improved for various reasons; you would research the issue further to consider theoretical sources that might support good practice, experiment with the pertinent strategies in your own practice, and then reflect upon the effectiveness of the results to consider good practice.

The case study must:

- ▶ be well organised and presented
- ▶ contain both sections as outlined above
- ▶ use appropriate dance/movement language and terminology
- ▶ have a logical and coherent structure
- ▶ be typed (when presented in written format)
- ▶ be fully referenced with clear citations of your sources
- ▶ demonstrate a clear grasp of the theoretical context and teaching context
- ▶ contain analysis of teaching observations carried out in two settings
- ▶ demonstrate your ability to draw clear conclusions about observed lessons and what constitutes good and effective practice in your own practice, identifying supporting aspects of theory

### Attainment descriptors for unit 5

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Distinction 75% and over	You will demonstrate an authoritative and engaging knowledge and understanding of the theory underpinning the settings and contexts within which dance learning and teaching occurs, through reflection on own practice and observation of others.
Merit 65%-74%	You will demonstrate a very good, clear and confident knowledge and understanding of the theory underpinning the settings and contexts within which dance learning and teaching occurs, through reflection on own practice and observation of others.
Pass 50%-64%	You will demonstrate assured knowledge and understanding of the theory underpinning the settings and contexts within which dance learning and teaching occurs, through reflection on own practice and observation of others.
Fail 49% and below	You will demonstrate limited knowledge and understanding of the theory underpinning the settings and contexts within which dance learning and teaching occurs, through reflection on own practice and observation of others.

## Unit 5: Critical Reflection on Dance Teaching – Guidance

### Example course content

The following is guidance on the topics you will need to cover when preparing to undertake assessment for unit 5.

1. The role of observation in improving dance teaching and learning
  - 1.1 Identifying and analysing effective and ineffective teaching and learning
  - 1.2 Peer observation – purpose, benefits and processes
  - 1.3 Observational research techniques and note-taking
2. Reflective practice and action learning approaches
  - 2.1 Analysing practice through observation of others' teaching and learning strategies and the development of a language for articulating and discussing day-to-day teaching practice
  - 2.2 A knowledge of dance and movement language, dance content and the ability to analyse this

### Suggested resources for unit 5

Akroyd, S. (2000) *Perspectives on Continuing Good Practice*. Ipswich: Dance East.

Amans, D. (ed.) (2008) *An Introduction to Community Dance Practice*. Basingstoke: Palgrave Macmillan, ch. 16.

Brinson, P. (1991) *Dance as Education: Towards a National Dance Culture*. London: Falmer Press.

Sanders, L. (ed.) (2016) *Dance Teaching and Learning: Shaping Practice*. London: One Dance UK.

Willis, P. (1990) *Moving Culture*. London: Calouste Gulbenkian Foundation.

[onedanceuk.org](http://onedanceuk.org)

[communitydance.org.uk](http://communitydance.org.uk)

What issues from unit 5 have you included in your reflective journal?

## Unit 6: Dance Teaching in Practice – Requirements

### Aims

This unit requires you to demonstrate professional competence in autonomous delivery of dance teaching in specific contexts, drawing together all learning from the previous five units.

### Learning outcomes

On successful completion of this unit, with specific reference to your chosen setting and session content, you will be able to:

1. Demonstrate effective practical teaching and learning skills within selected dance contexts
  - 1.1 Adjust content to context
  - 1.2 Select appropriate material in relation to skills development and progression in order to facilitate development
  - 1.3 Plan, deliver and manage dance learning effectively and safely
  - 1.4 Apply different learning and teaching styles in response to the needs of the individuals and the group
  - 1.5 Evidence the relevance of the session within a planned programme of work
  - 1.6 Work in an inclusive way that addresses the needs of all members of the group
2. Demonstrate strong and flexible interpersonal communication skills
  - 2.1 Communicate effectively with groups of dance learners
  - 2.2 Adapt communication styles as appropriate within different contexts
3. Demonstrate an awareness of the importance of and the ability to transfer skills across dance contexts
  - 3.1 Articulate the different requirements of dance in a range of educational or participatory contexts
  - 3.2 Recognise the need to adapt approaches according to the requirements of different dance settings
  - 3.3 Evidence understanding of own capacity as a practitioner
  - 3.4 Assess the levels of own competence in dance technique and how this supports or detracts from the ability to teach effectively
  - 3.5 Match own skills to context
  - 3.6 Define personal philosophy of dance education or participatory dance practice
  - 3.7 Define the boundaries of own role in different situations
  - 3.8 Understand the need for ongoing continuing professional development to support improvement of professional skills and keep updated with best practice

### Assessment

There are four elements to the assessment in unit 6.

Task 1 – A film of you teaching a dance session in a context of your choice (60%)

Task 2 – Three session plans (10%)

Task 3 – Extracts from your reflective journal (10%)

Task 4 – A discussion with an assessor (20%)

You must ensure that you address all learning outcomes and associated assessment criteria in the breadth and depth of material presented.

Tasks 1 and 2 focus on learning outcomes 1 and 2.

Tasks 3 and 4 will cover all three learning outcomes but with a specific focus on learning outcome 3.

You must include a signed declaration form stating that the submitted material is your own original work, with a supporting signature from a teacher or employer. A copy of the declaration form is available on the Trinity website.

**You must ensure that your name, candidate number and the question being answered are written on every page.**

Work must be typed and double-spaced with wide margins.

## Qualification specification and guidance for candidates

### Task 1 (60%)

Teaching practice: You must submit an unedited film of yourself teaching a dance session in a context of your choice with a minimum of 10 participants\*. The filmed session must last between 40 and 60 minutes. The filmed session must be the second of the series of three session plans prepared for task 2 below and be part of a programme of sustained work. Evidence of this must be provided to contextualise the session within the progressive and planned programme of work that you are delivering.

**Please note that any editing of the film for unit 6 will automatically disqualify your entry.** For further information see the guidance on pages 35-36.

A risk assessment pertaining to the filmed session must be submitted with the session plan associated with the filmed session and will be assessed under task 1.

### Task 2 (10%)

Three session plans – these must be submitted for assessment at the time that you submit your film footage of the practical teaching session:

- ▶ Session plan 1: for an imagined or real session that precedes the filmed session
- ▶ Session plan 2: for the filmed session
- ▶ Session plan 3: for an imagined or real follow-up session

Your three session plans are expected to show development of material over the three sessions, and they must be of an appropriate length for the participants (between 40 and 60 minutes).

### Task 3 (10%)

Reflective journal: Extracts from your reflective journal must be submitted for assessment at the time you submit your film footage of the practical teaching session. The extracts should be a minimum of 4,000 words and a maximum of 10,000 words (or a 24-45 minute film) and must be typed in a font no smaller than the equivalent of Arial 11. The extracts must cover a broad spectrum of the topics covered in units 1 to 6 of the qualification. These extracts from your journal will be used to support the discussion with the assessor. The reflective journal must include reflections on your personal development and professional practice, as outlined in the guidance and may contain illustrations/diagrams.

Photographs of participants may only be included if you have gained written consent for their inclusion in the journal.

For guidance on keeping a reflective journal see page 33.

### Task 4 (20%)

Discussion with an assessor (lasting approximately 20 minutes): This will be conducted online at a time pre-agreed by the assessor and candidate.

The discussion with the assessor will cover three main areas:

- ▶ Reflections on the filmed session with reference to the preceding and follow-up session plans
- ▶ Teaching in different contexts
- ▶ The ways in which keeping a reflective journal has helped the development of your professional practice, including, for example, your future continuing professional development and career plans

### Additional requirements

You must also remember to submit:

- ▶ evidence that you have undertaken a minimum of 60 hours of teaching
- ▶ the first page of an appropriate insurance document that you might use in relation to your practice
- ▶ a declaration that participants have given their consent for filming

**If any of the items listed above are not included the submission cannot be assessed.**

\*A smaller number of participants may be applicable in certain circumstances (ie at a hospital or secure estate, or with participants with additional needs). However, the assessor needs to be able to see how you manage the group and apply the teaching and learning theories acquired in unit 1. If you wish to submit a film for assessment that contains fewer than 10 participants you must provide a written rationale with your film (maximum 50 words) for why a small group size was necessary.

### Evidence of teaching practice

Upon registering for this unit you are required to submit evidence of a minimum of 60 hours of autonomous/independent teaching delivery in a specified context (or contexts) of your choice. This is a precondition for registration for the unit. These 60 hours must be relevant and must have occurred within the 12 to 18 months preceding the unit 6 assessment.

### Permissions

You must submit a declaration confirming you have all the necessary consents to film the dance session participants. Guidance on how to film your assessed session can be found on page 35.

### Attainment descriptors for unit 6

The following table shows how the assessors use the attainment descriptors and marks to describe your level of achievement in relation to the learning outcomes set out above.

Attainment level	Descriptor
Distinction 75% and over	You will demonstrate an authoritative and engaging knowledge and understanding of autonomous dance learning and teaching in specific contexts.
Merit 65%-74%	You will demonstrate a very good, clear and confident knowledge and understanding of autonomous dance learning and teaching in specific contexts.
Pass 50%-64%	You will demonstrate assured knowledge and understanding of autonomous dance learning and teaching in specific contexts.
Fail 49% and below	You will demonstrate limited knowledge and understanding of autonomous dance learning and teaching in specific contexts.

### Unit 6: Dance Teaching in Practice – Guidance

#### Example course content

For unit 6, all example course content listed for units 1 to 5 is relevant.

#### Submitted material for unit 6

A checklist of materials required for submission is available on the Trinity website and at the back of this specification.

#### Evidence of teaching practice

A sample evidence collection form can be found on the Trinity website. Your evidence form should include the date and location at which your teaching occurred, a brief description of the type of session, the signature of a witness who can verify that the session took place and the brief description of the role of the witness in relation to the session. Witnesses must not be close friends or relatives and must be over the age of 18.

#### Reference materials for your discussion

We recommend that you keep a copy of your filmed session, risk assessment, session plans and extracts from your reflective journal so that you can look at these items again as your assessor may ask you questions about any of the items that you have submitted for assessment.

#### Discussion with the assessor

The discussion will be conducted online and will last approximately 20 minutes.

Information about how to arrange your online discussion with an assessor is available on the Trinity website at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

In the discussion, you should ensure that you:

- ▶ demonstrate a depth of conceptual understanding which enables you to devise and sustain arguments, solve problems and comment upon particular aspects of current research or equivalent advanced scholarship on the subject
- ▶ discuss the methods and techniques used to review, develop and apply your knowledge and understanding
- ▶ critically evaluate arguments, assumptions, abstract concepts and information to form sound judgements
- ▶ communicate information, ideas, problems and solutions in a form appropriate to both specialist and non-specialist audiences
- ▶ appreciate the uncertainty, ambiguity and limits of knowledge

#### Suggested resources for unit 6

For this unit all resources listed for units 1 to 5 are relevant.



# Additional guidance for candidates

## Reflective journal

A reflective journal is something that should support you in your practice throughout your career. You should start to keep your reflective journal when you begin studying for the qualification, if not before. A requirement of unit 6 assessment is that you submit extracts of your reflective journal for assessment. These extracts are marked, and they provide evidence that you follow best practice in reflecting on your own work and look towards continual development and improvement in your teaching. They will form part of the discussion with the assessor for unit 6 and will help to support the dialogue.

Learning occurs when we take in information, think about it, make sense of it and fit it in with what we already know. This may mean changing what we already know, or may confirm our previous knowledge. Learning also requires that we can see how to apply new information and where to apply it. This requires careful consideration before action. Writing about what we do and what we have learnt disciplines us to become more thoughtful, reflective and analytical. Reflection, therefore, has an important role to play in learning and self-development.

Reflection can be described as:

- ▶ thinking with a purpose
- ▶ being critical, but not negative
- ▶ analysing how effective your learning is
- ▶ questioning and probing, making judgments and drawing conclusions

Keeping a reflective journal is a way of reflecting on your experiences as part of your everyday learning. In this way, each experience – whether positive or negative – will contribute to your development and personal growth. It could be said that an experience that is repeated without reflection is just a repetition, which does not help you to learn. Reflection is therefore complementary to your study and should be used to clarify your thoughts and focus on your development.

The reflective journal should:

- ▶ record your thoughts on any difficulties or challenges you are facing
- ▶ help you to think about any strategies that might help you deal with difficult tasks or assignments
- ▶ help you to think about how particular events relate to other areas of your experience

The reflective journal should provide:

- ▶ a record of events, and results and reactions to them
- ▶ data on which to base reflective discussion
- ▶ opportunity to challenge yourself and what you do, and to free you to do it differently and better
- ▶ impetus to take action that is informed and planned
- ▶ the means to develop a personal philosophy of teaching
- ▶ an opportunity to view your teaching objectively and not see all problems as personal inadequacy
- ▶ increased confidence through increased insight
- ▶ basic documentation to support future job applications and assessment

It can take any shape – you will find the best means to record your experiences and ideas but some possible ideas are outlined below.

## Ideas for getting started on reflective writing

1. Use prompt questions

- ▶ What is the current problem or issue? Describe the context
- ▶ What additional information would be useful?
- ▶ How is it related to other issues?
- ▶ Who or what could help?
- ▶ What are my assumptions? How can I test them?
- ▶ What can I do to create a change?
- ▶ Can I be more adventurous?

## Additional guidance for candidates

- ▶ What action will I take? Why?
- ▶ What are the possible outcomes of my actions?
- ▶ What are the outcomes I hope to achieve for the session?
- ▶ Reflection on the actual outcome – ‘What worked well?’
- ▶ What could I do differently next time?

### 2. Focus on the experience and think in writing

Take something you have read, or take something that occurred as part of your activities and use the following questions to guide your reflection:

- ▶ How does this connect with an aspect of my practice?
- ▶ What are the teaching and learning principles that are involved?
- ▶ What could I change in relation to this?
- ▶ What would happen if I did?

### 3. Focus on a pivotal moment that took place in your session

- ▶ Describe the incident as objectively as possible
- ▶ What are the assumptions that I am operating with?
- ▶ Is there another way to see this event?
- ▶ How would my participants explain this event?
- ▶ How do the two explanations compare?
- ▶ What could I do differently?

### 4. Take stock of my learning

- ▶ What is the most important thing I have learnt about my participants' learning?
- ▶ What is the most important thing I have learnt about my teaching?
- ▶ What is the most important thing I have learnt about my participants?
- ▶ How can I use my learning to improve participant learning in my sessions?

And from time to time...

- ▶ What has using this journal confirmed that I already know about my participants' learning and how I affect that?
- ▶ What do I need to do to improve the quality of what I do?
- ▶ What might I do instead of what I do now?
- ▶ What innovation could I introduce?
- ▶ What professional development activities should I be seeking?

The following article provides further information and ideas that you may find useful:

Smith, Mark (1999, 2006, 2013) 'Keeping a learning journal. A guide for educators and social practitioners', *the encyclopaedia of informal education*.

## Filming

Filmed submissions are required in unit 4 (Safe and Effective Dance Practice) and unit 6 (Dance Teaching in Practice). Filmed responses may also be submitted in place of all written responses, other than the session plans.

### Filming your session

The space in which you film must be adequately ventilated (open windows or air conditioning). If windows need to be opened ensure that extraneous sound will not compromise the quality of the recorded work.

There must be sufficient space for you and your participants to be able to participate effectively. For all filmed submissions state your name and the date on which the recording is taking place. The approach you take for filming in units 4 and 6 should be different.

For **unit 4** you are filming a presentation and **may edit** your filmed footage to ensure that it complies with the time constraints (minimum: 15 minutes; maximum: 20 minutes). The film should be narrated so that a rationale for the choice of dance content and the intended physiological and anatomical effects of the movement are explained to the viewer. Any individuals being filmed may be in place before the recording starts.

For **unit 6** you must submit an **unedited** film of a dance session that runs continuously from the moment immediately preceding the participants entering the space, to the moment immediately after they leave. **Please note that any editing of the film for unit 6 will automatically disqualify your entry.**

The purpose of the filmed submission in unit 6 is to enable your assessors to see the teaching and learning that occurs in one of your sessions. The filmed session should be a physical representation of the lesson plan 2 submitted for this unit.

### Considerations

Trinity strongly recommends that you acquire the assistance of someone who can help you film your presentation or session. This is particularly important for unit 6 where the filmed material should not be edited in any way. For unit 6 you will need to weigh up whether having an additional person with you during your session will be a significant distraction to participants you are teaching, or whether it will allow you to concentrate entirely on the delivery of your session. If you have a technical assistant, give them an outline of how you anticipate the session will run so that they can find the best place to position themselves for the recording. Undertake a risk assessment so that you have made sure that the presence of the camera and camera operator will not increase health and safety risks.

You may wish to draw your participants' attention to the camera at the start of the session to explain to them why the camera is there. Assessors recognise that the participants may initially be distracted by the camera.

If you are not able to secure the help of a technical assistant, think carefully about where you want to position the camera so that it is best placed to capture all the activity during your assessed session. Ensure that there is nothing to obstruct the camera's view during your filming. Use a tripod to improve camera stability.

Test the camera and the sound recording equipment to ensure that all the necessary equipment is working correctly before your session begins.

Ensure that the camera has sufficient capacity to hold a recording of the length of your session. If operated by batteries, ensure they are fully charged.

Pay attention to lighting in the space in which you are holding your assessed session. Ensure that the camera has sufficient natural light to operate effectively. The primary source of light should be behind the camera to avoid the teacher or students only being seen in silhouette. Beware of spotlights as these can adversely affect the quality of the recording.

Ensure the clothing that you and the participants wear does not blend in with the background (ie black clothing on black curtained background).

Warn the participants in advance that the recording will take place to minimise distraction during the session. If you are working with children and young people for unit 6 you may want to practise having the camera there in the space in previous weeks so they become used to its presence.

## Additional guidance for candidates

Ensure you have consent forms that enable you to film anyone appearing in your film. You are required to submit a declaration to Trinity College London confirming you have all necessary film consents in place.

When submitting a filmed presentation in place of a written submission or unit 4 assessment, consider how you might best present your work to the camera. For example, you may wish to film a PowerPoint presentation where you expand upon the points on the slides by speaking directly to the camera. Or you may wish to speak to camera and illustrate some of your answers through practical demonstration and/or by including excerpts from your session. Avoid reading out a previously written or scripted answer to the camera. Ensure that the audio aspect is clear and that you can be heard throughout. Speak clearly and do not rush. Ensure you keep to the time specifications for all filmed responses. Keep a master recording in case of problems.

Trinity College London accepts no responsibility if your footage is in a format that cannot be played by the assessors.

### Sound recording

The quality of sound on the film footage is crucial as the assessor needs to be able to hear not only the words used by the teacher throughout the course of the recorded session, but also the responses of and/or conversations with people taking part in the session in either unit 4 or unit 6.

Ensure that the camera is not positioned next to the sound system or any other external noise as your words and the responses of the session participants must be clearly heard throughout the recording. Avoid shouting to ensure you are heard.

## Written submissions

When submitting written materials, you must include a signed declaration form stating that it is your own original work, with a supporting signature from a teacher, employer or fellow dance practitioner. A copy of the declaration form is available on the Trinity website.

You must fill out the front sheet that your course provider gives you clearly, and attach it to the front of your answers. **You must ensure that your name, candidate number and the question being answered are written on every page.**

Work must be typed and double-spaced with wide margins.

In your submission you are not only expressing and clarifying your own thinking but also contributing to the thinking of the reader. Unnecessary jargon and long sentences should be avoided so that the concepts are presented clearly and precisely. Use quotations succinctly. Your work will evidence the use of sources but these should support your own thinking and application in practice rather than stand in place of it.

In text, citations need only be the name of the author, date of publication and the page number of the actual quotation. A bibliography may also be included at the end of written submitted materials and must be included with your unit 5 assignment. If you choose to present the assessment through recorded materials, you will also need to include your bibliography at the end of the unit 5 presentation. All primary and secondary sources must be acknowledged in line with standard academic practice. This must be in alphabetical order of the author's surname. In the case of books, give the date of publication, the title (underlined or in italics), the place of publication and the name of the publisher; for journal articles, the title of the article is placed within quotation marks, the name of the journal is in italics, and the page numbers of the whole article must be given.

## Labelling and submitting assessment tasks

All material for assessment should be submitted through your course provider. Guidance on how to label your written and filmed assessment tasks can be found at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

# Information and regulations

## Information for candidates and course providers

### Course providers as registered centres

A course provider will provide training to help candidates achieve the knowledge and understanding required for the qualification. Course providers must be registered as centres with Trinity. This enables them to submit candidates' material for assessment. Courses are not validated by Trinity. Candidates may undertake a full-time or part-time course covering all six units, or short courses providing one unit at a time. These courses may be offered by one course provider or by several different ones.

### Course delivery

Each course provider creates their own programme of study to help candidates achieve the learning outcomes set out in this qualification specification. Some courses provide more guided learning than others so candidates are advised to make enquiries directly to the course provider to help identify the course that best meets their level of experience.

It is recommended that approximately 916 hours are spent on independent study in order to achieve the qualification. This includes a minimum of 60 hours of teaching practice which must be evidenced before candidates can enter for the unit 6 assessment. Additional learning, guided by a course provider, is recommended.

In order to be assessed for this qualification candidates must be registered with a course provider. We cannot accept entries from independent candidates.

### Registration

Course providers are responsible for registering candidates for the qualification and will provide candidates with written guidance on the process as necessary. Registration instructions should be read carefully. The name a candidate registers with will be the name printed on the certificate they will receive if they are awarded the qualification.

### Assessment fees

A list of up-to-date exam fees can be found at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

Payment should be made when each unit is submitted for assessment. Paying the entire fee for assessment for the whole qualification in advance is not necessary.

Assessment fees will not be refunded once you have registered for a unit.

### Assessors

All assessors for this diploma are highly qualified professionals. They have knowledge and experience of dance teaching and learning at postgraduate level or equivalent. They are fully trained, standardised and monitored by Trinity College London.

### Results and certificates

After assessment of each unit, Trinity will return results and reports to the registered centre 10-12 weeks from the receipt of the assessment materials.

Trinity College London reserves the right to award no marks for invalid submissions.

Trinity aims to send the unit 6 report, the overall transcript and any certificates to the registered centres within 10-12 weeks of the unit 6 discussion between the candidate and assessor.

If a certificate has been lost, a replacement can be issued on payment of a small fee, details of which can be obtained by emailing [dance@trinitycollege.com](mailto:dance@trinitycollege.com)

Registered centres are responsible for the distribution of reports, transcripts and certificates to candidates.

### Absence through sickness

If a candidate is sick on the day of the discussion with the assessor and cannot participate, the course provider must apply to Trinity's central office for a re-entry permit, enclosing a medical certificate. Applications for re-entry permits must be made within 30 days of the assessment date.

### Timescale for completion

Candidates must submit all units of the diploma within three years of passing the first unit of the qualification. It is recommended that candidates successfully complete unit 1 before undertaking units 2-5. Unit 6 should not be attempted until all previous units have been completed successfully because evidence of the knowledge acquired in other units is required through practical demonstration.

If the candidate fails a unit of the diploma there is an additional cost for the resubmission of work for assessment.

### Reasonable adjustment

Trinity College London is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision, if appropriate, should be made on the appropriate form available to download from [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

Please see [trinitycollege.com/policies](http://trinitycollege.com/policies) for details of Trinity's Disabled Learners Policy.

### Malpractice

When submitting material for assessment, the candidate must include a signed declaration stating that it is their own original work with a supporting signature from a teacher or employer. Candidates must acknowledge all the primary and secondary sources they have quoted or used in line with standard academic practice.

When a candidate infringes assessment regulations, the work and report will be referred to Trinity College London after assessment so that a final judgement can be taken about the validity of the assessment. The outcome of referred work and assessment reports will be communicated to the registered centre as soon as possible after the matter has been considered and within six to eight weeks of receipt of the report form. In the case of any materials that appear to contain evidence of plagiarism, marks awarded will be reviewed and may be modified or – in some cases – the unit declared null and void. In extreme cases candidates will be disqualified from further entry for the diploma. Please see [trinitycollege.com/policies](http://trinitycollege.com/policies) for details of Trinity's Malpractice Policy.

### Health and safety

Candidates must be aware of the principles of safe dance practice and ensure that these are implemented in the sessions that are assessed for units 4 and 6. It is the candidate's responsibility to ensure that the sessions recorded for these units comply with all health and safety procedures. Candidates must take every precaution to provide a safe environment with adequate ventilation, light, heating and floor quality. Floor surfaces must be even and clean. Any furniture and presentation or recording equipment must be safely positioned and have no dangerous edges. Electrical cables must be secure and not trail across the floor.

If there are any conditions outside of the candidate's control that they feel may infringe health and safety issues they should discuss these with their course provider.

### Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the UK under the Data Protection Act 1998.

Please see [trinitycollege.com](http://trinitycollege.com) for the most up-to-date information about our data protection procedures and policies.

## Appeals

Entry for Trinity exams constitutes acceptance of the professional judgement of the examiners.

Teachers, schools, parents, guardians and candidates who wish to question the outcome of exams must use the procedure set out at [trinitycollege.com/appeals](http://trinitycollege.com/appeals)

## Customer service

Trinity College London strives constantly to update and improve its specifications. Amendments and additions are published on the website at [trinitycollege.com](http://trinitycollege.com). The website is also the source of general information about Trinity and its services. A customer service statement is available on the website.

## Academic dress

Holders of the Diploma in Dance Teaching and Learning are entitled to wear a gown and hood. Please contact [dance@trinitycollege.com](mailto:dance@trinitycollege.com) for further details.

## Information for course providers and registered centres

In order to submit candidates' work for assessment, a course provider must apply to register as a centre with Trinity College London.

### Registering as a centre

Organisations, whether they are providing training or guidance for the Diploma in Dance Teaching and Learning, must apply to register as a centre with Trinity College London. If the application is successful centres will be required to sign a contract. Guidance on becoming a registered centre is available from Trinity and can be found on the Trinity website at [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

Centres submit candidates' work at a time agreed with Trinity, and Trinity includes information about the registered centres on its website. Each registered centre receives a centre number and is invited to guidance and support events offered by Trinity.

### Registering candidates

For registered centres there is a separate group entry form for the Diploma in Dance Teaching and Learning. This can be downloaded from the Trinity website [trinitycollege.com/DDTAL](http://trinitycollege.com/DDTAL)

Candidates will not be registered for the diploma until payment has been made.

Please read carefully any instructions accompanying the entry form, particularly in relation to required documentary evidence or prerequisites. Complete the group entry spreadsheet and email this to Trinity College London.

Centres should inform Trinity at the beginning of their teaching year as to the estimated dates and numbers for submission in order for Trinity to meet published timelines for results.

Email [dance@trinitycollege.com](mailto:dance@trinitycollege.com) for further advice.

### Course structure

Each course provider creates their own programme of study to help candidates achieve the learning outcomes set out in this qualification specification. The course provider is responsible for setting their own course structure, content, fees and resources.

### Pre-assessment

Course providers are responsible for ensuring that their candidates are ready to be entered for assessment. It is recommended that candidates successfully complete units 1 to 5 before submitting work for assessment in unit 6. In addition, the candidate must have accrued the prerequisite number of teaching hours (minimum of 60) in the previous 12 to 18 months to make them eligible for the

## **Information and regulations**

assessment. Please contact Trinity College London if there are extenuating circumstances relating to the period of time over which the candidate has accrued their teaching hours. Course providers must also ensure that all paperwork is in order.

Course providers must:

- ▶ register candidates for unit 6 as soon as they know they are ready to take it, and at least eight weeks before the potential date for the discussion with the assessor
- ▶ ensure that unit 6 candidates understand the mechanisms for taking part in the discussion with the assessor online
- ▶ inform Trinity if any candidates have additional needs
- ▶ ensure candidates have a copy of this specification

### **Results and certificates**

Course providers are responsible for the distribution of reports, transcripts and certificates to candidates.



Unit 1: Teaching and Learning in Dance		✓
Task 1	One work plan covering six sessions (or the equivalent)	
Task 2	Section A: One submission on either Assessment OR Evaluation	
	Section B: One submission on either Differentiation OR Teaching Styles and Strategies OR Learning Styles	
Signed declaration form stating that the submitted material is your own original work		

Unit 2: Legal Compliance		✓
Task	One online assessment	

Unit 3: Professional Knowledge of Dance Teaching		✓
Task 1	One submission on Strategy and Policy in Relation to Practice	
Task 2	One project proposal	
Signed declaration form stating that the submitted material is your own original work		

Unit 4: Safe and Effective Dance Practice		✓
Task	One 15-20 minute filmed safe-practice presentation on EITHER Safe Warm Up OR Safe Cool Down	
One A4 cover note		
Signed declaration form stating that the submitted material is your own original work		

Unit 5: Critical Reflection on Dance Teaching		✓
Task	One case study (comprised of two sections)	
Signed declaration form stating that the submitted material is your own original work		

Unit 6: Dance Teaching in Practice		✓
Task 1	Unedited film footage of taught dance session (corresponding to session plan 2)	
Task 2	Session plan 1	
	Session plan 2	
	Session plan 3	
Task 3	Extracts from your reflective journal	
Task 4	Contact details for online discussion	
Signed declaration form stating that the submitted material is your own original work		
A risk assessment for the filmed session		
Evidence that you have undertaken a minimum of 60 hours of teaching. See 'Sample Evidence Sheet' on the Trinity website for further details		
The first page of an appropriate insurance document that you might use in relation to your practice		
Signed declaration that participants have given their consent for filming		

## Notes



## Notes