

# CCSDL1

## Evaluate and communicate your skills in leading dance



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### Overview

This standard is about evaluating and communicating your skills in leading dance and any other complimentary experience that may be advantageous for working with specific people or in specific places.

Both employers and participants need help to understand what you are able to offer them, i.e. your own dance offer. Self-awareness and an honest appraisal of your skills as a dance leader are essential to ensure you are marketing yourself accurately.

For private school dance leaders the people with whom you should be able to communicate might include parents. Freelance dance artists working in multiple settings may have to communicate with a range of people and organisations including a dance agency, a local authority or other funder, a participant, a parent, an education or health professional.

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### Performance criteria

- You must be able to:*
- P1 communicate to others your skills and experience in leading dance activity
  - P2 identify your own strengths and weaknesses
  - P3 describe how and why you wish to lead dance with specific groups of people and/or places

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### Knowledge and understanding

*You need to know and understand:*

- K1 the importance of evaluating your skills using a range of methods, criteria and references
- K2 the difference between 'leading' dance and dance 'instruction'
- K3 how to recognise the features of effective practice in leading dance
- K4 methods to identify your level of skill in relation to the recognised features of safe and effective practice in leading dance
- K5 the importance of transferable skills which may prepare you to lead dance with specific groups of people and/or places

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### Additional Information

#### Glossary

**Leading Dance** – this term is used to distinguish it from coaching and instructing, which whilst they form an important part of this work do not describe all competencies required for leading dance. In addition to, or sometimes instead of, adhering to a syllabus, tradition or curriculum built around a dance style or education, the dance leader will make opportunities for creative input from participants to shape their dance or dance programme. `Leading' dance requires a practitioner to be able to research, plan, set up, market, teach/facilitate/make and evaluate dance with specified groups and/or individuals in a range of contexts.

**Transferable skills** – skills that you bring which are relevant to the people or places where you want to work, which you have in addition to your dance leading skills that you may have acquired through life experience or other types of formal training, for example in care, health or education sectors.

**Specific groups of people and/or places** – refers to a range of groups that might participate in dance, for example children and young people, older people or disabled people; Specific places might refer to a range of places in which dance could take place including specific places for example hospitals, youth centres, residential homes, or criminal justice settings.

**Dance offer** – the term “offer” is commonly used in business to mean the product or service that you offer which should be communicated clearly for your customers to understand it. Here it is used in the same way; by evaluating your own skills and articulating them as an “offer”, both you and other people will be able to place a value on them. This will enable you to confidently market your service.

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**Suite** Dance Leadership

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