

## CCSDL13

# Engage and manage groups through your dance leadership in a creative context



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### Overview

This standard is about engaging your participants in your dance sessions with an ability to apply a variety of approaches to leading dance that balances the learning needs of individuals and the group as a whole.

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#### Performance criteria

- You must be able to:*
- P1 inspire and engage people at a level that they can understand and join in with
  - P2 set out expectations, parameters and opportunities between, leader, participant, supporting team and activity with clarity about aims and processes you will use with your group
  - P3 use your creative ability to support the creative and imaginative ideas of participants in their dance and apply your dance style in appropriate ways for person-centred learning
  - P4 communicate clearly using verbal and non verbal communication skills so that participants understand you, with relevant support for yourself where needed for effective working
  - P5 acknowledge the collaborations you made to achieve the dance programme's aims
  - P6 reflect on all aspects of the delivery of your programme to make modifications to it where needed
  - P7 develop trust, shared values and clear roles through your practice with people you have engaged
  - P8 be able to support participants to develop a quality in their movement and dance style
  - P9 recognise and instigate development of participants so they have a more developed range of skill in their dance

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#### Knowledge and understanding

*You need to know and understand:*

- K1 different teaching strategies to facilitate learning leadership approaches for your participants to gain the body knowledge they need for the dance style they are doing
- K2 how to develop inclusive atmosphere to encourage creative engagement
- K3 the importance of your professional presentation and capacity to take on responsibility for your group
- K4 the principles of person-centred learning
- K5 group dynamics with particular attention on how to succeed at managing different paces of learning and engagement for individuals within a group
- K6 how to use your own creative enquiry and initiative to apply your dance style with different communities
- K7 methods to develop collective decision making in making dance together
- K8 how to draw out, develop and structure imaginative ideas of the participants to develop their engagement in their dance and their critical enquiry
- K9 the importance of talking with any support workers who participate in your sessions and gaining their understanding of your aims so they can help you achieve them with the group
- K10 the importance of your persona in leading dance using clear vocal instruction and inspiring your group through your feedback
- K11 body language and how to put people at ease through your verbal and non verbal behaviour
- K12 how to enhance and evaluate creative experience of participants through collaborations with support workers

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## Additional Information

### Glossary

**Leadership approaches** – refers to any teaching or creative method to draw out the best engagement and learning from an individual

**Body knowledge** – control of the body with different movements. Depending on the style of the dance there will be different types of body and spatial awareness required to deliver and experience the movement to communicate it to other people clearly. This may often be about communicating an idea with the body just as much as it may be about learning a dance style.

**Dance style** – this encompasses the many dance styles (also referred to as genre, forms) that exist, for example to name just a few; street dance, south asian dance, folk dance, african peoples dance, ballet, non-stylised dance, somatic practice, contemporary dance.

**Different communities** – in this context community can refer to people gathering in a place together (hospital, school, community centre) or group of individuals brought together by a shared interest

**Support workers** - used here to refer to any person who you have formally identified as having a supporting role in your dance sessions. They could be for example, an apprentice dance leader, a care professional who is supporting a specific person, a learning assistant or teacher, another artist you are collaborating with, a researcher, an evaluator, a parent or a volunteer.

**Person-centred learning** used here to describe a leadership approach, which aims to create an environment for learning that builds upon existing qualities and strengths of each individual encouraging their active exploration of the dance.

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