



*Dance*



# ARTS - VISUAL- DRAMA-MUSIC & DANCE

## TOPICS IN COMMON

	Advertising	Built Environment	Career/Work Roles	Colours & Patterns	Computer Graphics	Cultural Diversity	Design	Environment	Games	Human Body	Interpersonal Skills	Listening Skills	Local Community	Materials	Media
<b>COURSE</b>															
Vocational Preparation & Guidance			■			■					■		■		
English & Communications	■										■	■			■
Mathematical Applications							■								
Social Education						■		■			■	■	■		■
Active Leisure Studies								■	■	■	■		■		
Agriculture/Horticulture								■							
Childcare/Community Care									■		■	■	■		
Graphics & Construction Studies		■					■							■	
Craft & Design	■			■			■								
Engineering					■		■								■
Hair & Beauty	■			■			■			■	■	■	■		
Hotel Catering & Tourism	■					■					■	■	■	■	
Information & Communication Technology	■			■	■		■								
Office Administration & Customer Care	■										■				
Technology		■			■		■	■							■
Gaeilge						■					■	■	■		■
Introduction to Information & Communications Technology					■										
Leisure & Recreation								■	■	■	■		■		
Modern Language						■					■	■			■
Religious Education						■							■		■
Science		■						■		■				■	
Sign Language											■				■

LEAVING CERTIFICATE APPLIED

ARTS EDUCATION

**DANCE**



DANCE

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## INTRODUCTION

**The Arts Education course requires the completion of two modules from Dance, Drama, Music or Visual Art or any combination of these.**

### RATIONALE

The Dance modules aim to integrate dance with other areas of the Leaving Certificate Applied Programme. In Dance this is even easier than in other courses, as the stimulus for a dance piece can come from any other area within the programme.

## **NUMBER AND SEQUENCE OF MODULES**

There are two modules to be completed sequentially in Dance

Module 1: Dance One

Module 2: Dance Two

## **DESCRIPTION OF MODULES**

Module 1 of the Leaving Certificate Applied Dance Programme introduces the student to creating, performing and appreciating dance. He /She will gain a basic dance vocabulary, some improvisation skills, choreographic experience, and a fundamental appreciation of dance.

Module 2 develops the areas introduced in Dance One.

Students continue to broaden their dance vocabulary and their appreciation of dance as an art form. They acquire further choreographic and performance skills.

## GENERAL RECOMMENDATIONS

These modules follow a logical sequence where students create, perform and appreciate dance individually, in pairs, or in-group situations. However, the tutor does not always have to follow such a sequence as the modules aim to be as flexible and versatile as possible. While it is advantageous to address the seven basic units within each module, tutors can still emphasise areas that suit their particular situation best.

Safe Warm-up/ Cool-Down techniques and correct body alignment are basic to each module.

The Leaving Certificate Applied Dance course can adapt to any dance form (Folk Dance, Creative Dance, etc). Therefore, the Key Assignments can suit any Dance form too.



DANCE

MODULE 1

**DANCE ONE**



## MODULE 1:

## DANCE ONE

### PURPOSE

Module 1 of the Leaving Certificate Applied Dance Programme introduces the student to creating, performing and appreciating dance. He/She will gain a basic dance vocabulary, some improvisation skills, choreographic experience, and a fundamental appreciation of dance.

Leaving Certificate Applied Dance Modules can apply to any dance form-Creative Dance, Folk Dance, Jazz Dance, dances from different eras (e.g. Rock 'n Roll, Ballroom Dance, Charleston) etc.

### PREREQUISITES

None.

## AIMS

This module aims:

- to introduce dance as part of the Leaving Certificate Applied
- to integrate dance with other areas of the programme
- to encourage individual creativity and its expression through movement
- to familiarise students with correct body alignment and appropriate warm-up/cool-down techniques
- to allow students to use their bodies, and space, appropriately in dance
- to build skills in creating, performing and appreciating dance
- to increase students' co-operative skills and confidence through dance

## UNITS

Unit 1: Anatomical/Physiological Elements and Dance

Unit 2: Body Parts, Body Shapes, the Body Travelling

Unit 3: Space

Unit 4: Improvisation

Unit 5: Choreography

Unit 6: Performance

Unit 7: Dance Appreciation

## Unit 1: Anatomical/Physiological Elements and Dance

### LEARNING OBJECTIVES

The student will be able to:

1. warm-up and cool down his/her muscle groups using basic flexion, extension and rotation exercises
2. improve his/her stamina, strength and flexibility levels through repeating movement, sequences and specific exercises
3. align his/her body correctly during dance
4. select appropriate even-tempo music/ percussion for warm-ups and cool-downs.

### TEACHER GUIDELINE

- ▶ Repeat a series of warm-up movements (in one place) for each body unit (spine, torso, arms, legs, feet, etc.) using basic flexion, extension and rotation exercises. Vary the movements and add developments when the students are ready.
- ▶ Allow for equal repetition on each side of body.
- ▶ Incorporate travelling actions (skipping, running, jumping etc) into the warm-up in order to increase the heart rate and to prepare the students for the class ahead.
- ▶ Use short directions and describe the movement(s) required clearly. Remember, students are mirroring, if they are facing the tutor.
- ▶ Use even tempo-music/percussion for warm-up and cool-down sessions.

## Unit 2: The Body – body parts, body shapes, the body travelling

### LEARNING OBJECTIVES

The student will be able to:

1. use different body parts to lead into a variety of actions such as turning, gesture and stillness
2. create a variety of body shapes; twisted, sharp, rounded, open, tight, symmetrical/asymmetrical etc.
3. use the body to travel in different ways; running, jumping, rolling and stepping
4. create a short movement phrase which includes a variety of different body shapes
5. use body parts, body shapes and different ways of travelling to create movement phrases
6. observe stillness as an important part of movement and dance.

### TEACHER GUIDELINE

- ▶ Students can gesture with body parts to reflect a variety of stimuli (words, poems, stories, customs, etc).
- ▶ Body parts (elbows, head, knees etc) can lead into jumping, turning, sliding, and rolling. Ask students to combine some of these actions into a movement phrase of short duration.
- ▶ Dancers can practice passing an imaginary football or hot ball of fire from one body part to another (or from one dancer to another) using different body parts to 'pass it on'.
- ▶ Encourage students to respond to different rhythms. They can start by clicking/clapping to the beat, using percussion instruments or by beating out the rhythm on the floor. Then they can attempt to use that same rhythm in movement/dance.

## Unit 3: Space

### LEARNING OBJECTIVES

The student will be able to:

1. use Personal Space and General Space
2. move through high, medium and low levels in space: travel (running, jumping, turning, rolling, creeping, sliding) using different floor patterns; curved, linear, zigzag, straight, etc.
3. explore air patterns by rising up and sinking down, opening out and closing in, advancing forward and retreating backwards
4. improvise, using personal/general space, levels, floor patterns and air patterns to create movement phrases.

### TEACHER GUIDELINE

- ▶ When introducing Personal Space let the students imagine they are in a small box or bubble as they reach up/down, forward/backward, right/left, around. Finally, let them break through into General Space.
- ▶ Students can explore General Space when they search for an open space in a crowded area. (They can progress to moving over, under, around and through each other.) As the tutor makes the room smaller, it will become more difficult for the students to move without touching each other.
- ▶ Use dance maps, which have linear, zigzag and curved pathways, printed on them. The students can explore different floor patterns by travelling along these pathways.
- ▶ Students can print their own pathways when they appreciate other dance forms, Folk, Ballroom, Modern etc.
- ▶ Encourage the students to dance the same movement piece, using different levels – high, medium and low.

## Unit 3: Improvisation

### LEARNING OBJECTIVES

The student will be able to:

1. respond to different stimuli (e.g. stories, words, pictures, historical events etc) through movement
2. use the body, (parts, shapes, the body travelling), and space, (personal/ general space, levels, air/floor patterns), appropriately during improvisation sessions
3. use appropriate music and sound when making up new pieces
4. work co-operatively in response to different improvisation tasks.

### TEACHER GUIDELINE

- ▶ Make improvisation instructions clear and brief.
- ▶ Allow students work alone, with partners and in groups.
- ▶ Focus the student on the improvisation before the class begins. Breathing exercises, or letting the students repeat a rhythm, can be successful. Silent mirroring, or 'Follow the Leader' between partners, also works.
- ▶ While suggestions are feasible during the improvisation, the approach should be sensitive.
- ▶ Encourage the students to use alternative timing, levels, shapes, floor patterns etc.
- ▶ Continue to remind the students of the original stimulus, image, sensation, word, and texture.
- ▶ Use non-intrusive music and sound effects to encourage imaginative movement response.
- ▶ Emphasise stillness as an alternative to movement when appropriate.

## Unit 5: Choreography

### LEARNING OBJECTIVES

The student will be able to:

1. select material from Unit 4 (Improvisation) for a movement piece
2. move fluently from one movement phrase into another
3. perfect the final dance sequence-individually and in group situations
4. extend the movement vocabulary at hand, by copying new material, rearranging familiar material and perfecting present movements
5. make a movement phrase and follow it with another contrasting phrase- (AB choreographic device)
6. create a movement phrase, a contrasting phrase and then return to the original phrase – (ABA choreographic device)
7. develop and/or vary the initial piece of movement -THEME and VARIATION.

### TEACHER GUIDELINE

- ▶ AB form (Theme and Contrast)-Students perform one movement phrase (from Jazz Dance, Folk Dance, Creative Dance etc) and then another contrasting phrase.
- ▶ ABA-Outline the stimulus/theme of a piece of movement. (Folk Dance, Modern Dance, Ballroom Dance etc). Identify the type of movement involved. Teach it and call it phrase (A). Students learn phrase (A). Students then create a contrasting phrase (B)-individually or in a group situation. Finally, they perform phrases (A), (B), (A) in a sequence.
- ▶ THEME and VARIATION – a number of developments and variations follow the initial theme. For example, Partner (A) moves and then is still. Partner B replies with his/her movement phrase. It is a variation of what (A) has done. The partners continue, taking turns to have a dancing conversation where one invents a movement phrase and the other replies with a variation of that phrase.



## Unit 6: Performance

### LEARNING OBJECTIVES

The student will be able to:

1. perform a completed dance piece inspired by a specific stimulus (e.g. story, word, song, custom) individually or in a group situation
2. use the body, (body parts, body shapes, the body travelling) and space, (personal/general space, levels in space, floor patterns, air patterns), appropriately in the final sequence
3. perform a short dance piece choreographed by another person
4. perform AB, ABA, THEME and VARIATION phrases. (See choreography)
5. share work in progress and finished pieces with other people
6. project his/her interpersonal skills into the final performance
7. use props, costumes and make-up if appropriate.

### TEACHER GUIDELINE

- ▶ In rehearsal provide several opportunities for repetition-allow students teach each other and to practice together. (When appropriate the student (s) can demonstrate for the class).
- ▶ Let students use different choreographic devices in the final piece (See Unit 5:Choreography).
- ▶ Encourage the student to use or suggest props, costumes and make-up to suit different pieces.

## Unit 7: Dance Appreciation

### LEARNING OBJECTIVES

The student will be able to:

1. actively notice and pay attention to dance as an art form
2. appreciate other students' work, and comment constructively, with due regard for their creative efforts
3. describe a performer's/choreographer's use of the body, space, music/sound and the setting.

### TEACHER GUIDELINE

- ▶ Students can appreciate each other's work, professional work (live and on video), and they can appreciate their own work.
- ▶ Allow students appreciate movement individually or in groups and through oral and written work.
- ▶ Students can complement their oral/written description of a piece through demonstrating parts of the piece themselves.
- ▶ Encourage students to use basic dance terms (e.g. rhythm, set dance, space, waltz etc) when describing a dance piece.
- ▶ Encourage students to describe the travelling actions, (jumping, turning, skipping), the body parts (toes, hands, spine), and the body shapes (twisted, straight, wide) employed in a dance piece.
- ▶ Let students attempt to identify the stimulus behind a dance piece (e.g. story, poem, word, song, and custom).

## RESOURCES

Music and Reading Dance resources available for reference at Curriculum Development Unit, Sundrive Road, Dublin 12.  
Tel: 01- 4535487

### BOOKS

*'Wild Child' Teaching Dance Resource Pack* 'Ludus' Dance Co.,  
The Assembly Room, Lancaster, Lancashire, LA1 1RE.  
Telephone: 01524 35936

*Teaching Dance at Key Stage 3* by Pam Griffiths, Bracken Press,  
Newton Regis, Tamworth, Staffordshire, B 79 ONH.  
Telephone: 01827 330507

*Dance Curriculum Guidelines* P.E. Section, County Buildings,  
Tipping Street, Stafford 2DH. Price: £5.00

*Dance Lessons Ideas* P.E. Section, County Buildings, Tipping Street,  
Stafford 2DH. Price: £6.00

*In Touch with Dance* by Marion Gough, Dance Books, 15 Cecil Court,  
London, WC2N 4EZ. Price: £4.99

*Dance Ideas for Teachers, Students and Children* by K. Harrison,  
J. Auty, Hodder and Stoughton. Price £10.99

*Movement Improvisation, in the Words of a Teacher and her Students*  
by G. Schneer, Dance Books, 15 Cecil Court, London. WC2N 4EZ.  
Price: £18.00

*The Art of Dance in Education, Dance Composition* by J. Smith-Autard.  
Dance Books, 15 Cecil Court, London. WC2N 4EZ. Price: £12.99  
Dance Books, 15 Cecil Court, London, WC2N 4EZ. Price: £10.99

*History of Ballet and Modern Dance* by J. Steel, Harveys Books Ltd. 12.  
Market Place, Leicester, LE1 5GF 0116-2785154

*Irish Dance* by M. Flynn, Folens: Dublin 1988

*Set Dances of Ireland* by L. Lynch Seadna Books: Ireland 1991

*Modern Educational Dance* by R. Laban MacDonald and Evans 1963  
Thomond College of Education Dance in Education Curriculum Project  
Dance Council of Ireland

**MUSIC**

Available for reference CDU, Sundrive Road, Crumlin, Dublin 12.

'Ambient' – Imaginary Landscapes

"Caverna Magica" Under the Tree – in the Cave" Andreas Vollenweider

A Place among the Stones, Davy Spillane

When in Rome, Penguin Cafe Orchestra

Loyco, Russian Gypsy band live in concert

Solo Piano, George Winston

Tubular Bells, Mike Oldfield

The Serpent's Egg – Dead can Dance

The Cafe Orchestra

Preludes Airs and Yodels

Oilean/Island – Michael O Suilleabhain

Gaiseadh/Flowing – Michael O Suilleabhain

River Reel – Assorted Artists

Mise Eire – Sean O' Riada

Siamsa

Arcady

The Beginning – An Introduction to Irish Dance

Celtic Dream

# KEY ASSIGNMENTS

MODULE 1: DANCE ONE

## CHECKLIST

I demonstrated warm- up and cool-down exercises in a dance class

I created a movement piece that was inspired by another area of Leaving Certificate Applied

I performed a short dance piece individually or in a small group, using skills I gained from Module 1-Dance

I discussed/wrote about the purpose and the movements of a dance piece.



DANCE

MODULE 2

**DANCE TWO**



## MODULE 2:

# DANCE TWO

### PURPOSE

This module develops the areas introduced in Dance One i.e. creating, performing and appreciating dance. Students continue to broaden their dance vocabulary and their appreciation of dance as an art form. They acquire further choreographic and performance skills.

Leaving Certificate Applied Dance Modules can apply to any dance form-Creative Dance, Folk Dance, Jazz Dance, dances from different eras (e.g. Rock 'n Roll, Ballroom Dance, Charleston) etc.

The structure of Module 2 is similar to Module 1(i.e. moving from Improvisation to Performance into Dance Appreciation) with the addition of units in Dynamics and Accompaniment.

### PREREQUISITES

Module 1: Dance One.



## AIMS

This module aims:

- to integrate dance with other areas of Leaving Certificate Applied programme
- to appreciate the relationship between physiology/anatomy and dance
- to introduce students to Dynamics in dance
- to allow sensory and conceptual stimuli inspire dance pieces
- to let students continue to use AB,ABA,THEME and VARIATION as choreographic devices and to introduce them to RONDO
- to encourage appropriate accompaniment when making dance pieces
- to increase the student's ability and confidence in creating, performing and appreciating dance
- to allow students appreciate dance individually and in groups, and to express their viewpoints through oral and written work.

## UNITS

Unit 1: Anatomical/Physiological Elements and Dance

Unit 2: Dynamics

Unit 3: Accompaniment-Music, Percussion and Sound Effects

Unit 4: Improvisation

Unit 5: Choreography

Unit 6: Performance

Unit 7: Dance Appreciation

## Unit 1: Anatomical/Physiological Elements and Dance

### LEARNING OBJECTIVES

The student will be able to:

1. identify the main bones and muscles in the body
2. apply his/her understanding of these muscle-skeletal groups to devising safe dance warm-up/cool-down exercises
3. align her/his body correctly while moving
4. use flexion, extension, and rotation exercises to increase his/her flexibility levels in dance
5. connect correct breathing technique with body alignment
6. apply RICE (rest, ice, compress, elevate) to treat a joint sprain.

### TEACHER GUIDELINE

- ▶ Repeat a series of warm-up movements (in one place) for each body unit (spine, torso, arms, legs, feet, etc) using basic flexion, extension, rotation, abduction and adduction exercises. Vary the movements and only add on developments when the students are ready. Use even-tempo music/percussion.
- ▶ Incorporate travelling actions (skipping, running, jumping etc) into the warm-up in order to increase the heart rate and to prepare the students for the class ahead.
- ▶ Let students exchange sides, cross the floor diagonally or move around the floor at random during warm-up/cool-down.
- ▶ Use a skeletal model to note the locations of bones, muscles and joints and to demonstrate correct body alignment and to demonstrate flexion, extension, rotation, abduction and adduction using the skeletal model.
- ▶ Emphasise that in standing posture feet are shoulder width, toes spread and relaxed, joints correctly aligned, shoulders over hips, knees over toes and eyes focused straight ahead.
- ▶ Remind students that weight is always balanced through the centre of the joints during warm-up, while dancing in place, doing travelling steps or weight bearing.

## Unit 2: Dynamics

### LEARNING OBJECTIVES

The student will be able to:

1. examine the different energies in dance pieces; controlled, regular, sustained, sudden, erratic
2. move in an expansive space(e.g. field) and constrained space(e.g. stage) and note the relationship between space and dynamics
3. use strong and light movement appropriately during dance
4. recognise rhythm in dance; regular, irregular, fast, slow, etc
5. acknowledge dynamics when creating, performing and appreciating dance pieces.

### TEACHER GUIDELINE

- ▶ Allow the students improvise using a word suggesting a certain energy level in a dance piece; erratic, smooth, sudden, slow, controlled, fast etc. Alternatively, let students identify such energies in other dance pieces, e.g. Spanish and Irish Dance, Ballet and Rock 'n' Roll.
- ▶ Let students experiment with the same dance piece, using an expansive space (e.g. field) and then, a constrained space(e.g. a small stage).
- ▶ Allow the students release their weight through their joints. The knees should be aligned over the toes upon landing.
- ▶ Encourage students to click their fingers, clap their hands and use percussion instruments to accent the beats of a rhythm at first. Then, they can experiment moving (walking, skipping, moving and stopping) to the rhythm. Finally they can dance the specific piece associated with that rhythm, e.g. Polka Set, Waltz.
- ▶ It is a good idea to introduce a specific rhythm during a warm-up. The students will become familiar with it. Alternatively, a student can use his/her breath to time a movement phrase.
- ▶ Students can compare and contrast the timing patterns of different dance forms - Folk Dance, Contemporary Dance, Ballet etc.

### Unit 3: Accompaniment – Music, Percussion, Sound Effects

#### LEARNING OBJECTIVES

The student will be able to:

1. explore music, percussion and sound effects as accompaniment for dance; Music(Classical, Popular, Folk), Percussion (bodhrans, drums, chimes, spoons )and Sound Effects(waves, wind, water)
2. use music, percussion and sound effects as stimuli for dance
3. appreciate music, percussion and sound effects as an integral part of a dance piece
4. employ movement itself as a tool to create new rhythmic patterns.

#### TEACHER GUIDELINE

- ▶ Use a variety of music, percussion and sound effects – Jazz, traditional and popular music, African bongo rhythms, waves and wind. Allow the students choose the appropriate accompaniment for their dance pieces.
- ▶ Let the students use music, percussion and sound effects as stimuli for dance pieces. (e.g. song words, folk rhythms, rural sound effects).
- ▶ Students should be able to define the role played by accompaniment in a dance performance-integral or complimentary.
- ▶ In partners allow one student (A) move freely. Let the other (B) chart the rhythm. Subsequently, they can devise a movement to fit that particular rhythm. In this case, movement has dictated the rhythm.

## Unit 4: Improvisation

### LEARNING OBJECTIVES

The student will be able to:

1. build phrases of dance movement with increasing ease using the improvisation skills gained in Module 1
2. demonstrate clear transitions between movement phrases while improvising
3. adhere to the original parameters set, while improvising
4. use dynamics to generate new dance movement
5. select the appropriate music, sound or sound effects to accompany a piece
6. discuss improvisation results in both oral and written format
7. view improvisation sessions as exercises in co-operation.

### TEACHER GUIDELINE

- ▶ Teach short phrases where movements flow into each other easily and demand that same quality of movement from the student in his/her improvisation.
- ▶ Encourage the student to evaluate whether she/he has adhered to the original instructions regarding the improvisation task.
- ▶ Let students explore movement solutions to improvisations individually and in group situations.
- ▶ Use non-intrusive music and sound effects to encourage imaginative movement response initially. Then, encourage the students to choose the appropriate accompaniment for their piece.
- ▶ Emphasise stillness, as an alternative to movement when appropriate.
- ▶ Let the students explore how they will dance their piece through dynamics; erratic, meandering, fast etc.
- ▶ Encourage the students to remember the different choreographic devices with which they are familiar, while improvising-AB, ABA, THEME and VARIATION, RONDO.

## Unit 5: Choreography

### LEARNING OBJECTIVE

The student will be able to:

1. explore a variety of sensory stimuli for dance creation - auditory, visual, tactile
  
2. use other areas of the Leaving Certificate Applied as conceptual stimuli for dance creation: poetry-narrative, the environment, Social Education, folklore, Visual Art, Science, etc.
  
3. continue to expand her/his movement vocabulary, by using AB, and ABA and THEME and VARIATION, as choreographic devices

### TEACHER GUIDELINE

- ▶ AB form (Theme and Contrast)-Students perform one movement phrase (from Jazz Dance, Folk Dance, Creative Dance etc) and then another contrasting phrase. This is a simple way of introducing theme and variation.
  
- ▶ ABA-Outline the stimulus/theme of a piece of movement. (Folk Dance, Modern Dance, Ballroom Dance etc). Identify the type of movement involved with the students. Teach it and call it phrase (A). Students learn phrase (A). Students then create phrase (B)- individually or in a group situation. Finally, they perform phrases (A), (B), (A) in a sequence.
  
- ▶ THEME and VARIATION – a number of developments and variations follow the initial theme. For example, Partner (A) moves and then is still. Partner B replies with his/her movement phrase. It is a variation of what (A) has done. The partners continue, taking turns to have a dancing conversation where one invents movement phrase and the other replies with a variation of that phrase.

## Unit 5: Choreography (Continued)

## LEARNING OBJECTIVE

4. use RONDO as a choreographic device(see Tutor Guidelines-Choreography).

## TEACHER GUIDELINE

- ▶ RONDO-(abacada) Here the initial theme,(a), continues to return in a pure or in a modified form.
- ▶ Allow students explore a variety of sensory stimuli for dance creation-auditory (music, percussion, sound effects), visual (pictures, photographs, artefacts), tactile(smooth, harsh, sticky).
- ▶ Students can use other areas of Arts Education-Visual Art, Music and Drama. But, they can also use areas outside Arts Education-poetry, media, newspaper articles, folklore (Folk Dance). The list is endless.

## Unit 6: Performance

### LEARNING OBJECTIVES

The student will be able to:

1. use the appropriate movement vocabulary (body parts and shapes, travelling actions, space, energy and time) in his/her dance performances
2. make the original stimulus clear during performance (story, mood, artefact etc)
3. perform movement phrases inspired by different stimuli(stories, words, songs, customs etc)
4. perform a short dance piece choreographed by herself/himself
5. use/Observe AB, ABA, THEME and VARIATION, RONDO in movement pieces(See choreography-Tutor Guidelines)
6. share his/her finished piece(s) with other people
7. use appropriate props and costumes to reflect the theme of his/her piece
8. project his/her interpersonal skills into the final performance.

### TEACHER GUIDELINE

- ▶ Encourage the student to explore a stimulus, and then to select the appropriate movement vocabulary. For example, a traditional tale (e.g. Diarmuid agus Grainne) might suggest the dynamics, space and actions familiar with traditional Irish Dance.
- ▶ Emphasise the importance of dance as a medium. Therefore the actions, dynamics, space and accompaniment must be carefully selected in order to convey that movement efficiently.
- ▶ Encourage the student to use appropriate props and costumes to reflect the theme of his/her piece in final performance.
- ▶ Choreographic devices will structure the final piece.



## Unit 7: Dance Appreciation

### LEARNING OBJECTIVES

The student will be able to:

1. identify appropriate/inappropriate use of body parts and shapes, ways of travelling, space, energy, time and accompaniment in movement pieces
2. observe the similarities, and differences between different dance styles
3. appreciate a professional dance piece (Live/Video) through written and oral work
4. use different research methods if investigating a dance topic (questionnaires, surveys, interviews, the internet etc)
5. present his/her dance research findings to different audiences.

### TEACHER GUIDELINE

- ▶ Allow students appreciate movement individually or in large and small group situations and through oral/written work.
- ▶ Students can complement their oral/written description of a piece through demonstrating parts of the piece themselves.
- ▶ Continue to encourage students to use dance terminology (e.g. space, waltz, choreography, props, pathways etc.) when describing a piece.
- ▶ Let students describe the body actions, use of space, accompaniment, dynamics, choreographic devices used in other dances (professional pieces, each other's work.)
- ▶ The student can identify the stimulus behind any dance piece (e.g. story, poem, word, song, custom).
- ▶ Encourage the use of a variety of media in research – internet, journals, etc.

## RESOURCES

### BOOKS

*'Wild Child' Teaching Dance Resource Pack* 'Ludus' Dance Co.,  
The Assembly Room, Lancaster, Lancashire, LA1 1RE.  
Telephone: 01524 35936

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Price: £18.00

*The Art of Dance in Education, Dance Composition* by J. Smith-Autard.  
Dance Books, 15 Cecil Court, London. WC2N 4EZ. Price: £12.99  
Dance Books, 15 Cecil Court, London, WC2N 4EZ. Price: £10.99

*History of Ballet and Modern Dance* by J. Steel, Harveys Books Ltd. 12.  
Market Place, Leicester, LE1 5GF 0116-2785154

*Irish Dance* by M. Flynn, Folens :Dublin 1988

*Set Dances of Ireland* by L. Lynch Seadna Books: Ireland 1991

*Modern Educational Dance* by R. Laban MacDonald and Evans 1963

Thomond College of Education  
Dance in Education Curriculum Project  
Dance Council of Ireland

**MUSIC**

Available for reference CDU, Sundrive Road, Crumlin, Dublin 12.

'Ambient' - Imaginary Landscapes

"Caverna Magica" Under the Tree – in the Cave" Andreas Vollenweider

A Place among the Stones, Davy Spilane

When in Rome, Penguin Cafe Orchestra

Loyco, Russian Gypsy band live in concert

Solo Piano, George Winston

Tubular Bells, Mike Oldfield

The Serpent's Egg – Dead can Dance

The Cafe Orchestra

Preludes Airs and Yodels

Oilean/Island – Michael O Suilleabhain

Gaiseadh/Flowing – Michael O Suilleabhain

River Reel – Assorted Artists

Mise Eire – Sean O' Riada

Siamsa

Arcady

The Beginning – An Introduction to Irish Dance

Celtic Dream

# KEY ASSIGNMENTS

MODULE 2: DANCE TWO

## CHECKLIST

I put together a short report about the movements, the music/sounds used and the nature of a dance performance I attended

I choreographed a short piece using AB, ABA, THEME AND VARIATION or RONDO, and I told the audience something through my piece

I moved to different rhythms and used different music and sounds to combine with my work

I created and performed a dance piece using ideas from at least one other area of the Leaving Certificate Applied Programme.



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