The Further Education and Training Awards Council (FETAC) was set up as a statutory body on 11 June 2001 by the Minister for Education and Science. Under the Qualifications (Education & Training) Act, 1999, FETAC now has responsibility for making awards previously made by NCVA.

Module Descriptor

Dance – Performance and Production

Level 5   E20002

www.fetac.ie
Title: Dance - Performance and Production

Purpose:
This integrated module contains the four mandatory vocational modules for the Level 5 Certificate in Performing Arts - Dance. It is designed as a broad-based and balanced approach to dance studies, meeting the needs of learners who wish to specialise in this field.

Specific Learning Outcomes cover the key elements of Media Analysis, Process, Craft and Technology. This design allows for practical training and experience in the field of dance and its related areas, combined with a theoretical/laboratory study of Kinesiology, Laban Movement Analysis, and Rhythmic Studies.

Preferred Entry Level:
Leaving Certificate, Level 4 Certificate, or equivalent.

Special Requirements:
None

General Aims:

This module aims to enable the learner to:

8.1 recognise the body as an instrument of expression with dance as its medium

8.2 develop awareness of the vigorous demands made on the body during dance training, with due regard for stamina building, endurance, rest and appropriate fitness levels

8.3 develop an understanding of the musculo-skeletal structure of the body with reference to momentum, motion and gravity, as applied to dance and movement

8.4 develop a critical viewpoint and awareness of dance styles in both performance and experiential contexts

8.5 integrate practical application of dance skills with theoretical knowledge from related areas
8.6 respond to a disciplined environment which allows for building of movement and dance technical skills paying due attention to time-keeping, meeting of assessment deadlines, care of the body and personal and group safety

8.7 explore and develop movement material leading to choreographic creation

8.8 identify and debate the aesthetic value and performance quality of a variety of dance forms

8.9 explore performance using a variety of movement styles in improvisational settings

8.10 develop creativity through the encouragement of individual ideas and their expression through the dance medium

8.11 co-operate well as part of a team, taking leadership when appropriate

8.12 develop confidence through building healthy body image

8.13 develop potential talents in area of dance and related fields

8.14 recognise potential for more in-depth study.

9 Units

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>Contemporary Dance Technique Classical Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2</td>
<td>Dance Improvisation</td>
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<td>Unit 3</td>
<td>Choreography/Composition</td>
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<td>Unit 4</td>
<td>Kinesiology</td>
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<td>Unit 5</td>
<td>Laban Movement Analysis</td>
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<td>Unit 6</td>
<td>Rhythmic Studies/Analysis</td>
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<td>Unit 7</td>
<td>Media Analysis</td>
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<td>Unit 8</td>
<td>Technology</td>
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</table>

The four key areas of Process, Craft, Technology and Media Analysis are defined as follows:

Process: the experimental and exploratory process which, in close alliance with craft, brings a series of works in progress to completion.

Craft: the development of technical skills of Contemporary and Classical Dance. This is combined with Improvisation and Choreographic form giving due recognition to principles of Laban
Movement Analysis and rhythmic understanding, as it relates to and supports dance performance and creation.

**Technology**: the equipment and materials used in recording and supporting dance presentation and performance.

**Media Analysis**: a knowledge of dance history including an appreciation of the early origins of dance styles. The learner would develop an ability to write and verbalise dance criticism, focusing on live theatre dance performance, and visual media of slides, video and photography for recording dance.

### 10 Specific Learning Outcomes

#### Unit 1 Contemporary Dance Technique

*The learner should be able to:*

10.1.1 apply safe warm-up practices to the preparation of the body for dance with attention to stretching, flexion, extension and rotation

10.1.2 incorporate specific aesthetic forms pertinent to the chosen contemporary technique

10.1.3 apply the principles of extension and contraction

10.1.4 demonstrate a vocabulary of exercises which gradually increase his/her range, degree and efficiency of movement

10.1.5 demonstrate rhythm, pulse, phrasing and accent, as applied to performing particular exercises and movement phrases

10.1.6 demonstrate an ability for combining movements

10.1.7 perform clear transitions between positions and phrases of movement, by being aware of the anatomical source and aesthetic motivation of the movement

10.1.8 execute movements and gestures with expressivity and motivation

10.1.9 master actions of rhythmic stepping, jumping, turning, elevation and gesture

10.1.10 integrate an ability for fluid weight change within a rhythmic structure
10.1.11 recognise and apply correct body alignment

10.1.12 develop spatial awareness of directions, pathways, levels and dimensions

10.1.13 apply turnout principle with attention to protection of joints and correct body alignment.

**Classical Ballet**

*The learner should be able to:*

10.1.14 execute the five standard positions of the feet as used in the classical style

10.1.15 demonstrate flexion, extension and rotation as applied to such warm-up Barre exercises as demi-plié, plié, tendus, degagé, fondu, ronde de jambe, etc.

10.1.16 apply accompanying positions of torso, arms and head with set positions of feet i.e. attitude, arabesque and port de bras

10.1.17 combine clear rhythmic phrasing and musicality with execution of steps, combinations and exercises

10.1.18 apply principles of turnout with attention to turning out at hips and not at knees, maintaining the knees pointing directly over centre of toes, hips parallel to the front, and not rotated toward the back or to one side

10.1.19 analyse muscle engagement of the mid, upper, lower back and abdominal area as a support to execution of ballet exercises

10.1.20 execute correct placement of the head maintaining fluid spinal extension during execution of Barre and centre exercises

10.1.21 be aware of the bi-polar vertical connection between the top of the head and soles of the feet

10.1.22 build classical ballet vocabulary including locomotive combinations of jeté, coupe, glissade, assemble, chassée, sissonne, pique, pirouette, ton levé, tombe arabesque, pas de Bourree and pas de chat

10.1.23 apply precision to the execution of classical style, with attention to the gestural relationship between limbs, torso, head and pelvis
10.1.24 demonstrate flexibility in weight-bearing joints with a view to productive use of gravity vis-à-vis equal and opposite thrust principle during elevation.

10.1.25 demonstrate elevation vis-à-vis a safe landing, allowing the body weight to be absorbed into the floor through the knee, hip and ankle flexion simultaneously maintaining an upward trust in torso, spine and head.

10.1.26 outline the importance of stretching after ballet class.

10.1.27 demonstrate correct stretching and cooling-down techniques after ballet class.

Unit 2 Dance Improvisation

The learner should be able to:

10.2.1 explore movement possibilities with spontaneity and enthusiasm.

10.2.2 respond to visual, sensory, audio and tactile stimuli in an individual and creative way.

10.2.3 build kinaesthetic awareness as a function of increased ability to respond to ideas and images.

10.2.4 identify the physical and intuitive source of his/her own movement, striving for clear intention and purpose.

10.2.5 demonstrate an understanding of momentum and gravity, balance, off balance and counter balance as key ingredients of dance improvisation.

10.2.6 build concentration for task, with increasing ability to respond 'in the moment'.

10.2.7 respond creatively in movement to varieties of sound i.e. electronic, percussive, sound effects, atmospheric noise.

10.2.8 demonstrate openness and skills of interaction with other dancers during group improvisation, building awareness and communication skills.

10.2.9 appreciate the value of 'aware' and 'active' stillness as a significant component of movement.
incorporate rhythmic variation into improvisation with attention to pausing, stillness, sudden and sustained phrases and percussive contrast

show awareness of rhythmic variation within a variety of movement qualities

explore suitable stimuli for dance creation: narrative/drama, story themes, emotions, personal relationships, nature, characterisation, pure movement theme, imagery, legend and myth, objects, art, photographs, the environment, machinery and city life

maintain a journal describing ongoing improvisation experience, with attention to personal observations, comments, experience of progress, responses to tasks at all stages and notes regarding use of improvisation as a tool to stimulate creativity, and yield material for dance creation

plan and lead group members through a dance improvisation session

itemise in scrapbook form the most significant resources for movement creation discovered during the entire period of improvisation sessions.

Unit 3  
Choreography/Composition

The learner should be able to:

analyse movement material making artistic choices regarding suitability for dance creation

apply choreographic form and structure to improvised movement, with attention to rhythmic impact, spacing, design and shape factors, spatial relationship with audience and other dancers, and clarity of theme

evaluate movement in the context of form, qualities, dynamics, use of space, movement design and time factors

apply a flexible approach to problem solving through exploring a range of solutions to any choreographic task

discuss and analyse fellow learners choreography in the context of the choreographer's aesthetic choices

evaluate and comment critically upon informal and professional dance performance
10.3.7 explore methods of crafting and forming movement with due attention to gesture, body parts in action, levels and dimensions of space and symmetry and asymmetry as part of body design

10.3.8 evaluate the visual impact of contrasting and unison movement, in duet, trio and group dances

10.3.9 outline stage areas in relation to dramatic impact

10.3.10 understand phrasing vis-à-vis 'Accent' and 'High point' of the movement phrase

10.3.11 devise smooth transitions between individual movements, positions and sections within a dance piece

10.3.12 understand and experiment with choreographic forms AB, ABA, Rondo and Theme and variation

10.3.13 interact creatively with other learners building co-operation and communication skills

10.3.14 demonstrate the importance of concentrated rehearsal of required performance pieces

10.3.15 compile a journal documenting progress of dance pieces together with personal reflections on dance making under headings of exploration, refining and selection

10.3.16 compile a scrapbook which includes resources for dance making: objects, fabrics, colours, leaves, flowers, natural wood and stone sculptures and other materials from nature, drawings, poetry, photographs and visual and tactile art pieces.

Unit 4 Kinesiology

The learner should be able to:

10.4.1 identify the location of the centre of gravity in the body and its changing relationship to movement

10.4.2 identify the role during movement of the central nervous system, muscular system and skeletal system in executing movement
10.4.3 understand and apply the principle of balancing and supporting skeletal weight through the centre of joints during dance technique, improvisation and choreography

10.4.4 identify in movement the sagittal, coronal and transverse planes surrounding the body

10.4.5 differentiate between static (muscle lengthening) and ballistic stretching (bouncing/pulsing) during dance warm-up and cool-down

10.4.6 execute the constructive rest position as a method of releasing unnecessary muscle engagement

10.4.7 execute Sweigard's nine lines of movement (see Human Movement Potential - Lulu Sweigard, 1975)

10.4.8 understand the inter-relationship between alignment and breathing while engaged in both pedestrian and stylised movement

10.4.9 acquire basic knowledge of the axial, appendicular and ossicles parts of the skeleton

10.4.10 outline the anatomical structure of the knee joint, its ligamentous and muscular attachment and its susceptibility to injury while engaged in intensive exercise

10.4.11 describe the anatomical structure of the spine, the movement function of its structure and the relationship of its parts to flexion, extension, adduction, rotation and circumduction

10.4.12 outline the nature and function of ligament, bone, muscle in the movement process

10.4.13 describe negative environmental effects on posture i.e. high-heeled shoes, over-tight clothing, chairs without support, concrete pavements

10.4.14 understand inversion and eversion at the ankle joint and the resulting injuries of sprains and strains

10.4.15 state type and degree of severity of sprains and strains, suitable treatment and appropriate rehabilitative exercises

10.4.16 list specific knee joint injuries, their causes, rehabilitation and prevention

10.4.17 apply First Aid principles of rest, ice, compression and elevation as injury treatment.
Unit 5  | Laban Movement Analysis
---|---

*The learner should be able to:*

10.5.1  | explore the role of body parts such as the joints, limbs, head, pelvis and torso as sources of dance creation

10.5.2  | explore the role of body parts in performing locomotive movement, elevation, turns and gesture

10.5.3  | include in movement vocabulary the actions of rising and sinking, opening and closing, advancing and retreating

10.5.4  | observe and identify symmetry and asymmetry of the body in motion

10.5.5  | identify and experience the difference between simultaneous and successive flow in movement

10.5.6  | identify and explore three-dimensions of movement

10.5.7  | understand and explore the Laban effort graph

10.5.8  | understand and explore Laban's motion factors of weight, time, space and flow

10.5.9  | integrate into dance vocabulary the combinations of movement directions: (high, right, forward) (deep, right, backward) (high, right backward) (deep, left, forward etc.)

10.5.10 | explore and identify air and floor patterns created by movement: linear, angular, curved and twisted

10.5.11 | be sensitive to and explore the relationship of parts of the body to each other during action or stillness

10.5.12 | observe and experience the relationship of individuals and groups of dancers to each other both from a spatial and a movement point of view near, approaching, surrounding, apart, in contact, moving in unison, in canon, in opposition, in harmony

10.5.13 | incorporate the content of Laban Movement Analysis into improvisation and choreography studies

10.5.14 | demonstrate understanding of movement analysis through regular short presentations of dance pieces (one minute duration) focusing on the aspects outlined above.
<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Studies</th>
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<tbody>
<tr>
<td></td>
<td>The learner should be able to:</td>
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<tr>
<td>10.6.1</td>
<td>select melodic or percussive accompaniment suitable for dance phrases and supportive of the underlying movement intention</td>
</tr>
<tr>
<td>10.6.2</td>
<td>identify melody, phrasing, dynamics and rhythm</td>
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<tr>
<td>10.6.3</td>
<td>listen to music and identify introductions, transitions, cadenzas and codas and their inter-relationship with the dance phrase</td>
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<tr>
<td>10.6.4</td>
<td>identify the number of beats in a measure</td>
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<tr>
<td>10.6.5</td>
<td>identify the accented beat in each measure</td>
</tr>
<tr>
<td>10.6.6</td>
<td>understand the meaning of meter, noting the strong and weak beats within a measure</td>
</tr>
<tr>
<td>10.6.7</td>
<td>understand note values</td>
</tr>
<tr>
<td>10.6.8</td>
<td>identify a triplet measure</td>
</tr>
<tr>
<td>10.6.9</td>
<td>understand the meaning of tempo in relation to speed of movement and accompaniment</td>
</tr>
<tr>
<td>10.6.10</td>
<td>identify a musical phrase and its inter-relationship with a dance phrase noting the ending cadence</td>
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<tr>
<td>10.6.11</td>
<td>distinguish between the downbeat and upbeat in a musical or percussive phrase</td>
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<tr>
<td>10.6.12</td>
<td>count rhythmic patterns</td>
</tr>
<tr>
<td>10.6.13</td>
<td>explore a range of percussion instruments as accompaniment for fellow dancers, or learner's own dance, including shakers, bells, gongs, drums, tambourines</td>
</tr>
<tr>
<td>10.6.14</td>
<td>listen to live music, electronic sound, sound effects - of nature, public places, crowds and machinery - with a view to suitability for dance</td>
</tr>
<tr>
<td>10.6.15</td>
<td>gain facility in projecting rhythmic ideas through the use of the voice</td>
</tr>
<tr>
<td>10.6.16</td>
<td>appreciate the partnership between dance creation and music, percussion and sound</td>
</tr>
</tbody>
</table>
10.6.17 select suitable music and/or percussion to accompany warm-up, a
  dance solo, duet, group dance piece and improvisation sessions

10.6.18 select suitable music and/or percussion and sound

10.6.19 devise a three minute music/percussion score.

Unit 7

Media Analysis - Dance, History, Dance Criticism, Video, 
Photography, Slides and Film

The learner should be able to:

10.7.1 define a variety of dance styles through viewing an appropriate 
  selection of films in reel and video cassette form

10.7.2 review a selection of dance films under the headings of dynamic interest 
  to audience, clear communication of choreographer's intention, quality 
  of movement invention, missing movement components, superfluous 
  material and rhythmic organisation

10.7.3 analyse the appropriate role of film, video, slides and photography as 
  media to record dance history and performance

10.7.3 discuss the appropriate role of film, video, slides and photography 
  as media to record dance history and performance

10.7.4 discuss the significance of lighting, sound and costuming in the 
  media portrayal of dance

10.7.5 investigate the significance and influence of ethnic and folk dance 
  styles on the evolution of modern forms, such as tap and 
  contemporary dance

10.7.6 make a presentation to group on chosen research topic in the 
  dance field using visual, audio and/or oral media

10.7.7 describe the contribution by Greek, Egyptian, Macedonian, 
  Indian cultures on folk and contemporary dance styles

10.7.8 document the historical evolution of classical and contemporary 
  dance styles recognising their inter-relationship
describe the significant influences of American, Russian, Scandinavian and French choreographers on the evolution of classical ballet

describe the significant influence on contemporary dance of American and German choreographers

discuss similarities and contrasts of style and form between early contemporary dance choreographers and current trends

reflect and comment on the impact of social conditions on the formation of particular dance styles

evaluate a variety of dance magazines

analyse hand-out material on subjects of dance history, review, criticism and current choreographic trends

compile a scrapbook which includes photographs, slides, reviews of performances seen (film, video and theatre).

Unit 8

Technology - Lighting, Video Recording and Sound:

Lighting

The learner should be able to:

consult fully with the choreographer re artistic intention of dance piece

familiarise him/herself with the choreography

make aesthetic choices re lighting plan that support and enhance the theme of the dance performance

acquire dexterity in the fundamental operation of a lighting board

record lighting cues

experiment with gels of a variety of colours in designing a lighting plot

hang lamps at appropriate positions

preset and focus lights
10.8.9 make informed judgements re suitability of certain gel combinations to mood or atmosphere of the dance piece

10.8.10 operate dimmer control board with understanding of increase and decrease in light intensity

10.8.11 make clear judgements regarding size, shape and condition of space in which the movement takes place

10.8.12 understand the use of shutters, irises, cut-outs and slides in controlling the shape of the light

10.8.13 design a lighting score drawing on a variety of light sources i.e., stage lighting instruments, natural light, candle light, flashlights, lanterns and mirrors.

**Video Recording**

*The learner should be able to:*

10.8.14 record dance with steady camera and mobile camera

10.8.15 work as part of a team

10.8.16 build ease of mobility while using camera

10.8.17 identify the essential parts of a video camera

10.8.18 operate a video camera

10.8.19 understand and apply the concept of 'distance' and 'close up' in the use of 'zoom lens'

10.8.20 consult with choreographer regarding the structure and motion within the dance as s/he wishes it to be portrayed

10.8.21 make aesthetic choices that support the choreographer's intention regarding the filming angle and, parts of dancers bodies to be highlighted

10.8.22 distinguish between wide, narrow and long shots

10.8.23 experiment with a variety of filming positions

10.8.24 splice and edit recording footage
create logical "follow-on shots" in the editing process with attention to smooth transitions

plan, record and edit a three minute dance presentation, in consultation with the choreographer.

**Sound**

*The learner should be able to:*

10.8.27 familiarise him/herself fully with the dance piece requiring sound
10.8.28 operate audio cassette and reel to reel
10.8.29 experiment with vocal and recorded sound as appropriate dance accompaniment
10.8.30 make decisions regarding aesthetic appropriateness of sound accompaniment choices
10.8.31 discuss the significance of sound in a dance performance
10.8.32 understand the function of an amplifier
10.8.33 identify three categories of microphones and their uses - radio, phantom powered and dynamic
10.8.34 choose appropriate locations for positioning of radio and phantom powered microphones to maximise sound quality and avoid picking up interference
10.8.35 set sound levels for dance performance
10.8.36 understand the concept of sound equalisation in dance performance
10.8.37 identify direct input box and its significance in monitoring sound levels from live instruments
10.8.38 understand the value of rifle, shotgun and radio microphones in enhancing sound quality for dance performance
10.8.39 identify and understand the functions of stage monitors
10.8.40 cue radio microphones
10.8.41 gain a working knowledge of a mixing console
10.8.42 adjust tone control in empty theatre and full theatre to avoid each pickup
10.8.43 understand the role of a sound reinforcement system
10.8.44 understand the importance for performance of a balanced and integrated sound
10.8.45 operate sound equalisation to eliminate 'feedback'.
11 Assessment

Summary

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<table>
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<tbody>
<tr>
<td>Projects</td>
<td>50%</td>
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<tr>
<td>Journals</td>
<td>25%</td>
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<tr>
<td>Portfolio of Coursework</td>
<td>25%</td>
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11.1 Technique Projects

Mode
School based with external moderation by FETAC. (*Note:* it is envisaged that the extended individual performance piece of all learners would be seen by the external Authenticator).

Weighting
50%

Details
See Performance Criteria below.

11.2 Technique Learner Journals

Mode
School based with external moderation by FETAC.

Weighting
25%

Details
See Performance Criteria below.

11.3 Technique Portfolio of Coursework

Mode
School based with external moderation by FETAC.

Weighting
25%

Details
See Performance Criteria below.
## 12 Performance Criteria

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>MARKS Total 400</th>
<th>PERFORMANCE CRITERIA</th>
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<tbody>
<tr>
<td><strong>12.1</strong></td>
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<tr>
<td>Projects</td>
<td>200</td>
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<tr>
<td>Learners will be assessed on Units 1-6 inclusive of the module through the presentation of 3 prepared performance pieces as follows:</td>
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<tr>
<td>1 Individual Performance Piece</td>
<td>(70)</td>
<td>(1) <strong>Individual Performance Piece</strong></td>
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<tr>
<td>2 Collaborative piece</td>
<td>(30)</td>
<td>(2) <strong>Collaborative Piece</strong> - a performance piece developed and performed in collaboration with others.</td>
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<tr>
<td>3 Extended Individual Performance Piece</td>
<td>(100)</td>
<td>(3) <strong>Extended Individual Performance Piece</strong> - Learners develop and perform one or a number of pieces of total 5-8 minutes duration displaying a significant degree of contrast in or between pieces.</td>
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**and**

| 12.2 | Through two learner journals | |

Each of the above Performance Items will be assessed on the following criteria:

<table>
<thead>
<tr>
<th></th>
<th>Performance Capacity</th>
<th>Creativity</th>
<th>Mastery of Technique</th>
<th>Expressive dance elements - space, time, weight and flow</th>
<th>Continuity/phrasing</th>
<th>Sensitivity to partner/group as appropriate</th>
<th>Appropriate choice of accompaniment</th>
<th>Appropriate response to a variety of stimuli e.g. dramatic, visual, auditory</th>
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**Total** 100 70 30
<table>
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<tr>
<th>COMPONENT</th>
<th>MARKS</th>
<th>PERFORMANCE CRITERIA</th>
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</table>
| **12.2 contd. Learner Journals** | 100 \( (2 \times 50) \) | Learners will compile **two** journals, one documenting progress with choreography craft and one detailing ongoing improvisation experiences.  

**Journal one** on Choreography will be assessed as follows:  
(1) Choreography craft \( 12 \)  
(2) Choreography ideas \( 12 \)  
(3) Responses to movement exploration \( 12 \)  
(4) The process of refining and selection of ideas. \( 14 \)  

**Journal Two** on Improvisation Experiences:  
(1) Personal observations of improvisation experiences \( 14 \)  
(2) Responses to tasks set \( 14 \)  
(3) Creative ideas for participating or leading improvisation \( 14 \)  
(4) Application of safe warm-up and cool down practices to the preparation of the body for dance with attention to stretching, flexion, extension and rotation. \( 8 \) |
| **12.3 Portfolio of Coursework** | 50 \( (2 \times 25) \) | Learners will be assessed on Units 7-8 inclusive by means of a Portfolio.  
The Portfolio will contain **two** assignments on Media Analysis and a Coursework Diary relating to Technology.  
(1) Media Analysis - learners Portfolio should contain two assignments related to Media Analysis. **Assignment one** should demonstrate a broad appreciation of dance appropriate to Level 5. The assignment should be based on one of the following:  
(i) Performance by participants followed by a written critique  
(ii) A critique of a production by a professional dance company  
(iii) A critique of a video taped performance relevant to the course being taken. |
<table>
<thead>
<tr>
<th>COMPONENT</th>
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<th>PERFORMANCE CRITERIA</th>
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<tbody>
<tr>
<td>12.3 contd.</td>
<td></td>
<td>A critique will be expected to address the following:</td>
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<tr>
<td></td>
<td></td>
<td>(i) Content of dance</td>
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<td></td>
<td>(ii) Use of body</td>
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<td></td>
<td></td>
<td>(iii) Suitability of music</td>
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<tr>
<td></td>
<td></td>
<td>(iv) Treatment of theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(v) Production</td>
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<td>Total marks 25</td>
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</table>

(1) **Assignment two** should demonstrate a knowledge of the history of dance or an aspect thereof. This assignment will reflect the focus or emphasis of each course and may involve a short examination, set and marked locally, but available to FETAC external moderator or a project/assignment on a particular aspect of dance history.

Total marks 25

(2) **Technology** Learners Portfolio will contain a diary of Coursework detailing learning in relation to safety demands in the workplace, introductory experience of a range of technology skills as defined in the module and a project demonstrating a working knowledge of one of the three main teaching areas defined in the module - Sound, Lighting or Video Recording.

**Marks**

- Awareness of and attention to safety regulations 10
- Practical Technical Skills 16
- Project 24
Candidate Name __________________  PPSN ____________________

Centre __________________  Centre No ___________ Date _________________

**PROJECTS - 11.1**

<table>
<thead>
<tr>
<th>Performance Capacity</th>
<th>MAXIMUM MARK</th>
<th>LEARNER MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creativity</td>
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<td></td>
</tr>
<tr>
<td>Technique</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Expressive Dance Elements</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Continuity/Phrasing</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Sensitivity</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Choice of Accompaniment</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Response to Stimuli</td>
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**SUB-TOTAL MARK** 70

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<tr>
<td>Technique</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Expressive Dance Elements</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Continuity/Phrasing</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Sensitivity</td>
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<tr>
<td>Choice of Accompaniment</td>
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<tr>
<td>Response to Stimuli</td>
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**SUB-TOTAL MARK** 30

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<tr>
<td>Technique</td>
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<tr>
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<tr>
<td>Continuity/Phrasing</td>
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<td></td>
</tr>
<tr>
<td>Sensitivity</td>
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<td></td>
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<tr>
<td>Choice of Accompaniment</td>
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<tr>
<td>Response to Stimuli</td>
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</table>

**SUB-TOTAL MARK** 100

**TOTAL** 200

Assessor's Signature: ___________________________ Date: ________________

External Authenticator's Signature: ________________________ Date: ____________
**Individual Candidate Marking Sheet 2**

**DANCE - PERFORMANCE AND PRODUCTION**

(E20002)

**JOURNALS** Weighting 25%

Candidate Name ____________________   PPSN ________________

School/Centre ____________________  Centre No ___________ Date _____________

<table>
<thead>
<tr>
<th>JOURNALS (11.2)</th>
<th>100 MARKS</th>
<th>MAXIMUM MARK</th>
<th>LEARNER MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHOREOGRAPHY JOURNAL</strong></td>
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<tr>
<td>Choreography Craft</td>
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<tr>
<td>Choreography Ideas</td>
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<td></td>
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</tr>
<tr>
<td>Responses to Movement exploration</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Refining and Selecting ideas</td>
<td>14</td>
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<td><strong>SUB-TOTAL MARK</strong></td>
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<tr>
<td><strong>IMPROVISATION JOURNAL</strong></td>
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</tr>
<tr>
<td>Improvisation Experiences</td>
<td>14</td>
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</tr>
<tr>
<td>Responses to task set</td>
<td>14</td>
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</tr>
<tr>
<td>Creative Ideas</td>
<td>14</td>
<td></td>
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</tr>
<tr>
<td>Warm up and cool down practices</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUB-TOTAL MARK</strong></td>
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<tr>
<td><strong>TOTAL</strong></td>
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Assessor’s Signature: ________________________________  Date: _____________

External Authenticator's Signature: ___________________________ Date: ____________
<table>
<thead>
<tr>
<th>PORTFOLIO OF COURSEWORK - (11.3)</th>
<th>MAXIMUM MARK</th>
<th>LEARNER MARK</th>
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<tbody>
<tr>
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<tr>
<td>Media Analysis Assignment 2</td>
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<tr>
<td>Technology Diary</td>
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<td>(3) Project</td>
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Assessor’s Signature: ________________________________ Date: ________________

External Authenticator's Signature: _________________________ Date: ________________
## FETAC Module Results Summary Sheet

**Module:** Dance – Performance and Production  
**Module Code:** E20002

<table>
<thead>
<tr>
<th>Candidate Name</th>
<th>Exam No</th>
<th>Projects 50%</th>
<th>Journals 25%</th>
<th>Portfolio of Coursework 25%</th>
<th>Total % Marks</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

**Element of Assessment:**
- Projects: 50%
- Journals: 25%
- Portfolio of Coursework: 25%

**Signed:**

**Assessor:** ____________________________  **Date:** ____________________

This sheet is for teachers/Assessors to record the overall marks of individual candidates. It should be retained in the centre. The marks awarded should be transferred to the official FETAC Module Results Sheet issued to centres before the visit of the external Authenticator.

**Grade***

- D: 80 - 100%
- M: 65 - 79%
- P: 50 - 64%
- U: 0 - 49%
- W: candidates entered who did not present for assessment