

# Course Profile

## **Dance**

Grade 9

Open

• *for teachers by teachers*

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## **Acknowledgments**

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## Unit #1: Elements of Dance

**Time:** 20 hours

### Unit Developers:

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**Development Date:** April 1, 1999

### Unit Description

Students will explore and demonstrate their understanding of the basic elements of dance – space, shape, time and energy – and will combine them into sequences. Students will be provided with opportunities to explore, use and integrate our shared Catholic faith traditions in the creation and critical analysis of their work and that of others. Students will improvise with these elements. They will demonstrate knowledge of appropriate conventions as they relate to the classroom, as well as to being performers and audience members. Throughout the unit, students must apply safety principles in the dance environment and in the execution of these movement skills. They will observe and identify a broad spectrum of dance (eg. ritual, religious, social, work-related, theatrical, etc.) as well as begin to reflect on their own work and the work of others.

**Ontario Catholic School Graduate Expectations:** CGE1a,c,d,f,g,h,i, 2a,b,c,e, 3a,b,c,d,e,f, 4a,b,c,d,e,f,g,h, 5a,b,c,d,e,f,g, 7a,b,c,e,f,g,j.

### Strand(s) & Expectations

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 02X, 03X

**Specific Expectations:** TT1.02X, 03X, 04X, TT2.01X, 05X, TT3.01X, TC1.01X, 02X, 03X, 04X, TC2.01X, 03X, TC3.01X, 02X, TA1.01X, TA3.02X

### Activity Titles (Time + Sequence)

Activity 1	Defining Dance	75 minutes
Activity 2	Foundation Element – Shape	150 minutes
Activity 3	Foundation Element – Space	150 minutes
Activity 4	Foundation Element – Time	150 minutes
Activity 5	Foundation Element – Energy	150 minutes
Activity 6	Stimuli for Improvisation	150 minutes
Activity 7	Composition with the Fundamental Elements	300 minutes
Activity 8	Reflection & Self-Evaluation of Compositional Work	75 minutes

### Unit Planning Notes

General: Teachers may wish to illustrate the fundamental elements with appropriate video clips from a variety of sources and to collect book resources for all activities. Teachers may wish to emphasize a thematic context for choreography, e.g. the human condition through social justice issues. Suggested sources for this work are: the Gospels (i.e. parables), current and historical events/people, e.g. holocaust/Cambodia, Ghandi, Martin Luther King. It is within these powerful contexts that the Catholic Expectations may be introduced, developed and presented. The teacher may decide on a theme based on the liturgical calendar, such as Easter, Christmas, etc.

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- Activity 1: Obtain visual examples of dance, order videos and book video player.
- Activity 2: Collect and prepare a variety of stimuli, lists of action words, moving image cues and concrete objects.
- Activity 3: Prepare cards of action words/directions and obtain exploration tools, eg. hula hoops, scarves, elastics, fabric.
- Activity 4: Obtain a variety of sound-making instruments and prepare visual reference material of dance/music terminology.
- Activity 5: Prepare energy scale, cards of energy action words (Laban) and obtain set of coloured markers.
- Activity 6: Collect and prepare two single visual stimuli; three groupings of visual stimuli, four to five pictures, posters, books, four to five examples of tactile stimuli, four to five examples of auditory stimuli and four to five examples of olfactory stimuli.
- Activity 7: Prepare assignment, obtain blank videos, and book video player.
- Activity 8: Order videos and book video player, prepare a class set and the self-evaluation rubric.

### **Prior Knowledge Required**

Successful completion of the grade eight program.

### **Assessment/Evaluation**

Diagnostic assessment should occur at the beginning of this first unit so that the teacher can adapt the teaching/learning strategies to the entry level of the students. Formative assessment in this unit consists primarily of teacher observation with the aid of checklists/rubrics for task completion, creative problem-solving, understanding of dance terminology, technique, composition, classroom protocol, safe practices etc. As well, the teacher will assess writing contained in reflective journals. A quiz may take place in Activity 5. Throughout the unit the students will engage in self-assessment as well as receive feedback from their peers. Evaluation of dance pieces and the creative process will take place at the end of the unit according to the rubrics provided to the students in advance. Students will engage in self-evaluation at the end of the unit using the same rubrics.

Assessment/evaluation strategies suggested in this unit:

1. Checklists may be devised for the diagnostic assessments which should take place at the beginning of the unit.
2. Checklists for assessment through teacher observation of technique, classroom protocol, composition, safe practices etc. are suggested in Activities 2 – 6.
3. Rubrics are provided for evaluation through teacher observation of the compositions at the end of the unit and of the process for creating the compositions. Students should self-evaluate their creative process and their compositions using these same rubrics.
4. Understanding of concepts is assessed through a written assignment in Activity 4.
5. Understanding of concepts is assessed through entries made in a reflective journal in Activities 1, 5 and 6.
6. A quiz is suggested in Activity 5 in order to assess understanding of knowledge and terminology.

### **Resources**

1. Blom, Lynne Anne and Chaplin, L. Tarin. The Moment of Movement – Dance Improvisation. (Pittsburgh: University of Pittsburgh Press, 1988).
2. Cheney, Gay. Basic Concepts in Modern Dance – A Creative Approach. (Princeton, New Jersey: Princeton Book Company, Publishers, 1989).
3. Dance, Film and Video Guide. (New Jersey: Princeton Book Co., 1991).
4. Dance Ontario Directory–1999. (Toronto: Dance Ontario, 1999).

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5. Edwards, Harvey. The Art of Dance. (Boston, Toronto: Little, Brown/A Bulfinch Press Book, 1989).
  6. Eisner, Elliot W. The Art of Educational Evaluation – A Personal View. (London and Philadelphia: The Palmer Press, 1985).
  7. Eisner, Elliott W. The Enlightened Eye–Qualitative Inquiry and the Enhancement of Educational Practice. (New York: Macmillan Publishing Company, 1991).
  8. Ewing, William A. Breaking Bounds: The Dance Photography of Lois Greenfield. (San Francisco: Chronicle Books, 1992).
  9. Franklin, Eric. Dance Imagery for Technique and Performance. (Windsor: Human Kinetics, 1996).
  10. Gardner, Howard. Frames of Mind–The Theory of Multiple Intelligences. (U.S.A.: Basic Books, 1983).
  11. Gordon, Suzanne. Off Balance: The Real World of Ballet. New York: McGraw-Hill Publishing Co., 1984. ISBN 0070237700.
  12. Harris, Lesley E. “Copyright and Dance Editorial”. *Dance in Canada*, (Spring, 1989).
  13. Humphreys, Doris. The Art of Making Dances. (New York: Grove Press Inc., 1959).
  14. Kurath, Gertrude Prokosch. Dance and Song Rituals of Six Nations Reserve, (Ontario: National Museum of Canada Bulletin 220, Ottawa, 1968).
  15. Morgan, Barbara. Martha Graham: Sixteen Dances in Photographs. (New York: Morgan & Morgan Inc., 1980).
  16. Penrod, James and Plastino, Janice Gudde. The Dancer Prepares: Modern Dance For Beginners. (Toronto: Mayfield Publishing Company, 1998).
  17. Schrader, Constance A. A Sense of Dance: Exploring Your Movement Potential. (Windsor: Human Kinetics, 1996).
  18. Smith, Jacqueline M. Dance Composition & Practical Guide for Teachers. (Princeton: Princeton Book Company, 1987).
  19. The Ethnocultural Directory of Canada. Montreal: Monchanin Cross-Cultural Centre, 1990.
  20. The Metropolitan Toronto School Board. DanceMetro: A Curriculum Handbook Grade 7 – OAC. (Toronto: The Metropolitan Toronto School Board, 1994).
  21. Videos: Dancing, 1993. Programs 1 – 8: ISBN 0-7800-13409.
  22. Von Tiedemann, Cylla. The Dance Photography of Cylla Von Tiedemann. (Ottawa: National Arts Centre, Toronto: McClelland & Stewart, 1991).

Note: TheatreBooks and Dance Collection Danse, located in Toronto, are wonderful sources of dance resources and information. Both have websites.

### **Catholic Resources:**

23. This Moment of Promise, Ontario Conference of Catholic Bishops, 1989.
24. Catholic Bible, New Revised Standard Version.
25. Groome, Thomas. Educating for Life: A Spiritual Vision For Every Teacher and Parent. (Thomas More Press, 1998.)
26. Cameron, Julia & Bryan, Mark. The Artists Way: A Spiritual Guide to Creativity. (New York: G.P. Putnam’s Sons, 1992.)
27. Cameron, Julia & Bryan, Mark. Prayers for a Creatively Spiritual Life. (New York: G.P. Putnam’s Sons, 1992.)
28. Curriculum Matters: A Resource for Catholic Educators, Institute for Catholic Education, 1996.
29. Blueprints, Catholic Curriculum Cooperative, 1998.
30. Trafford, Larry. Educating The Soul: Writing Curriculum For Catholic Secondary Schools. (Toronto: Toronto Catholic District School Board, 1998.)

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31. Verbel, D. Dance and Prayer: Meaningful Methods With High School Students and With Adults, 1986.
  32. Winton-Henry, H. Dancing God's People into the Year 2000: A Critical Look At Dance Performance In The Church, 1997.
  33. Tataryn, M. Praying With Icons. Ottawa: Novalis, 1988.
  34. USCC (United States Catholic Conference) Environment and Art in Catholic Worship, 1978.
  35. National Bulletin on Liturgy #87, "Liturgical Movement" by National Gallery Office, Ottawa.

## Appendices

- Appendix A:** Movement Activities & Exercises
- Appendix B:** Rubric – Evaluation of Composition
- Appendix F:** Rubric – Evaluation of Creative Process Within a Group

## Activity #1: Defining Dance

**Time:** 75 minutes

### Description

In this introductory lesson students explore, define and expand their understanding of dance. By observing a variety of examples, students will begin to perceive the role dance plays in their lives and in the world around them. Students will write and develop personal expectations and goals for themselves within the dance course.

**Ontario Catholic School Graduate Expectations:** OCE 2c, 3b,c, 4g.

### Strand(s) and Expectations

- Strands:** Theory, Creation, Analysis
- Overall Expectations:** TTV.01X, TCV. 05X, TAV. 01X
- Specific Expectations:** TT2.01X✦, 05X, TC3.01X, TA1.01X

### Planning Notes

- Teacher can expect that students will need to learn what is appropriate as dance attire for class.
- Teacher makes accommodations for exceptional students.
- Teacher prepares visual examples of dance (eg. pictures, magazines, books, videos, etc.), orders and cues videos, obtains course textbooks, materials, TV, VCR, computer with internet access and appropriate cords, plugs, etc. Ensure that choices are inclusive in nature without bias.

### Prior Knowledge Required

- This unit is designed for students from a variety of differing dance backgrounds.

### Teaching/Learning Strategies

#### I Introduction & Discussion

Teacher creates an atmosphere utilizing dance visuals, ie. video clips, pictures, books, etc. Students write a short definition of what they think dance is. Time is limited to one minute. Students share aloud. Teacher facilitates discussion and shows the wide range of possible definitions. Students discuss the following points: What is your first memory of dancing? Why do you dance? Where and when do you dance? Why do people dance? What are some of the issues, concerns, etc.

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concerning dance? How do you and others feel about the issues, concerns, etc.? What evidence in the Bible refer specifically to dance? What is our calling?

Teacher introduces visual examples highlighting the diversity of dance: religious, historical, cultural, media, forms and styles, and discusses as necessary.

Students reflect and write their expectations of the course and for themselves with a focus on their own Catholic faith journey. Teachers may wish to have the students develop a reflective journal which will be used at appropriate times throughout the course.

## II Getting Acquainted

Name/Movement Group Building Game (Appendix A).

Teacher presents students with material to explore, (eg. Lord's Prayer, poetry "Lord of the Dance", passage from Scripture, etc.).

Students interpret and explore passage using gestures and movements.

## III Teacher Talk

Teacher explains traditional practices surrounding dance class attire, personal hygiene, safety factors and daily preparation and warm-up. Teacher explains structure of course and evaluation criteria.

## Assessment/Evaluation

1. Students' personal reflective journal writing is assessed for completion and information provided, i.e. Catholic faith journey; integration of faith and life; respect for the rights, responsibilities and contributions of self and others (OCE 2c, 3b,c, 4g).
2. Teacher assesses students' background knowledge through observation to assist in developing appropriate level for the technique contained in the activities.

## Resources

#5, 8, 13, 14, 15, 19, 20, 21, 22 – 34.

## Accommodations

1. Teachers will obtain information concerning students registered in the dance course in order to make appropriate student accommodations. It is suggested that teachers elicit the assistance of the support and resource personnel in the Special Education and Students Resources Departments.
2. In the case of experienced, talented, or highly motivated students, the teacher may need to adjust teaching strategies. For example, students's assignments may be modified to become more challenging, students may play a leadership role in class, etc.

## Appendices

**Appendix A:** Movement Activities & Exercises

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## Activity #2: Foundation Element – Shape

**Time:** 150 minutes

### Description

A variety of visual and auditory stimuli will be presented to explore and expand students' creative thinking skills and physical movement vocabulary. Students will apply problem-solving and cooperative learning skills to create a short dance study based on the element of shape.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.01X, 02X, TAV.02X, 03X

**Specific Expectations:** TT1.02X, 03X, 04X✦, TT2.01X, 05X, TC1.01X✦, 03X✦, 04X✦, TC2.01X✦, TC3.01X, TA1.01X

### Planning Notes

- Teacher collects and prepares a variety of visual stimuli (e.g. pictures, statues, objects, etc.).
- Teacher prepares an extensive list of: objects with a variety of different shapes (e.g. square, octagon, stapler, chair, etc.); action words (eg. twist, shake, ooze, etc.); moving image cues (e.g. caught in a wind storm, etc.); concrete objects that move, (e.g. eggbeater, dragon, train, etc.).
- Teacher may prepare assessment logs, journals, anecdotal forms, checklists.
- Teacher may begin videotaping students' creative process and progress and will need to make arrangements and preparations for a TV/VCR, blank video cassette, extension cords, etc.

### Prior Knowledge Required

Activity 1.

### Teaching/Learning Strategies

I Name Review

Suzie Picks Harry Name Game (Appendix A).

II The Shape and Size of Things

Students observe a number of visual stimuli (pictures, objects, etc.) that depict the human body in a wide range of shapes.

Teacher directs the focus to the body parts involved in creating the shapes, the shapes and the sizes of the shapes themselves.

Students verbalize their observations and reconstruct the shape.

Teacher introduces dance vocabulary to identify aspects of shapes observed, i.e. flexed and/or pointed feet, arms in second position, turn-out and parallel positions, etc.

Teacher leads students through a guided movement exploration using verbal cues of a variety of shapes (i.e., square, circle, rectangle, mountain, cloud, teacup, pencil, etc. )

Students move through the explorations independently, with a partner, in a group and with the whole class.

Teacher repeats the guided exploration adding directions to change the size of each shape.

Students move through the explorations independently, with a partner, in a group and as a whole class.

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Teacher assigns a creative movement exploration in small groups:

- students to create three group pictures using three different shapes and three different sizes within each picture
- students create a movement phrase linking the three different shapes.

Students share their work with the class.

Teacher leads sharing and observational session.

### III Moving Shapes

Partnered Stretches Exercise (Appendix A).

Teacher introduces the concept of moving shapes.

Teacher leads students through a guided movement exploration using verbal cues of a variety of action words, i.e. twist, shake, swing, explode, melt, ooze, collapse, freeze, sway, suspend, etc.

Students move through the explorations independently, with a partner, in a group and as a class.

Teacher repeats the guided exploration adding two or more actions to be explored simultaneously.

Teacher guides students to explore moving shapes following verbal image cues (eg. your moving shape is caught in a windstorm; your moving shape is out in the freezing cold and the temperature is dropping; your moving shape is being dropped into a large vat of caramel, etc.)

Students move through the explorations independently.

Teacher calls out a number by which students quickly group.

Teacher verbally cues a concrete moving shape for the group to form, i.e. two students form an eggbeater, four students form a dragon, etc.

Students create and memorize the shape, location in space and group members.

Teacher calls out a different number to cue students to rapidly change to a different group.

Students quickly move into a new grouping.

Teacher verbally cues a different moving shape for the new group to form.

Students quickly create and memorize the shape, location in space and group members.

Teacher randomly calls out three additional numbers and moving shapes.

Students quickly create and memorize each new shape with its new location and new groups members.

Teacher randomly calls out the numbers previously cued without naming the moving shape giving sufficient time to recreate.

Students must quickly recall the number, the location in space, the group members and the moving shape allocated to the number called.

### IV Dance Study #1 – Shape

Teacher assigns a creative movement exploration of appropriate length for small groups with a set time. (e.g. Develop a dance study by creating three different moving shapes. Shapes must be organized into a sequence. Transitions between each moving shape must be seamless.)

Students create the dance study.

Students share their work with the class.

Teacher introduces fundamental roles of students as presenters and audience members.

Teacher leads sharing and observational session.

### Assessment/Evaluation

1. Teacher assesses students' progress through observation with a checklist itemizing the completion of the problem set (e.g. three different moving shapes, elements of improvisation, improvisation with stimuli, seamless and safe transitions).
2. Teacher may wish to have the students self-assess using the same checklist.

### Resources

#1, 2, 5, 8, 9, 10, 14, 15, 16, 17, 19, 21, 22 – 34.

### Appendices

**Appendix A:** Movement Activities & Exercises

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## Activity #3: Foundation Element – Space

**Time:** 150 minutes

### Description

A variety of visual and auditory stimuli will be presented to explore and expand students' creative thinking skills and physical movement vocabulary. Students will apply problem-solving and cooperative learning skills to create a dance study based on the element of space.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.01X, 02X, 05X, TAV.01X, 03X

**Specific Expectations:** TT1.02X, 03X, 04X♣, TT2.01X, 05X, TC1.01X♣, 02X♣, 03X♣, 04X, TC2.01X♣, TC3.01X, TA1.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher prepares two sets of individual cards: one set listing various action words and one set listing various directions.
- Teacher gathers and provides a variety of exploration tools, e.g. hula hoops, scarves, wide elastics, fabric, etc.

### Prior Knowledge Required

- Activities 1 and 2.

### Teaching/Learning Strategies

I Review of previous elements  
Sculpture/Intelligent Clay Exercise (Appendix A).

II Introduction to Concept of Space  
Space Invader Exercise (Appendix A)

#### III Level

Teacher leads students through a guided movement exploration using verbal cues of actions linked to movement directions i.e. over, under, through, across, open out, toward, away, rise, sink, side, diagonal, around, forward, backward. Students do actions and follow directions.

Teacher suggests a variety of speeds of action and directions.

Teacher repeats actions with directions changing speed to fast forward.

Teacher varies speed randomly, ending at a moderate pace.

Teacher verbally continues actions linked to directions and asks students to change their level to low.

Teacher asks students to change their level to middle and then to high.

Teacher sets a movement study. (Example: Individually create a short movement phrase. Include all three levels in the phrase and randomly choose two actions and two directions.)

Students create the movement study and share their work with the class.

Teacher leads part of class sharing at a time and conducts observational session.

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#### IV Floor Patterns

Teacher introduces the concept of floor patterns by guiding a brainstorming session on straight and curved line shapes.

Students brainstorm and draw straight-line shapes, letters and numbers, etc. on paper (e.g. straight line, square, triangle, rectangle, octagon, pentagon, zig zag, numbers 1, 4, 7, etc., letters A, E, I, H, K, L, M, N, T, V, W, X, Y Z).

Students brainstorm and draw curved-line shapes, letters and numbers, etc. on paper, (e.g. curved line, circle, figure eight, spiral in and out, heart, etc., numbers 0, 2, 3, 6, 8, letters C, O, S).

Students brainstorm and draw shapes with combinations of straight and curved lines, (e.g. heart, half-moon, cylinder, cone, ice cream cone, numbers 2,5,9, letters B, D, G, J, P, Q, R, U, etc.)

Teacher hands out a blank sheet of paper and instructs student to visualize and design a floor pattern. Each design is to have a beginning and ending point and to include one straight-line shape, one curved-line shape and one combination shape. Each shape is to be connected to the other.

Students independently design a floor pattern and physically move through their design.

Students link their design with a partner's design and move through the combined patterns.

Teacher collects designs for assessment, display and/or visual arts activity, etc.

#### V Introduction to Concept of Focus

Face-to-Face Mirroring Exercise ( Appendix A).

#### VI Focus

Teacher leads guided movement exploration developing the concept of focus, i.e. towards, away from, direct and indirect.

Teacher gives and repeats each of the following oral cues 3–4 times and students move accordingly:

- focus on an object in the classroom and move directly towards the object;
- focus on an object in the classroom and move directly away from the object;
- focus on an object in the classroom and move indirectly towards the object;
- focus on an object in the classroom and move indirectly away from the object.

#### VII Focus/Pattern Exercise

Teacher explains the “Silent Partner” Exercise (Appendix A).

#### VIII Dance Study #2 – Space

Teacher assigns a creative problem-solving assignment, e.g. create a time/movement phrase. This dance study must incorporate a minimum of three different spatial elements, i.e. levels, direction, patterns (floor) and focus.

Teacher divides class into groups and assigns each group a different exploration tool, e.g. multi-coloured scarves, wide elastics, fabric or rubber bands, hula hoops.

Students explore movement within their groups and create the dance study.

Teacher videotapes students' movement phrase while students share their work with the class.

Teacher leads part of class sharing at a time and conducts a guided observational session.

### **Assessment/Evaluation**

1. Teacher assesses students' progress (technique, composition and class protocol) through teacher observation. Checklists for each of these areas which can be used on an on-going basis would be useful. Videotaping for documentation may be helpful where appropriate (e.g. Dance Study #2) if the students are comfortable with it.

### **Resources**

#1, 2, 5, 8, 9, 10, 14, 15, 16, 17, 19, 21, 22 – 34.

### **Appendices**

**Appendix A:** Movement Activities & Exercises

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## Activity #4: Foundation Element – Time

**Time:** 150 minutes

### Description

A variety of visual and auditory stimuli will be presented to explore and expand students' creative thinking skills and physical movement vocabulary. Students will apply problem-solving and cooperative learning skills to create a dance study based on the element of time.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.01X, 02X, 05X, TAV.01X, 03X

**Specific Expectations:** TT1.02X, 03X, 04X♣, TT2.01X, 05X, TC1.01X♣, 02X♣, 03X♣, 04X, TC2.01X♣, TC3.01X, TA1.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher collects an array of different sound-making tools (e.g. whistle, tambourine, drum, voice, etc.).
- Teacher may prepare visual reference material (eg. handouts, overheads, wall-mounts, etc.) of dance/music terminology.
- Teacher obtains music of different tempos (e.g. 3/4, 4/4 etc.).

### Prior Knowledge Required

- Activities 1, 2 and 3.

### Teaching/Learning Strategies

#### I Rhythmic Explorations

Teacher directs students to lie on floor with eyes closed, and to find their pulse (e.g. wrist, neck, heart) and to use the other hand to tap out the rhythm of their pulse.

Teacher asks students to sit across from a partner on the floor and verbally cues students to do the following exercises. Note: Students should not stop between the exercises.

Students physically do the following and count aloud:

- slap thighs, clap hands, clap hands with partner, counting 1,2,3;
- slap thighs, hold, clap hands with partner counting 1,2,3;
- slap thighs, clap hands, hold counting 1,2,3.

Students repeats exercise without counting:

- clapping each other's body on count 2, (without counting) and;
- clapping each other's body on count 1, (without counting).

Teacher asks students to stand and scatter throughout the room.

Students clap out a 3/4 rhythm in unison e.g. 1, 2, 3, 1, 2, 3.

Teacher walks throughout the space and in between students, clapping counter rhythms or using different sound-making tools (eg. tambourine, whistle, voice, to etc) to try to change the student's rhythm.

Students discuss their ability to maintain the rhythm assigned in spite of the distractions.

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Teacher assigns a 3/4 movement phrase e.g. step-hop-clap; hop-clap-stamp, etc.

Teacher verbally cues students to do the following exercises, not allowing students to stop between each.

- do movement phrase accenting the first beat
- do movement phrase accenting the third beat
- do movement phrase accenting the second beat

Teacher divides the class into two groups, placing each group at opposite ends of the room and verbally cues students to do the following exercises:

- one group to clap out a 3/4 rhythm, the other group to clap out a 4/4 rhythm.
- two groups of students move towards each other while teacher claps counter rhythms.
- two groups of students continue to clap out the rhythms assigned but move to a scatter formation

Teacher places students in groups of three and asks each group to create three silent actions to form a pattern which is repetitive. The groups are as far away from each other as possible.

- group 1 does movement phrase accenting the second movement;
- group 2 does movement phrase accenting the first movement;
- group 3 does movement phrase accenting the third movement;
- groups move towards each other towards the center of the room;
- all groups scatter and intermingle, maintaining their assigned accented movement.

## II Tempo Exploration

Teacher introduces dance and music terminology i.e. adagio, allegro, andante, presto, tempo

Teacher assigns a 3/4 movement phrase i.e. counts 1–2 slide, count 3 hop; count 1–2 step, count 3 hop

Teacher establishes a beat and varies the tempo of the beat.

Students adjust movement phrase to various tempos.

Students discuss and answer the following question: How does tempo affect a movement?

Teacher verbally cues students to do the following exercises:

- 16 counts of small jumps with the accent down, i.e. into floor;
- 16 counts of small jumps with the accent up, i.e. lift up;
- 8 counts of small jumps with variations of the accents;
- 8 counts of a leg and or arm movement with the accent in, i.e. closing;
- 8 counts of leg and or arm movement with the accent out, i.e. exploding out;
- 8 counts of leg and or arm movement with variations of the accents.

Teacher assigns increasingly complex and challenging body shapes and action-word variations, changing accent and timing of movement phrase (e.g. suspending movement, upper body only, etc.).

## III Let's Talk And Write About It.

Students discuss and answer the following question: What do you need to physically do to accommodate the change of accents?

Students are asked to write the answers to the following question: What new dance/music terms are used to describe time, speed, very fast, very slow, soft, loud, quick and sharp?

## Assessment/Evaluation

1. Teacher collects and assesses students' written work utilizing a checklist of new dance terminology.

## Resources

#1, 2, 5, 8, 9, 10, 14, 15, 16, 17, 19, 21, 22 – 34.

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## Activity #5: Foundations Element – Energy or Dynamics

**Time:** 150 minutes

### Description

A variety of visual and auditory stimuli will be presented to explore and expand students' creative thinking and physical movement vocabulary. Students will apply problem-solving and cooperative learning skills to create a dance study based on the element of energy or dynamics

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.01X, 02X, .05X, TAV.01X, 03X,

**Specific Expectations:** TT1.04X❖, TT2.01X, 05X❖, TC1.01X❖, .03X❖, TC2.01X, 03X, TAI.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher prepares a Laban energy chart on large bristol board with a set of coloured markers.

### Prior Knowledge Required

Activities 1 through 4.

### Teaching/Learning Strategies

#### I Exploring Dynamics Through a Physical Journey

This is an exercise in which the teacher does a voice over of an arduous physical journey. The students physically interpret the journey. Example: rope bridge over a crevice, crawling through the jungle, shooting the rapids, fording a stream etc.

#### II Dance Dynamics

Teacher provides a light to strong scale to chart Laban energy action words (eg. punch, press, dab, glide, flick, float, slash, wring).

Students organize and categorize energy action words providing rationale for decisions.

Students then assign a colour to the scale of energy action words, selecting strong intensity colours for the strong action words, lighter intensity colours for the soft action words.

Teacher asks students which energy actions have been altered by time and space.

Teacher leads students through a guided movement exploration of energy action words.

Teacher divides class into groups.

Each group selects and combines six energy action words.

Students create the movement phrase which becomes each group's template.

Teacher leads groups through a guided movement exploration verbally cuing and changing the

dynamic quality: Repeat the movement phrase changing the painting of the phrase with a percussive quality, i.e. percussive, sustained, vibratory, suspension, swing, collapse, punch, press, dab.

Teacher asks students to draw a floor pattern on paper including using two straight lines and a curved line. The lines must be connected and indicate a beginning and an ending point.

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Students must then choose three energy action words, i.e. punch, press, dab, glide, flick, float, slash, wring and designate a different energy action word to each section of the pattern drawn.

Students practise the movement phrases.

Teacher leads discussion on the qualities of movement and the changes of the intensity of the movement as the colour intensity changes.

Students colour each of the three lines of the pattern with a different colour for each line.

Students rehearse their movement phrase with the energy intensity associated with the colour they chose.

Students then choose the opposite colour for each of the three lines of the pattern and rehearse the same movement phrase changing the intensity associated with the colour.

### III Let's Talk and Write About It.

Students discuss and make notes on the following questions:

What happened to the action when you gave it a colour?

What happened to the action when you did it with its opposite colour? Why?

How did the action change with the different colours and how did it feel? Why?

Which level of energy (colour) were you the most comfortable with? Why?

How did you feel when you did the same action to two different colours?

Extensions: Students create a collage of patterns of colour.

Students to brainstorm energy action words and write a poem with them.

### Assessment/Evaluation

1. Teacher assesses students' progress (technique, composition and class protocol) through teacher observation using the checklists already developed. Videotaping for documentation may be helpful where appropriate (e.g. experiments with colour) if the students are comfortable with it.
2. Teacher may chose to assess the students' understanding of the elements of dance utilizing both a written quiz and a reflective journal entry to accommodate different learning styles.

### Resources

#1, 2, 5, 8, 9, 10, 14, 15, 16, 17, 19, 21, 22 – 34.

### Appendices

**Appendix A:** Movement Activities & Exercises

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## Activity # 6: Stimuli for Improvisation

**Time:** 150 minutes

### Description

Students will be exposed to a variety of visual, tactile, auditory and olfactory stimuli as a source for the creative process. Through guided exploration and improvisation, students will move spontaneously and create a link between the concrete and the abstract.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TCV.02X, 05X, TAV.01X, 03X,

**Specific Expectations:** TT2.01X, 05X, TCI.03X❖, .04X❖, TAI.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher prepares the following: 2 single visual stimuli; 3 grouping visual stimuli; 4–5 pictures, posters, books; 4–5 tactile; 4–5 auditory; 4–5 olfactory.
- Lesson requires an appropriate sound system.

### Prior Knowledge Required

Activities 1 – 5.

### Teaching/Learning Strategies

#### I Objects to Stimulate Creativity

Teacher introduces one visual stimulus (eg. statue, intricate pitcher, driftwood, rag doll, etc.) and directs student to silently walk around and without touching the stimulus, observe its features, i.e. lines, energy, dimension, colour.

Teacher asks students to independently interpret with their bodies, the features of three different objects observed, one at a time. Each interpretation must move through a phrase of counts, e.g. 7, 8, 11) so that the body is not static.

Students discuss the following questions:

How easy an/or difficult was it to create a movement phrase based on an inanimate object?

What made it easy and/or difficult for you?

#### II Groupings

Teacher divides class into groupings that correspond with the number of grouped stimuli.

e.g. Stimuli Group A: consists of three different toys = Group of three students

Stimuli Group B: consists of four different hats = Group of four students

Stimuli Group C: consists of five different sizes of bottles = Group of five students

Teacher asks each group to silently walk around and without touching the stimuli, to observe its features and each objects' relationship to the other objects.

Teacher asks students to silently and physically interpret the features of the stimuli grouping observed followed by the relationship of each stimuli grouping. Students must keep their interpretation moving.

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Teacher repeats above guided exploration process introducing:

- A: pictures (eg. peoples' faces, children playing, a cityscape, bouquet of flowers, etc.);
- B: tactile stimuli (eg. cheese grater, piece of fun fur, rubber ball, shaving brush, bag of cold spaghetti, bread dough, etc.);
- C: olfactory stimuli (eg. spices, empty bleach bottle, fresh branch of pine needles, perfume, crushed garlic, vinegar, etc.);
- D. auditory stimuli (eg. single sound effects – scream, glass breaking; nature sounds, – waves, birds, wind; music – single instrument, horn, maraca, drum, Baroque chamber music, instrumental music from different cultures, Rhapsody in Blue, Beethoven's Fifth, etc.).

### III Reflective Thoughts

Students present, share and observe one another's movement studies.

Students discuss questions and record reflections on the following questions:

Is music necessary to compose dance? What is your rationale?

What restrictions and/or freedoms does each stimuli present?

Teacher discusses texture, rhythm, dynamics in music.

### Assessment/Evaluation

1. Teacher assesses students' progress (technique, composition and class protocol) through teacher observation using checklists already developed. Videotaping for documentation may be helpful where appropriate (e.g. the movement studies) if the students are comfortable with it.
2. Teacher may chose to use the reflective journal entry to assess the students' understanding of the theory.

### Resources

#1, 2, 7, 9, 12, 15, 16, 17, 19, 21, 22 – 34.

## Activity #7: Composition with the Fundamental Elements

**Time:** 300 minutes

### Description

Students will have the opportunity to integrate and demonstrate their understanding of the fundamental elements explored by creating a longer dance study. Students will be introduced to the concept of disciplined rehearsal practices, work attitudes and habits and the refinement of polishing of their movement for presentation. Emphasis will be on the integration of movement, composition and presentation skills.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TTV.05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 03X

**Specific Expectations:** TT1.04X, TC1.01X❖, 02X, 03X❖, 04X❖, TC2.03X❖, TC3.01X❖, 02X, TA3.02X

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## Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher must prepare appropriate accompaniment (eg. sacred, secular, student created music, etc.) for student exploration.
- Teacher may prepare assignment sheets as a student handout.
- Teacher prepares TV, VCR, blank video-cassette, charged batteries, cords, lighting levels, etc.
- Teacher may prepare assessment journals, logs, checklists, etc.

## Prior Knowledge Required

A kinesthetic, intellectual and creative understanding of the skills and concepts developed in previous activities 1–6.

## Teaching/Learning Strategies

### I Setting The Parameters.

Teacher introduces the idea that the dance class is a community, as are the school, the town, and the Catholic faith community and explains that the skills developed are to ensure harmony and productivity in all types of communities. The teacher stresses the individual's role in taking responsibility for their own actions as their actions impact others.

Teacher divides class into three or more groups and discusses the assignment and the evaluation rubric (Appendix B), e.g. create a short dance work of 1–2 minutes in length. Students may bring in their own stimuli to create dance. The following elements of dance must be included and clearly visible:

- Space – a combination of 6 straight and/or curved lines; include level and focus variations;
- Shape – combination and variety of body shapes;
- Time – a minimum of 4 different uses of time;
- Energy – minimum of 3 different energy actions varying intensity and quality of the movements.

Teacher allows option for students to rehearse and explore, taking teacher, peer and self-evaluation feedback into account.

### II The Dance Artist At Work

Students create a dance work within the framework of the designated criteria.

Students complete the dance work.

### III Ready, And ...

Students rehearse and polish dance work.

Teacher provides verbal and/or written feedback.

Students rework, redo and polish work.

### IV ...Go!

Teacher will videotape each groups' presentation of the assignment.

Students present, share and observe each groups' dance work.

## Assessment/Evaluation

1. Students are provided with the rubrics for evaluating their compositions and their creative process at the beginning of this activity. Discussion should take place to ensure that the students are aware of and understand the criteria contained in the rubrics.
2. Teacher provides feedback throughout the creative process to assist students in achieving criteria set out in rubrics.

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## Resources

#6, 7, 9, 10, 11, 15, 16, 19

## Appendices

**Appendix B:** Rubric – Evaluation for Compositions.

**Appendix F:** Rubric – Evaluation of Creative Process Within a Group

## Activity #8: Reflection, Self-Evaluation and Teacher Evaluation of Compositional Work

**Time:** 75 minutes

### Description

Students will have the opportunity to discuss and self-evaluate the dance works they have created. Students will have the opportunity to discuss the teacher's evaluation of the dance works they have created. Observation and analytical skills will be used to summarize the elements of dance activities.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.01X, TTV.05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 03X

**Specific Expectations:** TT1.04X, TC1.01X❖, 02X, 03X❖, 04X❖, TC2.03X❖, TC3.01X❖, 02X, TA3.02X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher prepares, with student in-put, a student self-evaluation sheet.
- Teacher obtains TV, VCR, recorded videotape of students' dance works.

### Prior Knowledge Required

Activities 1 through 7 with an emphasis on 7.

### Teaching/Learning Strategies

#### I Self-Evaluation

Teacher distributes and discusses the self-evaluation sheet.

Teacher presents the videotaping of students' dance works twice.

Students evaluate themselves and record on sheet provided.

#### II Teacher Talk

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Teacher leads students in discussion/reflection of their dance work, the process, and their accomplishments.

### **Assessment/Evaluation**

1. Teacher evaluates each group's dance according to rubric (Appendix B). Individual process work is evaluated according to rubric (Appendix F.) Teacher assesses students reflective journals to monitor growth.
2. Students self-evaluate using the same rubrics.

### **Resources**

#6, 7, 9, 10, 11, 15, 16, 19, 22 – 34.

### **Appendices**

**Appendix B:** Rubric – Evaluation of Composition

**Appendix F:** Rubric – Evaluation of Creative Process Within a Group

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## Appendix A: Movement Activities and Exercises

### Name/Movement Group Building

- students in scatter formation around the room
- have students develop a movement done twice to accompany their names said twice – for example: “Kelly, Kelly” accompanied by right arm pushed forward twice
- in groups of four: teach each other names and movements; put them into an interesting sequence
- rehearse the sequence so that the group can perform it in a line
- combine two groups, have students teach one another and rehearse the 8 movement sequence in a line
- have the students perform their sequences simultaneously while chanting the names
- share in individual groups of 8 only if it is evident the students are comfortable doing so

### Susie Picks Harry Name Game

- students stand in a circle and independently create a movement that is unique to themselves
- students take turns sharing their name and their movement aloud
- students stand in a circle with one person in the middle
- volunteer says his/her own name followed by “picks” and the name of another student (eg. “Susie picks Harry”)
- Harry would then say: “Harry picks Indira..” Indira would then say, “Indira picks Mario,” etc.
- The job of the student in the middle is to tag the student who is picked before that student can name another student. For example, the student in the middle tries to tag Harry before Harry can say that he picked Indira or tries to tag Mario before Indira can say that she picked Mario.
- When the student in the middle successfully tags someone being “picked”, s/he switches places with that person
- The person who just left the middle starts off again by picking someone; the starting person cannot be tagged.

This name game works best once the students know some of the names.

### Partnered Stretches

- face their partner and hold one wrist tightly
- while continuing to hold hands, pull away from each other, finding a place of mutual balance; this balance can be on both feet, symmetrical or asymmetrical, being sure to relax necks and shoulders
- once balance is achieved, allow gravity to stretch each body fully by holding this relaxed balance position as long as is comfortable

### Human Sculptures

- in partners: one becomes the clay and the other the sculptor. The clay has closed eyes. The sculptor shapes the clay into an interesting shape by firm but gentle “strokes” along the body of the clay, indicating direction i.e. along the arms, legs, back, shoulders, head of the clay..... There is no talking allowed. Music is played. The students must evolve a way of communicating through the touches.
- once the students have each experienced being both clay and sculptor, challenge them to be “intelligent” clay. Intelligent clay never stops moving. It has an intelligence of its own that inspires it to keep moving until it receives an “instruction” to change that movement through the touches of the sculptor. The clay still has closed eyes. Ensure that the students move in silence to music and that they are a safe distance apart. What happens is that although the sculptor is attempting to shape the clay, they begin to become responsive to each other, beginning to dance a duet of sorts as they work to communicate and to understand each other.

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### **Secret Partner**

- students in scatter formation
- instruct them to select a secret partner without giving away whom they have selected
- instruct them to mill about the space, filling the space, always keeping their silent partner within their sight, never giving away whom it is they are partnering
- instruct them to move as far away as possible from their secret partner
- instruct them to move as closely as possible to their secret partner without looking at them and, if possible, without giving away whom it is they are moving closely too
- students move back to scatter formation
- they choose a second secret partner and repeat the exercise
- instruct the students to arrange themselves without talking so that they form an equi-lateral triangle with their two secret partners.....the triangle can be any size but they must be the same distance from each other in a triangle shape

The task is accomplished when everyone is standing still. This may take a considerable amount of time if people keep moving. Point out how the movement of one person affects the movement of many others, depending on the pattern in which they are connected. Discuss how this spatial relationship and connectivity can be used in composition.

### **Face to Face Mirroring**

- students are partnered, facing each other, arm's length apart
- one is leader, one is follower
- the leader moves on the spot slowly, using a variety of body parts to lead with
- the task of the follower is to stay exactly in synchronization with the leader
- Variations: switch who is leading and who is following, change partners often, challenge the students to stay together without a designated leader or follower: both people initiating movements.

### **Space Invader Exercise**

- one student stands still and maintains eye contact with a partner throughout exercise
- one partner slowly walks in a circle around the student, gradually getting closer
- once eye contact is broken, or the standing student says "stop", the distance from the closest moving student is marked and measured
- students switch roles and repeat
- teacher organizes students in groups of five or more
- one student stands still and maintains eye contact with any member of the group throughout exercise
- remaining (4 or more) students slowly walk in a circle around the student, gradually getting closer, using arms and legs to get closer without touching the standing student
- once eye contact is broken, or standing student says "stop", the distance from the closest moving student is marked and measured
- exercise is repeated until all members of the group have had their turn at being the center person
- students discuss the similarities and differences between their feeling of personal space with one person and with the group

## Appendix B: Rubric – Evaluation of Composition

<b>Element</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b>SHAPE</b> (combination and variety of body shapes–3)	uses shape in familiar contexts with limited effectiveness	uses shape in familiar contexts with moderate effectiveness	uses shape in familiar contexts with considerable effectiveness	uses shape in familiar contexts with a high degree of effectiveness
<b>SPACE</b> (6 straight/ curved lines, variations of level and focus)	uses space in familiar contexts with limited effectiveness	uses space in familiar contexts with moderate effectiveness	uses space in familiar contexts with considerable effectiveness	uses space in familiar contexts with a high degree of effectiveness
<b>TIME</b> (4 different uses)	uses time in familiar contexts with limited effectiveness	uses time in familiar contexts with moderate effectiveness	uses time in familiar contexts with considerable effectiveness	uses time in familiar contexts with a high degree of effectiveness
<b>ENERGY</b> (3 energy actions, variations of intensity and quality of movement)	uses energy in familiar contexts with limited effectiveness	uses energy in familiar contexts with moderate effectiveness	uses energy in familiar contexts with considerable effectiveness	uses energy in familiar contexts with a high degree of effectiveness



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## Unit #2: Introduction to Jazz

**Time:** 25 hours

**Unit Developers:**

Laurel Brown, Waterloo DSB  
Kelly Child, DSB of Niagara

**Development Date:** April 1, 1999

### Unit Description

In this unit, students will be introduced to the basic movement skills in the dance form(s) being studied. They will identify the terminology associated with each. They will explain the historical and cultural significance of the dance form (s) being studied. Throughout the unit, students will apply safety principles learned in Unit 1 as well as learn to use the new technique in a safe manner. They will observe and identify a spectrum of dance (eg. Footloose, Jesus Christ Superstar, Revelations, A Chorus Line, etc.) within the selected style(s), discuss themes, ideas and images and identify the connection to Gospel values and moral conscience. Students will continue to use appropriate classroom conventions as both performers and audience members as well as to reflect on their own work and the work of others.

**Ontario Catholic School Graduate Expectations:** CGE1a,c,d,f,g,h,i, 2a,b,c,e, 3a,b,c,d,e,f, 4a,b,c,d,e,f,g,h, 5a,b,c,d,e,f,g, 7b,c,f,g,j.

### Strands & Expectations

**Strands:** Theory, Creation and Analysis

**Overall Expectations:** TTV.01X, 04X, 05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 03X, 04X

**Specific Expectations:** TT1.02X, 03X, 04X, TT2.01X, 02X, 03X, 04X, 05X, TT3.01X, 02X, 03X, TC1.01X, 02X, 03X, 04X, TC2.01X, 02X, 03X, TC3.01X, 02X, 04X, TA1.01X, 02X, TA2. 01X, 02X, TA3.01X, 02X, 03X

### Activity Titles (Time + Sequence)

Activity 1	Defining Jazz and Its Roots	75 minutes
Activity 2	Introduction to Jazz Technique and Movement	450 minutes
Activity 3	Evolution of Jazz	225 minutes
Activity 4	Jazz Composition	150 minutes
Activity 5	Experimentation with Jazz Composition	200 minutes
Activity 6	Jazz Performance	250 minutes
Activity 7	Jazz in Media	150 minutes

### Unit Planning Notes

General: Teachers may wish to collect book resources listed for all activities. Teachers may wish to emphasize a thematic context for choreography, e.g. the human condition through social justice issues. Suggested sources for this work are: the Gospels (i.e. parables), current and historical events/people, e.g. holocaust/Cambodia, Ghandi, Martin Luther King.. It is within these powerful contexts that the Catholic Expectations may be introduced, developed and presented. The teacher may decide on a theme based on the liturgical calendar, such as Easter, Christmas, etc.

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- Activity 1: collect and prepare visual and audio aids to create a jazz environment eg. pictures, shoes, videos, etc.
- Activity 2: organize jazz technique by classes
- Activity 3: collect and prepare visual aids, e.g. cue cards, visual historical time line; book library for research
- Activity 4: choose appropriate accompaniment, choreograph short sequence in a jazz style
- Activity 5: prepare resource kits prepared for compositional centres – Appendix B
- Activity 6: obtain blank videos, book video camera and player
- Activity 7: book video camera and player, prepare clips from popular music videos, contemporary music from these videos [Note: The students are an excellent resource for what is currently popular.]

### **Prior Knowledge Required**

This is an introductory unit and assumes no specific background in jazz.

### **Assessment/Evaluation**

Diagnostic assessment should occur at the beginning of this first unit so that the teacher can adapt the teaching/learning strategies to the entry level of the students. Formative assessment in this unit consists primarily of teacher observation with the aid of checklists/rubrics for task completion, creative problem-solving, understanding of dance terminology, technique, composition, classroom protocol, safe practices etc. As well, the teacher will monitor and assess writing contained in reflective journals and in the hand-out in Activity 3. A quiz may take place in Activity 2. Students will give a short seminar in Activity 3. Throughout the unit the students will engage in self-assessment as well as receive feedback from their peers. Evaluation of dance pieces and the creative process will take place at the end of the unit according to the rubrics provided to the students in advance. Students will engage in self-evaluation at the end of the unit using the same rubrics.

Assessment/Evaluation strategies used:

1. Checklists may be devised for the diagnostic assessments which should take place at the beginning of the unit.
2. Checklists for assessment through teacher observation of technique, classroom protocol, composition, safe practices etc. are suggested in Activities 2–5.
3. Rubrics are provided for assessment through teacher observation of Ontario Catholic Expectations, jazz technique in Activity 2 and Activity 7 and of the creative process within a group in Activity 7.
4. Understanding of concepts is assessed through a written assignment in Activity 3.
5. Understanding of concepts is assessed through entries made in a reflective journal in Activities 1 and 4.
6. A quiz is suggested in Activity 2 in order to assess understanding of concepts and terminology.
7. Knowledge is assessed through a seminar presentation in Activity 3.

### **Additional Resources**

1. Arnheim, Daniel D. Dance Injuries: Their Prevention and Care, Third Edition. (Pennington, New Jersey, Princeton Book Company, 1991).
2. Audy, Robert. Tap Dancing: How To Teach Yourself to Tap. (New York: Random House, 1976).
3. Austin, Judy. “Women in Jazz,” *Dance Teacher Now*, (July/August, 1992).
4. Beatty, Patricia. Form Without Formula: A Concise Guide to the Choreographic Process. (Toronto: Press of Terpsichore, 1985).

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5. Begin, Carmelle and Crepeau, Pierre. Dance! (Hull, Quebec: Canadian Museum of Civilization, 1989.)
  6. Cayou, Dolores Kirton. The Origins of Modern Jazz Dance. (Palo Alto, California: National Press Books, 1970).
  7. Cohen, Selma Jeanne, ed. Dance as a Theatre Art: Source Readings in Dance History From 1581 to the Present, Second Edition. (Princeton, New Jersey: Princeton Book Company, 1992).
  8. Dance Film and Video Guide. (New Jersey: Princeton Book Company, 1991).
  9. Dance Ontario Directory, 1999. (Toronto: Dance Ontario, 1999).
  10. Denby, Edwin. Looking at the Dance. (New York: Curtis Books, 1968).
  11. Ellfeldt, Lois, and Carnes, Edwin. Dance Production Handbook: or, Later is Too Late. (Palo Alto, California: National Press Books, 1971).
  12. Franklin, Eric. Dance Imagery for Technique and Performance. (Windsor, Ontario: Human Kinetics, 1996).
  13. Giordano, Gus. Anthology of American Jazz Dance. Evanston, IL, Orion Publishing House, 1978.
  14. Giordano, Gus. Jazz Dance Class: Beginning thru Advanced. Pennington, N.J., Princeton Book Company, 1992.
  15. Rooyackers, Paul. 101 Dance Games for Children. (Alameda, California: Hunter House Inc., 1996.)
  16. Grant, Janet Millar and Kamino, Gabby. Teacher's Guide for The Dancemakers: Dance Video Series. Toronto, Dance Collection Danse, 1995).
  17. Kraines, Minda Goodman and Kan, Ester. Jump Into Jazz, second edition. Mountain View, California, Mayfield Publishing Company, 1990.
  18. Long, Richard A. The Black Tradition in American Dance. (New York: Rizzoli International Publications Inc., 1989).
  19. Luigi, and Wydro, Kenneth. The Luigi Jazz Dance Technique. Garden City, (New York: Garden City: Doubleday, 1981).
  20. Metropolitan Toronto School Board. DanceMetro. (North York, Ontario: Metropolitan Toronto School Board, 1994).
  21. Oxenham, Andrew and Crabb, Michael. Dance Today in Canada. (Toronto: Simon and Pierre, 1977).
  22. Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. (New York: Grove's Dictionaries of Music Inc., 1980).
  23. Stearns, Marshall and Jean. Jazz Dance: The Story of American Vernacular Dance. (New York: DaCapo Press, 1994).
  24. Stirling, June and Stirling, Don. A Modern System of Tap Notation. (Newark, New Jersey: Fairyland, U.S.A. Inc., 1958).
  25. Thorpe, Edward. Black Dance. (Woodstock, New York: The Overlook Press, 1989).
  26. Watkins, Andrea and Clarkson, Priscilla M. Dancing Longer Dancing Stronger: A Dancer's Guide to Improving Technique and Preventing Injury. Pennington, New Jersey: Princeton Book Company, 1990).

Videos:

27. Dance Black America. Distributed by: Dance Horizons Video, 1983.
28. Dancemakers Video Series, Dance Collection Danse, 1995.

Magazines:     Dance in Canada (archival copies)  
                   Dance Connection  
                   Dance Magazine  
                   Dancing Times  
                   Dance Teacher Now

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Journals/Newsletters: Contact Quarterly  
Dance Collection Danse  
Dance Chronicle  
DCA News  
Dance Scope  
The Dance Current  
The New Dance Review (New York)

Dance Collection Danse and Theatrebooks, located in Toronto, are invaluable sources for resources.

**Catholic Resources:**

1. This Moment of Promise, Ontario Conference of Catholic Bishops, 1989.
2. Catholic Bible, New Revised Standard Version.
3. Groome, Thomas. Educating for Life: A Spiritual Vision For Every Teacher and Parent. (Thomas More Press, 1998.)
4. Cameron, Julia & Bryan, Mark. The Artists Way: A Spiritual Guide to Creativity. (New York: G.P. Putnam’s Sons, 1992.)
5. Cameron, Julia & Bryan, Mark. Heart Steps: Prayers and Declarations for a Creative Life. (New York: G.P. Putnam’s Sons, 1992.)
6. Curriculum Matters: A Resource for Catholic Educators, Institute for Catholic Education, 1996.
7. Blueprints, Catholic Curriculum Cooperative, 1998.
8. Trafford, Larry. Educating The Soul: Writing Curriculum For Catholic Secondary Schools. (Toronto: Toronto Catholic District School Board, 1998.)
9. Verbel, D. Dance and Prayer: Meaningful Methods With High School Students and With Adults, 1986.
10. Winton-Henry, H. Dancing God’s People into the Year 2000: A Critical Look At Dance Performance In The Church, 1997.
11. Tataryn, M. Praying With Icons. Ottawa: Novalis, 1988.
12. USCC (United States Catholic Conference) Environment and Art in Catholic Worship, 1978.
13. National Bulletin on Liturgy #87, “Liturgical Movement” by National Gallery Office, Ottawa.

**Appendices**

- Appendix C:** Basic Jazz Technique and Class Structure
- Appendix D:** Compositional Centres
- Appendix E:** Jazz Technique Rubric
- Appendix F:** Evaluation of Creative Process Within a Group

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## Activity # 1: Defining Jazz and Its Roots

**Time:** 75 minutes

### Description

The teacher will lead a discussion to assess students' knowledge of jazz. Students will volunteer their ideas about what they associate with jazz. Teacher will introduce the African roots of jazz dance and a brief survey of jazz dance in North America, focusing on Canadian contributions.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation and Analysis

**Overall Expectations:** TTV.04X, 05X, TAV.01X

**Specific Expectations:** TT2.02X✦, 03X✦, TT1.02X, 03X, TC3.01X, 02.X, TA1.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher collects visual and audio aids including pictures, dance shoes, music, videos, musical theatre programs, etc. relating to jazz. Ensure that choice are inclusive in nature without bias.
- Teacher will locate an expert in African dance to share with students authentic African dance and music (optional).
- Teacher will access resources detailing the African roots of jazz.

### Prior Knowledge Required

This is an introductory lesson which assumes no specific background in jazz.

### Teaching/Learning Strategies

#### I Creating a Jazz Environment

Teacher will use visual and audio aids to create an atmosphere for the students as they enter the dance studio/classroom and during administrative duties e.g. (attendance). Pictures, dance shoes, music, videos, musical theatre programs, etc. relating to jazz could be displayed to begin this unit.

#### II Class Discussion

Students will share personal experiences and perceptions of jazz.

#### III Mini-lecture

Teacher will give a mini-lecture to introduce the roots of jazz and a brief survey of its development; correlation between blues and jazz, body percussion and rhythm, African dance and spiritual dances in other cultures; Negro spirituals in church; and the use of movement in church (see Resources).

#### IV African Roots

Students will be introduced to the African roots of modern jazz. There are various methods available:

1. The teacher could invite an expert in African dance to teach traditional African dances with authentic music to students. Guest teacher will share how African dance has influenced jazz dance in North America.

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- Or 2. The teacher may teach students traditional African dances (e.g., Juba, Bele Kawe, Tant’ Hessie, etc.) with authentic music. The teacher will inform students how African dance has influenced jazz dance in North America.
- Or 3. If an expert in African dance is not available and the teacher is not comfortable with teaching African dance, the teacher may show videos of authentic dances, leading students in a discussion of what they have seen in the videos and its influence on jazz dance in North America (see Resources).

Students with knowledge and experience of African dance and/or African culture should be encouraged to share their expertise, stories and experiences.

### **Assessment/Evaluation**

1. Teacher will assess students’ general knowledge of jazz through class discussion or may ask the students to write in their reflective journals.
2. Teacher will use teacher observation to assess the students level in order to adapt the technique contained in these activities.

### **Resources**

#6, 7, 27, 16, 18, 22–34.

## **Activity #2: Introduction to Jazz Technique and Movement**

**Time:** 30 minutes per class (450 minutes)

### **Description**

Students will be introduced to basic jazz movements. Jazz technique will also be introduced and applied to these movements. Movement and technique will be taught continuously throughout this unit (at least 30 minutes per 75 minute class). Students’ knowledge of movement will be assessed daily and evaluated at the end of this unit.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### **Strand(s) and Expectations**

**Strands:** Theory, Creation

**Overall Expectations:** TTV.01X, 04X, 05X, TCV.01X, 02X, 05X,

**Specific Expectations:** TT1.02X❖, 03X, 04X❖, TT3.01X❖, .02X❖, 03X❖, TC1.01X, .02X, TC2.01X, TC3.01X, 02X

### **Planning Notes**

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher will design daily exercises and combinations which focus on building technical ability, vocabulary and complexity of patterns. [Note: On-going assessment of the student’s progress will assist the teacher in planning appropriately for the students’ needs and abilities. Movement may be performed in silence or with live or recorded accompaniment.]

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## Prior Knowledge Required

Students are presumed to have little or no formal jazz background. Diagnostic assessment must be conducted to determine the technical level of the students so that technique may be taught in a safe, appropriate manner. (See Accommodations.)

## Teaching/Learning Strategies

Note: It is understood that every jazz technique class will begin with warm up exercises and end with cool-down exercises.

### I Introduction to Jazz Technique

Teachers will demonstrate introductory jazz technique. Teachers will design exercises and classes to gradually build and develop technique with consideration for flexibility, strength, cardio-vascular endurance, etc. within the framework of Appendix B. Teachers will use a variety of teaching/learning strategies such as: demonstration, mirroring, pair-share, cooperative group learning, guided improvisation, etc.

Students will be provided with opportunities to practice, apply the feedback given by the teacher and to redo their explorations.

## Assessment/Evaluation

1. Teacher assesses students' technical progress through teacher observation and provides on-going feedback to the students. Videotaping for documentation may be helpful if the students are comfortable with it. The rubric for jazz technique (Appendix E) may be used for formative assessment throughout Activity 2.
2. Teachers may wish to use a quiz to assess the students' knowledge of jazz terminology.
3. Teachers may wish to pose questions related to technique for the reflective journals (e.g. a look at use of arms in jazz, a reflection about technique which the student finds challenging, etc.).

## Resources

#1, 13, 14, 17, 20, 22 – 34.

## Accommodations

1. Teachers will obtain information concerning students registered in the dance course in order to make appropriate student accommodations. It is suggested that teachers elicit the assistance of the support and resource personnel in the Special Education and Students Resources Departments.
2. In the case of experienced, talented, or highly motivated students, the teacher may need to adjust teaching strategies. For example, assignments may be modified to become more challenging or students may play a leadership role in class such as demonstrating, leading a warm-up, peer teaching, etc.

## Appendices

**Appendix C: Basic Jazz Technique and Class Structure**

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## Activity #3: Evolution of Jazz

**Time:** 225 minutes

### Description

The teacher needs to stress that jazz dance is constantly evolving. Through examination of a time line, research and a brief presentation, students will gain an understanding of the evolution of jazz dance. Students will focus on Canadian jazz, its African roots and the American context within those roots. They will examine the development of jazz dance and its music through an investigation of its pioneers, choreographers, celebrated dancers, professional companies, etc.. Students will distinguish the stylistic characteristics within the dance form.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** TTV.04X, TCV.03X, 05X, TAV.01X, 03X, 04X

**Specific Expectations:** TT2.02X❖, 03X❖, 04X❖, TC3.01X, TA1.01X, TA2.01X❖, 02X❖, TA3.01X

### Planning Notes

1. Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity;
2. Teacher will provide visual aids including prepared cue cards and a visual time line (see Teaching and Learning Strategies).
3. Teacher should book the library for two classes and be prepared to assist students in guided research of their assigned topics by becoming aware of available resources and how to access them.

### Prior Knowledge Required

Introduction to Jazz from Activity #1.

Students may have been introduced to school resources at the beginning of the year or semester. If not, the teacher must provide this introduction.

### Teaching/Learning Strategies

#### I Cue Cards

Teacher will provide students with topic-related cue cards focusing on different decades in jazz dance history. Topics could include dancers, ( e.g. Bojangles, Jeff Hyslop,); choreographers (e.g. Brian Foley, Jerome Robbins, William Orlovski, Eddie Toussaint,); styles (e.g. Bob Fosse, Luigi, Hip Hop); and companies (e.g. Alvin Ailey, Les Ballet Jazz de Montreal, Compagnie de Dance Eddie Toussaint, Canadian Tap Dance Company).

#### II Guided Research Assignment

Students will be given two periods to research the historical importance of the topic on their cue card. In small groups students will prepare a brief presentation for the following week. Group presentations will not exceed five (5) minutes. A one-page handout outlining the pertinent information of their topic must be submitted to the teacher by the group.

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### III Historical Time Line

Students will reveal the information researched on the topic indicated on their cue card and as a class, decide its position on the historical time line provided by the teacher.

#### Jazz Historical Time Line

Minstrel Shows	20's Early Jazz	30's Swing Era	40's Bop	50's Cool Jazz	60's Free Jazz	70's New Syntheses	80's New Wave	90's Hip Hop
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#### **Assessment/Evaluation**

1. Teacher and students will assess individual contributions to the group work based on observing students' efforts.
2. Teacher will assess the individual research material and the research process by collecting rough work.
3. Teacher will assess individual contributions to the research process with a checklist which the students will use to assess themselves and their group members.
4. Teacher will assess the final copy of the handout.
5. Teacher will assess the seminar presentation.

#### **Resources**

#7, 16, 17, 22 – 34.

#### **Accommodations**

1. E.S.L. students may be partnered with an English speaking student for this activity.
2. Extra time may be allocated for students with learning disabilities.
3. Students with writing difficulties may submit a cassette tape of the information they have discovered and/ or be partnered with someone for the creation of the hand-out.

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## Activity # 4: Jazz Composition

**Time:** 150 minutes

### Description

This activity will span approximately three days and will give the students an opportunity to apply the elements being studied in Unit #1 to jazz composition.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation and Analysis

**Overall Expectations:** TTV.01X, .05X, TCV.01X, 02X, 03X, 05X, TAV.01X, 03X

**Specific Expectations:** TT2.01X, 03X, 05X♣, TT3.01X, 02X, 03X♣, TC1.01X, 02X, 03X♣, TC2.01X♣, 02X♣, TC3.01X♣, 02X♣, 04X, TA1.02X

### Planning Notes

1. Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
2. Teacher will choreograph a short jazz routine in one of the jazz styles.
3. Teacher will have available appropriate accompaniment for the choreography.

### Prior Knowledge Required

Activities 1 – 3.

### Teaching/Learning Strategies

#### I Jazz Choreography

Teacher will instruct a short jazz routine applying movements taught earlier in this unit. Teacher will discuss the importance of music to jazz and the reasons for choosing the accompaniment to the piece. Students will work in small groups to modify the routine by adding their own arm and head movements and creating directional and pattern changes. Students must apply the qualities and elements (space, shape, time and energy) being studied in Unit #1 when altering the teacher's choreography. Groups will share their variations with the class.

#### II Jazz Composition

In small groups, students will create a movement study incorporating the elements of jazz from a particular decade identified in Activity 3 (e.g. blues, tap, swing, hip hop, etc.) Each group will share its sequence with the class and then teach it to the other groups.

### Assessment/Evaluation

1. Teacher will observe and provide feedback during the learning process using on-going checklists.
2. Teacher and students will observe the variations of the jazz routine presented by the small groups and provide feedback. The teacher may wish to have the students devise a checklist or rubric to use.
3. Students will assess their own work using the same checklist or by writing in their reflective journals.

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## Resources

#2, 6, 13, 17, 18, 19, 22, 22 – 34.

## Activity #5: Experimentation with Jazz Composition

**Time:** 200 minutes

### Description

This activity offers a number of compositional centres to guide students when creating their own combinations using the technique previously studied in this unit. These centres will allow students to experiment with jazz improvisation. Students will work in small groups for this activity.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory and Creation

**Overall Expectations:** TTV.01X, 05X, TCV.01X, 02X, 05X,

**Specific Expectations:** TT1.04X, TT3.03X, TC1.01X✦, 02X✦, 03X✦, 04X✦, TC2.01X, 02X✦, TC3.01X,

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity;
- Teacher must be prepared to construct resource kits to enable students to participate in these activities (Appendix D).

### Prior Knowledge Required

Activities 1 – 4.

### Teaching/Learning Strategies

I Resource Kits/Compositional Centres

Teacher will provide resource kits/compositional centres for students to explore (Appendix D).

Teacher may use one centre at a time, focusing the class in their small groups on one particular compositional approach or use more than one centre at a time to increase the variety of compositional experiments.

### Assessment/Evaluation

1. Teacher will observe and provide feedback throughout the activities using the on-going checklists.

## Resources

#12, 17, 18, 19, 22 – 34.

## Appendices

**Appendix D:** Compositional Centres

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## Activity # 6: Jazz Composition/Performance

**Time:** 250 minutes

### Description

Students and teacher will collaboratively build a jazz dance. Teacher may choreograph the beginning and/or end of the piece and assist with transitions. Students will perform their final pieces for each other.

**Ontario Catholic School Graduate Expectations:** CGE 2a, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Theory, Creation and Analysis

**Overall Expectations:** TTV.01X, 05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.03X

**Specific Expectations:** TT1.04X♣, TT3.03X♣, TC1.01X, TC2.02X, 03X♣, TC3.01X, 02X, 04X♣, TA1.02X, TA3.02X♣, 03X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity and where appropriate reaffirms that the dance class is a community, as is the school, town, as is the Catholic faith community and explains that the skills developed are to ensure harmony and productivity in all types of communities. The teacher stresses the individual's role in taking responsibility for their own actions as their actions impact others.
- Teacher should choose appropriate accompaniment (eg. sacred, secular, student produced music, etc.) for composition.
- Teachers should book media equipment if they choose to videotape the final composition at the end of this activity.

### Prior Knowledge Required

Technique, combinations and compositions learned earlier in the Unit.

### Teaching/Learning Strategies

#### I Composition

Teacher provides an analysis of the chosen accompaniment (eg. counts and phrasing) and allocates sections to each group.

Students will be divided into groups and will compose to a section of the accompaniment.

Students must be given time to share their ideas and receive feedback from other groups and the teacher during composition.

Students must collaborate with other groups to organize the final composition, keeping in mind the safety of self and others in the performance setting during the transitions.

#### II Rehearsal

Teacher will direct students through the rehearsal process focusing on appropriate skill development. Students will be provided with opportunities to practise and to incorporate feedback.

#### III Performance

Teacher will instruct the students in performance skills.

Students will be provided with several opportunities to practice and polish their work.

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## Assessment/Evaluation

1. Teacher continues to provide feedback to students during compositional process.
2. Students will observe their peers during the creative process and provide feedback.
3. Teacher will videotape and allow students to view and assess their final compositions. The students and the teacher should develop a rubric together which the students have from the beginning of the activity.
4. Teacher will evaluate the creative process using the rubric in Appendix E.
5. Teacher will evaluate jazz technique using the rubric in Appendix F. Teacher assesses students reflective journals to monitor growth.

## Resources

#12,14, 17, 22 – 34.

## Appendices

**Appendix E:** Jazz Technique Rubric

**Appendix F:** Rubric for Evaluating Creative Process Within a Group

## Activity # 7: Jazz in Media

**Time:** 150 minutes

### Description

Teacher will lead a class discussion about the content, attitude and messages in contemporary music videos. Following the discussion, students will work in small groups to choreograph a one-minute dance presentation.

**Ontario Catholic School Graduate Expectations:** CGE 2a,b,c, 3c, 4a,b,c,d,f,h, 5c,f,g, 7b.

### Strand(s) and Expectations

**Strands:** Creation and Analysis

**Overall Expectations:** TCV.01X, 03X, 05X, TAV.01X, 03X

**Specific Expectations:** TC3.04X, TA3.01X

### Planning Notes

- Teacher may prepare appropriate reflection, prayer, Scripture, poetry, etc. examples to begin activity.
- Teacher needs to have clips from a variety of popular music videos to show to the class.
- Teacher will need to have the music used in the videos available for students to use.
- Teacher may wish to be familiar with the current trends in music and music videos which are most popular with the students.

### Prior Knowledge Required

Technique and movement learned to date in this course.

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## Teaching/Learning Strategies

### I Class Discussion

Teacher will lead a discussion based on the use of dance in contemporary music videos. Topics may include

various issues within these dances (eg. sexism, misogyny, violence, racism, etc.). Students will identify

issues in terms of Catholic values, identify values embedded in jazz dance and make informed judgements.

Since jazz can be a very overtly sexual dance form, this topic needs to be addressed openly and with sensitivity. The appropriateness of the jazz style within the context of religious worship and the liturgy

must be addressed. Students must be taught jazz dance in such a way that it does not add to the sexual stereotyping of either gender. Students often imitate the choreography within music videos without reflection

about its nature or the messages inherent in it. Increasing media literacy is one focus of this activity.

Topics for further discussion could include costuming, set design, lighting, staging and commercial motivations versus artistic/expressive motivations.

### II Contemporary Videos

Teacher will show five clips from music videos during class. [Note: Copyright restrictions must be observed.] Students will look at these video clips to get a sense of what it takes to choreograph and create a video. In small groups of three to five, students will choose video music which interests them and will compose a very short (e.g. one minute) piece in the same flavour as what they have viewed.

Students will share their ideas and interpretations with the members of their group.

Students will present their compositions to the class at the end of this activity.

### III Class Discussion

As a class, students will discuss the various dance works, recognize that choices have consequences and to make choices according to Gospel values.

Teacher will lead a discussion identifying the technique and compositional elements in the students' dance works and analyzing for social commentary.

## Assessment/Evaluation

This activity takes place after the evaluation for the unit is completed. Its purpose is to develop media literacy and thoughtful reflection about social issues in dance. It is designed to develop the students' understanding of how the attitudes, values, political ideals, social issues, religious values, etc. which exist in society are often reflected in jazz dance. Teachers should connect this activity to school-based programs on violence intervention, board equity policies and appropriate codes of behavior within the school community, the church and society. Students are not assessed in this activity.

## Resources

#8, 3, 12, 14, 17, 22 – 34.

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## Appendix C: Basic Jazz Technique and Class Structure

### Warm-up Exercises:

- are used to stimulate blood circulation to the muscles
- begin with simple, slow movements that align and prime the body for what follows
- are performed sitting or lying on the floor, standing in the centre or at the barre
- must include stretching and strengthening exercises
- must work the entire body
- allow the students an awareness of their bodies, their capabilities, their strengths and their weaknesses
- include: foot positions (parallel, turn-out), *rélévés*, *pliés*, *grands battements*, *passes*, *lunges*, *kicks*, *contractions*, *forward stretches*, *side stretches*, *arm positions one arm moving*, *both arms moving*, *oppositions*

### Isolations:

- are an integral part of the warm-up
- develop flexibility, control and coordination, creativity
- include: head (centred, forward, sides, down, tilts, tip); shoulders (raise, lower, opposition, circles); rib cage (push forward, side, back side, reverse, change speed, swing from side to side); pelvis (swing front, side, back, side, reverse, change speed, swing from side to side); toes, feet

### Locomotor Movements:

- are movements that travel
- may include sequences that you wish to teach in a dance
- include: *jazz walks*, *jazz runs*, *pivot turns*, *jazz square*, *drags*, *chassé*, *step ball change*, *pas de bourrée jumps*, *leaps*, *turns*, etc.

### Dance Combinations/Choreography

- adapt all the elements of technical instruction
- develop technique, co-ordination, and memory
- include teacher or student choreographed enchainments, dances
- include opportunities for sharing and presentation

### Cool-Down Exercises

- help the body in the transition from intense movement to resting
- are designed to prevent dizziness
- help to prevent soreness of muscles
- include: controlled breathing, gentle stretches and slow *demi-pliés*

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## Appendix D – Compositional Centres

### # 1 – Pick from a Hat

1. Select five jazz movements that are written on individual slips of paper from a hat.
2. Arrange your movements in any order.
3. Create a jazz dance sequence based on that order of movements.

### #2 – Coloured Shapes

1. Select five coloured shapes from an envelope.
2. Arrange your shapes in any order.
3. Shapes would be compared to a chart that indicates specific jazz movements (e.g., circle represents a step ball change, triangle represents a pivot turn, etc.)
4. Colours of the shapes would be compared to a chart that indicates quality of movement (e.g. red represents percussive, yellow is sustaining, etc.) OR colour could represent a type of movement (e.g. red is a locomotor movement, yellow is an isolation, blue is a turning movement, etc.)

### #3 – Create a Rap

1. Choose three partners and create a rap.
2. Create movement to go with the rap focusing on the attitude and the movement and style of the hip hop.

### # 4 – Follow the Leader

1. Starting in group formation (e.g. “V”, circle, line, etc.), create a travelling sequence maintaining the group formation (compositional form “A”.)
2. Stop traveling and engage in a “follow-the-leader” improvisation alternating leaders (compositional form “B”.)
3. Stop “follow-the-leader” and engage in solo jazz improvisation (compositional form “C”).
4. Return to original group shape and repeat first sequence (return to compositional form “A”.)

The compositional form of this exercise is ABCA. Students can experiment with this form once they have mastered it.

## Appendix E: Jazz Technique Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Jazz steps and combinations</b>	Executes steps and combinations with limited effectiveness	Executes steps and combinations with moderate effectiveness	Executes steps and combinations with considerable effectiveness	Executes steps and combinations with a high degree of effectiveness
<b>Isolation of body parts</b>	Uses isolations with limited effectiveness	Uses isolations with moderate effectiveness	Uses isolations with considerable effectiveness	Uses isolations with a high degree of effectiveness
<b>Sensitivity to accompaniment</b>	Uses accompaniment with limited effectiveness	Uses accompaniment with moderate effectiveness	Uses accompaniment with considerable effectiveness	Uses accompaniment with a high degree of effectiveness
<b>Jazz Style</b>	Applies jazz style to the technique with limited effectiveness	Applies jazz style to the technique with moderate effectiveness	Applies jazz style to the technique with considerable effectiveness	Applies jazz style to the technique with a high degree of effectiveness
<b>Applies safe practices</b>	Does not work in a safe manner	Applies safe practices inconsistently and/or with moderate effectiveness	Applies safe practices consistently and effectively	Applies safe practices at all times with a high degree of effectiveness
<b>Journal Entries</b>	Exemplifies Catholic values with limited effectiveness – limited thought exploration	Exemplifies Catholic values with moderate effectiveness – moderate use of journal entries, some personal reflecting personal journey and faith/ life experiences	Exemplifies Catholic values consistently and effectively – considerable use of writing examples/samples reflecting personal journey and faith/life experiences	Exemplifies Catholic values at all times and with a high degree of effectiveness – substantial personal writing examples/samples reflecting personal journey and faith/ life experiences

## Appendix F: Evaluation of Creative Process Within a Group

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Contribution of Ideas</b>	Does not contribute	Contributes ideas with limited effectiveness	Contributes ideas regularly and effectively	Consistently contributes highly effective ideas
<b>Sensitivity to the feelings and knowledge of others</b>	Demonstrates an inability to work or communicate with others of differing knowledge and abilities	Has difficulty adjusting to accommodate persons of diverse knowledge and sensitivities	Communicates with persons of diverse knowledge and sensitivities	Demonstrates insight concerning the feelings and levels of knowledge of others
<b>Concentration</b>	Does not concentrate	Concentrates with limited effectiveness	Concentrates regularly and effectively	Concentrates in a variety of circumstances on challenging tasks
<b>Sensitivity to Feedback</b>	Makes no effort to review and refine work	Reviews work from a highly subjective perspective and makes limited refinements	Reviews and refines work from a reasonably objective perspective	Reviews and refines work thoroughly and from as many points of view as is useful
<b>Journal Reflections</b>	Does not exemplify Catholic values – limited activity as an agent exercising Christian leadership	Exemplifies Catholic values with moderate effectiveness – moderately active agent, exercising Christian leadership	Exemplifies Catholic values consistently and effectively – considerably active agent, exercising Christian leadership	Exemplifies Catholic values at all times and with a high degree effectiveness – highly active agent, exercising Christian leadership