

Catholic District School Board Writing Partnership

Course Profile

Dance

Grade 9

Open

• for teachers by teachers

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Unit 3: Focus on Composition

Time: 30 hours

Unit Developer(s)

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Development Date: May 1999

Unit Description

In this unit, students use improvisation to vary established movement patterns and to develop an idea or theme. They combine the basic elements of the dance form(s) into sequences. Through their compositions, they demonstrate the basic movement skills of the dance form(s) studied. Students have opportunities to physically explore and interpret God's self-disclosure as found in Sacred Scripture and in the teachings of the Catholic Church. They focus and develop ideas of their own and others in a creative collaborative effort with a view to develop their own Christian leadership. Throughout the unit, they continue to observe and identify a broad spectrum of dance and apply safety principles. Students continue to explore spiritually-based themes, ideas, and content as introduced in Units 1 and 2 where applicable and appropriate. They describe dance works, using the language of dance criticism, and reflect on their own work and that of others.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 2a, b, c, d, 3e, 4a, b, c, d, e, f, g.

Strand(s): Theory, Analysis, Creation

Overall Expectations: TTV.05X, TCV.01X, .02X, TAV.O1X, .02X, .03X.

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

Activity Titles (Time + Sequence)

Activity 1	Introduction to Composition: An Integrated Arts Approach	225 minutes
Activity 2	Experimenting and Manipulating	750 minutes
Activity 3	Composition: Using a Source (Poetry)	300 minutes
Activity 4	Group Studies/Video Documentation	300 minutes
Activity 5	Presenting and Reflecting	225 minutes

Unit Planning Notes

All activities should be adapted to the dance form(s) being studied in the course. Accommodations for students should also be adopted as outlined in the Course Overview.

- Activity 1: Teacher arranges for students to buy scrapbooks one week prior to unit. Teacher researches and creates a music library, prepares warm-up activities, visual art material, and recipe cards. Teacher prepares materials for assessment and evaluation.
- Activity 2: Teacher prepares music, props, and observation material and arranges for guest. Teacher ensures safety precautions for site-specific work and prepares materials for assessment and evaluation.
- Activity 3: Teacher researches poetry or sources (e.g., biblical references, spiritual music, etc.) to be used and arranges for a video workshop. Teacher prepares warm-up activities and materials for assessment and evaluation.

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- Activity 4: Teacher prepares observation materials and warm-up activities and organizes video and music equipment. Teacher prepares materials for assessment and evaluation.
- Activity 5: Teacher gathers materials for assessment and evaluation.

Prior Knowledge Required

Units 1 and 2

Assessment/Evaluation

Formative assessment in this unit consists primarily of teacher observation with the aid of checklists/rubrics for task completion, creative problem solving, understanding of compositional approaches, classroom protocol, safe practices, etc. Throughout the unit the students engage in self-assessment as well as receive feedback from their peers. Evaluation of the creative process and compositional work takes place at the end of the unit.

Assessment/evaluation strategies suggested in this unit:

1. A rubric is provided to assist the teacher with assessment of the students' approach to class work throughout the unit. (Appendix G)
2. A rubric is provided for evaluation of the Dance Scrapbook created by the students to document their compositional process. (Appendix H)
3. A rubric is provided to assist teachers in the evaluation of the students' creative process throughout the unit. (Appendix J)
4. Students engage in self-assessment of their compositional work in Activity 4. (Appendix K)
5. Teachers evaluate the students' compositional works in Activity 5. (Appendix L)
6. A rubric is provided to assist teachers in the evaluation of the Visual Arts Collage created by the students as part of the compositional process. (Appendix N)

Resources

See resources listed in Units 1 and 2.

1. Beatty, Patricia. *Form Without Formula*. Toronto: Underwhich Editions, 1985. ISBN 0886580374
2. Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982. ISBN 0822934639
3. Blom, Lynne Ann and L. Tarin Chaplin. *The Moment of Movement - Dance Improvisation*. Pittsburgh: University of Pittsburgh Press, 1988. ISBN 0822935864
4. Cheney, Gay. *Basic Concepts in Modern Dance - A Creative Approach*. Princeton, New Jersey: Princeton Book Company, Publishers, 1989. ISBN 0916622762
5. Copeland, Roger and Marshal Cohen. *What is Dance? - Readings in Theory and Criticism*. New York: Oxford University Press, 1983. ISBN 0195031970
6. Deitering, Carolyn. *The Liturgy As Dance*. New York: The Crossroads Publishing Company, 1984. ISBN 0824506545
7. Edwards, Harvey. *The Art of Dance*. Boston, Toronto: Little, Brown/A Bulfinch Press Book, 1989. ISBN 0821217348
8. Ellfeldt, Lois, and Edwin Carnes. *A Primer for Choreographers*. California: National Press Books, 1967. ISBN 0881333506
9. Ewing, William A. *Breaking Bounds: The Dance Photography of Lois Greenfield*. San Francisco: Chronicle Books, 1992. ISBN 0811802329
10. Franklin, Eric. *Dance Imagery for Technique and Performance*. Windsor: Human Kinetics, 1996. ISBN 0873229436

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11. Gibran, Kahlil. *The Prophet-Kahlil Gibran*. Gibran's Masterpieces. New York: Alfred A. Knopf, Inc., 1986. ISBN 394-404289
 12. H'Doubler, Margaret N. *Dance: A Creative Art Experience*. Madison: University of Wisconsin Press, 1962. ISBN 0299015246
 13. Hawkins, Alma M. *Creating Through Dance*. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1964. ISBN 0916622665
 14. Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press Inc., 1959. ISBN 0871271583
 15. *Judy Jarvis: A Tribute*. Archival Collection at Dance Collection Danse, Toronto.
 16. Morganroth, Joyce. *Dance Improvisations*. Pittsburgh: University of Pittsburgh Press, 1987. ISBN 0822935503
 17. Tufnell, Miranda and Chris Crickmay. *Body, Space, Image*. Toronto: Virago Press Limited, 1990. ISBN 1853811319
 18. Walsh, Neale Donald. *Conversations With God: An Uncommon Dialogue*. Book 1. New York, New York: G. P. Putnam & Sons, 1995. ISBN 0399142789
 19. *The Women of The Gospel*. Boston, Massachusetts: The Daughters of St. Paul, 1975. ISBN BS2445.D38

Appendices

- Appendix G - Rubric: Approach to Class Work
- Appendix H - Assignment and Rubric: Dance Scrapbook
- Appendix I - Glossary of Compositional Terms and Manipulations
- Appendix J - Assessing the Creative Process
- Appendix K - Self-Assessment
- Appendix L - Rubric: Evaluation of Compositional Work
- Appendix M - Poetry: *Running Song*
- Appendix N - Rubric: Group Visual Arts Collage

Activity 1: Introduction to Composition: An Integrated Arts Approach

Time: 225 minutes

Description

In this activity students are introduced to dance composition through an integrated arts approach. Students engage with other art forms such as music, literature, media, and visual arts and begin to see relationships between dance composition and composition in other art forms. This activity reinforces areas studied previously and provides a multi-dimensional learning experience. The activity aims to meet the needs of a range of students while extending personal exploration and artistic growth. Students employ problem-solving skills on creative tasks while broadening their definition of dance. Each class focusses on four major phases: Moving, Thinking, Creating, and Reflecting. Students receive a balance of technique and creative work in the form(s) being studied.

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Planning Notes

- Choose an evocative piece of music with no lyrics. The piece may be spiritual, e.g., Solitudes and/or Nature Series.
- Arrange for a tape/CD player with good sound.
- Prepare large pieces of paper; (newsprint is acceptable).
- Provide markers for drawing.
- Prepares words on cardboard cards; (tip: a set of magnetic, action words would be useful and quick).
- Prepare small recipe cards with the following symbols on them: π , #, \rightarrow , $\acute{\prime}$, one for each student.
- Prepare a stack of blank paper, glue sticks and zip-lock bags.
- Prepares Plasticine.

Prior Knowledge Required

Units 1 and 2

Teaching/Learning Strategies

Note: This unit provides a base of materials to draw from and can be applied to any dance form, e.g. Modern, Jazz, Ballet, Afro-Caribbean dance, or Social dance.

Music Imaging Using a Jigsaw

I Thinking and Moving: The Imaging Group π \rightarrow $\acute{\prime}$

- Students meet in a circle on the floor.
- Teacher distributes one of the above symbols to each student.
- Teacher makes sure that there is a balanced distribution of each symbol.
- Groups divide according to their symbols and are directed to work in an assigned area of the room.
- Each group is given materials to work with while listening to music.

Group π : use magnetic words

Group #: use markers and newsprint

Group \rightarrow : use Plasticine

Group $\acute{\prime}$: use their bodies

II Thinking and Creating: Imaging the Music

- Students work individually on this section of the activity.
- Students listen to the music with eyes closed while lying on the floor.
- Students listen to the music a second time and this time image the music with the materials provided, for example:
 - Group π : each student uses magnetic, action words to interpret the music; students may also arrange the words in a way that expresses their interpretation of the music.
 - Group #: each student uses markers and newsprint to draw lines, shapes, and symbols that interpret the music.
 - Group \rightarrow : each student uses Plasticine to sculpt shapes or forms to interpret the music.
 - Group $\acute{\prime}$: each student uses his/her body to experiment with movement that interprets the music.

- Students individually respond to the music by exploring these materials.
- Students do not interact in their imaging group while creating and responding to the music.

III Creating: The Mixed Group

Teacher mixes the groups by having one person from each group form a new group, i.e.,

New group: π # \rightarrow \checkmark

Students bring their music imaging explorations to the new group. Each person has expressed the music in a different way, some visually with drawing and sculpting, some using words/language, and some using movement.

- In the new groups each student shares and explains his/her exploration with the others.
- Teacher informs the students that they are to create a movement sequence that expresses or incorporates each student's explorations and ideas.

For example:

π From words: reaching movements

From sculpture: a curving shape

\rightarrow From drawings: part of a floor plan

\checkmark From movement: three movements that are done in unison

- The movement sequence should be 30 seconds - 1 minute long.
- Music plays softly in the background while students are creating.
- Music accompanies the movement sequence when it is shared.
- Teacher reminds students of the tools for creating dance.
- Teacher prompts the students with the following elements:

Shapes	Think of the body as a moving, breathing sculpture.
Time	How quick, slow, or sustained are the body movements?
Space	Where does the movement travel in space (forward, backward, diagonally, sideways)?
Energy/ Quality	What are the dynamics of the movement? Is it light, strong, sharp, or flowing?

- Students are given time to discuss, brainstorm ideas, make decisions, create, and rehearse their studies.

IV Introduce Scrapbook

- Teacher gives each student the scrapbook handout (see Appendix H - Assignment and Dance Scrapbook Rubric).
- Teacher reads the assignment handout and rubric aloud and answers questions to help clarify the assignment.

V Reflecting: Teacher-Guided Scrapbook Entry

- Teacher arranges for students to buy scrapbooks one week prior to unit.
- Teacher hands out paper and glue sticks or little zip-lock bags to students.
- Teacher arranges for a camera to photograph student sculptures (optional).
- Each student finds a clever way to include his/her music imaging exploration in the scrapbook, for example:

Group π : used magnetic words; therefore they can copy the words on the page and arrange the words on the page the way a poet would shape his/her words on a page. They may want to use color; therefore, have the markers available.

Group #: used markers and newsprint; therefore students can fold up their newsprint and paste it on the paper provided and then paste it in their scrapbook.

Group →: used Plasticine; therefore students can flatten their sculptures, put them in zip-lock bags, and staple them in or take a photograph of the sculpture to keep a 3-D aspect.

Group ↵: used their bodies; therefore students can sketch or write out a description of their movement phrases or take pictures.

VI Moving and Creating: Sharing the Study: An Integrated Arts Approach

- Two groups join with each other.
- One group shares its study while the other group watches.
- The group sitting down is given several sheets of blank paper per student and a marker.
- As the first group shares its study, the observing group members, without looking down at their pages, draw what they see. The drawings can be lines, shapes, or symbols that represent shape, space used, feelings, etc.
- Encourage the students to avoid analysing or evaluating the movement and focus on the mood, messages, and images it makes.
- Switch roles.

VII Reflecting and Thinking

- Students lay their drawings on the floor and walk around the room looking at all drawings.
- Students return to their own drawings.
- Students paste these drawings into their scrapbook and respond to the following questions in writing. In the observing and drawing exercise, what did you notice about how you look at movement?
 - Do you look at lines of movement or the space that it takes?
 - Do you look at the shape it creates in space?
 - Do you think of movement in terms of how it makes you feel?
 - What is the relationship between the spiritual essence of the creation and your artistic expression?

Assessment/Evaluation

1. Teacher assesses students' understanding of composition through observation.
2. Teacher assesses the students' approach to the work through observation (see Appendix G - Approach to Class Work).

Resources

#2, 3, 4, 9

Appendices

Appendix G - Approach to Class Work

Activity 2: Experimenting and Manipulating

Time: 750 minutes

Description

While attention is being given to the daily practice of the dance form(s) being studied, students also investigate different compositional forms. The activities enhance the students' understanding of composition by relating it to movement vocabulary, words, images, texture, sound, and objects. In addition, students explore the use of creating a mood or atmosphere in composition by using props or objects (e.g., icons, religious symbols, artwork, scripture, passages, literature, etc.). This activity challenges their decision-making skills through solo, duet, and group works.

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Specific Expectations: TT1.04X, TT2.01X, TT3.03X, TC1.00X, TC1.03X, TC1.04X, TC2.01X, TC2.02X, TC2.02X, .03X, TC3.04X, TA1.02X, .03X.

Planning Notes

- Collect and prepare a rich source of stimuli such as visual stimuli, reading materials, text, objects, pictures, video, etc.
- Prepare video clip samples of compositional and choreographic works in the dance form being studied as well as in other dance forms so that students are exposed to a broad spectrum of dance.
- Prepare observation materials, such as video documentation, observational checklists and compositional rubrics for assessment.
- Collect drawing materials (markers, chalk, and pencil crayons).
- Prepare several styles of music, for example, classical, world music, percussion, pop/alternative, jazz, soundscapes, sound effects, spiritual, new age, etc. (The goal is to provide a rich library of music and sound choices for students to respond to and use later for final compositional pieces.)
- Prepare a large box or corner in the room for prop collection such as different sized balls, fabric, hoops, balloons, cups, chairs, etc.
- Make photocopies of glossary; (see Appendix I - Glossary of Compositional Terms and Manipulations).
- Optional: Arrange guest artist to come in for performance and discussion.

Prior Knowledge Required

Activity 1

Teaching/Learning Strategies

Note: Prepare a warm-up for each class that uses improvisational or movement technique drawing from the dance form being studied. Either style of warm-up includes breathing to focus on important factors such as body and spatial awareness, to calm or prepare the body for movement, and to develop a sense of working from the inside out. Imagery could be used as a source of inspiration and motivation for the movement (which is an important factor in composition).

The following exercises are divided into five sections and should be taught subsequently to bring students' attention to concepts and help spark students' imagination. In addition, they allow students to focus on the experience instead of on dance steps or phrases. It is imperative that the atmosphere created in class be one of acceptance, support, and safety. Finally, stress that there are no right or wrong choices in the exploration exercises. Methodologies utilized in each of the parts (A to E) reflect a detailed and varied creative approach.

Part A

I Thinking: Thinking about Space

- Teacher shows a short video clip that relates to space.
- Teacher shows pictures of dance as another example of space. For example, dance photography by Lois Greenfield would be useful and her photography as another art medium would be a rich addition to the unit.

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- Teacher facilitates a brief discussion on what the students noticed in the video and photographs that relate to how space is used.

II Moving: Warm-up using Improvisation

Students are directed to respond to the space in the room.

See empty space,

move into it, around it, through it...

Mold or sculpt your body,

around the space, in the space...

Hold your shapes briefly...

Then move to the next space,

Find ways to inhabit the space in the room, inhabit the chair, the bench, the doorway, a wall....

III Creating: An Exploration in Pairs

- Students pair off.
- Students label themselves A and B.
- Partner A moves into the space and creates a still shape/body sculpture.
- Partner B moves toward Partner A and sees the space created by his/her shape and creates a shape within or around the space Partner A has created.
- Partner A now moves away, creates another sculpture in the room and Partner B responds.
- This repeats several times.
- Leaders switch roles with Partner B leading first.
- Teacher encourages students to continue to explore their space in unexpected and safe ways.

IV Thinking, Moving, and Creating: Changing the Perspective

- Pairs join up to make a group of four.
- One pair moves, one pair observes.
- Teacher plays three contrasting pieces of music while moving pairs are exploring.
- Students continue exploring the space as before, with one partner leading and the other responding; however, this time they respond to the music as well.
- Students observing move around the room looking at their partners from different perspectives such as from under a chair, on top of a bench, from the doorway, from close up, from far away, from behind, or from the side of the room.
- Students move around the room with their scrapbooks, observing and writing words and images that describe the sculptures they see their partners making.

Sample: Words students may use to describe what they see:

Partners **twisting**,

Folding into one another,

Pausing to **reach**.

- Switch the pairs and repeat with three different pieces of music.

V Reflecting

- Students gather in their groups of four on the floor with their scrapbook and discuss the experience and words from their scrapbook.
- Whole class gathers on the floor and reports briefly on what they discussed in their small group.
- Teacher records the words used to describe their explorations (later to be used to create a warm-up using the students' words as imagery).

Assessment/ Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G - Approach to Class Work).

Part B

Note: Constantly draw upon words, images, phrases, shapes, and lines from students' scrapbooks to feed into the class warm-up. For example, words may be used in this warm-up because they connect to the previous lesson. Words, images, phrases, shapes, and lines can be used with any kind of dance form or improvisation.

Sample: Using Words taken from student scrapbooks:

Ballet	Reaching/extending arms in port de bras. Reaching/extending toes in tendue.
Jazz dance	Twisting the spine in a jazz stretch. Twisting upper body around in a circle.
Afro-Caribbean dance	Circling around a partner. Circling around the room.
Modern dance	Folding the spine forward. Folding the arms.
Social dance	Pausing to focus on your partner. Pausing with music.
Improvisation	Reaching in big and small shapes. Circling arms lightly. Folding in and out of shapes that curve and twist.

I Moving: Warm-up/Technique

- Teacher constructs a simple warm-up focusing on body parts in the technique being studied. Teacher uses the words in the students' scrapbooks as imagery for the movements students do.
- Teacher constantly reinforces the connection of language/imagery and movement.

Sample: Jazz Warm-up

Words recorded by teacher from student scrapbook: twisting, folding, circling, reaching, and pausing...

Twisting the upper body in opposition to stationary hips,

Folding the spine slowly towards the floor,

Circling the arms in port de bras quickly and slowly,

Reaching battements,

Pausing to balance in jazz first.

II Thinking and Creating: Drawing from Words

Students draw the words in their scrapbooks and give the words themselves a sense of movement.

Sample

twisting Folding reaching

III Thinking and Creating: Introducing the ABA Form

- Teacher introduces the concept of an ABA form through an Integrated Arts approach:

Sample 1: Picture Postcard



Sample 2: Music: Pop/jingles

Sample 3: Colours: Purple Yellow Purple (e.g. Easter)

- Students then choose two words they have drawn in their scrapbook; for instance, bending and circling.

- Teacher instructs students to quickly create a shape of their first word on the spot (this is A).
- Teacher instructs students to quickly create another shape of their second word on the spot (this is B).
- Teacher then instructs students to repeat first shape (A).

IV Thinking, Creating, and Moving: A Short and Simple Independent Movement Study using Words and the ABA Structure

- Students use their two words to create a movement phrase using the ABA form.
- Students are also given the following parameters:
A = a frozen shape on the spot;
B = travelling in the space;
A = returning to the original shape on the spot in a different place in the room.

V Moving: Sharing the ABA Study

- Four or five students, at a time, share their studies with the class.

VI Reflecting

- Students gather in a circle on the floor.
- Teacher asks students to think of one word they saw in any of the studies they observed that particularly stood out for them.
- Each of the students shares in the circle the word that stood out for him/her, while he/she was watching the studies.
- Teacher asks students to bring other examples of ABA form for the next class (poetry, music, magazine pictures, or artwork).

Assessment/Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G - Approach to Class Work).

Part C

I Sharing Examples of an ABA form

Students meet in a circle and share their examples of the ABA form they researched.

II Thinking: Introduction to Glossary of Compositional Terms and Manipulations

- Teacher distributes Glossary of Compositional Terms and Manipulations to each student.
- Teacher reads through each of the terms with the students.
- With each form, teacher encourages broad examples. For instance: canon the wave at a baseball game; theme and variation, Beethoven's fifth symphony; repetition, rap music. (Appendix I)

III Moving and Creating: A Study using one Compositional Form

- Students choose a partner to begin the next choreographic study.
- Students choose one form to work with and combine their independent studies from last class into a duet (approximately one minute long).

IV Reflecting: Sharing and Reflecting on the Study

- Students present their work two at a time for the class.
- Teacher directs a discussion whereby students identify the compositional form they observed.

Assessment/Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G – Approach to Class Work).

Part D

I Thinking and Moving: Creating with Props

Note: Arrange for a presentation by an Independent, Company Artist if possible or video clip that specializes in prop/site specific work with dance (e.g., *Dancemakers* Video Series, Judy Jarvis, etc.). This helps create a base and provide an introduction for the following studies (optional). Teacher has a collection of simple props or objects available for use in the classroom. Teacher includes a variety of stimuli such as balloons, balls, cups, fabric, hoops, chairs, etc. Teacher emphasizes safety in using all materials.

Sample: Teacher demonstrates with silk fabric

- Students gather in a circle with eyes closed.
- One student at a time takes a short period of time to feel the fabric.
- Teacher encourages student to think of its texture, shape, size, etc.
- On the count of three students open their eyes and begin to move like the object; (it can be done on the spot with eyes closed at first).

II Moving, Thinking, and Reflecting: Improvisational Warm-up using Texture and Shape

Teacher-led exercise:

Begin to move like the fabric...

How would you move? Lightly? Strongly?

Move in circles; create lines in the space. Would you move directly in the room or indirectly?

How would you shape your body and use space? Explore all movement possibilities...

- Students gather in circle once again to discuss their movement explorations and their individual impressions of the fabric.
- Qualities of movement and texture are discussed and related to movement vocabulary.

III Thinking, Creating, Moving, and Reflecting: Movement Conversations with a Prop

Sample: Using a Prop

- Students choose one prop from teacher's collection box.
- In partners, students pass one prop back and forth to each other in silence.
- Each time, the students find a new way to pass it back and forth that reflects its qualities, then switch props and repeat.
- Teacher encourages students to use object in different ways while discovering new relationships between each other and the prop.
- Teacher stresses the use of various body parts other than hands to pass object.
- Students share verbally with their partner their reflections on this exploration.

IV Moving, Thinking, and Creating: Arranging Props in the Space

- Students choose a variety of props/objects with which to work.
- Students divide into groups of five or six.

- Students find an empty space in the room to explore together.
Sample: A Teacher-led Improvisation
In silence, look at the empty space. What do you see?
Working as a group, create an atmosphere with your props....
keep adding, moving, removing your objects in silence.
Take turns to fill the space.
Work slowly so everyone can see what is happening,
watch how the atmosphere changes, keep transforming it....
keep your space occupied and energized, try smaller changes now.
How does this alter the space?

Note: Choose a spiritual passage/scripture/prayer to lead improvisation.

V Reflecting: Scrapbook Extension

- Students write about their experiences in any way, for instance in a short story, in images/pictures, in poetry, prayer, parable, etc.
- Students share with their exploration group what they composed in writing or in drawing.

VI Moving, Thinking, and Creating: People as Props (optional)

Sample

- Teacher repeats the above improvisation. This time, the students are the objects.

VII Reflecting: Scrapbook Extension

- Students record their impressions in their scrapbooks.
- Discussion is optional.

Assessment/Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G – Approach to Class Work).

Part E

I Thinking, Moving, and Creating: A Site-Specific Work

Note: It is recommended that you inform your administrative staff before doing site-specific work at your school. Ensure safety precautions have been met.

- Students divide into groups of four to six to create a site-specific study.
- Students view and choose a site inside or outside, if weather permits, in which to create their study.
- Students use all aspects of the space, i.e., marks on floor, windows, walls, stairs, hills, trees, etc.
- Students transform the space using all prior knowledge, for example: adding props, building an atmosphere, and applying one compositional form (e.g., theme and variation) and one manipulation (e.g., retrograde/doing it backwards).
- Students may use a movement phrase from any dance form or style or create additional movement vocabulary to suit their site.
- Students contribute equally on the project and respect all ideas and efforts.

II Reflecting, Creating, and Moving: Manipulating the Site - Specific Study

- Students reflect on their site-specific study, and identify and list elements from the strongest to the weakest.

- Students work on a second study reversing the order and making the weakest element the strongest.

Site Specific Work: The Original Piece		Site Specific Work: The Re-worked Piece	
Strongest	Space	Weakest now made strongest	Energy
	Shape		Time
	Time		Shape
Weakest	Energy	Strongest now made weakest	Space

III Moving: Sharing the Two Works

- Each group presents its study, i.e., *The Original* back to back then each group again presents its study *The Re-worked* version back to back.

IV Reflecting

- Students observe and discuss the differences between and the impact of the dance elements.
- Students fill out a self-assessment provided by the teacher (see Appendix K - Self-Assessment).
- Students hand in their scrapbooks for the first evaluation.

Assessment/Evaluation

- Teacher assesses Parts A-D using the rubric provided to assess student's approach to the work (see Appendix G - Approach to Class Work).
- Teacher assesses Scrapbook using the rubric (see Appendix H – Assignment and Rubric: Dance Scrapbook).
- Teacher assesses students' creative process and self-assessment in Part E. (See Appendix J - Assessing the Creative Process and see Appendix K: Self-Assessment).

Resources

#1, 7, 8,9,13, 14

Appendices

Appendix G - Rubric: Approach to Class Work

Appendix H - Assignment and Rubric: Dance Scrapbook

Appendix J - Assessing the Creative Process

Appendix K - Self-Assessment

Activity 3: Composition: Using a Source (Poetry)

Time: 300 minutes

Description

During this stage, students work with a source (i.e., writing/poetry/visual stimuli/music, etc.). The source used helps link seeing, writing, hearing, and moving activities. The activities provide an experience in composition where the students explore material in an imaginative way. This helps students develop a better understanding of dance composition and its role in everyday activities. Students continue practising and experimenting with compositional forms and manipulations. In addition, students are challenged physically and creatively in projects. Finally, this activity further develops students' artistic expression and individual strengths. Each class continues to incorporate the four phases: Moving, Thinking, Creating, and Reflecting and links to four art forms: Music, Dance, Language Arts, and Visual Arts. Again, all activities should be adapted to the dance form(s) being studied in the course.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 2a, b, c, d, 3e.

Strand(s): Theory, Creation, Analysis

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

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

Planning Notes

1. Prepare sources to work with, drawing from students' background, experiences, and interests.
2. Arrange for a TV/VCR, video camera, blank video, and extension cords.
3. Prepare observation material, such as video documentation for inspiration, observational checklists, and compositional rubrics.
4. Prepare video workshop for students.
5. Prepare video clip samples of various artists' work. Continue to collect interesting stimuli while drawing from students' scrapbooks.
6. Prepare warm-ups and exploratory activities around a source (e.g., poetry).

Prior Knowledge Required

Previous activities

Teaching/Learning Strategies

Note: This activity allows students to continue practising their use of compositional principles through an integrated arts approach, e.g., connecting dance and poetry together. Ideas are developed through the manipulation of words and phrases in the poem. The exercises are designed to meet the needs of many kinds of learners. Teacher may continue to integrate the creativity work with the dance form being studied. Finally, the atmosphere created should promote safety, respect, support, and fun.

Part A

I Moving: Warm-up Activities

- Teacher leads warm-up of steps and simple combinations; (this can be done using any dance form, i.e. Jazz, Modern, Highland, Ballet, Social, etc.).

II Moving and Thinking: Working with a Movement Phrase

- Students are asked to choose a short section (movement phrase) from the warm-up.
- Students repeat movement phrase several times; (call this study A).
- Students record movement in scrapbooks quickly.

III Thinking: Working with Poetry

- Teacher hands out poetry to be explored (see Appendix M - Poetry: *Running Song*).
- Students read poem silently first; then, in unison, read the poem aloud.
- Teacher asks students to write down any four lines from the poem in their scrapbooks.

IV Moving, Thinking, and Creating: Movement and Words

- Students combine steps using the words from the four lines in their scrapbook as stimuli for creating a new phrase of movement; (call this study B).
- Students have five to ten minutes to complete individual study.
- Students record the new movement phrase in their scrapbook using their own strategies to do so.

V Sharing the Studies A and B

- Students present the two studies: Study A = Steps, Study B = Steps and Words.
- Students present these individual studies in two large groups.

VI Reflecting

- Students gather in a circle on the floor and discuss their impressions of the two studies.
- Students respond to the following questions:

Sample: Teacher-directed Questions

1. What is the difference between what you see in Study A and what you see in Study B?
2. What else could the dancers do?

Assessment/ Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G - Approach to Class Work).

Part B

I Thinking: Video demonstration of Words and Movement

- Teacher shows a few short video excerpts of various artists' work.
- Teacher leads a discussion on choreographic approaches and, along with students, identifies other art forms integrated into videos.
- Teacher facilitates brainstorming of students' ideas with poetry/movement and other art forms.
- Teacher records students' ideas for future class activities.

II Thinking: Sound, Words, and Movement

- Teacher facilitates discussion on poetry and rhythm, timing, metre, etc.
- Teacher draws on students' background skills and knowledge.
- Students discuss various possibilities of timing and words in relationship to developing compositions.

III Thinking, Moving, and Creating: Explore Time

In partners, students are asked to choose an exploration:

Sample

Using words/phrases from the poem, *Running Song*, create one of the following with a partner:

1. Create a short movement rap with sound (voice, stepping, or both) using repetition, space, and dynamics, e.g., (from *Running Song*) *They are thinking, thinking, thinking something's wrong*. Students use a floor pattern (space) and vary travelling steps with dynamics (sharp, jarring movements with a glide).

Or

2. Create a soundscape with your body as the instrument using canon, shape, and dynamics. Play with non-vocal sound like stomps, claps, and snaps, e.g., students begin in different shapes using different qualities and follow one another's movement (canon).

IV Reflecting: Sharing

- Students present their work two pairs at a time for the class.
- Students observe and discuss presentations.
- Teacher assesses this exploration using rubric (see Appendix J - Assessing the Creative Process).

Part C

I Thinking, Moving, and Creating: Visual Arts, Poetry and Movement

- Students choose six words from the poem *Running Song*, e.g., running, pounding, rivers, travel, grass, whizzing, maybe, (see Appendix M - Poetry: *Running Song*).

- Students create any kind of personalized symbol to match each word and record in scrapbook.
Sample

Pounding: Ψ

Rivers: Φ

Travel: \Rightarrow

Grass: 

Whizzing: 

Maybe: σ

- Students are then asked to create movement to match the symbols and incorporate the dance elements.


Sample

Pounding: Ψ = a strong curve (quality and shape)

Rivers: Φ = slowly flowing arms (time and quality)

Travel: \Rightarrow = a gliding move on a medium level (quality and space)

Grass:  = a quick jump (time and energy)

Whizzing:  = a spiral to a low-level shape (space and shape)

Maybe: σ = a quick glance towards the ceiling (time and energy)

- Students individually create an order for symbols and list the dance elements in their scrapbooks.
- Students individually create a movement sequence to be used in the final group study (using their recorded movement notation).
- Students' independent movement study should not exceed one minute.

II Reflecting

- Students meet in a group of four or five and share their visual symbols within the group.
- After each student has shared in his/her small group everyone gathers in a circle on the floor.
- Teacher facilitates a discussion on movement, words, and symbols.
- Teacher facilitates a discussion on how movement, words, and symbols are represented and/or misrepresented (e.g., Madonna's use of the crucifix in music video).

Assessment/ Evaluation strategies used:

1. Teacher assesses students' approach to class work and material (see Appendix G - Approach to Class Work).

Part D (Optional)

Note: Teacher may want to bring in a guest or colleague for the workshop.

I Thinking, Moving, and Reflecting: Video Workshop

- Students quickly review movement phrases created from their symbols.
- Teacher or guest videographer tapes four or five movement studies at a time.
- Teacher or guest videographer uses student studies as examples to experiment with and facilitates discussion throughout.

Sample

Teacher or videographer demonstrates the following:

1. How to use a video camera: auto-focus, placement, set up, etc.
2. How to record from near and far perspectives.
3. How to use different videotaping techniques for student studies.

II Reflecting

- Teacher/guest facilitates a discussion based on the importance of recording/archiving dance studies.

Assessment/Evaluation

- Teacher assesses approach to class work (see Appendix G - Approach to Class Work).
- Teacher assesses creative process (see Appendix J - Assessing the Creative Process).

Resources

#4, 5, 6, 7, 10, 11, 12, 13, 14

Appendices

Appendix G - Approach to Class Work

Appendix J - Assessing the Creative Process

Activity 4: Group Studies/Video Documentation

Time: 300 minutes

Description

Drawing from previous work in the unit and background knowledge, students work in groups of four or five for their final study. Each study includes the four art forms: Dance (movement), Language Arts (Poetry), Visual Arts (symbols), and Music (live sounds or on tape/CD). This enables students to explore each art form and communicate their ideas as a collection. Leadership skills, co-operation, and sensitivity are encouraged in a healthy, safe, and non-competitive atmosphere.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 4a, b, c, d, e, f, g.

Strand(s): Theory, Creation, Analysis

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

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

Planning Notes

1. Prepare chart paper/newsprint and writing materials for Visual Arts chart.
2. Prepare observation materials and final group project.
3. Prepare various soundscapes and music sources for students to use in compositions.
4. Prepare short warm-up activities to help focus students in their work.

Prior Knowledge Required

Activities 1, 2, and 3

Teaching/Learning Strategies

Note: Students use the dance form(s) being studied in their group compositions. This assignment can draw from various kinds of literature as well as from student poetry, quotations, newspaper articles, ideas from books and magazines, Bible, etc. A warm-up should be done in every class to help focus group activities (e.g., follow the leader warm-up in groups done to music). It is imperative that the atmosphere created in class is one of acceptance, respect, support, and safety.

I Thinking, Moving, and Creating: Creating Collectively

In their group of four or five students do the following assignment:

Sample

Part One

In your group express the ideas in the poem, *Running Song* (see Appendix M) or suitable alternative through drawings, new word arrangement, sound collage/effects, or voice, etc.

Use your Imaginations!

- Use one choreographic or compositional form.
- Use at least three manipulations (listed in glossary).
- Create a two to four minute piece, using dance, music, poetry, and prayer.

In addition to your study, a videotape of your work follows.

Part Two

Create a visual collage to accompany your piece. This is a visual interpretation of your groups' work. Paper, chalk, crayons, drawings, Plasticine, magazine pictures, etc. can be used in the creation. Anything is possible! Have fun!

II Thinking, Moving, Creating, and Reflecting: The Process

- Teacher supervises and assesses group activities (see Appendix G - Rubric: Approach to Class Work and Appendix J - Assessing the Creative Process).
- Teacher encourages students to use all art forms in their expressions (dance, music, poetry, visual arts).
- Students record their process and learning in their scrapbooks (this is largely self-directed).
- Teacher facilitates discussion on the challenges of working as a team; (this discussion may also be another entry for the scrapbook).
- Students complete a self-assessment of their process (see Appendix K - Self-Assessment).

Assessment/Evaluation

- Teacher assesses approach to class work (Appendix G - Approach to Class Work).
- Teacher assesses creative process (Appendix J - Assessing the Creative Process).
- Students complete a self-assessment (Appendix K - Self-Assessment).

Resources

#2, 9, 14

Appendices

Appendix G - Approach to Class Work

Appendix J - Assessing the Creative Process

Appendix K - Self-Assessment

Activity 5: Presenting and Reflecting

Time: 225 minutes

Description

In the final activity, students videotape, present, and reflect on their own and others' work. Students hand in their scrapbooks and group visual arts collage for evaluation. In addition, their videotapes are collected for archival purposes.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 2a, b, c, d, 3e, 4a, b, c, d, e, f, g.

Strand(s): Theory, Creation, Analysis

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

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

Planning Notes

1. Prepare video camera equipment, blank videotapes, extension cords, and a TV/VCR.
2. Continue preparing breathing, focusing, and warm-up exercises to get the students ready for presentation.
3. Prepare final assessment and evaluation materials.

Prior Knowledge Required

Activities 1- 4

Teaching/Learning Strategies

Note: The focus for student presentation is not on costumes/make-up. However, students may use simple costume ideas for their piece (e.g., white T-shirts and jeans, all black, colorful clothing, etc.). The purpose of the videotaping is to document the students' studies for archival purposes. These video documentations are not assessed. Breathing exercises can be done before presentations to give students strategies for relieving tension and nervous energy (i.e., breathe in deeply three times and repeat with arm movements reaching at the same time). It is imperative that the atmosphere created in group projects is one of acceptance, respect, support, and safety.

I Thinking, Creating, and Moving: Video Documentation

- Students videotape one another's work.
- Students work in two groups; Group A videotapes Group B and vice versa.
- Teacher supervises activities.

II Thinking, Moving, and Reflecting: Final Presentations

- Students present final group pieces.
- Teacher evaluates group studies through the compositional rubric (see Appendix J).

-
- Teacher facilitates discussion of group pieces with students (e.g., What did you learn?) What was frustrating? What did you enjoy?).
 - Teacher collects all materials for final evaluations.

Assessment/Evaluation

- Teacher assesses and evaluates student's group process (see Appendix G - Approach to Class Work).
- Teacher does a final evaluation of scrapbook (see Appendix H - Assignment and Rubric: Dance Scrapbook).
- Teacher assesses and evaluates student's creative process (see Appendix J - Assessing the Creative Process).
- Teacher evaluates the final study (see Appendix L - Rubric: Evaluation of Compositional Work).
- Teacher evaluates Visual Arts Collage (see Appendix N - Rubric: Group Visual Arts Collage).

Resources

#2, 9, 14

Appendices

Appendix G - Approach to Class Work

Appendix H - Assignment and Rubric: Dance Scrapbook

Appendix J - Assessing the Creative Process

Appendix L - Rubric: Evaluation of Compositional Work

Appendix N - Rubric: Group Visual Art Collage

Unit 4: Focus On Self and Community

Time: 11 hours

Unit Developer(s)

Ursula Nahatchewitz, Dufferin-Peel Catholic District School Board

Development Date: May 1999

Unit Description

In this unit, students exhibit basic library research skills, using available information technologies. They describe how dance contributes to their physical, social, and spiritual well-being and define good hygiene and healthy habits. They explain the historical and cultural significance of the dance form(s) being studied, both sacred and secular. The Catholic student explores dance as a vibrant ministry integral to the worship of the Christian community. They explain how skills developed in dance can be applied in a variety of careers.

Strand(s) and Expectations

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

Strand(s): Theory, Analysis

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

Specific Expectations: TT1.01X, TT2.04X, .06X, TA1.04X, TA2.01X, .02X, TA3.01X, .04X.

Activity Titles (Time + Sequence)

Activity 1	Exploring The World of Dance	300 minutes
Activity 2	Facilitating the Research and Group Work	180 minutes
Activity 3	Sharing, Discussing and Presentation of Research Projects	180 minutes

Unit Planning Notes

Accommodations for students should also be adopted as outlined in the Course Overview.

General:

- Teachers are encouraged to intersperse the four lessons outlined in Activity 1 throughout the earlier units in order to provide students with the opportunity to link their Units 1, 2, and 3 learning to the activities in this unit.
- The teacher may choose to plan time for Activity 2 within Unit 4 to give students adequate independent time to conduct their research and begin their written and visual presentations.
- The sharing of individual work from Activity 3 may take place at or near the end of Unit 3 with the final group presentations completing Unit 4.
- Teachers are encouraged to provide opportunities for remediation and enrichment (e.g., peer mentoring, remedial practice, etc.).

Activity 1: Teacher selects and prepares material from the four topics groupings (Appendix O).
Teacher prepares handouts for individual research projects and group presentations.
Teacher applies for artists' grants, and books guests and/or field trips.

Activity 2: Teacher prepares scale for evaluation of individual research projects. Teacher prepares observation and anecdotal checklists for group work. Teacher books library and plans in-class research/work time. Teacher collaborates with librarian to prepare for resources in topic groupings. Teacher prepares and/or sets up appropriate materials, Internet links, centres.

Activity 3: Teacher plans in-class time for group work. Teacher obtains TV, VCR, and related materials as appropriate to topic groupings and students' needs for group presentations.

Prior Knowledge Required

Students may have some general background knowledge from Units 1, 2, and 3 if the teacher has interspersed some of the activities from this unit. A diagnostic assessment must be conducted to determine the depth of knowledge and understanding so that appropriate material is presented.

Assessment/Evaluation

Formative assessment consists primarily of teacher observation with the aid of checklists/rubrics for task completion. Throughout the unit the students engage in teacher interviews and conferences to assess their individual and group progress.

Assessment/evaluation strategies suggested in this unit:

1. Checklists may be devised for the diagnostic assessments, which should take place prior to beginning Unit 4.
2. Checklists and anecdotal forms may be devised for teacher observations of individual and group work.
3. Understanding and knowledge of theory and concepts are assessed through a scale for the individualized research projects in Activity 3.
4. Understanding and knowledge of theory and concepts knowledge are assessed through a rubric for the group work in Activity 3.

Resources

See also resources cited in Units 1, 2, and 3. Teachers need to adapt material to suit the students' needs.

1. Adshead, Janet and June Layson. *Dance History*. London: Dance Books Ltd., 1994. ISBN 0415090296
2. Anderson, Carol, ed. *This Passion for the Love of Dance*. Toronto: Dance Collection Danse Press/es, 1998. ISBN 0929003373
3. Carty, Hilary. *Folk Dances of Jamaica: An Insight*. Princeton NJ: Princeton Books, 1991.
4. Chmelar, Robon and Sally Fitt. *Dancing At Your Peak Diet: A Complete Guide to Nutrition and Weight Control*. New York: Dance Horizons, 1989.
5. Chmelar, D. Robin and Sally Fitt. *Diet: A Complete Guide to Nutrition and Weight Control*. Volume I, Dancing at Your Peak Series. Princeton Books, 1990.
6. Clarkson, Priscilla and Margaret Skrinar. *Science of Dance Training*. Champaign Il: Human Kinetics, 1988. ISBN 0873221222
7. Cohen, Selma Jeanne, ed. *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. 2nd ed. Princeton Books, 1992. ISBN 0871271737
8. DeMille, Agnes. *The Book of Dance*. New York: Golden Press, Inc., 1963.
9. Emery, Lynne Fauley. *Black Dance: From 1619-to Today*. 2nd ed. Princeton Books, 1988. ISBN 916622630
10. Fitt, Sally. *Dance Kinseology*. New York: Schirmer Books, 1996. ISBN 0028645073
11. Frank, Rusty E. *Tap--The Greatest Dance Stars and Their Stories 1900 - 1955*. New York: William Morrow and Co. Inc., 1990. ISBN 0688089496
12. Gordon, Suzanne. *Off Balance: The Real World of Ballet*. New York: McGraw-Hill Publishing Company, 1984. ISBN 0070237700
13. Guilmette, Pierre. *Bibliographie de la danse théâtrale au Canada*. National Library of Canada. reprint. Toronto: Dance Collection Danse Electronic Pub., 1991.

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14. Jonkowsky, Anatol M. *The Teaching of Ethnic Dance*. New York: J. Lowell Pratt and Co., 1965. ISBN 0836992962
 15. *Just off stage #1,2: Selected stories of Canadian dance history*. Toronto: Dance Collection Danse Electronic Pub., 1990. ISSN 1183-384X
 16. Kislán, Richard. *Hoofing on Broadway: A History of Show Dancing*. New York: Prentice-Hall Press, 1987. ISBN 0138094845
 17. Knaster, Mirka. *Discovering The Body's Wisdom*. Toronto: Bantam Books, 1996. ISBN 0553373277
 18. Lane, Christy. *Multicultural Folk Dance Treasure Chest*. Champaign Il: Human Kinetics, 1998. (This package includes 2 teaching guides, 2 videos and 2 audiocassettes)
 19. Lansdown, John. "The Computer in Choreography", *Computer*, August, 1978.
 20. Lavender, Larry. *Dancers Talking Dance*. Champaign Il: Human Kinetics, 1996. ISBN 0873226674
 21. Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: Univ. of Illinois Press, 1996. ISBN 0252022114
 22. Nagrin, Daniel. *How to Dance Forever*. New York, William Marrow and Company, Inc. 1988. ISBN 0688077994
 23. Odom, Selma, and Mary Jane Warner, eds. *Canadian Dance Studies*. Vol. 2. Graduate Programme in Dance, York University, 1997.
 24. Officer, Jill. *Encyclopedia of Theatre Dance in Canada*. Toronto: Dance Collection Danse Electronic Pub., 1990. ISBN 0929003047
 25. Rist, Rachel-Anne. *The Injured Dancer*. Bristol, England: John Wright, 1986.
 26. Sidimus, Joysanne. *Exchanges: Life after dance*. Toronto: Press of Terpsichore, 1987. ISBN 0920251013
 27. Snowden, James. *The Folk Dress of Europe*. New York: Mayflower Books, 1979. ISBN 0831734221.
 28. Sorell, Walter. *Looking Back in Wonder -- Diary of a Dance Critic*. New York: Columbia University Press, 1986. ISBN 0231062788
 29. Steinberg, Corbett. *The Dance Anthology*. N.Y.: New American Library, 1980. ISBN 0452252334
 30. Stephenson, R. and J. Iaccarino. *The Complete Book of Ballroom Dancing*. N.Y.: Doubleday Pub., 1980. ISBN 0385145535
 31. Tembeck, Iro. *Dancing in Montreal: Seeds of a Choreographic History*. Studies in Dance History. Vol. 5 No. 2 (Fall) 1994.
 32. Thomas, Tony. *That's Dancing*. New York: Harry N. Abrams, Inc., 1984. ISBN 0810916827
 33. Vartoogian, Jack and Linda. *The Living World of Dance: Artistry In Motion*. Rowayton, Connecticut: Saraband Inc., 1997.
 34. Vincent, L. *The Dancer's Book of Health*. New Jersey: Princeton Books, 1988. ISBN 0836224019
 35. Voyer, Simonne. *La Danse Traditionnelle dans l'est du Canada*. Quebec: Université Laval, 1986. ISBN 2763770010
 36. Warner, Mary Jane. *Toronto Dance Teachers: 1825-1925*. Toronto: Dance Collection Danse Press, 1995. ISBN 092900325X
 37. Wright, Judy Patterson. *Social Dance Instruction*. Champaign Il: Human Kinetics, 1996. (This and the above book are used in conjunction, plus there is a Social Dance Music Set of 5 cassettes.) ISBN 0873228308

Videos/Films

38. *Dancing*. Los Angeles: Thirteen/WNT Productions and RM Arts, 1993. Programs 1-8, 58 min.

- Program 1: The Power of Dance.
- Program 2: Lord of the Dance.
- Program 3: Sex and Social Dance.
- Program 4: Dance at Court.
- Program 5: New Worlds, New Forms.
- Program 6: Dance Centrestage.
- Program 7: The Individual and Tradition.
- Program 8: Dancing in One World.

39. *Slim Hopes*. Mississauga: Regional Department of Health, 1994. 57 min.

Web sites

<http://lcweb.loc.gov/cgi-bin/browse.pl>

<http://members.home.net/4drama/>

<http://www.culturent.ca>

<http://www.culturenet.ca/chrc/youth/guideline.htm>

<http://www.dancecollectiondanse.on.ca/dancecol>

Telephone: 1-800-665-5320

<http://www.icomm.ca/danceon>

Telephone: 1-800-363-6087

<http://www.stpt.com/search.asp>

<http://www.something-fishy.com/ed.htm>

<http://www.theatrebooks.com>

Appendices

Appendix O - Suggested Research Topics & Instructional Approaches

Appendix P - Checklist to Assess Group Work

Appendix Q - Scale to Evaluate Individual Research Project

Activity 1: Exploring The World of Dance

Time: 300 minutes

Description

In this activity, students are introduced to four broad topic areas: Healthy Dancing, Dance History and Culture, Careers and Lifelong Learning in Dance, and Contemporary Dance and Culture. Students are presented with a sub-topic from each broad topic area in order to add to their understanding of how dance can contribute to their physical, social, and spiritual well-being. They are also provided with criteria for assessment of their individual research and for group work.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 2a, b, 3e,f, 7f, g.

Strand(s): Theory and Analysis

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

Specific Expectations: TT1.01X, TT2.06X, TA1.04X, TA3.04X.

Planning Notes

1. Select and prepare materials from each of the four topic groupings.
2. Prepare a handout for students' individual research projects outlining particulars required for the written report and visual display.
3. Prepare a handout explaining expectations for group presentations.
4. Teacher may wish to collaborate/link with teachers of other disciplines (e.g., computers, guidance, co-op, theology, chaplain) and create a school-based web site in which students' work becomes part of the site.
5. Teacher may need to apply for artist grants, and book guests or field trips well in advance.

Teaching/Learning Strategies

I Explaining the Structure of the Unit to the Students

- Teacher introduces each of the four general topic groupings.
- Teacher provides students with the project outline.

Example of general assignment directions for the Individual Research Project Assignment (excerpt only):

1.	Select a topic from the list provided.
2.	Research your topic. Use a minimum of three different sources. Keep track of the resources you use in a Bibliography.
3.	Prepare a two-page report on your topic.
4.	Create an interesting visual display (e.g., bristol board-pictures and text, scrapbook, photo album, collage, display, musical composition, etc.) highlighting the key pieces of information of your topic.

- Teacher provides students with the expectations for the group presentation.

Example of expectations for the Group Presentation Assignment (excerpt):

Individual project topics have been categorized into four (4) groupings:	
Topic Grouping 1	Healthy Dancing
Topic Grouping 2	Careers and Lifelong Learning In Dance
Topic Grouping 3	Dance History and Culture of Dance Form(s)
Topic Grouping 4	Contemporary Dance and Culture.
Step 1	Individuals from each of the topic groupings are gathered together by the teacher. Each of the groups is responsible for: a) a 15-minute presentation to the rest of the class followed by... b) 15 minutes of leading discussion and/or answering questions.
Step 2	To create the 15-minute presentation, students must select significant information from each person's research and find a way to link that information into a unified and interesting presentation.
Step 3	Groups organize the presentation.
Step 4	Individual groups create a one-page summary to hand out to the class. (Note: The one-page summary may be used by students as notes for further study. The teacher may use the one-page summary as content for a quiz, review, etc.)

- Teacher informs students that they will be choosing their topics after the first four introductory classes.

-
- Teacher conducts diagnostic assessment to determine students' knowledge of the four topic groupings, report writing, and research skills.
 - The teacher may also wish to involve other teachers and the students to collaborate and work in the design of a web site. Long-range planning may involve other dance classes and other discipline areas. These, in turn, could be linked to other dance-related sites in the future.

II Four Introductory Lessons

- Teacher teaches each of the four introductory lessons and discusses how the skills developed in dance can be applied to a variety of careers.
- Teacher teaches students how to write a report and defines the criteria within each research topic.
- Teacher provides instructions/directions (e.g., guide sheet) for students to assist them through the research process.

Assessment/Evaluation

1. These classes are preparation for assessment/evaluation in Activities 2 and 3.
2. Teacher assesses students' understanding and knowledge of the content of the four topic grouping lessons as appropriate to each topic (e.g., test, anecdotal notes, journal reflection, checklist, participation, etc.).

Resources

See Unit 1, 2, 3, and 4 Resources.

Appendices

Appendix O - Suggested Research Topics and Instructional Approaches

Activity 2: Facilitating the Research and Group Work

Time: 180 minutes

Description

In this activity students choose one topic from within the four broader topic groupings. Students are introduced to a wide range of resources from which to research their individual topics. Students demonstrate basic library research skills using available technologies.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 2a, b, 3c.

Strand(s): Theory and Analysis

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

Specific Expectations: TT1.01X, TT2.06X, TA1.04X, TA2.01X, 02X, TA3.01X, 04X.

Planning Notes

1. Prepare a scale for the evaluation of individual research projects (Appendix P) and a rubric for the evaluation of group work (Appendix Q).
2. Book library and plan research time throughout Activities 1 and 2.
3. Collaborate with a librarian to teach library research skills.
4. Prepare and/or set up appropriate material, Internet links, centres, etc.

Prior Knowledge Required

Knowledge and understanding of content from Activity 1

Teaching/Learning Strategies

I Facilitating Student Research

- Teacher provides students with a list of topics and groupings (Appendix O - Suggested Research Topics) and facilitates selection of topics. Ensure a balance of the number of topics covered within each grouping and the number of students assigned to each topic within the grouping.
- Teacher presents students with a guide sheet for the research process and teaches lessons on how to prepare a report.
- Teacher presents criteria for individual project evaluation (Appendix P - Scale for Evaluation of Individual Research Project).
- Teacher provides in-class and library/resource centre time to assist students in beginning the process and establishes guidelines for independent out-of-class work expectations.
- Teacher presents criteria for group presentation (Appendix Q - Rubric for Evaluation of Group Work).
- Teacher elicits student ideas and provides opportunities for students to present in a variety of ways (e.g., music, bulletin board displays, compositions, poetry, etc.) and plans time appropriately.

II Facilitating Research

- Teacher assists students in research.
- Teacher presents the following as resources to broaden students' range of learning opportunities. Students are to use a minimum of three different resources:
 - professional dance studios, companies, and associations
 - community, provincial, and national arts councils
 - college and university fine arts departments
 - school and public libraries
 - dance teacher associations
 - cultural associations
 - school chaplaincy, religious bookstores, parish, and elders
 - community and recreation centres
 - arts periodicals and publications
 - arts broadcasting (radio, television)
 - continuing education programs
 - cultural festivals
 - Internet web sites for dance topics/links
- The teacher should choose a variety of opportunities for students to assist them in the research process (e.g., taking the students to the library, bringing resources into the classroom, setting up a computer Internet station in the studio/classroom/library).
- Teacher assists students with organization skills and methods of planning for research projects.
- Teacher intersperses a number of research classes throughout earlier units in order to provide students with sufficient time for research, individual conferencing, and interviews.

III Facilitating Group Work

- Teacher facilitates group work and meeting times and may create a planning calendar for students' use.
- Students work in topic groups. Each member in the group shares individual projects. The group selects key information, links each individual project into group presentation, and plans and organizes a 15-minute presentation.

-
- Teacher discusses and provides framework of expectations in group problem-solving situations and facilitates the development and practice of conflict management skills.
 - Teacher assists and facilitates groups providing appropriate instruction, guidance and feedback of group dynamics and skills development (i.e. negotiation, mediation, assertiveness, coping with change or frustration, etc.) in light of Gospel teachings.
 - Groups prepare for presentations.

Assessment/Evaluation

1. Teacher assesses the research process of students as they work on their individual projects utilizing a checklist and observation notes taken during individual interviews and conferences.
2. Teacher assesses group's progress utilizing a process checklist and observation notes taken during group interviews and conferences held during the research process.

Resources

See Unit 1, 2, 3, and 4 Resources.

Appendices

Appendix P - Scale for Evaluation of Individual Research Project.

Appendix Q - Rubric for Evaluation of Group Work.

Activity 3: Sharing, Discussing, and Presentation of Research Projects.

Time: 180 minutes

Description

Students have the opportunity to incorporate their independent research projects into a group presentation. Students have the opportunity to share and discuss each group's findings and participate in an interactive fashion.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 4a, 5a, b, c, d, e, f, g, 7f, g.

Strand(s): Theory, Analysis

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

Specific Expectations: TT1.01X, TT2.04X, .06X, TA1.04X, TA3.01X, .04X.

Planning Notes

1. Plan appropriate length of in-class time for group work.
2. Obtain TV, VCR, and other related material to assist students in their group presentations.
3. Prepare evaluation of students' group work in progress utilizing an observation/anecdotal checklist.

Prior Knowledge Required

Knowledge and understanding of Activities 1 and 2

Teaching/Learning Strategies

I Student Group Work

- Teacher provides appropriate length of time in class for students to organize themselves and their presentation materials and to allow students to work in their groups.

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- Teacher observes and monitors students' progress frequently to ensure and guide students' learning as appropriate to the individual groups.
 - Students divide work amongst the group members, report to teacher, and work independently.

II Preparing to Present

- Teacher assists in establishing the order of presentation.
- Teacher provides opportunities for students to rehearse, amend, and polish their 15-minute presentations in class, providing feedback from observational notes. The teacher may choose to establish a collaboratively constructed self-observation sheet and/or utilize the scrapbook or reflective journal.

III Active Presentations

- Students actively participate in observing each group's presentation. This may entail taking notes, and preparing questions in advance for post-presentation question and answer sessions.
- Teacher guides students, where appropriate, in critical thinking and decision-making processes; discerning moral and ethical issues surrounding topic areas.
- Groups share their one-page summary with the class.
- Teacher links presentation topics to the world beyond the classroom and connects learning to goals established by students in IEPs; teacher also links the use within Catholic and Christian communities.
- Students write a journal reflection assessing their own learning and linking their own learning to their individual goals.

Assessment/Evaluation

1. Teacher and students observe students' efforts and assess individual contributions to the group work utilizing a group evaluation rubric (Appendix Q - Rubric to Evaluate Group Work).
2. Teacher evaluates the individual research projects utilizing a scale (Appendix Q - Scale to Evaluate Individual Research Project).
3. Teacher assesses depth and scope of reflective journal reflection and provides appropriate guidance.

Resources

See Unit 1, 2, 3, and 4 Resources.

Accommodations

- ESL students may be partnered with another student to provide support in reading and writing skills for this activity.
- Extra time and other appropriate modifications may be allocated for students with learning exceptionalities.
- Students with writing difficulties may submit a cassette tape of the information they have discovered and/or be partnered with someone who may do the scribing for them.

Appendices

Appendix Q - Rubric to Evaluate Group Presentations.

Appendix P - Scale to Evaluate Individual Research Project.

Unit 5: Focus on Performance

Time: 23.75 hours

Unit Developer(s)

Laurel Brown, Waterloo Region District School Board

Susan McNaughton, Toronto District School Board

Development Date: May 1999

Unit Description

In this unit, students demonstrate an understanding of fundamental presentation and performance skills. They perform in settings that are appropriate for the students and for the pieces being performed (e.g., in class, liturgies, church, festivals, assemblies, etc.). Performance of students' work may take place within celebrations of the liturgical year of the Church and for spiritual growth, both personal and communal, (e.g., Christmas, Easter). Students demonstrate the basic movement skills of the dance form(s) being studied. They apply safety principles in their performances. They observe and identify a broad spectrum of dance in performance and they describe dance works using the language of dance criticism. They reflect on their own work and the work of others in performance. Students develop and exemplify themselves as reflective, creative, and holistic thinkers with respect to their own work and the work of others in performance.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 1e, f, g, i, 2a, b, c, d, 3b, 4h, 5a, b, c, d, e, f, g, 6e, 7a, b, c, d, e, f, g, h, i, j.

Strand(s): Theory, Creation and Analysis

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

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

Activity Titles (Time + Sequence)

Activity 1	Performance Skills	150 minutes
Activity 2	Applying Performance Skills to Composition	225 minutes
Activity 3	Stagecraft	75 minutes
Activity 4	Viewing Dance Performance	150 minutes
Activity 5	Culminating Task: Composition and Rehearsal	525 minutes
Activity 6	Culminating Task: The Performance	300 minutes

Unit Planning Notes

Accommodations for students should also be adopted as outlined in the Course Overview.

Activities 1 - 4:

- Teacher plans for students to have sufficient time to apply performance skills to movement in Activity 2 (Appendix R).
- Teacher arranges for access to the performance space, if it is not the classroom, in Activity 3.

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- Teacher prepares handout regarding expectations of performance in a liturgical setting, where necessary.
 - Teacher prepares handouts on the layout of the performance/theatre space and information on basic technical support in performance in Activity 3.
 - Teacher arranges for students to attend a live performance of dance and view videos of dance performance (see Resources).
 - Teacher plans for students to have sufficient time for post-performance discussion.

Activities 5 and 6:

- Teacher plans for students to have sufficient time to improvise and generate ideas for composition, individually and as a group.
- Teacher plans for students to have sufficient time to compose and rehearse.
- Teacher plans for students to have sufficient time to apply and refine technique to the dance form.
- Teacher arranges for access to the performance space.
- Teacher provides a rotation schedule of the performance space for each group (groups work separately during the composition and rehearsal process).
- Teacher arranges for each group to have access to sound equipment for the rehearsal process.
- Teacher arranges for appropriate access to sound and lighting equipment for final performance.
- Teacher books the VCR and other required recording equipment (e.g., camera, blank tapes) to facilitate videotaping the final performance.
- Teacher arranges for technical assistance if required.
- Teacher plans for students to have sufficient time for feedback and post-performance discussion.

Prior Knowledge Required

The compositional studies completed in Unit 3 are the basis for the first activity of this unit. Students require the knowledge and skills developed in the first four (4) units.

Teaching/Learning Strategies

Teacher creates exercises that focus on developing elements of performance.

Assessment/Evaluation

Activities 1 - 4 develop performance skills, theory, and technique. Evaluation of these activities is part of the unit evaluation, which is 70% of the overall course evaluation.

Activities 5 - 6 apply the knowledge and skills from Activities 1 - 4 to the creative and rehearsal process for a final performance (the culminating performance task). Evaluation of these activities comprises 30% of the evaluation.

Assessment/Evaluation Strategies Used in Activities 1-4: (100% of the unit)

1. Checklists may be devised for the assessment of students' knowledge of performance skills in Activities 1 and 2.
2. Checklists may be devised for assessment through teacher observation of technique, classroom expectations, performance protocol, composition, and safe practices in all activities.
3. A quiz may be used to assess knowledge of the performance areas in Activity 3.
4. An assessment tool (rubric, checklist) is used to assess a written critique of the dance performance observed in Activity 4.
5. A reflective journal is used to observe individual growth, and develop and direct students in his/her spiritual journey.

Assessment/Evaluation Strategies Used in Activities 5-6: The culminating performance task (30% of the course)

- 15% Creative/Rehearsal processes including application of theory and technique (5%) checklists, dance scrapbook, rubric - teacher and self-assessment
- 5% Composition - rubric - teacher evaluation and group/self-assessment
- 10% Performance (technique 5%) - rubric - teacher evaluation

OR

- Theory (technique) 10% and Creation 20%

Resources

Resources listed in Units 1 - 4, and additional resources are as follows:

1. Buerki, F.A. *Stagecraft for Non-Professionals*. University of Wisconsin, 1983. ISBN 0299-093549 (pbk) ISBN 0299093506 (hard).
2. Dance Films Association, Inc.; compiled by Deirdre Towers. *Dance Film and Video Guide*. Princeton, NJ: Dance Horizons/Princeton Book Company, Publishers, 1991. ISBN 0871271710
3. *Dancemakers Video Series*. Dance Collection Danse, 1995. Teacher's Guide. ISBN 0929003314.
4. Dell, Cecily. *A Primer for Movement Description*. New York: Dance Notation Bureau Press, 1977. ISBN 0932582036.
5. Hoggett, Chris. *Stage Craft*. A & C Black Publishers, 1975. ISBN 0713-615575
6. Linnell, Rosemary. *Theatre Arts Workbook*. Hodder & Stoughton, 1991.
7. Priddle, R. "Children's Imagined and Actual Dance Themes". *Dance in Education*, Vol. 1, 1989.
8. Schlaich, Joan and Betty, DuPont, eds. *Dance: The Art of Production*. Dance Horizons, 1998. ISBN 0871272075.
9. Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential*. Windsor: Human Kinetics, 1996. ISBN 0873-224760.
10. Serbon, Elizabeth. *On the Count of One: A Guide to Movement and Progression in Dance*. California: National Press Books, 1990 (4th ed.). ISBN 1556-520905.

Accommodations

Teacher provides guidance and assistance to exceptional students during the creative and written process when necessary.

Appendices

- Appendix R - Performance Skills Rubric
- Appendix S - Rubric for Creative Process
- Appendix T - Rubric for Rehearsal Process
- Appendix U - Rubric for the Final Performance

Activity 1: Performance Skills

Time: 150 minutes (2 classes of 75 minutes)

Description

The teacher leads a discussion about the importance of performance quality and identifies the components necessary to ensure a high standard of performance. Teacher directs students to apply a full range of performance skills to a variety of exercises including their compositional studies created in Unit 3.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 1i, 4h, 5c.

Strand(s): Theory, Creation and Analysis

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

Specific Expectations: TT1.02X, TT1.04X, TC1.01X, TC1.03X, TC3.02X, TA1.02X, TA1.03X.

Planning Notes

- Provide video resources that demonstrate performance skills for students to observe. Instruct students to bring Dance Scrapbooks to all classes.

Note: All activities in this unit are to be adapted to the dance form(s) being studied in the course.

Prior Knowledge Required

Units 1 - 4. As part of Activity 1, the performance skills are applied to the compositional studies from Unit 3.

Teaching/Learning Strategies

I Teacher informs students through lecture and discussion of the following performance skills:

Focus - the ability to unite mind, body, and soul for the sole purpose of performing the immediate task.

Confidence as a Performer - knowledge and demonstration of technical skills.

Co-operation in a Group - the ability to attain the group goal without drawing undue attention from the audience onto individual performance.

Projection - the ability of the performer to make the audience feel at ease with the performance quality.

Technique - application of movement with safe practice.

Expression - the ability to demonstrate the power of movement with feeling and emotion.

Movement Dynamics - the ability to modulate the force and size of movement.

Endurance - the ability to maintain an appropriate level of energy.

II Teacher provides video clips of a dance performance for students to observe. Class discussion follows on the effectiveness of using proper technique and performance skills to enhance movement.

III Teacher suggests ideas that challenge the students to question the quality of their movement. Students explore the range of performance skills and apply them to the compositional studies created in Unit 3. For example, teachers may have students perform their entire compositional study as follows:

- performing the dance as small as possible;
- performing the dance as large as possible;
- performing the dance as slowly as possible;
- performing the dance as quickly as possible;
- performing the dance by fixing their gaze on one point for the length of the performance;
- performing the dance as heavily as possible;

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- performing the dance as buoyantly as possible;
 - performing the dance focused on one emotion i.e., sorrow, joy, anger, peace;
 - other variations.

IV Teacher places students randomly in pairs and provide sufficient time for each person to observe his/her partner perform his/her compositional study and provide feedback regarding his/her performance. After both dancers have completed the exercise, they sit down together with a checklist (Appendix R), and, through discussion, assess the strength and weaknesses of their performance skills.

V Teacher guides student in a journal reflection which touches upon the spiritual, reflective, and creative thinker. The activity allows the student to apply their knowledge as a Christian leader involved in the moral and ethical decision-making process.

Assessment/Evaluation

1. Teacher observes movement work and provides feedback.
2. Students observe each other and provide feedback according to the performance skills checklist (Appendix R).
3. Students may document their learning experiences, explorations, ideas, brainstorm, designs, and reflections through the dance scrapbook introduced in Unit 3 (Appendix H).
4. Reflection, feedback, guidance, etc.

Appendices

Appendix S - Performance Skills Rubric

Appendix H - Assignment and Rubric Dance Scrapbook (Unit 3)

Resources

#2, 5, 8, 9, 10

Activity 2: Applying Performance Skills to Composition

Time: 225 minutes (3 classes of 75 minutes)

Description

In this activity the teacher facilitates improvisation using various themes, developing the dancer's ability to solve compositional problems with imaginative and interesting movement using a full range of performance skills. Individually and in small groups, students explore ways to use space, shape, time and energy for the purpose of performance in a particular dance form.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 1e, f, g.

Strand(s): Theory, Creation and Analysis

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

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

Planning Notes

- Place students into groups to allow for student observation and feedback.
- Plan for sufficient time for feedback of this activity.

Prior Knowledge Required

Students apply performance skills to technique and movement taught in prior units.

Teaching/Learning Strategies

Students are instructed that the following exercises will be repeated several times over the next three classes.

I The Grid

- The purpose of this exercise is to develop performance skills that encourage students to focus, be confident as performers, co-operate in a group, project movement quality, apply movement dynamics, technique, and expression, and increase their endurance. Depending on the size of the class and space, teacher may decide to split the group in half, thereby allowing for observation of the exercise.
- Students are instructed to imagine the workspace as delineated only by horizontal and vertical lines.
- Students place themselves randomly on the grid and begin moving at their own discretion.
- Students are encouraged to explore the grid while directing their movements along the horizontal and vertical lines.
- Movement can be varied and the grid pattern can be of any size.
- Students are encouraged to meet and mirror one another's movements at the right angle junctions and decide spontaneously to follow each other until one changes direction.
- Students should be instructed to find periodic moments of stillness.

II Variations of the Grid

The teacher may wish to develop further exploration through the following variations:

- Students find their own entrance and exit to the workspace.
- Students change their level of movement when they make a right angle turn.
- Students challenge themselves to mirror another student as closely as possible without touching.
- Students change their level of movement as they mirror the quality and form of another student.
- Students create a shape during the period of stillness that continues the mood of the previous movement and hold it for 5-10 seconds before continuing.
- Students turn their moment of stillness into a balance.
- Students apply compositional manipulations as learned in Unit 3.

Throughout The Grid exercise and its variations, students who observe provide feedback and discuss how performance skills enhance movement.

III Shapes of Nature

- The purpose of this exercise is to challenge students to continue to develop their performance skills of focus, confidence, co-operation, projection, attention to detail, movement dynamics, and endurance.
- Students are instructed to choose the design of a shape from nature (e.g., leaf, raindrop, star, moon, flower, river, mountain) and render it as a line drawing to be used as a floor pattern in the workspace. The students decide where in the room to begin, the dimensions of their shape, and where the shape ends. Students may choose to begin and/or end their shape in or out of the workspace. Once students have chosen where to begin, they may commence at their discretion and move along the lines of the shape. The students adapt the following movements to the exercise, for example:
 - walk;
 - run;
 - hop;
 - skip;
 - jump;
 - leap;

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- roll;
 - crawl;
 - gallop.
- Each student maintains his/her choice of movement from start to finish. Students perform this exercise alone or in small groups. Exceptional students are encouraged to explore and create interesting combinations within their movement range.

IV Variations on Shapes of Nature

The teacher may wish to develop further exploration through the following variations:

- Students choose two or more movements to perform along the shape pattern.
- Students change the quality of their movement two or more times along the shape pattern.
- Students explore ways to use space, shape, time, and energy for the purpose of performance in a particular dance form.
- Students create a short combination of movements that take the students off the pattern momentarily but bring them back to a still shape that reflects the expression of their movement. This variation may be done in groups of three.
- The students are sensitive to one another's movement so that while one person is maintaining a still shape, another is improvising off the shape pattern and the third person is continuing along his/her pattern shape with his/her chosen movement.
- Students apply the compositional manipulations as learned in Unit 3.

Throughout the Shapes of Nature exercise, the students who observe others provide feedback and discussion on how performance skills can assist in the development of the dancer's ability to solve compositional problems with imaginative and interesting movement using a full range of performance skills.

Assessment/Evaluation

1. Teacher assesses the progress of the students and their ability to apply performance skills by observation, using checklists, and providing feedback
2. Teacher directs a class discussion for students to share their observations and experiences in the above activities. Feedback is gathered about individual performance skills and group co-operation. Teacher questions students about their exploration on the Grid and their use of space, shape, time, and energy. Items for discussion are:
 - Do they make full use of the floor space?
 - Do they avoid contact/closeness? Reasons why?
 - Do they use a variety of movements? List them?
 - Do they maintain the design?
 - Do they use levels? Which ones? Where?
 - Do they mirror successfully?
 - Do they keep their focus?
 - Do they apply a full range of technique?
 - Do they demonstrate safe practices?
 - Do they take risks?
 - Do they make smooth transitions?
 - Do they find moments of stillness?

-
- Students record, in their Dance Scrapbook, their impressions of their choreographic experience using a variety of media (e.g., photos, pictures, ticket stubs, programs, flyers, poetry, drawings, sketches, music, newspaper clippings, etc.).

Resources

#2, 5, 6, 7, 8

Activity 3: Stagecraft

Time: 75 minutes (1 class of 75 minutes)

Description

Teacher instructs students to identify and experiment with dance performance areas and learn about technical support for enhancing performance.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 2a.

Strand(s): Theory, Creation and Analysis

Overall Expectations: TTV.01X, TCV.05X, TAV.05X.

Specific Expectations: TC2.04X TC3.03X, TA3.02X.

Planning Notes

- Prepare a handout identifying performance and non-performance areas and technical theatre terms (e.g., downstage, upstage, centre stage, crossover, wings, legs, scrim, cyclorama, etc.).
- Design exercises that focus on building vocabulary and awareness of stagecraft to enhance performance.
- Provide video clips demonstrating use of stage space, lighting, props, sound, and costumes, for example, *Dancemakers Video Series*.

Prior Knowledge Required

Students have a variety of experiences to draw from, both as a performer and as an audience member (e.g., school shows, pop music videos, concerts/performances).

Teaching/Learning Strategies

I Introduction to Performance Space

- Teacher provides a handout identifying the performance and non-performance areas of the performing space/theatre.
- Teacher and students identify the performance areas of the school and implement modifications (if applicable) to create a suitable and safe performance environment.
- Teacher defines a formal performance area for the students. Performance area may be taped out in a gymnasium, cafeteria, classroom, or library.
- Teacher instructs students in staging for dance in the area provided for performance.
- Teacher instructs students of their responsibility to ensure the personal safety of self and others in the performance space.

II Introduction to Technical Theatre

- Teacher introduces students to the concept of sound, lighting, costumes, props, sets and recording and/or computer technologies and their use in the enhancement of performance.
- Teacher instructs students of the importance of safe practices with technical equipment in regard to self and others in performance settings.

Assessment/Evaluation

Teacher assesses students' knowledge of the use and effectiveness of stagecraft with a quiz.

Resources

#1, 3, 4, 5, 9, 10

Activity 4: Viewing Dance Performance

Time: 150 minutes (2 classes of 75 minutes: 1 class for field trip/video)

Description

Teacher instructs the students in the value of their role as an audience member. Teacher provides ideas on how students may become more perceptive and more thoughtful about the role of the performer by gathering information that evaluates the form and presentation of the dance. Teacher instructs students on how to write a dance review (e.g., Alvin Ailey's *Revelations*, *In Memorium*).

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 2a, b, c.

Strand(s): Theory and Analysis

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

Specific Expectations: TT2.01X, TT2.04X, TT2.05X, TA1.01X, TA1.04X, TA3.02X, TA3.03X.

Planning Notes

- Arrange for students to attend a live dance performance and/or view performance on video (e.g., Passion plays, *Stations of the Cross*, *Jesus of Montreal*, *Jesus Christ Superstar*, etc.).
- Bring in sample dance reviews to give students an idea of what professional writers look for in dance performance.

Prior Knowledge Required

All prior activities in the course

Teaching/Learning Strategies

I Gathering Information for Written Critique of Dance Performance

Teacher instructs students how to properly observe and appreciate the dance performance:

- Performance Facts
 - Who, what, where and when, including the title of the dance and the name of the choreographer.
- Evaluating the Choreography
 - What impression does the dance make?
 - What story does the movement suggest?
 - What is the style of the dance?
 - When and how were soloists used?

-
- When and how were duets or small groups used?
 - When and how were large groups used?
 - How did the dance performance make you feel?
 - Based on your present knowledge of composition, what structures do you recognize in the choreography?
 - How did the dancers demonstrate performance skills?
 - What spiritual statements were made by the choreographer?
 - Stagecraft
 - How did sound, lights, costumes, props, and special effects enhance the dance performance?
 - Image
 - What moment do you remember most about the dance? What stands out?
 - Was the overall performance satisfying to watch?
 - What words come to mind that describe the images seen in the performance?
 - Your Point of View
 - What is your opinion of the performance? (Remember, potential audiences could be encouraged by your review.)
 - Choose words, images, phrases, shapes, colours, and symbols to match your impression of the dance movement in the performance.

II Viewing the Performance

- Teacher arranges for students to see a dance performance.
- Students come prepared to take notes before, during, and after the performance to write details of set, costumes, lighting, and dance for a written report that critiques the Dance Performance.
- Students respond to the creativity of the composition, the use of elements and the quality of performance with the application of performance skills.

III Class Discussion

After critiques have been handed in, teacher leads a class discussion on the students' experience of attending/observing dance performance. (The class discussion *after the critiques have been handed in* is to eliminate the potential at this grade level for students to repeat what they have heard rather than search for their true response to the performance).

Assessment/Evaluation

1. Teacher assesses the critiques written by students based on the Performance Skills Rubric (Appendix R) and the components given in Part I.
2. Students record their experience attending live performance in their Dance Scrapbook and create a page that reflects their artistic impression of the dance performance (Unit 3, Appendix H).

Appendices

Appendix H - Dance Scrapbook Assignment and Rubric (Unit 3)

Resources

#2, 5, 9, 10

Activity 5: Culminating Task: Composition and Rehearsal

Time: 525 minutes (7 classes of 75 minutes)

Description

This activity consists of the composition and rehearsal for the culminating performance task. In small groups, students compose a two to three minute dance in one of the forms being studied (e.g., Jazz, Modern) and rehearse it for performance for an audience. These dances consist of original movement that has been organized and manipulated by the group.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 5a, b, c, d, e, f, g.

Strand(s): Theory, Creation and Analysis

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

Specific Expectations: TT1.02X, TT1.03X, TT1.04X, TC1.02X, TC1.03X, TC1.04X, TC2.01X, TC2.02X, TC2.03X, TC3.01X, TC3.02X, TC3.04X, TA1.02X, TA1.03X.

Planning Notes

- Lead a warm-up each class to direct the attention of the student to the daily practice and technique of the dance form being studied.
- Provide music to accompany the groups' choreography if necessary.
- Plan adequate class time for students to generate individual and group choreography.
- Provide a stimulus or a context for the composition of the final piece (e.g., poetry, short story, artwork, religious artifact, picture or icon, or an integrated topic from a related subject).
- Provide a rehearsal schedule and a rotation schedule for the performance space.
- Provide sound equipment to facilitate the rehearsal process.

Prior Knowledge Required

This activity is based on knowledge, technique, and experience acquired in previous activities in this and prior units.

Teaching/Learning Strategies

I Teacher provides students with the requirements of the culminating performance task valued at 30% of the course evaluation and reviews the methods of evaluation (i.e., checklists, reflective journal, and rubrics) with students.

II Teacher chooses groups and guides students through the compositional process.

Teacher actively circulates and provides feedback as needed to the groups. Music is selected that is appropriate to accompany the choreography.

III Each student brings a piece of original choreography to the group and teaches it to the other members, focusing on specific performance skills. As part of the rehearsal process, dancers honour each student "choreographer" by endeavouring to replicate the quality and characteristics of the movement in the dance piece (e.g., shape, space, time, energy). These pieces, composed by individual group members, are then manipulated by the group and combined with choreography composed by the group to contribute to the time requirement for the composition of the final performance (suggested time: 2-3 minutes).

IV Students, in their groups, are directed by the teacher to focus on the specific performance skills and technique that affect the composition (i.e., a clear beginning, middle and end; entrances and exits; use of levels and patterns; compositional elements). Attention should be paid to specific characteristics the students wish to emphasize relating to the performance of their dance.

V Students learn the choreography, memorize their cues, and rehearse and polish the dance individually and in a group until the final performance for audience.

VI Students maintain their Dance Scrapbook reflecting their ideas, drawings, and feelings about the creative process, the rehearsal process, their effectiveness within their group, their opinion of the success of their group's collaboration, and their technical progress as dancers.

Assessment/Evaluation

- Teacher observes, assesses and provides feedback during the compositional process as needed.
- Teacher collects the Dance Scrapbook from students after the Final Performance (Activity 6) for evaluation.

Resources

#2, 7, 8

Accommodations

In the case of experienced, talented, or highly motivated students, the teacher may need to modify the compositional assignment to make it more challenging. For example, these students could be organized in the same group and choose to perform their choreography in silence or accompany it with instrumental or body percussion and/or props.

Appendices

Appendix S - Rubric for Creative Process

Appendix T - Rubric for the Rehearsal Process

Activity 6: Culminating Task: The Performance

Time: 300 minutes (4 classes of 75 minutes)

Description

This activity focuses on the Final Performance of the culminating performance task given in Activity 5. In groups of three to five, students perform a final dance piece for evaluation. Students rehearse and polish their choreography applying performance skills taught earlier in the unit. Teacher videotapes students' performances for teacher evaluation, student evaluation, and class discussion. It is suggested that each group have the opportunity to perform their dance twice with class discussion/feedback given between the first and second performances. It is understood that theatre protocol is followed at all times.

Strand(s) and Expectations

Ontario Catholic Graduate Student Expectations: CGE 7a, b, c, d, e, f, g, h, i, j.

Strand(s): Theory, Creation and Analysis

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

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

Planning Notes

- Book the VCR and supporting technical devices necessary for videotaping group performance in two of the four classes.
- Provide sufficient time for each group's performance to be discussed and the appropriate improvements suggested in Part II: Teaching/Learning Strategies.
- Provide adequate time for groups to implement the suggestions given by the teacher and students through post-performance discussion in Part III: Teaching/Learning Strategies. Teacher prepares rubric to evaluate group performances in Part I and the second performance of each group in Part III.
- Plan sufficient time for a second viewing of the dance performances.

Prior Knowledge Required

All activities in this course leading up to the culminating performance task

Teaching/Learning Strategies

I Performance of Group Choreography for Evaluation

- Students ensure that the performance space is safe.
- Students inform teacher after the fourth class of the necessary supporting technical aspects required for their performance (e.g., sound, lights).
- Teacher ensures that the necessary technical devices required for the group are set up (e.g., videotaping equipment).
- Students perform the choreography of their dance piece for teacher evaluation.

II Post-Performance Discussion and Feedback

- Teacher encourages students to share their opinions, feelings, and suggestions about the group presentations. In addition, teacher leads a discussion that addresses the effectiveness of the performance skills demonstrated in the dance pieces.
- Teacher encourages students to share their opinions, feelings, and suggestions about how improvement could be made in presenting the group choreography.
- Teacher views the videotape with students and leads a discussion comparing the dancers' perception of their performances at the time of performance and the visual impact of the performances.

III Dance Revisions and Performance

- Students ensure a safe working environment.
- Students arrange all necessary supporting technical devices prior to performance, (may require out-of-class time).
- Students perform their group choreography for a second time for teacher/student self-assessment/evaluation.
- Students and teacher observe videotaped performances and discuss the improvements.

Assessment/Evaluation

The Final Performance of the Culminating Performance Task required by the Ministry of Education will be 30% of the final mark and evaluated as follows:

- 15% - Creative/Rehearsal Processes including application of theory and technique (5%) checklists, teacher evaluation, and self-assessment
- 5% - Composition - rubric, teacher evaluation, and group/self-assessment
- 10% - Performance of Composition including technique (5%), the elements, performance skills, stagecraft - rubric, teacher evaluation

OR

- 10% - Theory (technique)
- 20% - Creation

Resources

#1, 3

Appendices

Appendix U - Rubric for the Final Performance

Appendix G: Approach to Class Work

Date:

Levels	Percentages	Descriptions
Level One	50-59%	Beginning to develop
Level Two	60-69%	Moderate development
Level Three	70-79%	Considerable development
Level Four	80-100%	Exceptional development

Names of Students	Focus/ On task	Involvement / dedication	Willingness to explore	A team player	Creative & reflective thinker	Achievement Level
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						
21.						
22.						
23.						
24.						
25.						
26.						

Appendix H: Assignment and Rubric: Dance Scrapbook

You document your learning experiences, explorations, ideas, brainstorm, designs, and reflections, through a scrapbook that you contribute to throughout this unit. The question you are probably asking yourself right now is "What will I put in it?" Well, let me tell you.... Actually, I'll just give you a list of ideas.

Photos/pictures of your in-class experiences, of dancers/choreographers that inspire you, choreographers that you are exposed to throughout this unit, photographs/stills of dance, etc.

Quotations/Scripture/Prayers/Passages that inspire you and your creative process.

Visual arts pieces that inspire your creativity and choreographic studies.

Drawings/sketches of costumes, floor plans, choreographic designs/shapes, etc.

Music/Poetry that inspired you in your dance work in class.

Teacher-guided or personal reflections

Self-Evaluation of your dance work this semester.

Personal goals in your creative work this semester.

Newspaper clippings, dance reviews, ticket stubs, programs, flyers

Analyses of composition seen in class or of professional live performances

In order for your scrapbook to be meaningful and well done, you need to contribute to it on a consistent basis. You are required to bring your scrapbook to class each day, so that you can contribute to it on the spot, through sketching, responding to meaningful explorations, or responding to teacher-guided questions. Your scrapbook will be collected *twice* during this unit for evaluation. See attached criteria.

Appendix H: Assignment and Rubric: Dance Scrapbook (Continued)

Criteria	Level One	Level Two	Level Three	Level Four
Demonstrates effort in attention to detail	- limited attention to detail	- moderate attention to detail	- considerable attention to detail	- high degree of attention to detail
Contents demonstrate thoughtfulness and provide insight into student's creative process	- content is limited in thoughtfulness and gives little insight into student's creative process	- content is moderate in thoughtfulness and gives some insight into student's creative process	- content is considerably thoughtful and gives insight into student's creative process	- content has a high degree of thoughtfulness and gives insight into student's creative process
Scrapbook demonstrates student's exploration of choreographic concepts	- scrapbook demonstrates student's exploration of choreographic concepts with limited effectiveness	- scrapbook demonstrates student's exploration of choreographic concepts with moderate effectiveness	- scrapbook demonstrates student's exploration of choreographic concepts with considerable effectiveness	- scrapbook demonstrates student's exploration of choreographic concepts with a high degree of effectiveness
Scrapbook includes a variety of materials that have inspired creative and spiritual explorations and/or work	- scrapbook includes a limited variety of materials	- scrapbook includes moderate variety of materials	- scrapbook includes considerable variety of materials	- scrapbook includes an extensive variety of materials
Student's scrapbook effectively documents the students learning to date	- student's documentation of learning is sparse	- student's documentation of learning is inconsistent	- student's documentation of learning is consistent	- student's documentation of learning is exceptional

Appendix I: Glossary of Compositional Terms and Manipulations

(Definitions written by profile writers. Basic concepts taken from *Choreography: A Basic Approach Using Improvisation* by Sandra Cerny Minton and *The Intimate Act of Choreography* by Lynne Anne Blom and L. Tarin Chaplin)

Compositional Terms

AB: A simple choreographic form with two sections having two contrasting themes.

ABA: A simple choreographic form with three sections having two contrasting themes, A and B, followed by a repeat of the first theme in the third section.

Suite: The most typical suite has a moderate beginning, a slow second part, and a fast, lively third section.

Rondo: The rondo form includes an initial section A followed by an alternate or contrasting part B. The third section is a return to A, either in its entirety or with some changes. The return to A is followed by a fourth section, C, and another return to A. The remainder of the choreography includes parts D, E, and F interspersed with variations or restatements of A.

Theme and Variations: The theme can be a single phrase of movements or several movement phrases put together in a sequence. The theme or original movement series can be changed in a number of ways as the dance progresses, but the timing and movement sequence of the original theme remains.

Narrative: A narrative composition is sometimes known as a story or dance drama.

Collage: The collage consists of pieces of movement that are often related and have been brought together to create a whole.

Compositional Manipulations

Repetition: Repeat exactly the same.

Retrograde: Perform pieces backwards - like a movie running backwards.

Inversion: Perform upside-down.

Size: Condense/expand movement.

Tempo: Perform fast/slow/stop.

Quality: Vary the movement quality.

Instrumentation: Perform the movement with different body parts.

Staging: Perform it at a different place on the stage and/or with different facing to the audience.

Appendix J: Assessing the Creative Process

Student demonstrates willingness to explore given compositional constructs or materials.

- Demonstrates a high degree of willingness to explore.
- Demonstrates considerable willingness to explore.
- Demonstrates some willingness to explore.
- Demonstrates little willingness to explore.

Student engages with given materials and tasks in creative ways.

- Engages with materials and tasks with a high degree of creativity.
- Engages with materials and tasks with considerable degree of creativity.
- Engages with materials and tasks with some degree of creativity.
- Engages with materials and tasks with little creativity.

Student demonstrates an understanding of compositional terms and concepts.

- Demonstrates a high degree of understanding of compositional terms and concepts.
- Demonstrates considerable understanding of compositional terms and concepts.
- Demonstrates some understanding of compositional terms and concepts.
- Demonstrates little understanding of compositional terms and concepts.

Student strives for originality in the creative process when working with compositional parameters for movement studies.

- Applies the creative process with a high degree of effectiveness.
- Applies the creative process with considerable effectiveness.
- Applies the creative process with some effectiveness.
- Applies the creative process with little effectiveness.

Student uses various forms of communication (talking, reflecting, drawing, writing, moving) to express compositional ideas.

- Uses various forms of communication to express compositional ideas with exceptional effectiveness.
- Uses various forms of communication to express compositional ideas with considerable effectiveness.
- Uses various forms of communication to express compositional ideas with some effectiveness.
- Uses various forms of communication to express compositional ideas with little effectiveness.

Appendix K: Self-Assessment

Student's Name: _____

Criteria	Levels			
	1 Little	2 Moderately	3 Considerably	4 Highly
1. To what extent do you take risks (do you go out of your comfort zone)?				
2. To what extent do you demonstrate creative problem-solving skills?				
3. To what extent do you demonstrate effective communication skills? (Listening & responding appropriately.)				
4. To what extent do you demonstrate co-operative skills (Are you a team player? Do you contribute in positive ways? Do you respect the work and the people? Etc.)				
5. To what extent do you demonstrate responsibility for your assigned role in the project?				
6. To what extent do you stay on task at rehearsals or in class time?				
7. To what extent do you come to class/rehearsal prepared and ready to work?				

Comments:

<p>What do you need to improve upon? (Be specific in your answer.)</p>
--

Appendix L: Evaluation of Compositional Work

Criteria	Level 1	Level 2	Level 3	Level 4
Student(s) effectively apply compositional forms & structures to their studies/compositions	- applies compositional forms & structures to their studies/compositions with limited effectiveness	- applies compositional forms & structures to their studies/compositions with moderate effectiveness	- applies compositional forms & structures to their studies/compositions with considerable effectiveness	- applies compositional forms & structures to their studies/compositions with a high degree of effectiveness
Student(s) effectively explore various manipulations in their dance sequence	- explores various manipulations in their dance sequence with limited effectiveness	- explores various manipulations in their dance sequence with moderate effectiveness	- explores various manipulations in their dance sequence with considerable effectiveness	- explores various manipulations in their dance sequence with a high degree of effectiveness
Student(s) strive for originality in their compositions with effectiveness	- strives for originality in their compositions with limited effectiveness	- strives for originality in their compositions with moderate effectiveness	- strives for originality in their compositions with considerable effectiveness	- strives for originality in their compositions with a high degree of effectiveness
Student(s) utilize prior knowledge of the dance elements (time, space, shape, and energy) in their composition with effectiveness	- utilizes prior knowledge of the dance elements (time, space, shape, and energy) in their composition with limited effectiveness	- utilizes prior knowledge of the dance elements (time, space, shape, and energy) in their composition with moderate effectiveness	- utilizes prior knowledge of the dance elements (time, space, shape, and energy) in their composition with considerable effectiveness	- utilizes prior knowledge of the dance elements (time, space, shape, and energy) in their composition with a high degree of effectiveness
Student(s) effectively integrate an appropriate sound score or music piece to create atmosphere and enhance their dance composition	- integrates an appropriate sound score or music piece to enhance their dance composition with limited effectiveness	- integrates an appropriate sound score or music piece to enhance their dance composition with moderate effectiveness	- integrates an appropriate sound score or music piece to enhance their dance composition with considerable effectiveness	- integrates an appropriate sound score or music piece to enhance their dance composition with a high degree of effectiveness

Criteria	Level 1	Level 2	Level 3	Level 4
Student(s) develop movement vocabulary that explores the given source/theme/issue/in their dance work	- develops movement vocabulary that explores the given theme/issue/source in their dance work with limited effectiveness	- develops movement vocabulary that explores the given theme/issue/source in their dance work with moderate effectiveness	- develops movement vocabulary that explores the given theme/issue/source in their dance work with considerable effectiveness	- develops movement vocabulary that explores the given theme/issue/source in their dance work with a high degree of effectiveness
Student(s) demonstrate the difference between stringing together dance steps and creating dance work	- demonstrates the difference between stringing together dance steps and creating dance work with limited effectiveness	- demonstrates the difference between stringing together dance steps and creating dance work with moderate effectiveness	- demonstrates the difference between stringing together dance steps and creating dance work with considerable effectiveness	- demonstrates the difference between stringing together dance steps and creating dance work with a high degree of effectiveness
Student(s) apply and execute technique in their dance work	- applies and executes good technique in their dance work with limited effectiveness	- applies and executes good technique in their dance work with moderate effectiveness	- applies and executes good technique in their dance work with considerable effectiveness	- applies and executes good technique in their dance work with a high degree of effectiveness

Appendix M: Poetry: *Running Song*

I am running,
running, running,
I am running
just for fun.
Through the grass
and through the gravel
running faster
see me travel
past the people
staring, staring.
They are thinking
something's wrong.
I'm not looking.
I'm not caring.
I'm just running
hard and long.
Now my feet are
pounding pavement.
Now my heart is pounding too.
I can feel the
sidewalk searing
through the bottom
of my shoe.
How the wind is
whipping past me.
How the trees are
Whizzing by.
Rushing rivers
run forever.
Maybe I can
if I try.

Marci Ridlon

*(in process of locating author)

Appendix N: Rubric: Group Visual Arts Collage

Criteria	Level One	Level Two	Level Three	Level Four
Demonstrates effort in attention to detail	- limited attention to detail	- moderate attention to detail	- considerable attention to detail	- high degree of attention to detail
Contents demonstrate thoughtfulness and provide insight into group's creative process	- content is limited in thoughtfulness and gives little insight into group's creative process	- content is moderate in thoughtfulness and gives some insight into group's creative process	- content is considerably thoughtful and gives insight into group's creative process	- content has a high degree of thoughtfulness and gives insight into group's creative process
Collage demonstrates group's exploration of choreographic concepts	- demonstrates group's exploration of choreographic concepts with limited effectiveness	- demonstrates group's exploration of choreographic concepts with moderate effectiveness	- demonstrates group's exploration of choreographic concepts with considerable effectiveness	- demonstrates group's exploration of choreographic concepts with a high degree of effectiveness
Collage includes a variety of materials that have inspired creative work	- includes a limited variety of materials	- includes moderate variety of materials	- includes considerable variety of materials	- includes extensive variety of materials

Appendix O: Suggested Project Topics and Instructional Approaches

Topic Grouping 1: Healthy Dancing

- Anatomy
- Eating Disorders (e.g., anorexia, bulimia, compulsive overeating)
- Nutrition - Nourishing Your Body & Body Weight/ Osteoporosis
- Body Image and Dance
- Dance Injuries, Prevention & Care
- Biomechanics, Physiology, Kinesiology, Fitness

Topic Grouping 2: Careers and Lifelong Learning in Dance

- Administration (e.g., company/tour/theatre/community centre/parks and recreation program management marketing, publicity, fundraising, development, educational programming)
- Dance Photography, Animation
- Technical (e.g., lighting design/operator, sound design/operator, set design, costume design, stage management, technical direction, carpentry, electrician, film and video production, post production, film and videographer/operator)
- Therapy (e.g., kinesiologist, dance therapist, sports medicine practitioner, Pilates, Feldenkrais, Alexandre technique practitioner, yoga, geriatric therapy)
- Teaching (i.e., private studio, catholic, public or private school system, college and university, community centre, day care)
- Choreography (e.g., own company, independent artist, artistic director or assistant, videos, film and television, musical theatre, festivals, spectacles)
- Performance (e.g., concert, commercial)
- Writing/Criticism (e.g., journal, newspaper, magazine, biography, historical, academic, broadcast journalism, industrial, publicity and promotion, development communications, specialist)
- Notation

Topic Grouping 3: Dance History & Culture of Dance Form(s)

Example of topic areas for Dance Form of Jazz:

- African
- Ballet Jazz
- Bop
- Caribbean
- Hip Hop
- Minstrel Shows
- Music Theatre
- Social and Contemporary
- Swing
- Tap

Appendix O: Suggested Project Topics and Instructional Approaches (Continued)

Topic Group 4: Contemporary Dance & Culture

- The Role of the Male/Female Dancer
- Dance in Our Local Community
- Social Dance Today
- Major Canadian Dance Centres (e.g., companies, cities, theatres)
- Dance Films and Videos
- Fusions in Dance
- Dance in Religion or Cultural Contexts (e.g., Liturgical Dance and The Catholic Church)
- Sexuality in Dance
- Dance Etiquette and Behavior (i.e., studio, performance, audience)
- Artistic Sports (e.g., figure skating, synchronized swimming, aerobics, gymnastics, ballet skiing, snow boarding, sky diving)

Instructional Approaches to Theoretical Content

Teachers should choose the most appropriate instructional approach as best suits the student's learning style and considers the availability of research and technology. Twelve approaches are

- direct instruction (e.g., structured overview, lecture, demonstration, didactic questions);
- indirect instruction (e.g., problem solving, case studies, inquiry, concept mapping);
- independent learning (e.g., research, computer-aided instruction, home work, learning centres);
- experiential learning (e.g., field studies, experiments and exploratory games);
- interactive instruction (e.g., co-operative learning groups, debates, problem solving, interviewing, role play, improvisation);

A) Topic Grouping 1: Healthy Dancing

Example:

APPROACH	METHOD	TOPIC
1	Guest Speaker: Dancer, Public Health Nurse, Physiotherapist	Eating Disorders, Nutrition, Osteoporosis, Dance Injuries, Prevention and Care
2	Teacher-created Centres/Resource Kits.	Body Image
3	Lecture/Demonstration.	Biomechanics, Kinesiology, Physiology, Fitness.

Appendix O: Suggested Project Topics and Instructional Approaches (Continued)

B) Topic Grouping 2: Dance History & Culture

Teacher presents a lesson based on the dance form(s) being studied in the course utilizing a variety of presentation methods and where appropriate addresses religious, spiritual and/or liturgical dance. There are twenty-one possible course codes in Grade 9 Dance. They are:

ATA	Dance: Drama
ATB	Dance: Ballet
ATC	Dance: Open*
ATD	Dance: Composition
ATE	Dance: Northern European/Northern Asian
ATF	Dance: African
ATG	Dance: English/Irish/Scottish Dance
ATH	Dance: History Development
ATI	Dance: Indian/South Central Asian
ATJ	Dance: Jazz
ATK	Dance: Caribbean
ATL	Dance: Central and South American
ATM	Dance: Modern
ATN	Dance: Native (North American)
ATO	Dance: Pacific Rim/Asian
ATP	Dance: Performance Practice
ATR	Dance: Ballroom
ATS	Dance: Social and Contemporary
ATT	Dance: Tap
ATU	Dance: Music Theatre
ATW	Dance: Mediterranean/Mid Eastern

*A wide range of dance study exists and is possible within each dance course listed above. In addition, within each form of dance, there are several different types of dances, some of which include: animal, circle, chain, country, courtship, fertility, hunters', recreational, ritual, sword, theatrical, war, wedding, work, worship, etc.

Teacher presents the following aspects when providing the background of dances of various cultures and societies and ensures that emphasis is placed on Canadian content where applicable:

- the origins of the dance form;
- the purpose of the dance (e.g., social, ritual, ceremonial, celebratory, occupational);
- the geography and climate of the dance's country of origin;
- the beliefs and customs of the culture of society;
- any historical factors that might have influenced the dance;
- the symbolism, if any, used in the dance;
- stylistic characteristics of the dance;
- historical/cultural significance of dances, personalities.

Dance history content can be presented in a variety of ways (e.g., chronological, thematic, biographical, monographical, practical, or ethnological approach).

Appendix O: Suggested Project Topics and Instructional Approaches (Continued)

No matter what approach is chosen, the teacher should present lessons and guide students to an understanding of the topic within the dance form(s) in their own surroundings and within the context of Canadian artistic heritage. Below are some sample lesson ideas:

Example for Jazz Dance form:

APPROACH	METHOD	TOPIC
4 (Biographical)	Guest Speaker: Dancer(s), Choreographer(s), Historian/Archivist, Writer, Critic, etc.	William Orłowski, Jeff Hyslop, Eddie Toussaint
5 (Ethnological)	Lecture/Practical Demonstration	Jazz Dance in Canada, Evolution of Hip Hop, Social Dances of North America
6 (Thematic)	Field Trip (e.g., Theatre, Dance Studio)	African Dance, Musical Theatre, Jazz Class at a Local Studio

C) Topic Grouping 3: Careers & Lifelong Learning in Dance

Example:

APPROACH	METHOD	TOPIC
7	Guest Speaker: Dancer/Choreographer/Teacher, Stage Manager/ Administrator, Technician, Therapist	Getting Started in the Business, Dance-Related Careers, Role of the Critic
8	Guidance Department Personnel	Computer Career Search
9	Centres	Dance Therapies, The Technical World, The Media & Dance, Dance on the WWW

D) Topic Grouping 4: Contemporary Dance & Culture

Example

APPROACH	METHOD	TOPIC
10	Guest Lecture/ Demonstration: Peer/Parent, Dance Community Personality and/or Representative	Artistic Sports, Dance In Our Local Community
11	Peer Sharing	Dance In Religion (e.g., Liturgical- Gospel), Dance In Cultural Contexts (e.g., Sengalese, Carribean)
12	Videotape/Lecture	The Role of the Male and/or Female Dancer, Social Dance Etiquette

Appendix P: Scale for Evaluation of Individual Research Project

Student:

I. The Written Project

- Key:
- 1 - Limited command of forms
 - 2 - Moderate command of forms
 - 3 - Considerable command of forms
 - 4 - Extensive command of forms

		Most Predominant Level of Achievement	Connection to Achievement Chart
A. Writing:			
(i) spelling, grammar, and punctuation	1--2--3---4	<input type="checkbox"/> →	Communication
(ii) style/vocabulary	1--2--3---4		
(iii) clarity (logic and organization)	1--2--3---4		
B. Content:			
(iv) information (detail)	1--2--3---4	<input type="checkbox"/> →	Theory
(v) information (accuracy) and variety of bibliographic sources	1--2--3---4		
(vi) breadth of research and organization	1--2--3---4		

II. Visual Presentation

- Key:
- 1 - Limited effectiveness
 - 2 - Moderate effectiveness
 - 3 - Considerable effectiveness
 - 4 - Extensive effectiveness

A. Aesthetic presentation of visuals	1--2--3---4	<input type="checkbox"/> →	Creation OR Communication
B. Creativity and originality	1--2--3---4		

Comments:

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Appendix Q: Rubric for Evaluation of Group Work

- Key: Level 1 - The criteria are present.
 Level 2 - Demonstrates the criteria with moderate effectiveness.
 Level 3 - Demonstrates the criteria with considerable effectiveness.
 Level 4 - Demonstrates the criteria with a high degree of effectiveness.

Group Members' Names	Asks relevant questions	Listens actively to others	Takes an active role in group discussions	Contributes to the decision-making process	Works hard during class	Does his/her best in preparation for presentation	Contributes to compilation of group summary handout for class	Demonstrates Christian Leadership	Most Predominant Level of Achievement

Anecdotal Comment & Observation Sheet

- *may be used by the teacher and/or the students.
 *when using rubric for student use, allow students to use words that allow them to describe the work and build vocabulary.

Group Member	Date	Anecdotal Comments & Observations

Appendix R: Performance Skills Rubric (Individual or Group)

Place a checkmark in the appropriate box from 1 - 4 (with 4 as the assessment of the best quality of the performance skill)

PERFORMANCE SKILLS	Level 1 Limited Effectiveness	Level 2 Moderate Effectiveness	Level 3 Considerable Effectiveness	Level 4 High Degree of Effectiveness
FOCUS (the ability to unite mind, body, and soul for the sole purpose of performing the immediate task)				
CONFIDENCE AS A PERFORMER (knowledge and demonstration of technical dance skills)				
CO-OPERATION IN A GROUP (the ability to attain the group goal without drawing undue attention from the audience onto individual performance, and for the common good of all)				
PROJECTION (the ability of the performer to make the audience feel at ease with the performance quality)				
TECHNIQUE (application of movement skill with safe practice)				
MOVEMENT DYNAMICS (the ability to modulate the force and size of movement)				
ENDURANCE (the ability to maintain an appropriate level of energy)				
EXPRESSION (the ability to demonstrate the power of movement with feeling and emotion)				

Appendix S: Rubric of the Creative Process for the Final Performance

Criteria for the Creative Process	Level 1	Level 2	Level 3	Level 4
Elements (space, Shape, time and energy)	- demonstrates limited ability to apply the elements of dance creatively	- demonstrates moderate ability to apply the elements of dance creatively	- demonstrates considerable ability to apply the elements of dance creatively	- demonstrates superior ability to apply the elements of dance creatively
Qualities (sustain, swing, vibratory, suspend, collapse percussive)	- demonstrates limited ability to apply the qualities of dance creatively	- demonstrates moderate ability to apply the qualities of dance creatively	- demonstrates considerable ability to apply the qualities of dance creatively	- demonstrates superior ability to apply the qualities of dance creatively
Technique (placement, precision, balance, strength, control, flexibility, movement, range)	- demonstrates limited ability to apply technique during the creative process	- demonstrates moderate ability to apply technique during the creative process	- demonstrates consider-able ability to apply technique during the creative process	- demonstrates superior ability to apply technique during the creative process
Dynamics (force, level, direction, etc.)	- demonstrates limited ability to apply dynamics creatively	- demonstrates moderate ability to apply dynamics creatively	- demonstrates consider-able ability to apply dynamics creatively	- demonstrates superior ability to apply dynamics creatively
Originality (application of unique and creative ideas, musicality)	- demonstrates limited ability to manipulate compositional skills creatively	- demonstrates moderate ability to manipulate compositional skills creatively	- demonstrates considerable ability to manipulate compositional skills creatively	- demonstrates superior ability to manipulate compositional skills creatively
Time Management (the ability to engage in the creative process effectively)	- demonstrates limited ability to engage in the creative process	- demonstrates moderate ability to engage in the creative process	- demonstrates considerable ability to engage in the creative process	- demonstrates superior ability to engage in the creative process
Group Work (willingness to share ideas and work co-operatively)	- demonstrates a limited ability to work with others	- demonstrates moderate ability to work with others	- demonstrates considerable ability to work with others	- demonstrates superior ability to work with others

Appendix T: Checklist for the Rehearsal Process

Checklist for Rehearsal Process	Level 1 Limited Effectiveness	Level 2 Moderate Effectiveness	Level 3 Considerable Effectiveness	Level 4 High Degree of Effectiveness
Classroom Expectations (proper attire, punctuality, preparedness, safe practice, performing protocol)				
Concentration (ability to recall dance sequences, improve performance ability, duplicate choreographer's style)				
Effort (self-motivated, applies suggestions and corrections, asks questions, demonstrates a positive attitude, and uses class time effectively)				
Group Work (organization of materials for group work, willingness to co-operate, demonstrates a positive attitude)				
Technique (applies skill to the dance form)				

Appendix U: Rubric for the Final Performance

Criteria for the Final Performance	Level 1	Level 2	Level 3	Level 4
Technique (clear, precise, controlled, well-rehearsed, full range of movement)	- demonstrates limited ability to apply technique to dance skills	- demonstrates moderate ability to apply technique to dance skills	- demonstrates considerable ability to apply technique to dance skills	- demonstrates superior ability to apply technique to dance skills
Choreography (apply elements and qualities to original ideas)	- demonstrates limited ability to choreograph movement	- demonstrates moderate ability to choreograph movement	- demonstrates considerable ability to choreograph movement	- demonstrates superior ability to choreograph movement
Performance Skills (focus, projection, co-operation, confidence, expression, endurance)	- demonstrates limited ability to apply performance skills to choreography	- demonstrates moderate ability to apply performance skills to choreography	- demonstrates considerable ability to apply performance skills to choreography	- demonstrates superior ability to apply performance skills to choreography
Dynamics (force, level, direction)	- demonstrates limited ability to apply dynamics	- demonstrates moderate ability to apply dynamics	- demonstrates considerable ability to apply dynamics	- demonstrates superior ability to apply dynamics
Originality (willingness to apply unique and creative ideas)	- demonstrates limited willingness and ability to apply originality to movement	- demonstrates moderate willingness and ability to apply originality to movement	- demonstrates considerable willingness and ability to apply originality to movement	- demonstrates superior willingness and ability to apply originality to movement
Group Work (the ability to perform as a group effectively)	- demonstrates limited ability to perform as a group during performance	- demonstrates moderate ability to perform as a group during performance	- demonstrates considerable ability to perform as a group during performance	- demonstrates superior ability to perform as a group during performance