

*Public and Catholic District School Board Writing Partnerships*

# Course Profile

## **Dance**

University/College Preparation  
ATC3M

- *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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Course Profiles are professional development materials designed to help teachers implement the new Grade 11 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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## Course Overview

### Dance, Grade 11, University/College Preparation, ATC3M

**Prerequisite:** Dance, Grade 9 or 10, Open

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## Course Description

This course emphasizes the development of technical, composition, and presentation skills in one or more world dance forms. Students acquire and refine dance skills; compose and present increasingly complex works; interpret and evaluate a variety of dance presentations; and study the historical development of various dance forms and the function of dance in specific cultures.

## How This Course Supports the Catholic School Graduate Expectations

Dance leads students to an integration of the whole self: mind, body, heart, and soul. Participation in dance helps Catholic learners to develop a confident, positive sense of self as they explore and represent the ideas, values, and relationships depicted in the Gospel. Dance provides students with a unique, physical way of participating in the liturgy. Because dance is a communal art form, students develop a respect for the dignity and welfare of others as well as opportunities to exercise Christian leadership in the achievement of individual and group goals. Catholic School Graduation Expectations have been listed for each unit of this course within the Course Overview. Unit 2 of this course has been written with a Catholic perspective.

## Course Notes

This course has been designed to accommodate any dance form or combination of forms that may be offered. Unit 1 is intended to provide the students with the groundwork in technique they will use throughout the course. Unit 2 focuses on the roots, function, and characteristics of the form. Students examine the evolution of the form as well as the social and political events that have impacted on it. Students compose within the form, and present dances, looking specifically at presentation of the form being studied. Finally, they will analyse their own work as well as the work of others. In Unit 3, students work intensively with one another to create and to present dance. The unit has been designed to provide the students with key skills they will need to be successful in the culminating task of the course. Unit 4 contains the culminating activity worth 30% of the students' final grade. This is an outreach unit in which the students share dances they have created with elementary students from local feeder schools. It is hoped that this outreach program will motivate these younger students to study dance in secondary school as well as support elementary teachers in the delivering of their mandatory dance program. Since dance reflects the history of social and cultural attitudes, the study of dance provides an opportunity to examine the changing roles of men and women in culture and in society. Teachers must ensure that course content and delivery are appropriate for both males and females. Attention must also be given to the differences in attitudes towards dance in various cultures.

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## **Safety**

Teachers must reinforce principles of safety in dance at all times. Proper warm-up and cool-down protocol must be observed. The technical level of the students must be considered in order to set realistic technical goals in the classroom. Because touch is essential to this art form, teachers must establish a safe classroom environment in which the students are aware of their responsibility to respect the comfort level of others. The emotional safety of students must be protected throughout all activities.

## **Classroom Space**

Teachers are required to teach dance in a variety of spaces, some of them less than ideal. It is essential that students have sufficient room to perform exercises and patterns without jeopardizing their own safety or the safety of others and that they dance on a floor that will not cause injury, either short-or long-term. For example, students should not dance on cement, splintered wood, or uneven surfaces. There should be sufficient ventilation and appropriate temperatures for safe movement, e.g., not too cold. Students should have access to showers and a change room facility. Music should not be played consistently at a high volume. Equipment in the classroom must be inspected regularly, i.e., barres, mirrors, lights.

## **Accompaniment**

Teachers use a wide variety of accompaniment according to what is available to them, being sensitive to the religious significance of some music. Teachers may work with musicians on a daily or an occasional basis. Suggestions are listed in the Resources. Teachers should be aware of copyright regulations (SOCAN) for the use of recorded and/or live music in performance. Teachers should also consider having students develop dance pieces without music. Senior music students may be able to develop appropriate music to accompany pieces for performance. At times, it may be appropriate to have students accompany pieces with sounds or text, or a combination of these.

## **School and the Community**

The dance program provides ideal opportunities for developing relationships between the school and the community. Teachers may invite dance artists to give lectures, demonstrations, choreographic input, etc. Field trips enable the students to view professional dance and performances in other schools, and attend workshops, master classes, and lectures. Involving parents and other members of the community strengthens and enriches the program.

It is particularly important in communities in which such opportunities are not available that the school brings resources into the community. Teachers and school administrators, working in cooperation with provincial organizations, e.g., Ontario Arts Council, and cultural groups, can organize classes, video presentations, etc. and can invite dance artists to live and teach in the community for a limited time. Unit 4 of this course provides a model for collaboration through dance.

## **Career Planning and Life Skills**

Dance programs can provide opportunities for students to develop life skills that are of value in many types of employment or careers. It should be clear to students that the secondary school dance program is not pre-professional training which leads directly to a career in dance. Some students may wish to take further training that prepares them for a professional career; others may wish to pursue a career in related fields, such as administration, production, and stage, costume, or set design. Teachers should provide these students with information on realistic career planning, including the kinds of preparation necessary for entrance into particular fields in dance and in related occupations. Students in Grade 11 may wish to participate in cooperative education programs available in their school.

Students who intend to take dance at university or college should be aware that an audition is required for entrance to most dance programs. Most students require additional training beyond the public school classroom to be successful gaining admission to a technique-based program. Students should also be made aware of university/college programs which focus on dance theory, history, and/or criticism and do not require a strong technical expertise for admission.

**Units: Titles and Time**

Unit 1	Building Blocks of Artistry	50 hours
Unit 2	Dance: Beyond Movement	15 hours
* Unit 3	Creative Process, Composition, and Constructive Feedback	20 hours
* Unit 4	Sharing the Art of Dance	25 hours

\* These units are fully developed in this Course Profile.

**Unit Descriptions**

**Unit 1: Building Blocks of Artistry**

**Unit Description**

Students learn the technique of the form(s) they are studying in the course. Within any form, technique focuses on body awareness, alignment, development of strength and flexibility, musicality, dynamics, locomotor movement, execution of steps, etc. Students increase their understanding of and ability to use safe dance practices appropriate to the form. This unit focuses on developing an understanding of the science of dance. Most importantly, technique is taught in order to guide students towards understanding the relationship between mastery of technique and artistry. While an intensive amount of time is usually spent on technique at the beginning of a course, technique continues to be taught throughout all units.

**Unit Overview Chart**

Activity	Assessment	Focus
Activities vary according to the dance form(s) being taught in the course.	Knowledge/Understanding Application (emphasized) Thinking/Inquiry Communication (to a lesser degree)	The focus of all of the activities is to teach the dance technique appropriate to the form(s) being studied in the course.

## Unit 2: Dance Beyond Movement

### Unit Description

In small groups, students research the dance form(s) being studied in the course. They learn about the historical, structural, and stylistic characteristics of the form(s) as well as related styles. Students then focus on one major event, social, or political, that has had an impact on the evolution of the form(s). Through creation and composition within the form(s), students present their ideas and information to the rest of the class who, having developed a set of aesthetic criteria for analysing the work, provide the performers with constructive feedback.

### Unit Overviews Chart

Activity	Assessment	Focus
1. Recreating our Past	Knowledge/Understanding Communication	Roots of the Form(s) Function of the form(s) Characteristics of the form(s)
2. The Event	Knowledge/Understanding Thinking/Inquiry Communication	Evolution of the form Social or political event that has an impact on the form
3. Back to the Future	Thinking/Inquiry Communication Application	Improvising to compose Choreography Presentation of the form Composition and presentation of student pieces Dance analysis

## Unit 3: Creative Process, Composition, and Constructive Feedback

### Unit Description

Students develop creative skills and achieve artistic growth by composing their own original works, nurturing intellectual, moral, and spiritual growth within our religious heritage of the Catholic tradition. This unit provides students with the opportunity to compose three studies, working with the concepts of motif, character, and prop. Students rehearse and polish their dance interpretation of a Bible passage, and present it to the class. Students continue to develop an appreciation for dance through analysis and evaluation of the elements, principles, and techniques of dance. Throughout this unit, students further their understanding of the various production roles by keeping a Stagecraft Journal in which they reflect on their key areas of interest. Students continue to develop technique throughout the unit.

### Unit Overview Chart

Activity	Assessment	Focus
1. Creating	Knowledge/Understanding Thinking/Inquiry Application	Composition Improvisation Group creation Dance analysis
2. Rehearsing, Performance, and Production	Knowledge/Understanding Thinking/Inquiry Communication Application	Technique Rehearsal Performance Stagecraft/production Career consideration

## Unit 4: Sharing the Art of Dance

### Unit Description

This final unit incorporates the Culminating Performance Task of the course within an outreach concept. The unit is based on the preparation and production of a dance experience for elementary school students. The purpose of the sharing time with elementary students is two-fold. First, the two groups of students gather and create dance together through structured activities lead by the secondary students. Secondly, the secondary students then share their dance performances with the younger students. Students are required to apply acquired knowledge in a variety of ways throughout the unit, and are challenged to use leadership skills and to demonstrate their capacity to problem solve effectively. This opportunity to create and perform their own work and share their knowledge of the art of dance with younger children involves the integration of all the concepts and understanding that have been fostered and nurtured to date. Equally important, it is the medium through which students can express and share their creativity and their appreciation of the art form with others around them.

### Unit Overview Chart

Activity	Assessment	Focus
1. Create to Perform	Knowledge/Understanding Thinking/Inquiry Communication Application	Documentation, Research, Composition, Presentation, Evaluation of Culminating Task
2. Shaping the Sharing	Knowledge/Understanding Thinking/Inquiry Application	Planning Organizing Structuring Preparing Evaluation of Culminating Task
3. The Finale	Knowledge/Understanding Communication Application	Producing Sharing Performing Reflecting Final evaluation of Culminating Task

### Teaching/Learning Strategies

Teachers may wish to use different strategies throughout this course to suit students' needs. Although the expectations for the three strands are listed separately in the policy document, instructional strategies encompass all of the strands in a holistic way. The students should dance as much as possible in the course.

### Unit Overview Chart

Unit	Teaching/Learning Strategies used in this Course Profile
3. Creative Process, Composition, and Constructive Feedback	Group mapping activity, independent work, group work, teacher-directed discussion, brainstorming, self-discovery, whole group collaboration, shared reflection, exploratory exercises, self-assessment, debate, leadership activities, role-playing, problem-solving
4. Sharing the Art of Dance	Hand-outs, logs, group discussion, brainstorming, student research, projects, teacher as facilitator, demonstration, lecture, guided improvisation, experimentation, information sharing, analytical writing, rehearsing, editing, revising, performing, problem-solving, proposal writing, rationale writing, conferencing, collective collaboration, leadership activities, questioning, review, role-playing, video-taping and self-observation, peer feedback

## Assessment & Evaluation of Student Achievement

The assessment/evaluation in this course is divided into the four categories of the Achievement Chart. The Knowledge category embraces what students know both in their minds and their bodies. Therefore, some of their technical assessments may be included in the Knowledge category. The Application category includes assessments of the students' application of their knowledge, particularly as demonstrated through the creation and presentation of dance. Therefore, their ability to apply the technique they know is assessed in the Application category. The Thinking/Inquiry category is used to gather assessments that demonstrate the students' abilities to think and analyse what it is they have learned, again both in their minds and with their bodies. Finally, the Communication category comprises assessments of how well the students communicate orally, in writing, and through dance.

Teachers must ensure that the creative process is assessed.

Teachers must assess Learning Skills separately on the report card. Some student behaviour, such as audience protocol at a performance, is assessed through the expectations and contributes to the student's final evaluation in the course.

Overall evaluation of the course must be divided so that Course Work is weighted 70% and the Culminating Performance Task is weighted 30%. Evaluation should be balanced across all four categories of the Achievement Chart, for both the course work and the culminating task.

### Culminating Performance Task – 30%

Culminating Performance Task	Knowledge/ Understanding	Thinking/ Inquiry	Communication	Application	Checked for Completeness only
Student Log Evaluation Grid					✓
Improvisation Based on Characterization	✓	✓	✓	✓	
Creative Process	✓	✓	✓	✓	
Shaping of Workshop	✓	✓	✓	✓	
Group Composition	✓	✓	✓	✓	
Workshop Presentation	✓	✓	✓	✓	

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## General Assessment/Evaluation Notes

Teachers create an overview of their assessment/evaluation tools in order to assist them with the challenge of devising authentic, valid, and varied assessment/evaluation. Teachers ensure that:

- both process and product are being assessed/evaluated;
- assessment/evaluation should be balanced among “doing” dance, “talking about” dance and “writing about” dance with an emphasis on doing;
- a variety of assessment/evaluation strategies accommodating a variety of learning styles are used;
- the expectations being assessed/evaluated are actually taught through the activities of the course before students are assessed.

Teacher observation is the primary method of collecting assessment/evaluation information in a dance course. To assist the teacher in assessing/evaluating through observation, whether or not videotaping is used for documentation purposes, checklists and rubrics are invaluable. These should be devised well in advance, and with input from the students. These should be communicated to the students and, where practical, to parents before assessment/evaluation takes place. In this way, students understand the criteria being used by the teacher.

## Accommodations

The dance program must allow the integration of exceptional students. Exceptionalities are defined in the Education Act as behavioural, communicational, physical, intellectual, and multiple. Individualized Educational Plans (IEPs) must be devised to meet the needs of exceptional students. For example, technique for students who use a wheelchair may focus on ways of using the upper body and moving the chair through space. It is suggested that teachers elicit the assistance of the personnel in the Special Education and Student Services Departments at the school and board level. Assessment must be modified to accommodate a student’s degree of exceptionality. Teachers adjust safety procedures to accommodate the needs and activities of exceptional students. ESL students may require modification of instruction and assessment. ESL specialists could be consulted for assistance. Enriched programs in dance should stress the acquisition of advanced knowledge and the development of critical and problem-solving skills in the creation and presentation of dances.

This list of accommodations may be used as a guide for teachers as they plan their program.

General	Listening and Speaking	Reading	Writing	Behavioural
Clear expectations of quality	Additional time	Oral reading to student	Computer (when appropriate) or ascribe	Highly structured environment
Placement within the classroom to maximize student focus	Encouragement to participate orally	Vocabulary pre-teaching and checking for comprehension	Tape-recorded classes	Appropriate behaviour modelled
Close monitoring by the teacher	Listening cues or prompts	Peer tutor/helper to help identify and highlight essential information	Peer tutor/helper	Clear, reasonable expectations
Oral and written instructions	Teacher modelling of appropriate response	Underlined or highlighted key points	Handouts	Appropriate consequences

Review and repetition	Material provided on tape	Reading guide taped textbooks	Additional Time	Time-outs
Concepts presented in a variety of formats		Large type face	Note-taker	Conflict resolution strategies
Regular positive feedback			Alternative to written assignments (e.g., video, graphs, mind maps, oral assignments)	Appropriate alternative behaviours
“Chunking” of tasks into smaller sub-tasks				
Checklists				
Graphic organizers				
Homework/ notebook/journal monitoring				
Clear time frames				
Examples of what is expected				

## Resources

In Ontario, teachers of dance have many resources available to them. Many universities and colleges offer courses, consultation, and workshops for dance teachers as well as liaison opportunities for secondary dance students. The provincial subject association, the Council of Drama & Dance in Education (CODE), Dance Ontario, and Dance Collection Dance are invaluable sources of information, contacts, and resources. Code allows teachers to collaborate electronically because they receive CODEnet, an email listserv that electronically connects all members who have e-mail. Dance resources and books developed by Canadians are available. Teachers must ensure that the curriculum is inclusive by choosing, where possible, resources and classroom materials that are multicultural in nature and reflect the diversity of Canadian society. Dance artists in the community are also a rich resource for teachers. The Ontario Arts Council assists teachers to bring artists into schools, and provides funding to make this possible. As well, teachers can connect with the various Dance associations, local dance studios, and community and cultural centres. Internet access has opened up the dance world for educators. CD-ROMs and software are available. Periodicals, books, newspapers, magazines, videotapes, and newsletters can be found to enhance the dance teacher’s resource list. Business, theatres, and studios can offer partnerships. Specific resources are listed within each activity.

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## **OSS Considerations**

This course profile has been developed to assist in the implementation of *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000*. In using this material, teachers and administrators must also take careful note of the applicable sections of:

*Ontario Secondary Schools, Grade 9 to 12, Program and Diploma Requirements, 2000*

*Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999*

*The Ontario Curriculum, Grades 11 and 12, Program Planning and Assessment, 2000*

## **Course Evaluation**

At the end of the course, teachers should assess the success of the course in relation to clear criteria. Student responses should be solicited and structured in a reflective context. Review criteria might include:

- fairness and thoroughness of assessment and evaluation strategies;
- ongoing assessment of student learning, cross-referenced with the Overall and Specific Expectations;
- congruence with student expectations;
- difficulty of teaching/learning strategies;
- nature of the class;
- time given to each unit or activity;
- informal student feedback;
- student enthusiasm.

## Appendix 0.1: Expectations Overview

<b>DANCE, GRADE 11, UNIVERSITY/COLLEGE</b>		<b>UNITS</b>			
<b>Code</b>	<b>Expectations</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
THV.01	Describe various dance forms found in Canada and around the world, using appropriate terminology	✓	✓		✓
THV.02	Describe the theories and practices that help dancers maintain a healthy body and prevent injury	✓	✓	✓	
TH1.01	Describe the elements, principles, and techniques used in a variety of dance forms from around the world	✓	✓	✓	
TH1.02	Identify dance forms from a variety of time periods and describe their historical, structural, and stylistic characteristics		✓		
TH1.03	Demonstrate an understanding of the effect of social and political events on the evolution of dance		✓		✓
TH1.04	Describe the impact, at various time periods in Canada, of the dance forms being studied		✓		
TH2.01	Describe why it is important to take a scientific approach to movement studies	✓	✓		
TH2.02	Describe the muscular and skeletal functions involved in performing simple dance movements	✓	✓		
TH2.03	Identify common dance injuries and describe appropriate care and preventive measures for each	✓	✓		
TH2.04	Demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle	✓	✓	✓	
CRV.01	Demonstrate technical proficiency in one or more forms of dance	✓	✓	✓	✓
CRV.02	Choreograph dance works that combine a broad spectrum of complex movement skills and techniques		✓	✓	✓
CRV.03	Rehearse and perform dances in various settings and for a variety of purposes		✓	✓	✓
CRV.04	Demonstrate an understanding of dance presentation and production			✓	✓
CR1.01	Demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms	✓	✓	✓	✓
CR1.02	Demonstrate increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, and strength in their performance	✓	✓	✓	✓
CR1.03	Use technique effectively to extend artistic scope	✓	✓	✓	✓
CR2.01	Use improvisation appropriately as a compositional tool for individual and group presentations	✓	✓	✓	✓
CR2.02	Use sounds, visuals, textures, themes, and historical events as stimuli for improvisation		✓	✓	✓
CR2.03	Solve complex compositional problems through guided exploration		✓	✓	✓
CR2.04	Create dance compositions of increasing complexity – that is trios, duets, and solos, and works for small groups		✓	✓	✓
CR2.05	Create notation systems that help them develop and record compositions		✓	✓	
CR2.06	Use technology effectively when creating dance works			✓	✓

CR3.01	Demonstrate the essential skills and appropriate behaviour of performers/participants, leaders, and audience members	✓	✓	✓	✓
CR3.02	Demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and mature interpretative skills)		✓	✓	✓
CR3.03	Demonstrate appropriate use of skills in technique and composition through their presentation of dance works		✓	✓	✓
CR4.01	Use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects)			✓	✓
CR4.02	Use technology effectively in their productions of dance works			✓	✓
CR4.03	Demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking of sets)			✓	✓
CR4.04	Demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist)			✓	✓
ANV.01	Analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms	✓	✓		
ANV.02	Analyse the significance and function of a variety of dance forms in specific cultures	✓	✓		
ANV.03	Explain how dance can serve as preparation for various arts-related careers		✓	✓	✓
AN1.01	Analyse and evaluate the use of the elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms (e.g., jazz, tap, Indian/South Central Asian dance)	✓	✓	✓	
AN1.02	Analyse the significance and function of a variety of dance forms in Canadian society (e.g., ballet, modern dance, Afro-Caribbean dance)	✓	✓		
AN1.03	Describe and analyse, orally and in writing, the cultural significance of a broad spectrum of dance forms	✓	✓		
AN1.04	Create a set of aesthetic criteria by which to evaluate their own work and that of others	✓	✓	✓	✓
AN1.05	Use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance	✓	✓	✓	✓
AN2.01	Analyse the role of dance in the community		✓		✓
AN2.02	Explain how knowledge and skills acquired through the study of dance can be applied in other settings	✓	✓	✓	✓
AN2.03	Explain how knowledge and skills acquired through the study of dance can be applied in a wide range of careers	✓	✓	✓	✓

## Appendix 0.2: Catholic School Graduate Expectations Overview

Code	Expectations	1	2	3	4
<i>The graduate is expected to be a discerning believer formed in the Catholic Faith Community who:</i>					
CGE1c	Actively reflects on God's Word as communicated through the Hebrew and Christian scriptures			✓	
CGE1d	Develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good		✓	✓	
CGE1e	Speaks the language of life... "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)			✓	
CGE1g	Understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey			✓	
CGE1h	Respects the faith traditions, world religions, and the life-journeys of all people of good will			✓	
CGE1i	Integrates faith with life	✓	✓	✓	✓
CGE1j	Recognizes that "sin, human weakness, conflict, and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of redemption. (Witness to Faith)			✓	
<i>The graduate is expected to be an effective communicator who:</i>					
CGE2a	Listens actively and critically to understand and learn in the light of gospel values	✓	✓	✓	✓
CGE2b	Reads, understands, and uses written materials effectively	✓	✓	✓	✓
CGE2c	Presents information and ideas clearly and honestly and with sensitivity to others		✓	✓	✓
CGE2d	Writes and speaks fluently one or both of Canada's official languages	✓	✓	✓	✓
CGE2e	Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life	✓	✓	✓	✓
<i>The graduate is expected to be a reflective and creative thinker who:</i>					
CGE3a	Recognizes there is more grace in our world than sin and that hope is essential in facing all challenges				✓
CGE3b	Creates, adapts, evaluates new ideas in light of the common good			✓	✓
CGE3c	Thinks reflectively and creatively to evaluate situations and solve problems	✓		✓	✓
CGE3d	Makes decisions in light of gospel values with an informed moral conscience				✓
CGE3e	Adopts a holistic approach to life by integrating learning from various subject areas and experience		✓		
CGE3f	Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society		✓		

<i>The graduate is expected to be a self-directed, responsible, life long learner who:</i>		1	2	3	4
CGE4a	Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others		✓	✓	✓
CGE4b	Demonstrates flexibility and adaptability			✓	✓
CGE4c	Takes initiative and demonstrates Christian leadership			✓	
CGE4d	Responds to, manages, and constructively influences change in a discerning manner		✓		
CGE4e	Sets appropriate goals and priorities in school, work and personal life	✓	✓	✓	✓
CGE4f	Applies effective communication, decision-making, problem-solving, time and resource management skills		✓	✓	✓
CGE4g	Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities			✓	
CGE4h	Participates in leisure and fitness activities for a balanced and healthy lifestyle	✓		✓	✓
<i>The graduate is expected to be a collaborative contributor who:</i>					
CGE5a	Works effectively as an interdependent team member	✓	✓	✓	✓
CGE5b	Thinks critically about the meaning and purpose of work		✓	✓	✓
CGE5c	Develops one's God-given potential and makes a meaningful contribution to society	✓	✓	✓	✓
CGE5d	Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good			✓	✓
CGE5e	Respects the rights, responsibilities, and contributions of self and others	✓	✓	✓	✓
CGE5f	Exercises Christian leadership in the achievement of individual and group goals	✓		✓	✓
CGE5g	Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others	✓	✓	✓	✓
CGE5h	Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation			✓	✓
<i>The graduate is expected to be a caring family member who:</i>					
CGE6e	Ministers to the family, school, parish, and wider community through service				✓
<i>The graduate is expected to be a responsible citizen who:</i>					
CGE7a	Acts morally and legally as a person formed in Catholic traditions			✓	✓
CGE7b	Accepts accountability for one's own actions			✓	✓
CGE7c	Seeks and grants forgiveness				
CGE7d	Promotes the sacredness of life				✓
CGE7e	Witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society			✓	✓
CGE7f	Respects and affirms the diversity and interdependence of the world's peoples and cultures		✓	✓	✓
CGE7g	Respects and understands the history, cultural heritage, and pluralism of today's contemporary society		✓	✓	✓
CGE7j	Contributes to the common good	✓	✓	✓	✓

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## Appendix .03

### Dance – Grades 9, 10, 11 (U/C) – Continuum

#### Theory

##### Overall Expectations

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TTV.01 apply safety principles in the dance environment and in the execution of movement skills	THV.01 understand the relationship between human anatomy and dance movements	THV.02 describe the theories and practices that help dancers maintain a healthy body and prevent injury
TTV.02 describe how dance contributes to physical well-being		
TTV.03 define good hygiene and healthy eating habits		
TTV.04 explain the historical and cultural significance of one or more world dance forms	THV.02 identify and explain the historical and cultural significance of one or more world dance forms	THV.01 describe various dance forms found in Canada and around the world, using appropriate terminology
	THV.03 observe, identify, and describe a broad spectrum of dance	
	THV.04 understand how technique assists in the development of self discipline and contributes to artistic scope	
TTV.05 demonstrate basic movement skills in one or more world dance forms studied, and identify the terminology associated with each	THV.05 demonstrate the technique of one or more dance forms studied	CRV.01 demonstrate technical proficiency in one or more forms of dance

## Appendix .03 (Continued)

### Theory

#### Specific Expectations

##### Health and Safety

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TT1.01 explain the implications of eating disorders and define a healthy awareness of body image	TH1.01 describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance TH1.04 demonstrate an understanding of the connection between dance and a healthy body image	TH2.03 identify common dance injuries and describe appropriate care and preventive measure for each TH2.04 demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle
TT1.02 demonstrate an elementary understanding of the science of movement	TH1.02 demonstrate further understanding of the science of movement (e.g., biomechanics, kinesiology, physiology) TH1.03 identify and describe the skeletal and muscular system in relation to movement	TH2.01 describe why it is important to take a scientific approach to movement studies TH2.02 describe the muscular and skeletal functions involved in performing simple dance movements
TT1.03 demonstrate an understanding of dance as a means to physical well being	TH1.05 describe the beneficial effects of dance on health, self-esteem, and self-image	TH2.04 demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle
TT1.04 demonstrate an understanding of safe practices in regard to self and others in the classroom and in performance settings	TH1.01 describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance	TH2.03 identify common dance injuries and describe appropriate care and preventive measure for each

## Appendix .03 (Continued)

### Theory

#### Specific Expectations

History and Culture		Aesthetics, History, and Culture
Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TT2.01 describe, using their own observations, a broad spectrum of dance	TH2.01 observe and describe a broad spectrum of dance	TH1.01 describe the elements, principles and techniques used in a variety of dance forms from around the world
TT2.02 demonstrate an understanding of the historical development of one or more world dance forms	TH2.02 compare and contrast the historical development and cultural significance of various dance forms from around the world	TH1.02 identify dance forms from a variety of times periods and describe their historical, structural, and stylistic characteristics
TT2.03 outline the cultural significance of one or more world dance forms		TH1.03 demonstrate an understanding of the effect of social and political events on the evolution of dance
TT2.04 demonstrate an understanding of the relationship between dance and social issues as expressed in the lives and works of particular artists		
TT2.05 identify commonalities among various dance forms (e.g., steps, patterns, choreography)		
TT2.06 describe aspects of dance in their own surroundings and of the artistic heritage of Canadian peoples	TH2.03 describe ways in which dance is part of the culture within their local community, in Ontario, in Canada, and worldwide, with particular emphasis on dance in Ontario	TH1.04 describe the impact, at various time periods in Canada, of the dance forms being studied

## Appendix .03 (Continued)

### Theory

#### Specific Expectations

#### Technique

**Note:** Technique is in the Creation strand in Grade 11.

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TT3.01 identify basic movement terminology pertaining to the world dance form(s) studied	TH3.01 identify more complex movement terminology pertaining to the world dance form(s) studied	
TT3.02 identify and describe the main characteristics of one or more world dance forms studied		
TT3.03 demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at least one world dance form studied	TH3.02 demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied TH3.04 explain the role of coordination, flexibility, strength, and proper breathing in dance	CR1.01 demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms CR2.02 demonstrate increased technical proficiency in dance, showing coordination endurance, flexibility, musicality, rhythmic sense, and strength in their performances
	TH3.03 demonstrate an understanding of how technique functions as a tool in developing artistic scope	CR3.03 use technique effectively to extend artistic scope

## Appendix .03 (Continued)

### Creation

#### Overall Expectations

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
		CRV.01 demonstrate technical proficiency in one or more forms of dance
TCV.01 identify and explore in basic ways the elements of movement (e.g., flow, space, time), and combine them into sequences	CRV.01 apply the elements of dance and various stimuli to create movement sequences CRV.03 devise different approaches to compositional forms	CRV.02 choreograph dance works that combine a broad spectrum of complex movement skills and techniques
TCV.02 improvise to vary established patterns and develop an idea or theme	CRV.02 use improvisation to vary established movement patterns	
TCV.03 demonstrate an understanding of fundamental presentation and performance skills		CRV.04 demonstrate an understanding of dance presentation and production
TCV.04 perform in appropriate settings	CRV.04 demonstrate the ability to practise and polish dance pieces for effective performance	CRV.03 rehearse and perform dances in various settings and for a variety of purposes
TCV.05 demonstrate knowledge of appropriate conventions relating to classroom presentations, and conventions affecting performers and audience members	CRV.05 demonstrate a higher level of the skills that lead to effective rehearsals and performances	

## Appendix .03 (Continued)

### Creation

#### Specific Expectations

##### Elements of Dance Movement

**Note:** Elements of Dance Movement is not a sub-strand in Grade 11

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TC1.01 demonstrate elements of dance (e.g., shape, time, energy, space) alone and in combination	CR1.01 apply the elements of dance (e.g., flow, space, time) to create movement sequences	
TC1.02 apply movements as stimuli to develop movement vocabulary	CR1.02 use movement as a stimulus	
TC1.03 explore movement through structured improvisation	CR1.03 observe and demonstrate improvised movement patterns, combinations, studies, and group dances	
TC1.04 explore improvised movement based on a variety of other stimuli		

### Technique

**Note:** See Theory strand for Technique in Grades 10 and 11

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TT3.03 demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at least one world dance form studied	TH3.02 demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied TH3.04 explain the role of coordination, flexibility, strength, and proper breathing in dance	CR1.01 demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms CR2.02 demonstrate increased technical proficiency in dance, showing coordination endurance, flexibility, musicality, rhythmic sense, and strength in their performances
	TH3.03 demonstrate an understanding of how technique functions as a tool in developing artistic scope	CR3.03 use technique effectively to extend artistic scope

**Appendix .03 (Continued)**

**Creation**

**Specific Expectations**

**Composition**

<b>Grade 9 (Open)</b>	<b>Grade 10 (Open)</b>	<b>Grade 11 (U/C)</b>
		CR2.01 use improvisation appropriately as a compositional tool for individual and group presentations
		CR2.03 solve complex compositional problems through guided exploration
TC2.01 create dance sequences using explored elements	CR2.02 create increasingly long and complex dance compositions, exploring themes, ideas, and topics	CR2.04 create dance compositions of increasing complexity - that is, trios, duets, and solos, and works for small groups
TC2.02 create dance compositions using various forms and structures	CR2.01 develop compositional forms and structures CRV.03 devise different approaches to compositional forms	
TC2.03 compose original dance pieces using various other stimuli	CR2.04 compose original dance pieces, using other sources of stimuli	CR2.02 use sounds, visuals, textures, themes, and historical events as stimuli for improvisation
TC2.04 use computer technology as a compositional tool	CR2.03 create increasingly long and complex dance compositions, using computer technology	CR2.06 use technology effectively when creating dance works
		CR2.05 create notation systems that help them develop and record compositions

## Appendix .03 (Continued)

### Creation

#### Specific Expectations

#### Presentation and Performance

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TC3.01 describe and demonstrate appropriate dress (e.g., proper footwear) and behaviour (e.g., punctuality) in dance class, rehearsal, presentation, and performance	CR3.01 demonstrate appropriate dance class discipline and procedures specific to each world dance form studied	CR3.01 demonstrate the essential skills and appropriate behaviour of performers/participants, leaders, and audience members
TC3.02 demonstrate an understanding of the importance of focus, concentration, and repetition in reproducing movement accurately	CR3.02 demonstrate an ability to prepare for rehearsal, polish pieces, practise movement memory, and refine technique	CR3.02 demonstrate an ability to prepare for rehearsals and performances (e.g. polish pieces, showing technical accuracy and mature interpretative skills) CR3.03 demonstrate appropriate use of skills in technique and composition through the presentation of dance works
TC3.03 identify and describe parts of the stage and basic stagecraft		<b>Note:</b> See Production sub-strand
TC3.04 present and perform dance in different group forms		
	CR3.03 demonstrate cooperation and leadership in performing the compositions of others	
	CR3.04 demonstrate an understanding of the need for and methods of projecting oneself during presentation and performance	

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## Appendix .03 (Continued)

### Creation

#### Specific Expectations

#### Production

**Note:** Production is not a sub-strand in Grades 9 and 10.

<b>Grade 9 (Open)</b>	<b>Grade 10 (Open)</b>	<b>Grade 11 (U/C)</b>
TC3.03 identify and describe parts of the stage and basic stagecraft		CR4.01 use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects)
		CR4.02 use technology effectively in their productions of dance works
		CR4.03 demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking sets)
		CR4.04 demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist)

## Appendix .03 (Continued)

### Analysis

#### Overall Expectations

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TAV.01 develop criteria for discussing a broad spectrum of observed dance	ANV.01 define and describe the criteria for analysing dance ANV.02 compare and contrast a broad spectrum of dance	ANV.01 analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms ANV.02 analyse the significance and function of a variety of dance forms in specific cultures
TAV.02 describe dance works, using the language of dance criticism		
TAV.03 reflect on their own work and that of others	ANV.03 develop and use criteria for self and peer evaluation	
TAV.04 exhibit basic library research skills, using current information technologies	ANV.04 describe and demonstrate how technology can be used as a tool in the field of dance	
TAV.05 explain how skills developed in dance can be applied in a variety of careers	ANV.05 investigate and report on various dance careers and other related career opportunities	ANV.043 explain how dance can serve as preparation for various arts-related careers

## Appendix .03 (Continued)

### Specific Expectations

#### Appreciation and Criticism

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TA1.01 develop criteria for discussing a broad spectrum of observed dance	AN1.01 define the criteria for analysing dance	AN1.04 create a set of aesthetic criteria by which to evaluate their own work and that of others
TA1.02 demonstrate the difference between learning steps and creating a dance work	AN1.02 analyse improvisations, movement phrases, and more formal compositions created in class	AN1.01 analyse and evaluate the use of the elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms (e.g., jazz, tap, Indian/South Central Asian dance) AN1.02 analyse the significance and function of a variety of dance forms in Canadian society (e.g., ballet, modern dance, Afro-Caribbean dance)
TA1.03 demonstrate an understanding of concentration, effective projection and clarity in communication		
TA1.04 identify types and/or styles of dance, describing them orally and in written form	AN1.03 reflect and report - in oral and written form - on their own compositions and those of others (their peers, dancers in other cultures)	AN1.03 describe and analyse, orally and in writing, the cultural significance of a broad spectrum of dance forms

## Appendix .03 (Continued)

### Analysis

#### Specific Expectations

#### Exploration and Research

**Note:** Exploration and Research is not a sub-strand in Grade 11. However, some expectations in the Appreciation and Criticism sub-strand correspond to expectations in this sub-strand.

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
	AN2.01 solve a variety of creative problems through movement	
TA2.01 use library facilities and information technology to complete assignments	AN2.02 use computer technology and software to explore aspects of dance	AN1.05 use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance
TA2.02 use CD-ROMs, the Internet, and other sources, to collect and review information on various topics and themes (e.g., eating disorders, dance and gender, movement in ritual)	AN2.03 use CD-ROMs, the Internet, and/or other telecommunications technologies to compare and contrast topics and themes in dance	

### Self and Community

**Note:** Self and Community is not a sub-strand in Grade 11.

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
TA3.01 identify ways dance is used in the community	AN3.01 identify how dance is integrated into other presentation media	
TA3.02 understand and demonstrate appropriate behaviour at dance performances		
TA3.03 describe the distinctive characteristics of presenting dance in small and large groups	AN3.03 analyse their own dance works presented in small groups	
TA3.04 explain how physical, intellectual, and artistic skills and knowledge developed in dance can be applied in a variety of careers (e.g., self-discipline, confidence with movement)	AN3.02 explore and describe ways in which problem-solving skills in dance are transferable to other settings, disciplines, and work-related environments	

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## Appendix .03 (Continued)

### Analysis

#### Specific Expectations

#### Career Preparation

**Note:** Career Preparation is not a sub-strand in Grades 9 and 10.

Grade 9 (Open)	Grade 10 (Open)	Grade 11 (U/C)
		AN2.01 analyse the role of dance in the community
		AN2.02 explain how knowledge and skills acquired through the study of dance can be applied in other settings
TA3.04 explain how physical, intellectual, and artistic skills and knowledge developed in dance can be applied in a variety of careers (e.g., self-discipline, confidence with movement)		AN2.03 explain how the knowledge and skills acquired through the study of dance can be applied in a wide range of careers

## Appendix 0.4

### Observational Checklist

This can be used by teachers and/or by the student to self-assess.

**Student:** \_\_\_\_\_

Teachers should assess each criterion at least four times during the unit before assigning a final mark.  
 Evaluation Key: Levels 1=Emerging 2=Developing 3=Proficient 4=Exemplary

Criteria	Session Observed										Overall Level 1-4
	I	II	III	IV	V	VI	VII	VIII	IX	X	
Appropriate focus and attentiveness											
Execution of preparatory movements/transitions											
Use of breath to control tension											
Knowledge of timing/musicality											
Independence in approach to work											
Attentive and responsive to directions											
Corrections consistently applied											
Appropriate use of energy and dynamics											
Whole body integration											
Full range of motion used											

**Teacher Comments:**

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## Unit 3: Creation, Composition, and Constructive Feedback

**Time:** 20 hours

### Unit Developers

W. Julia Lava, Toronto Catholic District School Board

Kelly Maloney, Catholic District School Board of Eastern Ontario

### Unit Description

Students develop creative skills and achieve artistic growth by composing their own original works, and nurturing intellectual, moral and spiritual growth within our religious heritage of the Catholic tradition. Students compose three studies, working with the concepts of motif, character, and prop. Students rehearse and polish their dance interpretation of a Bible passage, and present it to the class. Students continue to develop an appreciation for dance through analysis and evaluation of the elements, principles, and techniques of dance. Throughout this unit, students further their understanding of the various production roles by keeping a Stagecraft Journal in which they reflect on key areas of interest. Students continue to develop technique throughout the unit.

### Unit Synopsis Charts

Activity	Time	Assessment	Tasks
1. Composition and Analysis	10 hours	Knowledge/Understanding Thinking/Inquiry Application	Bible Passage/Motif Composition Prop/Character Composition
2. Rehearsal, Performance, and Production	10 hours	Knowledge/Understanding Thinking/Inquiry Communication Application	Presentation of composition based on a Bible passage, using motif, prop and character

### Unit Expectations Chart

Code	Expectations	1	2
THV.01	Describe various dance forms found in Canada and around the world, using appropriate terminology	✓	✓
THV.02	Describe the theories and practices that help dancers maintain a healthy body and prevent injury	✓	✓
TH1.01	Describe the elements, principles, and techniques used in a variety of dance forms from around the world	✓	✓
TH2.04	Demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle	✓	✓
CRV.01	Demonstrate technical proficiency in one or more forms of dance	✓	✓
CRV.02	Choreograph dance works that combine a broad spectrum of complex movement skills and techniques	✓	✓
CRV.03	Rehearse and perform dances in various settings and for a variety of purposes		✓
CRV.04	Demonstrate an understanding of dance presentation and production		✓

CR1.01	Demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms	✓	✓
CR1.02	Demonstrate increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, and strength in their performance	✓	✓
CR1.03	Use technique effectively to extend artistic scope	✓	✓
CR2.01	Use improvisation appropriately as a compositional tool for individual and group presentations	✓	
CR2.02	Use sounds, visuals, textures, themes, and historical events as stimuli for improvisation	✓	
CR2.03	Solve complex compositional problems through guided exploration	✓	
CR2.04	Create dance compositions of increasing complexity – that is trios, duets, and solos, and works for small groups	✓	✓
CR2.05	Create notation systems that help them develop and record compositions	✓	✓
CR2.06	Use technology effectively when creating dance works	✓	✓
CR3.01	Demonstrate the essential skills and appropriate behaviour of performers/participants, leaders, and audience members	✓	✓
CR3.02	Demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and mature interpretative skills)		✓
CR3.03	Demonstrate appropriate use of skills in technique and composition through their presentation of dance works		✓
CR4.01	Use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects)		✓
CR4.02	Use technology effectively in their productions of dance works		✓
CR4.03	Demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking of sets)		✓
CR4.04	Demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist)		✓
ANV.01	Analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms	✓	✓
ANV.03	Explain how dance can serve as preparation for various arts-related careers		✓
AN1.01	Analyse and evaluate the use of the elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms (e.g., jazz, tap, Indian/South Central Asian dance)	✓	✓
AN1.04	Create a set of aesthetic criteria by which to evaluate their own work and that of others	✓	✓
AN1.05	Use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance		✓
AN2.01	Analyse the role of dance in the community	✓	
AN2.02	Explain how knowledge and skills acquired through the study of dance can be applied in other settings	✓	
AN2.03	Explain how knowledge and skills acquired through the study of dance can be applied in a wide range of careers	✓	✓

## Unit Catholic Graduation Expectations

Code	Expectations	1	2
CGE1c	Actively reflects on God's Word as communicated through the Hebrew and Christian scriptures	✓	✓
CGE1i	Integrates faith with life		✓
CGE1J	Recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of redemption. (Witness to Faith)	✓	✓
CGE2a	Listens actively and critically to understand and learn in the light of gospel values	✓	✓
CGE2b	Reads, understands, and uses written materials effectively	✓	✓
CGE2c	Presents information and ideas clearly and honestly and with sensitivity to others	✓	✓
CGE2d	Writes and speaks fluently one or both of Canada's official languages	✓	✓
CGE2e	Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life	✓	✓
CGE3b	Creates, adapts, evaluates new ideas in light of the common good	✓	✓
CGE3c	Thinks reflectively and creatively to evaluate situations and solve problems	✓	✓
CGE3d	Makes decisions in light of gospel values with an informed moral conscience	✓	✓
CGE4a	Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others	✓	✓
CGE4b	Demonstrates flexibility and adaptability	✓	✓
CGE4c	Takes initiative and demonstrates Christian leadership	✓	
CGE4e	Sets appropriate goals and priorities in school, work, and personal life	✓	√
CGE4f	Applies effective communication, decision-making, problem-solving, time and resource management skills	✓	✓
CGE4g	Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities		✓
CGE4h	Participates in leisure and fitness activities for a balanced and healthy lifestyle	✓	✓
CGE5a	Works effectively as an interdependent team member	✓	✓
CGE5b	Thinks critically about the meaning and purpose of work	✓	✓
CGE5c	Develops one's God-given potential and makes a meaningful contribution to society	✓	✓
CGE5e	Respects the rights, responsibilities, and contributions of self and others	✓	✓
CGE5f	Exercises Christian leadership in the achievement of individual and group goals	✓	✓
CGE5g	Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others	✓	✓
CGE5h	Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation		✓

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## Activity 1: Composition and Analysis

**Time:** 10 hours

### Description

This activity emphasizes improvisation and creation using compositional principles. Improvisation becomes an essential tool for students whereby they can explore movement, and initiate group creativity. Students work with motif, Bible passages, prop and character in order to create two small compositional studies. As audience members, students continue to develop their ability to analyse and evaluate the use of the elements, principles, and techniques of dance. A healthy approach to dance continues to be examined, including injury prevention. These experiences develop compositional skills and prepare students for Activity 2 as well as the culminating task.

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

Refer to the Expectations Chart at the beginning of the unit.

### Prior Knowledge & Skills

Unit 1

### Planning Notes

**Note:** This unit prepares the student for the culminating activity in Unit 4.

Teachers:

- find a large, open space, preferably with a sprung floor.
- acquire a CD/Tape players and a variety of preferably, instrumental music.
- write a definition for “motif” on the board.
- provide a prop box that contains a rich source of objects
- provide a Bible for each group.
- copy to Assessing Choreographic Process to distribute to class. (Appendix 3.1)
- if using video examples, cue up samples of choreographic works that show examples of “motif” development. Two suggested examples are *Ginette Laurin Choreographer* and *Danny Grossman, Choreographer*. (See Resources.)
- book T.V. and VCR.

### Teaching/Learning Strategies

**Note:** Teachers integrate technique into the composition process at this point by giving students a dance technique class in the form(s) being studied.

#### I Working with a Motif Composition Assignment

##### Part I – Teacher-Directed Discussion

- The teacher introduces the concept of “motif” and may wish to provide an example of a motif from visual art, such as various shapes: the circle, the triangle and the spiral.
- The teacher provides a definition of motif as it relates to dance: a movement motif is a simple movement pattern that can be developed.
- The teacher may wish to present a video that shows an example of a motif. As an example, the videos *Ginette Laurin Choreographer* or *Danny Grossman Choreographer* can be shown to the class. In Laurin’s work, *Full House*, for example, students could look at the section that occurs in the swimming pool. The teacher could then discuss how the recurring vibratory movement quality is repeatedly featured but is developed in different ways, i.e., vibration in the knees, feet, legs, and in the hands (clapping). The teacher should also examine the different ways to develop motif.

- Teacher asks the questions:
  - How can a motif strengthen a choreographic work?
  - In the Laurin’s work, *Full House*, for example, what was the effect of the same motif being used again and again?
  - Did Ginette Laurin develop her vibratory motif in enough different ways to keep up the interest level?

### **Part II – Teacher-Directed Improvisation**

- The teacher leads students through a guided warm up.
- Students think of their own unique motif (this could be a shape, a specific movement or two movements in combination, i.e., percussion, suspension, swing, etc.)
- Students are asked to develop their motif in as many ways as possible, including changing quality. The teacher assists students as they learn to develop a motif by referring to the video, side-coaching and whole-class problem solving.
- Students come up with three different ways of manipulating their motif.
- Students combine all of their motif development by linking them with transition steps and movement phrases that complement their motif work.
- Students share their movement improvisations with the class.

### **Part III – Reflection**

- Students gather in a circle on the floor and discuss their ideas on using motif manipulation as a tool in composing dance pieces.

### **Part IV - Bible Passage/Motif Study**

#### **A – Teacher-Directed Exploration**

- The teacher divides the class into groups of four or more. Depending on the size of the class and the length of the class period, it should take one period to present all of the Bible passage/motif studies. Instead of supplying the students with specific Bible passages, teachers might wish to allow the students to explore the Bible and choose their own passage to work with. Some of the Bible stories and passages provide wonderful opportunities for movement potential, mood, emotion and drama, e.g., from the Book of Psalms 58.6 – 58.9:

*“O God, break the teeth in their mouths;  
 tear out the fangs of the young lions, O LORD!  
 Let them vanish like water that runs away;  
 like grass let them be like the snail that dissolves into slime;  
 Like the untimely birth that never sees the sun.  
 Sooner than your pots can feel the heat of thorns,  
 Whether green or ablaze, may he sweep them away!”*

- The teacher engages the students in discussion of how motif could be used in relation to the Bible passages selected or assigned.
- The teacher asks students to choose a piece of music that best portrays the passage that they have chosen. Instrumental music lends itself more adequately to this type of activity. Some type of compromise is needed if both music and movement are to be interpreted sensitively.

#### **B - Formulating the Piece**

- In their groups, students compose a short movement study interpreting the Bible passage and containing a motif.
- The teacher needs to encourage students to take risks in their exploration of motif and to expand their movement range as much as possible.
- Students exercise leadership and cooperation to collaborate within their groups to piece together their ideas and build the dance piece.

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## C – Sharing and Reflection

- In their groups, students share their work in a non-threatening, supportive environment.
- Through class discussion, students reflect on how successful they were in their interpretation of their Bible passage and in using motif.

## II Props and Character Development Study

**Note:** Teachers may choose to use music with the movement studies.

### Part I – Exploration of Props

- The teacher leads students through a guided warm up.
- The teacher provides a variety of props for the students to explore and students explore the different props and discover the unique qualities of each one, i.e., tactile, visual, auditory, etc.
- Students choose one prop with which to work. Before the students commit to working with one prop, they need to consider its potential by examining its texture, weight, and size.
- Students explore the movement potential based on the prop they have chosen in various ways, e.g., expanding, diminishing, amplifying, etc. The prop should not be used once and never seen again. Also, ask the students to consider what to do with the props when they are not using them.
- Ask students to explore and develop such characteristics as comedy, drama, sorrow, or joy. These explorations become the ingredients required for character development through movement.
- Students create a movement study with the prop that they have chosen, showing character.
- Students will pair up and share their movement studies with each other and perform their studies for the rest of the class simultaneously as a duet.

### Part II – Reflection

- Students reflect with their partners on what emerged from their duets. Things that they might consider are:
  - What purpose do the props serve and are they essential to the dance?
  - Did the movements complement each other?
  - What type of relationship existed between the two students, if any?
  - What were the contrasting and similar movements?
  - How can the movement be used to further develop characters?

### Part III – Detailed Prop and Character Study

- Students are given time to explore and develop their detailed prop study.
- The teacher divides the class into groups of four or more. Depending on the size of the class and the length of the class period, it could take one period to present all of the prop studies.
- Each student chooses one prop from the teacher’s prop box with which to work and develop a corresponding character that is inspired by and relates directly to the prop.
- The teacher may wish to present a video that shows an example of character development. As an example, the video *Danny Grossman Choreographer* can be shown to the class. In Grossman’s work “Endangered Species,” for example, students could look at the three groups of characters, i.e., the general (who uses props), the monkeys, and the family. They could discover the broad range of facial and physical expressive quality necessary to establish characterization.
- Students come together in their groups and share with each other their individual prop studies. They then discuss creating a mood or atmosphere with which to work, given the unique props and characters of each individual student.
- The group works on developing possible relationships and interactions with each other.

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## Part IV - Sharing and Reflection

- On the final day, the groups share their work with the class. Teachers should note that the emphasis needs to be on the creative work itself and not the presentation.
- The class reflects on the characters that have emerged and the relationships and interactions that have developed in the Detailed Prop and Character Studies.

### **Assessment & Evaluation of Student Achievement**

- The teacher observes and provides feedback throughout the activities.
- The teacher uses Appendix 3.1 to assess the two compositional studies. Again, teachers note that the emphasis is on the process of making the dance and the substance of it, rather than the presentation of it. This needs to be stressed to the students.

### **Resources**

Beatty, Patricia. *Form Without Formula. A Concise Guide to the Choreographic Process*. Toronto: Press of Terpsichore Limited, 1985. ISBN 0-929003-17-9

Blom, Lynne Anne and Tarin L. Chaplin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982. ISBN 0822934639

Cameron, Julia and Mark Bryan. *The Artist's Way: A Spiritual Path to Higher Creativity*. New York: G.P. Putnam's Sons, 1992. ISBN 0874776945

Cooper, Susan. *Staging Dance*. New York: Theatre Arts Books, 1998. ISBN 0878300813

DuPont, Betty and Joan Schlaich. *Dance. The Art of Production*. Princeton: Princeton Book Company, Publishers, 1988. ISBN 0871272075

Horst, Louis and Carroll Russell. *Modern Dance Forms. In Relation to the Other Modern Arts*. Princeton Book Company, Publishers, 1987. ISBN 916622525

Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press Inc., 1991. ISBN 0871271583

*The Holy Bible, The New Revised Standard Version, Catholic Edition*. USA: Catholic Bible Press, 1993.

Grossman, Danny. (1987). *Endangered Species*. Toronto, Canada: Mossanen Productions. Catalogue No. 2002.

Laurin, Ginette. (1987). *Full House, O'Vertigo Danse*. Toronto, Canada: Mossanen Productions. Catalogue No. 2005

Sherbon, Elizabeth. *On the Count of One: A Guide to Movement and Progression in Dance*. California: National Press Books, 1990. ISBN 1556520905

Tufnell, Miranda and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. Toronto: Virago Press Ltd., 1992. ISBN1853811319

## **Activity 2: Performance and Production**

**Time:** 10 hours

### **Description**

The emphasis of this activity is on rehearsal and performance. In small groups, students create, rehearse, and present a composition inspired by a passage from the Bible that contains motif, character, and use of a prop. The key areas highlighted are technique, performance, and production aspects of dance. Students explore career-related roles in dance production, such as Choreographer, Costume Designer, Lighting Designer, and Poster Designer. They select two of these roles on which to focus and reflect in their Stagecraft Journal.

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

Refer to the Expectations Chart at the beginning of the unit.

## **Prior Knowledge & Skills**

Activity 1

### **Planning Notes**

- check to see if students have Grade 9 or 10 dance background or both;
- provide students with a large, open space preferably with a sprung floor;
- make CD/Tape players and a variety of, preferably, instrumental music available to the students;
- provide a prop box that contains a rich source of objects;
- provide a Bible for each group and suggestions for passages to use;
- copy Assessing Performance to distribute to class. (Appendix 3.2);
- copy Production Role Tasks and Checklist to distribute to class. (Appendix 3.3);
- decide on format of the Stagecraft Journals.

### **Teaching/Learning Strategies**

**Note:** The activities: II Refining and Rehearsing and III The Stagecraft Journal are to be done simultaneously.

#### I Creating

- The teacher leads a warm-up in the dance form(s) being studied.
- The teacher provides students with a copy of the Performance Rubric (see Appendix 3.2) and advises students of the due date for this assignment.
- In new groups, students choose a Bible passage and a prop and compose their piece, ensuring that they use motif within it.
- Students use the knowledge and skills they gained in Activity 1 to compose this piece.

#### II Refining and Rehearsing

- Teacher leads a warm-up in the dance form(s) being studied in each rehearsal class.
- Students are given time to rehearse the compositional study. Through the rehearsal process students gain an awareness of what is needed to achieve effective rehearsals and performances.
- As choreographers, students are encouraged to take a deeper look at their artistic intent.
- As dancers, students are encouraged to take the time to focus on developing a strong performance quality.
- In their production roles, students gain a better understanding of how to apply their knowledge in a practical fashion.

#### III Introduction to the Stagecraft Journal

- The teacher leads a discussion on the production aspects of dance. Note: if students have not taken Grade 10 dance, teachers should provide a handout on the production roles in dance (refer to the Public Course Profile for Grade 10 Dance, Open, Appendix 4.6 in Unit Four).
- Students are instructed to select two different production roles based on their areas of interest. In their Stagecraft Journal they describe these roles in relation to the composition piece selected for presentation.
- The teacher provides students with Production Role Tasks and Checklist (see Appendix 3.3).
- Teacher provides students with an outline on how to set up their Stagecraft Journals.

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#### IV Presentation of the Group Compositional Pieces

- Students present their group pieces to the class.
- Students analyse and evaluate the use of the elements, principles, and techniques of dance as they watch each other perform.
- Students hand in their completed Stagecraft Journals.

#### **Assessment & Evaluation of Student Achievement**

- The teacher evaluates the creative process throughout the activity. (Appendix 3.1)
- Teacher assesses the rehearsal process throughout the activity and provides the students with on-going feedback.
- Teacher assesses the students' ability to exercise leadership and work collaboratively.
- Teacher uses the Performance Rubric to evaluate the students' performance quality. (Appendix 3.2)
- Teacher evaluates the Stagecraft Journals.

#### **Resources**

Beatty, Patricia. *Form Without Formula. A Concise Guide to the Choreographic Process*. Toronto: Press of Terpsichore Limited, 1985. ISBN 090251048

Blom, Lynne Anne and Tarin L. Chaplin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982. ISBN 0822934639

Cameron, Julia and Mark Bryan. *The Artist's Way: A Spiritual Path to Higher Creativity*. New York: G.P. Putnam's Sons, 1992. ISBN 0874776945

Cooper, Susan. *Staging Dance*. New York: Theatre Arts Books, 1998. ISBN 0878300813

DuPont, Betty and Joan Schlaich. *Dance. The Art of Production*. Princeton: Princeton Book Company, Publishers, 1988. ISBN 0871272075

Griffiths, Trevor. *Stagecraft. The Complete Guide to Theatrical Practice*. New York: Kickerbocker Press, 1998.

*The Holy Bible, The New Revised Standard Version, Catholic Edition*. USA: Catholic Bible Press, 1993.

Sherbon, Elizabeth. *On the Count of One: A Guide to Movement and Progression in Dance*. California: National Press Books, 1990. ISBN 1556520905

Tufnell, Miranda and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. Toronto: Virago Press Ltd., 1990. ISBN 1853811319

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## Appendix 3.1

### Assessing Choreographic Process

Student's Name \_\_\_\_\_

Write comments in the appropriate box.

<b>Criteria for Choreographic Process</b>	<b>Level 1 Limited effectiveness (50-59%)</b>	<b>Level 2 moderate effectiveness (60-69%)</b>	<b>Level 3 considerable effectiveness (70-79%)</b>	<b>Level 4 high degree of effectiveness (80-100%)</b>
<b>Elements of Dance</b> Demonstrates the ability to explore the elements of dance and movement ideas that connect to the given dance study/piece.				
<b>Originality</b> Demonstrates the ability to apply unique and creative ideas.				
<b>Composition Forms</b> Effectively applies the compositional forms and structures to the given dance study/piece.				
<b>Technique</b> Demonstrates the application of movement skill, proper alignment, control, balance, strength, flexibility, endurance, etc. throughout the creative process.				
<b>Use of Music/Text/Silence</b> Effectively integrates an appropriate music piece to create atmosphere and enhance the given dance study/piece.				

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

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## Appendix 3.2

### Evaluating Performance

Student's Name \_\_\_\_\_

Write comments in the appropriate box.

Criteria for Performance	Level 1 limited effectiveness (50-59%)	Level 2 moderate effectiveness (60-69%)	Level 3 considerable effectiveness (70-79%)	Level 4 high degree of effectiveness (80-100%)
<b>Knowledge</b> <i>Musicality</i> Shows an understanding of the rhythm and the dynamic range of the music. <i>Technique</i> Demonstrates the application of movement skill, proper alignment, control, balance, strength, flexibility, endurance, etc.				
<b>Communication</b> <i>Performance</i> Quality Demonstrates the ability to perform the piece showing the appropriate expressive qualities with confidence and stage presence.				
<b>Application</b> <i>Focus/Concentration</i> Demonstrates the ability to concentrate on the task at hand. <i>Accuracy/Precision</i> Demonstrates the ability to perform the choreography with accuracy and precision.				

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

## Appendix 3.3

### Production Role Tasks and Checklist

Production Roles to be Considered	Task to be completed in Stagecraft Journal	Special notes to consider when doing task	Done
Choreographer	1. Notate the movement	Develop your own system of recording the choreography, e.g. stick figures, words, counts, etc.	
	2. Sketch spatial designs	X's and O's, dots, arrows, etc. can be used	
Lighting Designer	1. Design lighting - Overhead lighting=soft glow - Side lighting=make images sculptural, dramatic - Back lighting=silhouette effect - A Spot=single circle of light - Follow Spot=single circle of light that moves - Cyclorama (cyc)=creates infinity behind the dance - Gobo=specific shapes cast onto the cyc/floor - Black out=either fast and sudden or slow fade out	Review requirements of the performance.	
	2. List colour ideas - Warm=red, orange, yellow - Cool=blue, purple, green		
Costume Designer	1. Sketch design - Costumes should not hide the movement - Costumes should reveal dancers and enhance them - Costumes should add to the overall mood of the piece - Remember resources are limited, so be creative		
	2. Collect fabric swatches - Effective fabrics move well, i.e., soft or stretchy - Solids are better than patterns; patterns are lost on stage.		
Poster Designer	1. Design a poster Include the following: - Title of dance piece - Choreographers - Dancers date and time of performance - Place of performance - How to purchase tickets and ticket price - Why anyone should attend (descriptive words)		

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## Unit 4: Sharing the Art of Dance

**Time:** 25 hours

**Unit Developer:** Carolle Mageau, Rainbow District School Board

### Unit Description

This final unit incorporates the Culminating Performance Task of the course within an outreach concept. The unit is based on the preparation and production of a dance experience for elementary school students and serves as the vehicle to showcase the Grade 11 students' final dance performances. The purpose of the sharing time with elementary students is two-fold. First, the two groups of students gather and create dance together through structured activities led by the secondary students. Secondly, the secondary students share their dance performances with the younger students. Students are required to apply acquired knowledge in a variety of ways throughout the unit, and are challenged to use leadership skills and demonstrate their capacity to problem solve effectively. This opportunity to create and perform their own work and share their knowledge of the art of dance with younger children involves the integration of all the concepts and understanding that have been fostered and nurtured to date. Equally important, it is the medium through which students can express and share their creativity and their appreciation of the art form with others around them.

### Unit 4 Synopsis Charts

Activity	Time	Assessment	Tasks
1. Create to Perform	15 hours	Theory/Knowledge Thinking/Inquiry Communication Creation/Application	Writing report on the process of various tasks within the unit Research Improvisation Composition Rehearsal Presentation
2. Shaping the Sharing	8 hours	Theory/Knowledge Thinking/Inquiry Creation/Application	Organize Activities/Performance
3. The Finale	2 hours	Theory/Knowledge Communication Creation/Application	Presenting the Workshop/Performing for elementary school children

## Unit 4 – Expectations Chart

Code	Expectations	1	2	3
THV.01	Describe various dance forms found in Canada and around the world, using appropriate terminology	✓		
THV.02	Describe the theories and practices that help dancers maintain a healthy body and prevent injury		✓	
TH1.03	Demonstrate an understanding of the effect of social and political events on the evolution of dance			✓
TH2.01	Describe why it is important to take a scientific approach to movement studies		✓	
TH2.02	Describe the muscular and skeletal functions involved in performing simple dance movements		✓	
TH2.03	Identify common dance injuries and describe appropriate care and preventive measures for each		✓	
TH2.04	Demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle		✓	
CRV.01	Demonstrate technical proficiency in one or more forms of dance	✓	✓	✓
CRV.02	Choreograph dance works that combine a broad spectrum of complex movement skills and techniques	✓		✓
CRV.03	Rehearse and perform dances in various settings and for a variety of purposes	✓		✓
CRV.04	Demonstrate an understanding of dance presentation and production	✓	✓	✓
CR1.01	Demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms	✓	✓	✓
CR1.02	Demonstrate increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, and strength in their performance	✓		
CR1.03	Use technique effectively to extend artistic scope	✓		
CR2.01	Use improvisation appropriately as a compositional tool for individual and group presentations		✓	
CR2.02	Use sounds, visuals, textures, themes, and historical events as stimuli for improvisation	✓	✓	
CR2.03	Solve complex compositional problems through guided exploration	✓	✓	
CR2.04	Create dance compositions of increasing complexity – that is trios, duets, and solos, and works for small groups	✓	✓	
CR2.06	Use technology effectively when creating dance works		✓	✓
CR3.01	Demonstrate the essential skills and appropriate behaviour of performers/participants, leaders, and audience members	✓		✓
CR3.02	Demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and mature interpretative skills)	✓		✓
CR3.03	Demonstrate appropriate use of skills in technique and composition through their presentation of dance works	✓		

CR4.01	Use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects)	✓	✓	✓
CR4.02	Use technology effectively in their productions of dance works	✓		✓
CR4.03	Demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking of sets)	✓	✓	✓
CR4.04	Demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist)	✓	✓	✓
ANV.01	Analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms		✓	✓
ANV.02	Analyse the significance and function of a variety of dance forms in specific cultures		✓	
ANV.03	Explain how dance can serve as preparation for various arts-related careers		✓	✓
AN1.04	Create a set of aesthetic criteria by which to evaluate their own work and that of others			✓
AN1.05	Use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance			✓
AN2.01	Analyse the role of dance in the community	✓		
AN2.02	Explain how knowledge and skills acquired through the study of dance can be applied in other settings	✓	✓	
AN2.03	Explain how knowledge and skills acquired through the study of dance can be applied in a wide range of careers	✓	✓	

### Unit Planning Notes

All activities should be adapted to the dance form(s) being studied in the course.

Care will have to be taken to ensure student safety. Safety measures for younger children will be governed by the policies of their own school. Consultation with their Principal will be important.

#### Activity 1

- Prepare copies of materials for assessment and assignments
- Book Library/Resource centre for student research.
- Make arrangements for computers with Internet and printer access.
- Arrange for CD/cassette player(s).
- Make arrangements for video camera and recorder, blank cassette tapes, extension cords and any other technical support needed.

#### Activity 2

- Prepare copies of materials for assessment and assignments
- Ensure that a flip chart, chalkboard or other display area is provided in the classroom.
- Provide markers, chart paper, and a pad, of sticky notes for brainstorming.
- Advise program leader/administration of the workshop project according to the School/Board Policy requirements, e.g., in writing, in a meeting.
- Contact principal(s) or individual teacher(s) in elementary school(s) and submit the Formal Proposal prepared by students. Book dates, time(s) and locations with elementary school contact person.
- Inquire about specific theme(s) or topic(s) that the elementary students will be working with at the time of the workshop presentation.

- 
- Inquire about the location that will be provided for the workshop and advise elementary liaison of clothing and footwear recommendations for the students. Accommodations for specific children should also be disclosed at this time.
  - Prepare and administer all required paperwork (e.g., field trip list, parental consent forms, transportation requirements) according to School/Board Policy on field trips.

### **Activity 3**

- Confirm arrangements for workshop presentation with elementary school contact.
- Ensure that elementary and secondary students sign permission forms for the videotaping.
- Confirm arrangements for student and equipment transport.
- Book VCR, camera, blank cassettes, extension chords and any other technical support required for use during the workshop.
- Work with technical director(s) to list all needed equipment/costumes for the workshop.
- Provide students with school letterhead or thank you cards and envelopes.

### **Activity 1: Create to Perform**

**Time:** 15 hours

#### **Description**

Students create the pieces they will share with the elementary students. They research a person of interest to them and use the gathered information as the springboard for the composition contained in the culminating activity. The purpose of the main writing assignment presented at the outset of this activity is to document the activities of the unit. In order to fully demonstrate their understanding, students are encouraged to apply many of the main concepts introduced in the prior units into their final tasks (e.g., characterization in composition, safe and thorough warm-up prior to physical activity, presentation). Appropriate use of the language of dance is encouraged throughout the activity in the students' writing, discussions and creation.

#### **Strand(s) & Learning Expectations**

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

Refer to the Expectations Chart at the beginning of the unit.

#### **Prior Knowledge & Skills**

- Grade 9 or 10, Open, Dance Course
- Units 1, 2, 3.

#### **Planning Notes**

- Prepare and photocopy student checklist (Appendix 4.1), evaluation tool (Appendix 4.2), research project outline (Appendix 4.3), evaluation tool for improvisation (Appendix 4.4), composition project outline (Appendix 4.5) and assessment/evaluation rubric (Appendix 4.6).
- Book Library/Resource Centre for student research.
- Make arrangements for computers with Internet and printer access.
- Arrange for CD/cassette player(s).
- Make arrangements for video camera and recorder, blank cassette tapes, extension cords and any other technical support needed.

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## Teaching/Learning Strategies

### I Documenting the Unit

- The teacher presents students with the requirements of the culminating workshop valued at 30% of the course, and reviews the methods of evaluation (e.g., logs, checklists, rubrics) with students.
- The teacher introduces and discusses the expectations for the student log that will be required from each participant at the end of the final evaluation. Students are provided with a checklist (Appendix 4.1) outlining the various segments of the workshop that must be documented in their writing assignment. These workshop segments include research, improvisation based on characterization, the creation of a dance study stemming from the improvisation, building a proposal, initiating creation for the children, preparing the warm-up, and organizing and presenting the workshop.
- Students are advised of the due date for this assignment. Note: students require a few days after the elementary school workshop presentation to assemble and finalize their log.
- The teacher provides students with a copy of evaluation tool (Appendix 4.2).

### II Research

- The teacher provides students with research project outline (Appendix 4.3).
- Students select a person of personal interest to them, historical or contemporary, and inform the teacher of their choice to avoid duplication of topics within the class. The teacher ensures that the resource facility has sufficient research materials available for the names selected by the students.
- The teacher explains how information gathered on the person they have researched will help them with characterization.
- The teacher assists students individually as they research and complete the research segment of their project.
- Students are encouraged to find a broad range of information on the person of their choice (including photographs, illustrations, cartoons).
- The teacher initiates discussion on how the character traits attributed to the individuals researched can be perceived through movement. Students brainstorm and the teacher facilitates the dialogue on how descriptive words used to qualify the person they have researched can be interpreted, amplified, or diminished through movement characterization.

### III A Tribute To...

- Students are asked to bring the research segment of their project with them to class.
- The teacher leads an appropriate movement warm-up.
- Students are instructed to select three different character traits or descriptive words for the individuals they researched.
- The teacher leads students through a guided improvisation to explore the movement potential that can be derived from each of the character traits/descriptive words selected. Students are encouraged to experiment with various shapes, movement dynamics and patterns, means of locomotion and levels that can emanate from these character traits. Students are then invited to further their probing of the conceivable movement range by amplifying or diminishing the character traits through their improvisation. Teacher instructs students to record/document/notate some of the more interesting segments of movement exploration they have just done.
- Students select partners and present previous movement explorations based on one of the selected character traits to their partners. Partners must then react to the movement characterizations with one of their own improvisations. Students continue working in pairs with this “movement bantering” until they have both danced three character traits.
- The teacher initiates discussion on how the movement range of the character traits explored can be altered for dramatization, comedy or tragedy. Students are invited to derive other movement possibilities from their source.

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#### IV A Study In Characterization

- The teacher leads an appropriate movement warm-up.
- Students are directed to form small groups (3-5 people). **Note:** Teacher may select the students for each group.
- The teacher distributes the composition project outline (Appendix 4.5) and reviews the required components of this task.
- Students are instructed to discuss the character traits from their movement experiments with others in their group.
- Students share their movement improvisations with each other. Students are encouraged to seek out contrasting and similar movement improvisations within the group, to discuss, and explore potential combinations and how these could be used as the sources for their final composition task.
- Students are directed to brainstorm and select a minimum of one movement improvisation from each person in the group that will be used as the initiators for their final composition task. **Note:** Teacher may allow students to use more than one improvisation from a person within a group.
- The teacher selects due date for this evaluation task and directs the students to establish a rehearsal/production calendar for their group.
- The teacher provides class time for students to work on their assignment and monitors safe technique.
- Students select accompaniment that would be suitable for their piece.
- Students polish and refine their composition, memorize their choreography through the rehearsal process in preparation for the formal presentation as part of the elementary school workshop. Video camera and recorder may be provided to help students with the process of enhancing their work through revision, editing, and rehearsal.

#### Assessment & Evaluation of Student Achievement

1. The teacher evaluates the process of the workshop activities through the student log (Appendix 4.2) and evaluates improvisation based on characterization using a rubric (Appendix 4.4)
2. Student assess their creative work and process using a self-assessment rubric (Appendix 4.6)
3. The teacher evaluates creative process using a rubric (Appendix 4.6)

#### Accommodations

- The teacher builds in opportunities for frequent progress checks for students who require support.
- The teacher develops strategies with the students that will assist in the sequencing of their log.
- The teacher may provide the option of using alternatives to writing (e.g., tape-recording, use of illustration/graphics).

#### Resources

Beatty, Patricia. *Form Without Formula A Concise Guide To The Choreographic Process*. Toronto: Dance Collection Danse Press/es, 1994. ISBN 0-929003-17-9

Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburg: University of Pittsburgh Press, 1982. ISBN 0822934639

Blom, Lynne Anne and Chaplin, L. Tarin. *The Moment of Movement Dance Improvisation*. Pittsburg, Pa.: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

Ellfeldt, Lois, and Edwin Carnes. *A Primer for Choreographers*. California: National Press Books, 1967. ISBN 0881333506

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- H'Double, Margaret N. *Dance: A Creative Art Experience*. Madison: University of Wisconsin Press, 1962. ISBN 0299015246
- Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press Inc., 1959. ISBN 0871271583
- Morgenroth, Joyce. *Dance Improvisations*. Pittsburg, Pa.: University of Pittsburg Press, 1995. ISBN 0-8229-5386-2
- Nagrin, Daniel. *Dance and the Specific Image Improvisation*. Pittsburg, Pa.: University of Pittsburg Press, 1993. ISBN 0-8229-5520-2
- Smith, Jacqueline M. *Dance Composition: A Practical Guide for Teachers*. London: A & C Black Lt., 1976. ISBN 0-7136-2792-1

## **Activity 2: Shaping the Sharing**

**Time:** 8 hours

### **Description**

The focus of this activity is to organize a sharing experience with the elementary students. In particular, the students must focus on the compositional activities they will use in the workshop portion of the sharing. This activity is designed to be evaluated in all categories of the Achievement Chart. Students submit a written proposal for the workshop that is presented to an elementary school teacher/principal. Leadership and collaborative skills are honed in the creation of compositional activities and a simple movement warm-up that is executed with the children. Student's communication and presentation skills are also demonstrated with the performance of their compositional study based on characterization from the previous activity. These segments of the workshop are initiated, developed, and rehearsed throughout this activity.

### **Strand(s) & Learning Expectations**

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

Refer to the Expectations Chart at the beginning of the unit.

### **Prior Knowledge & Skills**

- Grade 9 or 10 Open Dance Course
- Units 1, 2, 3
- Unit 4, Activity 1

### **Planning Notes**

- Ensure that a flip chart, chalkboard or other display area is provided in the classroom.
- Provide markers, chart paper, and a pad of sticky notes for brainstorming.
- Complete and photocopy formal workshop proposal for each student.
- Photocopy elementary expectations pages from the curriculum for the selected grade level for students.
- Advise program leader/administration of the workshop project according to the School/Board Policy requirements, e.g., in writing, in a meeting.
- Contact principal(s) or individual teacher(s) in elementary school(s) and submit the Formal Proposal prepared by students.
- Book dates, time(s) and locations with elementary school contact.
- Inquire about specific theme(s) or topic(s) that the elementary students will be working with/on at the time of the workshop presentation.

- 
- Inquire about the location that will be provided for the workshop and advise elementary liaison of clothing and footwear recommendations for the students.
  - Inquire about special accommodations for specific children and discuss these with elementary liaison.
  - Prepare and administer all required paperwork (e.g., field trip list, parental consent forms, transportation requirements) according to School/Board Policy on field trips.
  - Photocopy and distribute the list of production tasks to be done.

## Teaching/Learning Strategies

### I Building Proposal

- The teacher introduces the students to the concept of shaping/presenting a workshop for elementary school children. The teacher explains what a formal proposal is and why it is used. Discussion on the potential benefits of this project for all involved (secondary and elementary students) is initiated with the students. Students brainstorm and list *Who Would Benefit and How* on chart paper for easy reference. The teacher explains what an objective is and why it is used in a formal proposal. Students are then directed to organize their *Who Would Benefit and How* list into an Objective(s) section that will be incorporated into a formal proposal presented by the secondary students to elementary school teacher(s)/principal(s).
- Students are asked once again to brainstorm and to list *Why* this workshop can be beneficial to elementary school children and to themselves on chart paper for easy reference. The teacher explains what a rationale is and why it is used in a formal proposal. Students are then directed to organize their *Why* list into a Rationale section that will be part of a formal proposal presented by secondary students to elementary school teacher(s)/principal(s).
- Students discuss both lists and make revisions where needed. Teacher facilitates discussion and editing of materials and collects the edited Rationale and Objective(s) chart paper.
- Students are given the opportunity to contribute ideas and preferences for the location(s) of the workshop, the number of presentations to be given, and the grade level of children with which they would like to work.
- The teacher inserts Rationale and Objectives into the formal proposal.
- Proposed Format, Proposed Date(s) and Workshop Requirements sections are added by the teacher to complete the formal proposal. Copies of this completed proposal should then be distributed to all students.
- Formal proposal is sent to selected elementary school(s) principal(s) or teacher(s).

### II Initiating Creation

**Note:** It is understood that throughout this segment of the activity, students will be leading the children through their creation/presentation activities. They will also be involved in creating and presenting with the children.

- The teacher introduces the theme or topic that the elementary school children will be working on/with in their own classes at the time of the workshop (e.g., fall harvest, Thanksgiving)
- The teacher distributes the Ministry Policy expectations sheets from the grade level selected for the workshop. The teacher reads the expectations with the students and clarifies the meaning of the language. The teacher then facilitates discussion on what expectations are and what their purpose is.
- Students are then directed to select two dance expectations from each of the three subheadings (Knowledge of Elements, Creative Work and Critical Thinking). Students should choose 6 expectations that will provide opportunities to incorporate the theme/topic of the elementary students. The teacher ensures that students clearly understand the meaning(s) of the dance expectations selected.

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- Students confer and brainstorm on how the children’s theme/topic can be explored and developed in dance.
  - Students are directed to discuss and shape three simple compositional activities geared towards the elementary expectations selected as well as the children’s classroom theme/topic. The objective of these three short compositional activities is to have secondary students take the role of leaders while they participate in the compositional activities with the children. The teachers may wish to outline one or more elements of dance that must be explored within each activity (see Grade 9 Public Course Profile, Unit One). At this time, the teacher may choose to have students work collectively or in separate groups.
  - The teacher monitors discussions to ensure that students are selecting age appropriate material(s) for their three compositional activities.
  - Once the three compositional activities have been structured, students rehearse for the presentation of these activities by role-playing. Students take turns leading the group/class (who assume the role of children) through an activity until a consensus is reached on the most effective style for the presentation of that specific activity. The process is then repeated with the other two compositional activities.
  - The teacher discusses effective use of voice and the importance of selecting appropriate language for the age of the children. The teacher also addresses location of leaders within the children’s classroom for maximum visibility. Students discuss and determine where they will stand amongst the children as well as the cues they will use to help maintain timing during the compositional activities. The teacher reminds students to explore the use of levels while they are creating in order to maintain constant eye contact with the children.
  - The teacher monitors works and challenges students to support their decisions within their activities.
  - The students rehearse the structured compositional activities with each other.

### **III Preparing the Body**

**Note:** It is understood that throughout this section of the activity, students will not only be leading the children through their activities but will also be required to actively participate in the warm-up with the children.

- The teacher discusses the need for a short movement warm-up (approximately 10 - 12 minutes, according to the age of the children) and cool down (approximately 2 - 3 minutes) needed for the workshop. Students brainstorm to find safe, simple, and engaging warm-up movement activities that can be done with the children.
- Students split up into groups. Each group selects a different part of the body on which to focus their movement activity (e.g., shoulders, hamstrings, abdominal section), ensuring that the students will warm up the entire body.
- The teacher monitors discussions to ensure that students are selecting safe and age-appropriate material(s) for their activities.
- Students present their movement activity to the teacher for approval. Safety issues about activities are discussed and activities are altered, if necessary. Students practise for their warm-up activities by role-playing. Students take turns leading the group/class (who assume the role of children) through the warm-up activity until the group agrees on the most effective style for the presentation. The process is then repeated with the other activities within the warm-up.
- The teacher monitors works and challenges students to support their decisions within their warm-up activities.

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#### **IV Shaping the Workshop**

- The teacher reviews the completed sections of the workshop with students (dance study based on characterization, creation activities, movement warm-up). The teacher addresses student concerns and questions.
- The teacher initiates discussion on the various production tasks that will need to be considered and assigned (e.g., costumes, technical equipment).
- Students discuss and identify the tasks that need to be addressed for the presentation of the workshop and when they should be completed. The list is noted and handed in to the teacher.
- Students select one task from this list and assume the responsibility of completing the identified work needed within the time specified. The teacher may choose to have one or more students assigned to each task and notes who is responsible for it. The teacher monitors completion of these tasks and assists students as required.

#### **Assessment & Evaluation of Student Achievement**

- The teacher evaluates students in the process of the shaping section of the workshop using a rubric (Appendix 4.7)

#### **Accommodations**

- The teacher develops strategies with the students that will assist in the sequencing of the workshop.
- Extra time and other appropriate modifications may be allocated for students with learning disabilities.

#### **Resources**

Beatty, Patricia. *Form Without Formula A Concise Guide To The Choreographic Process*. Toronto: Dance Collection Danse Press/es, 1994. ISBN 0-929003-17-9

Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburg: University of Pittsburgh Press, 1982. ISBN 0822934639

Ellfeldt, Lois, and Edwin Carnes. *A Primer for Choreographers*. California: National Press Books, 1967. ISBN 0881333506

Franklin, Eric. *Dance Imagery for Technique and Performance*. Windsor: Human Kinetics, 1996. ISBN 0873229436

H'Double, Margaret N. *Dance: A Creative Art Experience*. Madison: University of Wisconsin Press, 1962. ISBN 0299015246

Hawkins, Alma M. *Creating Through Dance*. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1964. ISBN 0916622665

Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press Inc., 1959. ISBN 0871271583  
Ministry of Education. *The Ontario Curriculum, Grades 1-8: The Arts*, 1998.

Nagrin, Daniel. *Dance and the Specific Image Improvisation*. Pittsburg, Pa.: University of Pittsburgh Press, 1993. ISBN 0-8229-5520-2

Smith, Jacqueline M. *Dance Composition: A Practical Guide for Teachers*. London: A & C Black Lt., 1976. ISBN 0-7136-2792-1

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## Activity 3: The Finale

**Time:** 2 hours

### Description

The workshop prepared in the previous two activities will be presented in an elementary school. Students will perform their own composition based on characterization, participate in a structured warm-up and create a simple composition with the children. The students will be evaluated on their prepared group composition based on characterization as well as on the presentation/structure of the warm-up and composition exercises executed with the children. For the purpose of evaluation, the whole workshop will be video-taped. This videotape can also serve to initiate discussion and reflection after the workshop and also as an exemplar for future students.

### Strand(s) & Learning Expectations

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

Refer to the Expectations Chart at the beginning of the unit.

### Prior Knowledge & Skills

- Grade 9 or 10 Open Dance Course
- Units 1, 2, 3
- Unit 4, Activity 1 and 2

### Planning Notes

- confirm arrangements for workshop presentation with elementary school contact;
- ensure that elementary and secondary students sign permission forms for the videotaping;
- confirm arrangements for student and equipment transport;
- work with technical director(s) to list all needed equipment/costumes for the workshop/performance;
- book VCR, camera, blank cassettes, extension cords, and any other technical support required for use during the workshop;
- provide students with school letterhead or thank you cards and envelopes.

### Teaching/Learning Strategies

Teacher reviews each section of the workshop. Students are reminded that this workshop will be used to evaluate the group composition (Appendix 4.8) and the overall workshop creation (Appendix 4.7) and presentation (Appendix 4.9).

- The teacher verifies that the designated students have completed all pre-production tasks.
- The teacher reminds students of the leadership role they are assuming with this workshop and reinforces the expected behaviour and protocol when outside of the school.
- The teacher ensures that all students and equipment required for the workshop are transported to the workshop location in a safe manner.
- The teacher meets with elementary liaison and directs students to the designated workshop space. The teacher monitors students as they prepare the performance area and assists in problem solving.
- The teacher oversees the installation of the videotaping equipment and checks to see that everything is in working order.
- The teacher videotapes the workshop or oversees the person assigned to this task.
- The teacher monitors the workshop and problems solves with students if required.
- The teacher oversees the safety of all students and children throughout the various sections of the workshop and intervenes when necessary.

- The teacher oversees the post-production tasks by the designated students.
- The teacher ensures that all students and equipment required for the workshop are transported back to the school in a safe manner.
- Students watch videotape of workshop.
- The teacher initiates discussion and provides feedback to the students on their workshop assignment. Students are invited to reflect on their final presentation and the process.
- Students are informed of the appropriate social protocol following such an activity (i.e., thank you letter or card to host teacher/principal). Students are selected to acknowledge specific people associated with the workshop in an appropriate manner.
- The teacher checks to ensure that the acknowledgments are completed, appropriate, and sent to the people involved.
- Students are reminded that their writing assignment from Activity 1 needs to be completed and handed in.

### Assessment & Evaluation of Student Achievement

The teacher evaluates the shaping of the workshop with a rubric (Appendix 4.7), the group composition presented by students with a rubric (Appendix 4.8), and the workshop presentation with a rubric (Appendix 4.9).

The final evaluation of the culminating unit accounts for 30% of the final mark.

<b>Culminating Evaluation Tasks</b>	<b>Knowledge/ Understanding</b>	<b>Thinking/ Inquiry</b>	<b>Communication</b>	<b>Application</b>	<b>Checked for Completeness only</b>
Student Log Evaluation Grid					✓
Improvisation Based on Characterization	✓	✓	✓	✓	
Creative Process	✓	✓	✓	✓	
Shaping of Workshop	✓	✓	✓	✓	
Group Composition	✓	✓	✓	✓	
Workshop Presentation	✓	✓	✓	✓	

### Accommodations

- The teacher may provide the option of using alternatives to writing (e.g., tape-recording, illustration/graphics).

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## Resources

Beatty, Patricia. *Form Without Formula A Concise Guide To The Choreographic Process*. Toronto: Dance Collection Danse Press/es, 1994. ISBN 0-929003-17-9

Blom, Lynne Anne and Chaplin, L. Tarin. *The Moment of Movement Dance Improvisation*. Pittsburg, Pa.: University of Pittsburg Press, 1988. ISBN 0-8229-5405-2

Morgenroth, Joyce. *Dance Improvisations*. Pittsburg, Pa.: University of Pittsburg Press, 1995. ISBN 0-8229-5386-2

Nagrin, Daniel. *Dance and the Specific Image Improvisation*. Pittsburg, Pa.: University of Pittsburg Press, 1993. ISBN 0-8229-5520-2

Smith, Jacqueline M. *Dance Composition A Practical Guide for Teachers*. London: A & C Black Ltd., 1976. ISBN 0-7136-2792-1

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## Appendix 4.1

### Student Checklist for Workshop Log

**Due Date for Workshop Log:** \_\_\_\_\_

- The log must be typed in log form.
- An entry should be included for any and all work done for the workshop, including work done outside the assigned classroom time.
- All entries must be organized chronologically.
- The length of entries is likely to vary.

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The following information should appear in your workshop log:

- dates and times for all entries;
- thoughts and question(s) about the task at the time of each entry (see Rubric);
- details about:
  - knowledge associated with the task assigned;
  - how the knowledge was applied to the task assigned;
  - how the answer(s) to question(s) were discovered;
- appropriate dance language.

## Appendix 4.2

### Student Log Evaluation Grid

Criteria	YES Comments	NO Comments
Typed in log form		
Entry made for each assigned classroom day		
Dates and times indicated for all entries		
Entries organized chronologically		
Work organized and presented in clear, concise manner		

### Rubric

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Thinking/Inquiry</b> - thought(s) about task provided for each entry  - question(s) about task provided for each entry	- provides limited thought(s) for each entry  - provides limited questions about task	- provides some thought(s) for each entry  - provides some questions about task	- provides considerable thought(s) for each entry  - provides considerable questions about task	- provides extensive thought(s) for each entry  - provides extensive questions about task
<b>Communication</b> - language of dance used	- uses language of dance with limited effectiveness	- uses language of dance with some effectiveness	uses language of dance with considerable effectiveness	uses language of dance with a high degree of effectiveness
<b>Application</b> - prior knowledge associated with each task stated  - information given on how answer(s) to question(s) in each task was discovered	- states prior knowledge with limited effectiveness  - limited information provided on how answer(s) to question(s) in each task was discovered	- states prior knowledge with some effectiveness  - some information provided on how answer(s) to question(s) in each task was discovered	- states prior knowledge with considerable effectiveness  - considerable information provided on how answer(s) to question(s) in each task was discovered	- states prior knowledge with a high degree of effectiveness  - extensive information given on how answer(s) to question(s) in each task was discovered

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

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## Appendix 4.3

### Research Project Outline

Your task is to select a person of historical importance and to gather information about that person. This information will be used in the composition assignment. Included is a list of the minimum information required to lay the groundwork. You are encouraged to use a broad range of resources to obtain the required information (e.g., books, film, video, photographs, cartoons, illustrations, etc.). The more information you assemble from your research, the more sources you will have available for the next step of this activity: improvisation and creation.

#### Information you will need:

- name of person researched
- date of birth/death
- historical period
- country of origin
- life work
- physical description
- clothing most frequently worn
- reasons (3 minimum) for importance to you
- personality traits (3 minimum) others attribute to this person
- personality traits (3 minimum) this person attributed to him/herself
- personality traits (3 minimum) you attribute to this person
- nouns frequently associated with this person
- adjectives frequently associated with this person
- additional pertinent information

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## Appendix 4.4

### Rubric to Evaluate Improvisation Based on Characterization

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Knowledge/Understanding</b> - gathers appropriate research material	- gathers passable research material	- gathers some research material	- gathers effective research material	- gathers exemplary research material
<b>Thinking/Inquiry</b> - explores range of movement	- explores a limited of range of movement	- explores a some range of movement	- explores an considerable range of movement	- explores an outstanding range of movement
<b>Communication</b> - demonstrates characterization during dance improvisation	- demonstrates limited characterization during dance improvisation	- demonstrates some characterization during dance improvisation	- demonstrates considerable characterization during dance improvisation	- demonstrates outstanding characterization during dance improvisation
<b>Application</b> - uses appropriate level of technique  - uses elements of dance during dance improvisation	- uses limited level of technique  - uses limited elements of dance during dance improvisation	- uses moderate level of technique  - uses some elements of dance during dance improvisation	- uses skilled level of technique  - uses considerable elements of dance during dance improvisation	- uses refined level of technique  - uses impressive elements of dance during dance improvisation

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

## Appendix 4.5

### Composition Project Outline

You will work collaboratively and create a compositional study based on characterization. Your study must include the following:

- all elements of dance (space, shape, time, energy)
- at least one compositional form (theme and variation, ABA, etc.)
- structure with use of solo, duet (or trio) and ensemble work within the piece
- different contrasts in characterization
- a minimum of 2 expressive qualities
- appropriate music without lyrics

## Appendix 4.6

### Rubric to Evaluate Group Composition

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Knowledge/ Understanding</b> - organization of improvisational material into compositional form	- organization of improvisational material into compositional form is emerging	- organization of improvisational material into compositional form is acceptable	- organization of improvisational material into compositional form is considerable	- organization of improvisational material into compositional form is outstanding
- use of elements of dance	- use of elements of dance is beginning	- use of elements of dance is adequate	- use of elements of dance meets provincial standards	- use of elements of dance is exemplary
<b>Thinking/ Inquiry</b> - use of characterization	- use of characterization is limited	- use of characterization is satisfactory	- use of characterization is effective	- use of characterization is impressive
<b>Application</b> - use of technique	- use of technique is limited	- use of technique is acceptable	- use of technique is considerable	- use of technique is outstanding
- use of projection during presentation and performance	- use of projection is beginning	- use of projection is satisfactory	- use of projection is effective	- use of projection is outstanding
<b>Communication</b> - use of supported opinions during peer interaction	- use of supported opinions during peer interaction is limited	- use of supported opinions during peer interaction is moderate	- use of supported opinions during peer interaction is considerable	- use of supported opinions during peer interaction is excellent

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

**Comments:**

## Appendix 4.7

### Rubric to Evaluate Workshop

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Knowledge/Understanding</b> - use of warm-up principles - demonstration of specific objectives for tasks	- use of warm-up principles is limited - demonstration of specific objectives for tasks is limited	- use of warm-up principles is moderate - demonstration of specific objectives for tasks is satisfactory	- use of warm-up principles is considerable - demonstration of specific objectives for tasks is effective	- use of warm-up principles is exemplary - demonstration of specific objectives for tasks is highly successful
<b>Thinking/Inquiry</b> - organization of workshop components - exploration of alternatives during assigned tasks - integration of children's ideas during compositional activities	- organization of workshop components is limited - exploration of alternatives during assigned tasks is limited - integration of children's ideas during compositional activities is limited	- organization of workshop components is satisfactory - exploration of alternatives during assigned tasks is moderate - integration of children's ideas during compositional activities is acceptable	- organization of workshop components is considerable - exploration of alternatives during assigned tasks is considerable - integration of children's ideas during compositional activities is effective	- organization of workshop components is outstanding - exploration of alternatives during assigned tasks is highly successful - integration of children's ideas during compositional activities is impressive
<b>Communication</b> - interaction with children - interaction with peers	- interaction with children is passable - interaction with peers is emerging	- interaction with children is adequate - interaction with peers is acceptable	- interaction with children is effective - interaction with peers is effective	- interaction with children is excellent - interaction with peers is excellent
<b>Application</b> - demonstration of safety principles - use of theme in compositional activities with children	- demonstration of safety principles is passable - use of theme in compositional activities with children is limited	- demonstration of safety principles is adequate - use of theme in compositional activities with children is satisfactory	- demonstration of safety principles is considerable - use of theme in compositional activities with children is effective	- demonstration of safety principles is outstanding - use of theme in compositional activities with children is impressive

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.