

Public and Catholic District School Board Writing Partnerships

The Arts

Course Profile

Dance

Grade 12

University/College Preparation

ATC4M

• *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.

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 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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Acknowledgments

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Course Overview

Dance, ATC4M, Grade 12, University/College Preparation

Prerequisite: Dance, Grade 11, University/College Preparation or Open

Course Description

This course emphasizes the development of technical proficiency and the creation and presentation of complex compositions. Students will acquire increasingly difficult technical skills; assume leadership as dancers, choreographers, and production personnel; analyse and evaluate dance performances; and study historical and cultural aspects of dance, especially of dance in Canada.

How This Course Supports the Ontario 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 can be 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. Ontario Catholic School Graduation Expectations have been listed for each unit of this course within the Course Overview. Unit 4 of this Course Profile 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 build upon the technique that students have previously developed in Grade 11. The technique presented in this unit will be used throughout the course. It is highly recommended that students experience three forms of dance, e.g., ballet, modern, jazz, etc. in order to prepare them for entrance to either college or university. (**Note:** Teachers may wish to focus on three styles, e.g., Graham, Limon, and Cunningham within the modern form.)

Unit 2 focuses on the roots, function, and characteristics of three different genres. Students examine the evolution of one or more of the genres as well as the social and political events that have impacted on it through connections with other art disciplines looking at a variety of music, drama, visual arts, and literature and how choreographers have used the stylistic characteristics of these genres in their work. Students research the genres and present their findings. (**Note:** It is suggested that in Unit 2, teachers allow students to explore genre examples in a jigsaw method with an opportunity to create their own labels and categorize the examples accordingly.) The exploration of genres is the precursor to related activities in Unit 3.

Unit 3 allows students to 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. In order to make Unit 3 meaningful and authentic to the work explored, Units 2 and 3 are to be delivered as interlocking threads, where the results of the research from Unit 2 become the stimuli for the practical work in Unit 3.

Unit 4 contains the culminating activity worth 30% of the students' final grade. This is a practical/performance unit in which the students share dances they have created in Unit 3. Students create a new piece of dance and/or learn and perform a repertory piece and produce the final performance.

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/Performance Space

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 sprung 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 a performance space, showers, and a change room facility. Music should not be played consistently at a high volume. Equipment in the classroom must be inspected regularly, e.g., 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 Resources. Teachers should be aware of copyright regulations (SOCAN - Society of Composers, Authors and Music Publishers of Canada) 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, text, or a combination of sounds and text.

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 co-operation 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.

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 that 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, stage, costume, and 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 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 school classroom to gain 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 strong technical expertise for admission.

Suggested Basic Equipment

Television, video cassette recorder, video camera(s), still camera(s), digital camera(s), video editing equipment (analog and/or digital), scanner(s), computers with Internet access

Units: Titles and Time

Unit 1	Strong Technique Leads to Artistry	40 hours
Unit 2	Research	10 hours
* Unit 3	Composition	30 hours
* Unit 4	Performance	30 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Strong Technique Leads to Artistry

Time: 40 hours

Unit Description

Students develop increased technical proficiency in and understanding of the dance form(s) they are studying in the course. Within any form, technique focuses on body awareness, alignment, development of strength and flexibility, co-ordination, musicality plus the development of specific movement skills. Students use technique in various ways to extend their artistic scope. In their focus on technique, students develop an understanding (through direct application) of the muscular and skeletal systems, plus the importance of safety, hygiene, and nutrition as they relate to dance. Through the use of videotape, students analyse personal technique and artistic abilities and are able to discuss how they may relate or compare to those of various professional dance artists. The focus of all of the activities is to develop a strong technical base which can then be applied to other areas of dance technique, such as composition and performance.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Focus
Activities vary according to the dance form(s) being taught in the course.	40 hours	THV.01, THV.02, TH1.01, TH2.01, TH2.02, TH2.03, CRV.01, CRV.02, CR1.01, CR1.02, CR1.03, CR2.04, CR3.01, ANV.02, AN1.03, AN2.01 CGE2b, CGE2d, CGE3e, CGE4f, CGE4g, CGE5c, CGE5g, CGE7f	Knowledge/ Understanding, Application (emphasized), Thinking/Inquiry, Communication (to a lesser degree).	Acquisition of the dance technique appropriate to the form(s) being studied in the course.

Unit 2: Research

Time: 10 hours

Unit Description

Students create appropriate audition materials for college, university, and career-related options. Through this process they explore career opportunities in dance and relevant postsecondary programs and explain how characteristics and forms of dance are used in the media, the community, and cultural events. By comparing their personal artistic abilities and those required in the professional dance world, they link their knowledge about dance education and career options. Students research three genres in dance paying particular attention to changes in society and art. By looking at the connections with other art disciplines, students gain an understanding of the similarity of compositional elements and stylistic approaches inherent in each of the genres studied. Students examine and analyse the compositional structure of the works of various Canadian dance artists as it relates to these genres.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Focus
Activities may vary. Suggestions: audition portfolio, historical and social analysis, and personal analysis	10 hours	THV.01, THV.02, TH1.01, TH1.02, TH1.03, TH1.04, CR2.06, CR3.01, CR3.02, ANV.01, ANV.02, ANV.03, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN1.07, AN2.01, AN2.02, AN2.03, AN2.04 CGE2b, CGE2d, CGE2e, CGE3e, CGE4e, CGE4f, CGE4g, CGE5c, CGE5g, CGE7f, CGE7g	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Planning, Research, Organizing, Documentation, Presentation, Evaluation

Unit 3: Composition

Time: 30 hours

Unit Description

Students use improvisation, compositional forms, various approaches to choreography, and complex dance forms to work on themes related to three genres of choreography. Using a set of aesthetic principles, students create and demonstrate group work and explain orally and in writing, the artistic intent. They use technology as an analytical tool for creating dances. Students show increased proficiency in creating, rehearsing, and performing dance. They demonstrate leadership, problem solving, and sensitivity to others. They employ elements of composition in increasingly complex dances forms and principles of technique that are found in a broad spectrum of dance in Canada and in the rest of the world effectively. Through analysing the significance and function of Canadian dance artists, students explore the formal structure and meaning of a broad spectrum of dance forms.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Review of Composition Skills	2 hours	THV.01, CR2.01, CR3.01, ANV.01 CGE2c, CGE2d, CGE4f, CGE5a	Knowledge/ Understanding Thinking/ Inquiry Communication	Review of compositional concepts Improvisation Creation of movement studies

Activity	Time	Learning Expectations	Assessment Categories	Tasks
2. Improvisation/ Composition	6 hours	CR2.02, CR2.05, CR3.01, ANV.01 CGE2c, CGE2d, CGE4f, CGE5a	Knowledge/ Understanding Thinking/ Inquiry Communication	Improvisation Creation of movement studies Written reaction assignment
3. Exploration of Three Genres of Dance	8 hours	TH1.02, TH1.03, TH1.04, CRV.01, CR1.02, CR3.01, ANV.01, ANV.02, AN1.02, AN1.04, AN1.05, AN1.06 CGE2c, CGE2d, CGE4f, CGE4g, CGE5a	Thinking/ Inquiry Communication Application	Improvising to compose Choreography Composition and presentation of student pieces
4. Choreography	14 hours	CR1.03, CR2.03, CR2.06, CR3.01, CRV.02, CRV.03, ANV.01, AN1.04, AN2.01 CGE2b, CGE2c, CGE2d, CGE2e, CGE3b, CGE3c, CGE3d, CGE3e, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE5a, CGE5b, CGE5c, CGE5d, CGE5e, CGE5f, CGE5g, CGE7b, CGE7f, CGE7g, CGE7j	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Choreography Presentation Dance Analysis

Unit 4: Performance

Time: 30 hours

Unit Description

This unit constitutes a culminating performance task whereby students rehearse, produce, and perform dance works as part of their own titled performance. Students use their own group pieces created in Unit 3 and rehearse and refine them to be presented on stage. Students learn, rehearse and perform a class piece. Students are responsible for the promotion and production of the final performance. Finally, the performance is videotaped. Following the performance, the videotape serves to initiate discussion, reflection, and analysis as well as to provide appropriate portfolio material for college/university entrance.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Rehearsal and Refinement of Genre Composition Pieces	3 hours	THV.02, TH2.04, CRV.01, CRV.02, CRV.03, CR1.02, CR1.03, CR4.03, AN1.03 CGE1c, CGE1d, CGE2a, CGE2b, CGE2c, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Application	Rehearsing/ Refining Preparation for Performance

Activity	Time	Learning Expectations	Assessment Categories	Tasks
2. Choreograph or Set Class Piece and Rehearse/ Refine for Performance	16 hours	THV.02, TH2.04, CRV.01, CRV.02, CRV.03, CR1.01, CR1.02, CR1.03, CR2.01, CR2.05, CR2.06, CR3.01, CR4.03, AN1.03 CGE3b, CGE3c, CGE3d, CGE3e, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE5a, CGE5c, CGE5e, CGE5f, CGE5g, CGE7b, CGE7j	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Choreographing or Setting class piece based on a Bible passage or other text Rehearsing/ Refining
3. Production and Performance	7 hours	THV.02, TH2.04, CRV.01, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR2.06, CR3.01, CR3.02, CR3.03, CR4.01, CR4.02, CR4.03, CR4.04, AN1.03 CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Promotion/ Production Roles Prepare Cue Sheets Performance
4. Reflection and Analysis	4 hours	THV.01, THV.02, TH1.01, CRV.04, CR2.06, CR4.02, ANV.01, AN1.01, AN1.02, AN1.03, AN1.04, AN2.04 CGE2a, CGE2c, CGE2b, CGE2d, CGE2e, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Reflection and Analysis Career Correlations Video editing Portfolio

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.

	Teaching/Learning Strategies Used
Unit 3: Exploring Genres of Dance	Group activity, independent work, group work, teacher-directed discussion, brainstorming, self-discovery, whole group collaboration, shared reflection, exploratory exercises, self-assessment, discussion, leadership activities, role playing, problem solving, teacher facilitation, guided improvisation, peer feedback, logs
Unit 4: Performance	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 and aligned with the principles found in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000*. The Knowledge/Understanding 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 their technique, and the creation, and presentation of dance. Therefore, students' 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. However, 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.

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of a performance examination and a promotion/production handbook.

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 is balanced amongst “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.

Teacher observation is the primary method of collecting assessment/evaluation information in a dance course. To assist the teacher in assessing/evaluating through observation, checklists and rubrics are useful. Videotaping is also invaluable for archival and process documentation purposes. These evaluations should be devised well in advance, with input from the students. Observations 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) have been devised to meet the needs of exceptional students. Teachers should consult individual student IEPs for specific direction on accommodation for individuals. For example, technique for students who use a wheelchair may focus on ways of using the upper body and moving the chair through space. Assessment must be adapted to accommodate a student's degree of exceptionality. Teachers must adjust safety procedures to accommodate the needs and activities of exceptional students. ESL students may require modification of instruction and assessment. 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 Accommodations	Listening and Speaking	Reading	Writing	Behavioural
Clear expectations of quality	Additional time	Oral reading to student	Computer (when appropriate) or a scribe; oral testing or a combination	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 and Dance in Education (CODE) www.code.on.ca, Dance Ontario www.danceontario.ca, and Dance Collection www.web.net/dancecol/index.html are sources of information, contacts, and resources. CODE allows teachers to collaborate electronically because they receive CODENet, an e-mail 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.

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Dance Canada Danse. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or a substantial part of any work on the Internet is not allowed without the permission of the owner.

Print

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 L. Tarin Chaplin. *The Moment of Movement, Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh Press, 1982. ISBN 0-8229-5342-0

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

Cotton, Bob and Richard Oliver. *The Cyberspace Lexicon: An Illustrated Dictionary of Terms*. London: Phaidon Press Ltd., 1994. ISBN 0714832677

Douglas, John and Glenn Harnden. *The Art of Technique: An Aesthetic Approach to Film & Video Production*. Allyn and Bacon Publishers, 1995. ISBN 0205142486

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

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

Hayes, R.R. *Dance Composition and Production*. New York: Ronald Press, 1955.

Hinton, W. *Dance of Court and Theatre: The French Noble Style, 1690–1725*. Princeton, NJ: Princeton Books, 1981.

Hoggett, C. *Stagecraft*. A&C Black Publishers. 1975. ISBN 0-713-615575

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

Lincater, K. *Freeing the Natural Voice*. New York: Drama Book Publishers, 1976. ISBN 0-89676-071-5

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

Reinke, Steve and Tom Taylor, (eds.). *Lux: A Decade of Artists' Film and Video*. YYZ Books and Pleasure Dome. ISBN 0920397263

Schlaich, Joan and Betty DuPont, (eds.). *Dance: The Art of Production*. Princeton, NJ: Dance Horizons/Princeton Book Company, 1988. ISBN 09166226681

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

Smith, Jacqueline M. *A Practical Guide for Teachers*. London: A&C Black, 1985. ISBN 0-7136-27-92-1

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

Zeigler, Kathleen and Nick Greco. *Virtual Media: A Step-by-Step Techniques Guide*. Southampton: Hearst Books, International, 1999. ISBN 0823069834

Websites

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Canadian Filmmakers Distribution Centre (catalogue) – www.cfmdc.org

Centre for Contemporary Canadian Art – www.ccca.ca

Council of Drama and Dance In Education (CODE) – www.code.on.ca

Cyberdance – www.cyberdance.org/

Dance Collection Danse – www.web.net/dancecol/index.html

Dance Online New Dance From Around the World (USA) – www.danceonline.com

InfoCulture (CBC-Canada) – www.infoculture.cbc.ca/infoculture.phtml

Danescape – www.dancescape.com

Dance Magazine – www.dancemagazine.com

Dance Teacher – www.dance-teacher.com

Dancer Transition Resource Centre – www.interlog.com/-dtrc/

Footnotes – www.bravo.ca/footnotes/

National Ballet of Canada – www.nationalballet.ca

National Film Board of Canada – www.nfb.ca/

Ten Building Blocks of Catholic Social Teaching – www.americapress.org/articles/Byron.htm

– www.1000dictionaries.com/music_dictionaries_1.html

– www.bolji.com/dances/tagore.htm

– www.dancer.com/dance-links/

– www.dancer.com/dance-links/other.htm#world

– www.danceronline.com/htm/linksnew/links6.html

– www.gardendigest.com/poetry/haiku6.htm

– www.shape-escape.com

– www.voiceofdance.org

– www.yahoo.com/arts/Performing_Arts/Dance

– www.vatican.va

– www.vtape.org

Video

Baryshnikov – The Dancer and The Dance, Kultur International, 121 Hwy. 36 W. Long Branch New Jersey 07764

Lester Horton Warm Up.

Paul Taylor: Dancemaker, a film by Mathew Diamond (Available through Teacher's Video Co. P.O. Box ADAB4455, Scottsdale, Arizona 85261)

Software

Animator® – www.animationstation.com/

Corel®*Presentation*™10 – www.corel.com/

Director®, *Flash*® – www.macromedia.com/software/

FrontPage® – www.tophosts.com/

HyperStudio® – www.hyperstudio.com/

3D Studio MAX® – www.3dstudiomax.com/

iMovie2®, *Final Cut Pro*®, *Photoshop*®, *PowerPoint*® – www.apple.com

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 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; and

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

Dance, ATC4M, Grade 12, University/College Preparation Expectations Chart

Code	Learning Expectations	Units			
		1	2	3	4
THV.01	Describe various dance forms found in Canada and around the world, using appropriate terminology	✓	✓	✓	✓
THV.02	Describe an in-depth knowledge of the principles of hygiene, nutrition, and safety in relation to dance and to a healthy lifestyle	✓	✓		✓
TH1.01	Identify and describe the elements, principles, and techniques used in a variety of dance forms from around the world	✓	✓		✓
TH1.02	Describe the historical and cultural significance of a broad spectrum of dance forms in Canada and in other parts of the world		✓	✓	
TH1.03	Describe societal and artistic changes affecting current dance forms in Canada and in other parts of the world		✓	✓	
TH1.04	Describe the significant contributions of various Canadian dance artists to dance in Canada		✓	✓	
TH2.01	Explain the importance of maintaining good hygiene and healthy eating habits, as well as of observing safety principles with regard to dance and to a healthy lifestyle	✓			✓
TH2.02	Research and describe common dance injuries and describe appropriate care and preventive measures for each	✓			
TH2.03	Demonstrate an understanding of the role of muscles, tendons, and the skeletal system in dance movements	✓			
TH2.04	Demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle				✓
CRV.01	Demonstrate increased technical proficiency in one or more forms of dance	✓		✓	✓
CRV.02	Demonstrate proficiency in technique and composition through the presentation of dance works	✓		✓	✓
CRV.03	Rehearse and perform increasingly complex dances in various settings and for a variety of purposes			✓	✓
CRV.04	Demonstrate an understanding of stagecraft and management skills required for dance 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 accuracy, coordination, dynamic range, endurance, flexibility, musicality, rhythmic sense, strength and technical precision	✓		✓	✓
CR1.03	Use technique effectively in various ways to extend artistic scope	✓		✓	✓

		Units			
CR2.01	Use improvisation, compositional forms, and various approaches to choreography appropriately when creating dance works			✓	✓
CR2.02	Create complex dance compositions through experimentation			✓	
CR2.03	Create dance compositions incorporating abstract themes and topics – that is – trios, duets, and solos, and works for large groups and small groups			✓	
CR2.04	Translate the language of dance into a basic notation system for recording and documenting choreography	✓			
CR2.05	Apply the creative process to choreograph dance works and enhance their performance			✓	✓
CR2.06	Use technology effectively when creating dance works		✓	✓	✓
CR3.01	Demonstrate appropriate leadership roles and attitudes in class, rehearsal, and performance	✓	✓	✓	✓
CR3.02	Demonstrate an understanding of the relationship between aspects of presentation/performance and aspects of production (e.g., the relationship between the selecting of costume colours and the selecting of lighting colours)		✓		✓
CR3.03	Present dance works, workshops, and presentations to the community				✓
CR4.01	Demonstrate an understanding of increasingly complex technical skills of stagecraft and production management used in dance productions (e.g., skills in the use of light, sound, special effects; skills in stage management)				✓
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 leadership 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, interpret and evaluate – orally and in writing – the formal structure and meaning of a broad spectrum of dance forms, including their own works		✓	✓	✓
ANV.02	Analyse the significance and function of a wide variety of dance forms	✓	✓	✓	
ANV.03	Describe career opportunities in dance and relevant postsecondary program requirements		✓		
AN1.01	Analyse, interpret, and evaluate a broad range of choreographic works, using a set of aesthetic principles		✓		✓
AN1.02	Explain their artistic decisions in relation to their own compositions		✓	✓	✓
AN1.03	Use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance	✓	✓		✓
AN1.04	Analyse and evaluate dance works, using a variety of theoretical approaches		✓	✓	✓
AN1.05	Describe and analyse cultural aspects of works studied		✓	✓	

		Units			
AN1.06	Analyse the significance and function of a variety of dance forms in Canada and from around the world		✓	✓	
AN1.07	Explain how dance characteristics and forms are used in the media, the community and cultural events (e.g., in advertising and in dramatic performances)		✓		
AN2.01	Compare their personal artistic abilities with those required in the professional dance world	✓	✓	✓	
AN2.02	Describe the links between dance education and career options (e.g., in small business, medicine, law, the entertainment industry)		✓		
AN2.03	Research and describe postsecondary educational and career possibilities related to dance		✓		
AN2.04	Create a personal performance portfolio in dance and appropriate audition materials for college, university, and career-related options		✓		✓

Appendix 0.2

Ontario Catholic School Graduate Expectations

Code	Learning Expectations	Units			
		1	2	3	4
<i>The graduate is expected to be a discerning believer formed in the Catholic Faith Community who:</i>					
CGE1a	Illustrates a basic understanding of the saving story of our Christian faith				
CGE1b	Participates in the sacramental life of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story				
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	Recognises 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>					
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>					
CGE6a	Relates to family members in a loving, compassionate and respectful manner				
CGE6b	Recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended				
CGE6c	Values and honours the important role of the family in society				
CGE6d	Values and nurtures opportunities for family prayer				
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			✓	✓

Unit 3: Composition

Time: 30 hours

Unit Description

Students use improvisation, compositional forms, various approaches to choreography, and complex dance forms to work on themes related to three genres of choreography. Using a set of aesthetic principles, students create and demonstrate group work and explain orally and in writing, the artistic intent. They use technology as an analytical tool for creating dances. Students show increased proficiency in creating, rehearsing, and performing dance. They demonstrate leadership, problem solving, and sensitivity to others. They employ elements of composition in increasingly complex dances forms and principles of technique that are found in a broad spectrum of dance in Canada and in the rest of the world effectively. Through analysing the significance and function of Canadian dance artists, students explore the formal structure and meaning of a broad spectrum of dance forms.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Task
1. Review of Composition Skills	2 hours	THV.01, CR2.01, CR3.01, ANV.01 CGE2c, CGE2d, CGE4f, CGE5a	Knowledge/ Understanding Thinking/ Inquiry Communication	Review of compositional concepts Improvisation Creation of movement studies
2. Improvisation/Composition	6 hours	CR2.02, CR2.05, CR3.01, ANV.01 CGE2c, CGE2d, CGE4f, CGE5a	Knowledge/ Understanding Thinking/ Inquiry Communication	Improvisation Creation of movement studies Written reaction assignment
3. Exploration of Three Genres of Dance	8 hours	TH1.02, TH1.03, TH1.04, CRV.01, CR1.02, CR3.01, ANV.01, ANV.02, AN1.02, AN1.04, AN1.05, AN1.06 CGE2c, CGE2d, CGE4f, CGE4g, CGE5a	Thinking/ Inquiry Communication Application	Improvising to compose Choreography Composition and presentation of student pieces
4. Choreography	14 hours	CR1.03, CR2.03, CR2.06, CR3.01, CRV.02, CRV.03, ANV.01, AN1.04, AN2.01 CGE2b, CGE2c, CGE2d, CGE2e, CGE3b, CGE3c, CGE3d, CGE3e, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE5a, CGE5b, CGE5c, CGE5d, CGE5e, CGE5f, CGE5g, CGE7b, CGE7f, CGE7g, CGE7j	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Choreography Presentation Dance Analysis

Activity 1: Review of Composition Skills

Time: 2 hours

Description

Through improvisation, the creation of short movement studies, and the use of modern dance technique, students review various dance forms and compositional principles using appropriate terminology. Students analyse, interpret, and evaluate the formal structures of composition, in their own work and the work of Canadian artists. Throughout this activity, students demonstrate leadership and good rehearsal and performance practices.

Strand(s): Theory, Creation, Analysis

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

Prior Knowledge & Skills

Unit 1 – Strong Technique Leads to Artistry

Planning Notes

- Plan a survey to determine student level of understanding of composition principles and terminology and of skill development.
- Plan warm up activity.
- Find out if students have the resources for and are able to use technology:
 - If they are going to use technology as part of their Unit 4 Culminating Performance Task, students should be aware of format as they begin to record in Unit 3. (e.g., *PowerPoint*[®], *iMovie2*[®], website, video, CD-ROM, DVD, still photography)
 - The dance animation program *Life Forms*[®] can be used to explore concepts of composition either before or during choreography or as a method of documentation.
- If necessary, provide review and instruction.

Teaching/Learning Strategies

- The teacher leads warm up using one or two of the principles of composition to be reviewed, i.e., space, time, and dynamics.
- The teacher leads an improvisation exploring floor patterns that use curves, lines, zigzag, and spiral patterns.
- The teacher reviews, through improvisation, the exploration of patterns that limbs and other body parts can make in the air, alternating and encouraging use of various levels, repetition, and linear and curved movement.
- The teacher reviews through improvisation, curved, angular, symmetrical and asymmetrical body shapes, alternating and encouraging the use of different levels.
 - Students work in duets or trios to create shapes in relation to each other.
 - Students share their work with the class.
- The teacher provides suggestions and constructive feedback for improvement.
- Through the manipulation of motif (studied in Grade 11 Dance Course), students, in small groups, create a movement study exploring canon.

Assessment & Evaluation of Student Achievement

- Formative – The teacher assesses students' level of understanding and execution of review tasks and provides feedback through conferencing and class discussions.
- The teacher makes anecdotal notes on students' progress and areas for improvement.

Accommodations

The teacher provides assistance to students who have physical limitations.

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 L. Tarin Chaplin. *The Moment of Movement, Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh Press, 1982. ISBN 0-8229-5342-0

Hayes, R.R. *Dance Composition and Production*. New York: Ronald Press, 1955.

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

Smith, Jacqueline M. *A Practical Guide for Teachers*. London: A&C Black, 1985. ISBN 0-7136-27-92-1

Activity 2: Improvisation/Composition

Time: 6 hours

Description

This activity emphasizes improvisation and creation using compositional principles to explore movement that come from an authentic source, e.g., the breath. When phrases of movement are built from an authentic source, the dance develops richness in the genre investigated. Students analyse, interpret, and evaluate by looking at their own work, how this authentic source is reflected in the development of original/unique movement. Students demonstrate appropriate leadership roles and attitudes.

Strand(s): Creation, Analysis

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

Prior Knowledge & Skills

Unit 1 – Strong Technique Leads to Artistry, Unit 2 (as imbedded in Unit 3), Unit 3 – Activity 1

Planning Notes

- Plan exercises that use the breath phrase.
- Allot time for feedback in class.
- Provide assistance/guidance to students who lack prior knowledge.

Teaching/Learning Strategies

I Warm up

The teacher begins each class with a warm up to prepare the body and mind.

Example: Students start at the low level using the breath in an even inhalation, they expand to a shape at the middle level and on their exhalation, they return to the low level. They may repeat this exercise exploring all three levels, varying the evenness of the inhalation and the exhalation.

II Initial Investigation of the Breath Phrase

Through teacher-directed exploration, students:

- look at the various ranges of dynamic changes that result from different breath tempos, e.g., breathe in slowly, out fast; in jaggedly, out suddenly;
- explore breath phrases through locomotion using assorted shapes and levels;
- analyse, in pairs to share with the class, how the breath phrase creates an authentic approach to these three elements of composition: locomotion, dynamic colouration, and body shapes.

III Building the Movement Study

- Students choose three or four phrases of movement originating from the breath stimulus and create a movement study.
- From this movement study, students write emotional reaction phrases that best reflect the dynamics of their solo.
- Students exchange phrases and use another student's writing as a stimulus to create a new movement study.
- In groups of three or four, students connect these phrases to form a group study, noticing that the movement from the breath and the emotional intent translated through the writing may have similar dynamics and mood.
- Each group presents their breath study.
- Students reflect on one another's works during class discussion.

Assessment & Evaluation of Student Achievement

- The teacher, through observation, assesses students' level of understanding and execution of tasks and provides feedback through conferencing, class discussion, and anecdotal notes.
- The teacher assesses reflections.

Accommodations

- Students with physical limitations can adapt movement as necessary, e.g., a student may breathe, expanding and stretching the body on their back and exhale while curling onto their side.
- The teacher provides assistance/guidance to student reflection/writing when necessary, (audio-taped response, scribed by parent/teacher/peer).

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 L. Tarin Chaplin. *The Moment of Movement, Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

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Lincater, K. *Freeing the Natural Voice*. New York: Drama Book Publishers, 1976. ISBN 0-89676-071-5

Tufnell, Miranda and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. Toronto: Virago Press Ltd., 1992. ISBN 1853811319

Turner, Margery J. *New Dance, Approaches to Non-Literal Choreography*. Pittsburgh, PA: University of Pittsburgh Press. 1971. ISBN 0-8229-5269-6

Activity 3: The Exploration of Three Genres of Dance

Time: 8 hours

Description

Using a variety of theoretical approaches to explore the work and contributions of a wide variety of Canadian artists, students analyse and evaluate how the cultural aspects of the work of these artists are reflected in three genres of dance composition (see Appendix 3.1). By exploring these genres in their own works, they recognize societal and artistic changes affecting current dance forms in Canada and the rest of the world. Students demonstrate effective leadership and positive attitudes.

Strand(s): Theory, Creation, Analysis

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

Prior Knowledge & Skills

Unit 1 – Strong Technique Leads to Artistry, Unit 2 - Research

Planning Notes

- Decide upon examples from the three genres to be studied ensuring that a variety of cultures are represented, e.g., Native peoples, African, Israeli Folk, Baroque, Renaissance dance forms, (Appendix 3.1 – Characteristics of Three Genres). **Note:** The teacher may choose to present one or two or all three of the genres depending upon the ability of the students.
- Optional – Have paper and markers available for the grid activity so that students create labels for the grid, or provide prepared labels.
- Plan warm up exercise.
- Allot time for feedback in class.
- Select videotapes of dance artists' works for the test.
- Prepare test (Appendix 3.2 – Genre Test).
- Select a number of Canadian choreographers' works for the writing assignment.
- Prepare criteria for Evaluation of Writing Assignment (Appendix 3.3 – Evaluation of Writing Assignment).

Teaching/Learning Strategies

I Warm up

- The teacher plans warm up.

II Exploration of Elemental Genre

- Students observe video examples of dance and analyse how these styles share compositional principles that reflect the Elemental genre.
- Students discuss the connection between social dance and the Elemental genre. Both often involve simple patterning, are simple to learn, and are repetitious.
- Students choreograph a short sequence of movement that reflects the Elemental genre.
- In groups, each student teaches his/her choreography to the others.
- The group connects these sequences, focusing on floor pattern, relationships between dancers, and dynamics. Students perform their sequence to two contrasting but Elemental pieces of music, e.g., Mickey Hart's *Planet Drum* and J. S. Bach's, *Brandenburg Concerto*, No. 2.

III Exploration of Abstract/Atmospheric Genre

- Students choose three photos of Abstract/Atmospheric works of art, e.g., Rodin's *The Thinker*, Camille Claudel's *Les Mains*.
- Students create a solo study using three or four of these images to create their own atmosphere that reflects the mood of the stimuli.

- Students choose one of the photos as a stimulus for an opening position, create a movement phrase to move to a position representing the second photo, and create another movement phrase to move to a position representing the third photo and ending position.
- Students present their solo studies and photos to each other and discuss the mood that the study has set.
- The teacher divides the room into quadrants where each section represents a different dynamic/mood environment represented by a different set of impressionistic pictures.
Note: The teacher may wish to label the quadrants of the grid or have the students create labels for the grid quadrants.
- Students travel through the grid and physically investigate the environment set by the pictures.
- Students discuss how the grid forced them to change mood as they moved through it.
- Students read prose or poetry, e.g., *Narrow Road To The Deep North* by Matsuo Bashô or *Sonnet 24* by William Shakespeare and identify the mood words in order to capture the mood in a movement study.
- Students exchange written stimuli with a partner and repeat the creative task.
- Students view each other's work and comment on the similarities and differences of the interpretations.

IV Exploration of Narrative/Character Development Genre

- Through improvisation students explore an emotional range, e.g., joyous, happy, contented, melancholy, frustrated, angry, discontent, depleted, apathetic.
 - Students choose three emotions and create phrases, using abstraction to communicate a personal journey.
 - Students colour-code their phrases, list the colours in the order that they are performed in their phrase and exchange the list with another student.
 - The second student attaches his/her own interpretation of the emotional content of those colours and creates, using abstraction, their own reaction, e.g., some students may interpret yellow as movement that is light/sudden, while others may interpret yellow to be light/sustained. **Note:** Since this is a creative process, all interpretations are acceptable.
 - Students share their movement phrases with each other and discuss the similarities and differences in interpretation of the colour-coding of the emotions.
- Students invent a pleasant or unpleasant dream and define the emotional content of their pleasant or unpleasant dream. Caution should be used so that students are not expected to disclose beyond their comfort level.
 - Students, in small groups, share the emotional content of their pleasant or unpleasant dream and create a story for a group pleasant or unpleasant dream.
 - Through improvisation and collaboration, the small groups create a group pleasant or unpleasant dream in movement using an invented story.
 - Students present their movement studies to the class.
 - Observing students attempt to identify the content of the pleasant or unpleasant dream.
- Students choose a character in a work of an expressionistic or romantic artist, e.g., *The Raft of Medusa* by Theodore Gericault or *Liberty Leading the People* by Eugene Delacroix.
 - Students create a movement phrase depicting the character's emotional moment both before and after the image caught in the painting.
 - Students divide into groups based on the work of art chosen and create a phrase of movement that captures the essence of the artist's work chosen. Students should be supplied with the characteristics of expressionism and romanticism in painting. Students end the movement phrase in a tableau.

- Students share their phrases with the class and discuss how the new tableau captures the essence of the artist's work.
- In pairs, students choose a social issue, e.g., power, rivalry, alienation, abuse, homelessness, terrorism, and define the emotional content of the issue.
 - Students create a short movement study in the Narrative/Character Genre to reflect the emotional content of the issue chosen. Students should focus on movement, not acting or tableau.
 - Students present the study and the social issue used as a stimulus.
 - The class discusses the effectiveness of the choreography to express the issue and how it relates to the Narrative/Character Genre.
- Students view a videotape and identify the social issue and discuss the effectiveness of the dance, e.g., *Ain't Nobody's Business* by Danny Grossman.

V Writing Assignment

The teacher distributes the writing assignment.

Example: Write a one-page essay about a dance by a Canadian choreographer explaining how the theme reflects the predominant genre. How does the use of the music, set, costumes, etc. enhance the predominant genre reflected in the work?

Accommodations

Students with physical limitations can adapt movement as necessary, e.g., a student may interpret the genre with their strengths, communicating the issue chosen.

Assessment & Evaluation of Student Achievement

- Formative – Teacher assesses the level of understanding and execution of tasks and provides feedback through conferencing and class discussions.
- The teacher evaluates students' knowledge and understanding of the three genres utilizing a test (Appendix 3.2 – Genre Test).
- The teacher evaluates the writing assignment (Appendix 3.3 – Evaluation of Writing Assignment).

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 L. Tarin Chaplin. *The Moment of Movement, Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

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Dance Collection Danse – www.web.net/dancecol/index.html

Dance Online New Dance From Around the World (USA) – www.danceonline.com

InfoCulture (CBC) – www.infoculture.cbc.ca/infoculture.phtml

Dancescape – www.dancescape.com

Dance Magazine – www.dancemagazine.com

– www.1000dictionaries.com/music_dictionaries_1.html

– www.bolji.com/dances/tagore.htm

– www.dancer.com/dance-links/other.htm#world

– www.gardendigest.com/poetry/haiku6.htm

Activity 4: Choreography

Time: 14 hours

Description

Students collaborate, in groups, to make a dance using a variety of theoretical approaches and the formal structure and meaning of one of the genres studied. Students assume appropriate leadership roles as they use and analyse their personal artistic abilities, which they relate to possible career choices. During the activity they analyse, interpret, and evaluate the choices made.

Strand(s): Creation, Analysis

Refer to the Expectations Chart at the beginning of the unit

Prior Knowledge & Skills

Unit 1 – Strong Technique Leads to Artistry, Unit 2 – Research, Unit 3 – Activities 1–3

Planning Notes

- Distribute Appendix 3.1 – Characteristics of Three Genres, for student reference.
- Plan warm up exercise.
- Allot time for feedback in class.

-
- Distribute Rubrics – Appendix 3.3 – Evaluation of the Writing Assignment, Appendix 3.4 – Evaluation of Group Composition (Elemental), Appendix 3.5 – Evaluation of Group Composition (Abstract/Atmospheric) and Appendix 3.6 – Evaluation of Group Composition (Narrative/character Development).
 - Determine resources for students’ use (Appendix 3.7 – Supplementary Resources).

Teaching/Learning Strategies

I Warm up

- The teacher leads warm up.

II Getting Ready

- Groups are formed as students pick the name of a genre “out of a hat.” They choreograph in this genre. All three genres will be represented equally in the culminating task.
- To assist cohesiveness and good communication in the collaboration, each student is responsible, at some point in the project, to be the person who makes the final decision on an aspect of the group effort, for example, the final choice of theme, music, artistic intent, etc.
- In their groups, students share their knowledge of the genre researched in Unit 2, to share ideas and make a thematic choice.
- Students choose the choreographic ideas that best reflect their theme and genre.
- Each student finds a piece of music that suits the theme.
- Each member of the group submits his or her choice of music and explains reasons for choice. Through collaboration, the group selects the one that is the most appropriate for the theme they want to explore.
- The teacher distributes the appropriate rubric and answers any questions.

III Choreographic Parameters

- Each student, using the principles in Activities 1 and 2, choreographs three to five phrases of movement that reflect the theme chosen, and shares them with the group. These phrases may be used as vocabulary for starting points or for transitions in connecting relationships between individuals/groups.
- Students continue to collaborate using good compositional principles to choreograph a three- to five-minute piece, highlighting characteristics of their genre.
- During the process, students videotape the work in progress for discussion/critique with the group and/or teacher.

IV Presentation

- Students present their piece to the class. The class critiques the work and discusses the effectiveness and visibility/clarity of the genre and communication of the theme. Notes are taken for the group for use for later refinement.
- The teacher arranges for videotaped documentation of the performance for archival purposes for use in Unit 4, and for evaluation by the teacher (Appendix 3.4 – Evaluation of Group Composition (Elemental), Appendix 3.5 – Evaluation of Group Composition (Abstract/Atmospheric), and Appendix 3.6 – Evaluation of Group Composition (Narrative/character Development)).

Assessment & Evaluation of Student Achievement

- The teacher assesses execution of tasks and provides feedback through conferencing and class discussions.
- The teacher evaluates students’ composition using the appropriate rubric (Appendix 3.4 – Evaluation of Group Composition (Elemental), Appendix 3.5 – Evaluation of Group Composition (Abstract/Atmospheric), Appendix 3.6 – Evaluation of Group Composition (Narrative/character Development)).

Accommodations

Students with physical limitations can adapt movement as necessary, e.g., a student may interpret the genre with their strengths, communicating the genre chosen.

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 L. Tarin Chaplin. *The Moment of Movement, Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press, 1988. ISBN 0-8229-5405-2

Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh Press, 1982. ISBN 0-8229-5342-0

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

Hayes, R.R. *Dance Composition and Production*. New York: Ronald Press, 1955.

Hinton, W. *Dance of Court and Theatre: The French Noble Style, 1690–1725*. Princeton, NJ: Princeton Books, 1981.

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

Tufnell, Miranda and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. Toronto: Virago Press Ltd., 1992. ISBN 1853811319

Appendix 3.1

Characteristics of Three Genres

Notes: Teachers are encouraged to ask students (and their parents) to contribute examples of Dance, Music, Architecture, Visual Arts and Literature from their own culture. Teachers need to be sensitive to the cultural backgrounds of their students who may choose a very different, non-western view of genre.

Most works of art exhibit one genre predominately but all works contain all three genres to a greater or lesser degree. Examples include:

Stylistic Characteristics	Compositional Principles	Some Examples in Art Forms Note: An artist's work may clearly demonstrate more than one genre (e.g., Philip Glass, James Kudelka)
<p>Elemental Genre</p> <ul style="list-style-type: none"> Stresses formal design, rhythm and repetition with geometric shapes/formations, symmetry, simplicity and starkness of line Is visual rather than emotional; the beauty of the form is appreciated for what it is, not for what it suggests Is cool, carefully designed, with an emphasis on neat clean arrangements and good use of rules Plays with space, time, energy, shape 	<p>Elemental Genre</p> <ul style="list-style-type: none"> Movement themes are predominant and realized through the use of repetition and patterning Patterns are created in the air and/or on the floor as the body moves through space Symmetry and asymmetry of body shapes are created alone and in groups 	<p>Elemental Genre</p> <ul style="list-style-type: none"> Dance – Merce Cunningham's <i>Points in Space</i>, Twyla Tharp's <i>Catheryn Wheel</i>, David Earle's <i>Sacra Psalms</i>, James Kudelka's <i>In Paradisium</i>, Christopher House's <i>Glass Houses</i> In Folk dances Senegalese, Israeli, Native American, Middle Eastern See also the works of Doris Humphrey, Ruth St. Denis, Hanya Holm, and Alwin Nicholais Music – Gregorian chants, Amadeus Mozart, J.S. Bach, Antonio Vivaldi, George Albanoni, Johanne Pachabel, Riuchi Sakamoto, Ladysmith Monbasa, Steven Reich, Philip Glass, Nellie (rap artist), Musika (Hungarian Folk Music), Inuit Throat Singing, Divo, Techno-pop Music, e.g., Boy's Brigade's <i>Saigon, Africa</i>, Progressive Rock Music, e.g., RUSH's <i>2112</i> Architecture – Gothic (buttresses, repetition, balance, symmetry, e.g., <i>The Rose Window</i>), St. Peter's Basilica Painting – M.C. Escher, Pop Art - Andy Warhol, Piet Mondrian, Jackson Pollock, Lee Krasner Literature – Greek Drama, e.g., <i>Oedipus Rex</i>, choral speaking, Shakespeare's sonnets (iambic pentameter)

Appendix 3.1 (Continued)

Abstract/Atmospheric Genre	Abstract/Atmospheric Genre	Abstract/Atmospheric Genre
<ul style="list-style-type: none"> • Creates a mood or atmosphere • Presents a general impression of an incident, a view, or an object, rather than to record it in detail • Shows what the eye sees at a glance, not what it knows to be there • Requires an objective attitude with no personal comment • Requires participation by the viewer • Is appreciated of what it suggests rather than what it is 	<ul style="list-style-type: none"> • Body shape and movements are used to establish relationships within/between groups and individuals • Dynamics (colouring) are used to express themes to be explored 	<ul style="list-style-type: none"> • Dance – David Earle’s <i>Sacra Conversazioni</i>, Alvin Ailey’s <i>Revelations</i> • In Native Indian Dance • See also the works of Paul Taylor, Murray Louis, Momix, Pilabulus, Danny Grossman, Ginette Laurin, Sankai Juku, Trish Beatty, Butoh dance • Music – Claude Debussy, Anton Dvorak, Eric Satie, Philip Glass, Jean Michelle Jarre, Steve Reich, Philip Ross, Ruichi Sakamoto, movie sound scores, e.g., <i>The Mission</i>, <i>Merry Christmas Mr. Lawrence</i>, <i>The Last Emperor</i>, <i>Enchanted April</i>, <i>The Little Buddah</i> • Architecture – Kenzo Tange, National Gymnasia in Tokyo, Jorn Utzon, Sydney Opera House • Painting/sculpture – Claude Monet, Wasily Kandinsky’s Painting <i>Winter</i>, Emil Dolde’s <i>Wildly Dancing Children</i>, Georges Serrat, Henry Moore, Edvard Munch, Salvador Dali, Edgar Degas, Pierre-Auguste Renoir, Katsushika Hokusai’s <i>The Great Wave</i> from 36 Views of Mount Fuji • Literature – James Joyce’s <i>Portrait of an Artist as a Young Man</i>, August Strinberg’s <i>The Ghost Sonata</i>, William Faulkner, Matsuo Bashô’s <i>Narrow Road To The Deep North</i>

Appendix 3.1 (Continued)

Narrative/Character Development Genre	Narrative/Character Development Genre	Narrative/Character Development Genre
<ul style="list-style-type: none"> • Stresses a strong personal statement, an active and colourful interpretation of the theme • Requires participation of the viewer • Accents the development of character and vividness of expression • Demonstrates strength of emotion and communicates mental state 	<ul style="list-style-type: none"> • Character development establishes vivid relationships within and between groups • Dynamics are used to the point of distortion to create an active and colourful interpretation • Linear narrative (beginning, rising action, climax, denouement, and resolution) reflects internal emotions 	<ul style="list-style-type: none"> • Dance - James Kudelka's <i>In Paradisium</i>, Danny Grossman's <i>Endangered Species</i>, Kenneth MacMillan's <i>Romeo and Juliet</i>, Menaka Thakkar's <i>Ganesh Nartanum</i>, <i>Homage To Tagore</i>, Zab Maboungou's <i>Reverdance</i> • In East Indian and Chinese Dance • See also the works of Mary Wigman, Martha Graham, Margie Gillis, Vivine Scarlett, Rina Singha • Music – Igor Stravinsky, Giuseppe Verdi, Giacomo Puccini, Vaughan Williams, Pyotr Illych Tchaikovsky's <i>Romeo and Juliet</i>, Hector Berlioz, Indian Ragas, United Kulture • Architecture – Frank Lloyd Wright, Guggenheim in Spain, Kiyonori Kikutake, Civic Centre in Japan • Painting/sculpture – Eugene Delacroix, Theodore Gericault, Australian Aboriginal's <i>E-ray figure of a Kangaroo</i>, Vincent Van Gogh's <i>The Potato Eaters</i>, Edvard Munch's <i>The Cry</i>, Salvador Dali's <i>Sacrament of the Last Supper</i>, Ontario Petroglyphs • Literature – Literature – Melodrama – Tennessee Williams' <i>The Glass Menagerie</i>, <i>Murder In The Cathedra</i>, Garcia Lorca's <i>Blood Wedding</i>

Appendix 3.2

Genre Test

Name: _____

Watch the videos.

1. In the space provided, identify the predominant genre of each video and explain in paragraph form.

(3) Video #1 Genre: _____

Using the knowledge explored in class, support your reasons, giving 2 specific examples for identifying video #1 as the genre chosen.

(3) Video #2 Genre: _____

Using the knowledge explored in class, support your reasons, giving 2 specific examples for identifying video #2 as the genre chosen.

(3) Video #3 Genre: _____

Using the knowledge explored in class, support your reasons, giving 2 specific examples for identifying video #3 as the genre chosen.

2. Keeping in mind that all three genres may be represented in a work of art, choose one of the videos and discuss how all three genres are embodied in the dance shown.

(6)

Total Marks (15)

Appendix 3.3

Evaluation of Writing Assignment

The rubric will provide a framework for a teacher-developed rubric.

Example of Writing Assignment: Write a one-page essay about a dance by a Canadian choreographer explaining how the theme reflects the predominant genre. How does the use of the music, set, costumes, etc. enhance the predominant genre reflected in the work?

Achievement Categories and Criteria	Achievement Levels (Check (✓) the appropriate level.)			
	Level 1 Limited Success (50-59%)	Level 2 Moderate Success (60-69%)	Level 3 Considerable Success (70-79%)	Level 4 Exceptional Success (80-100%)
Knowledge/Understanding Supports ideas/opinions with high quality examples ANV.01				
Recognizes suitable connections between various art forms used (e.g., music, costumes, etc.) AN1.01				
Thinking/Inquiry Interprets themes/ideas clearly from the work seen ANV.05				
Reflects aptly on a dance based on the principles of the genre AN1.04				
Communication Oral Analysis Correct spelling Correct grammar Correct punctuation ANV.01				
Expresses idea clearly (organized, logical) ANV.01				

Appendix 3.4

Evaluation of Group Composition (Elemental)

Title of Dance: _____

Group Members: _____

Achievement Categories	Composition Criteria	Achievement Level			
		Level 1 Limited Success (50-59%)	Level 2 Moderate Success (60-69%)	Level 3 Considerable Success (70-79%)	Level 4 Exceptional Success (80-100%)
Application	A) The genre of the piece is thoughtfully explored as shown by predominant themes, ritualistic patterns, and repetition. Theme/idea is enhanced by:				
	Music				
	Movement vocabulary				
	Form/Style of dance				
	B) Students effectively apply good compositional principles:				
	Form				
	Repetition				
	Theme and variation				
	Air pathways				
	Floor Patterns				
	Symmetry and Asymmetry				
	Body shape – curved/linear				
	Appropriate movement vocabulary				
	Positive and negative space				
Dynamics					
Communication	Theme is communicated				
	The genre is communicated				
	The genre is represented symbolically in movement.				
	Performance energy/technique enhance the mood				

Appendix 3.5

Evaluation of Group Composition (Abstract/Atmospheric)

Title of Dance: _____

Group Members: _____

Achievement Categories	Composition Criteria	Achievement Level			
		Level 1 Limited Success (50-59%)	Level 2 Moderate Success (60-69%)	Level 3 Considerable Success (70-79%)	Level 4 Exceptional Success (80-100%)
Application	A) The genre of the piece is explored as shown by the relationship of dancer to another dancer and the dynamics used to set the mood. Theme/idea enhanced by:				
	Music				
	Movement vocabulary				
	Form/Style of dance				
	B) Students effectively apply good compositional principles.				
	Relationships				
	Dynamics				
	Form (ABA, etc.)				
	Air pathways				
	Floor Patterns				
	Focus				
	Body shape – curved/linear				
	Positive and negative space				
	Appropriate movement vocabulary				
Communication	The mood is communicated				
	The genre is communicated				
	The genre is represented symbolically in movement.				
	Performance energy/technique enhance the mood.				

Appendix 3.6

Evaluation of Group Composition (Narrative/Character Development)

Title of Dance: _____

Group Members: _____

Achievement Categories	Composition Criteria	Level 1 Limited Success (50-59%)	Level 2 Moderate Success (60-69%)	Level 3 Considerable Success (70-79%)	Level 4 Exceptional Success (80-100%)
Application	A. The genre of the piece is thoughtfully explored as shown by the use of colouration and narrative form as a reflection of internal emotion. Theme/idea enhanced by:				
	Music				
	Movement vocabulary				
	Form/Style of dance				
	B. Students effectively apply good compositional principles.				
	Relationships				
	Dynamics				
	Form (ABA, etc.)				
	Air pathways				
	Floor Patterns				
	Focus				
	Body shape – curved/linear				
	Positive and negative space				
	Appropriate movement vocabulary				
Communication	Relationships				
	The narrative/ character is communicated				
	The genre is communicated				
	The genre is represented symbolically in movement.				
	Performance energy/technique enhance the story/ characterization.				

Appendix 3.7

Supplementary Resources

Note: Teachers are encouraged to ask students (and their parents) to contribute examples of Dance, Music, Architecture, Visual Arts and Literature from their own cultures.

Visual Arts Books

Clay, J. *Modern Art 1890–1918*. New York: Vendome Press, 1978. ISBN 0-67-48267-6

Duval, P. *Canadian Impressions*. Toronto: McClelland & Stewart Inc., 1990.
ISBN 0-7710-2964-0

Hartt, F. *ART: A History of Painting, Sculpture, Architecture*. Volume 1. New Jersey: Prentice-Hall Inc., 1976. ISBN 0-13-046953-X

Kellor, H. *The Great Book of French Impressionism*. Amsterdam: Royal Smeets Offset BV, Weert, 1982.
ISBN 0-517-37459-9

Kendal R. *Monet by Himself*. London: Macdonald & Co. (Publishers) Ltd., 1989.
ISBN 0-356-17595-2

Laurent, Monique *Rodin*. London: Barrie & Jenkins, 1990. ISBN 0-7126-2059-1

Murray, J. *The Best Contemporary Canadian Art*. Edmonton: Hurtig Publishers, 1987.
ISBN 0-88830-318-1

Raeburn, M. *An Outline of World Architecture*. London: Octopus Books Limited, 1973.
ISBN 0-7064-02561

Roberts, N. *Impressionism and European Modernism, The Sirak Collection, Columbus Museum of Art*.
Seattle: University of Washington Press, 1991. ISBN 0-295-97133-9

Henri Matisse: Paintings and Sculptures in Soviet Museums. Leningrad: Aurora Art Publishers, 1978.

Unit 4: Performance

Time: 30 hours

Unit Description

This unit constitutes a culminating performance task whereby students rehearse, produce, and perform dance works as part of their own titled performance. Students use their own group pieces created in Unit 3 and rehearse and refine them to be presented on stage. Students learn, rehearse, and perform a class piece. Students are responsible for the promotion and production of the final performance. Finally, the performance is videotaped. Following the performance, the videotape serves to initiate discussion, reflection, and analysis as well as appropriate portfolio material for college/university entrance.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Rehearsal and Refinement of Genre Composition Pieces	3 hours	THV.02, TH2.04, CRV.01, CRV.02, CRV.03, CR1.02, CR1.03, CR4.03, ANI.03 CGE1c, CGE1d, CGE2a, CGE2b, CGE2c, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Application	Rehearsing/ Refining Preparation for Performance
2. Choreograph or Set Class Piece and Rehearse/ Refine for Performance	16 hours	THV.02, TH2.04, CRV.01, CRV.02, CRV.03, CR1.01, CR1.02, CR1.03, CR2.01, CR2.05, CR2.06, CR3.01, CR4.03, ANI.03 CGE3b, CGE3c, CGE3d, CGE3e, CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE5a, CGE5c, CGE5e, CGE5f, CGE5g, CGE7b, CGE7j	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Choreographing or Setting class piece based on a Bible passage Rehearsing/ Refining
3. Production and Performance	7 hours	THV.02, TH2.04, CRV.01, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR2.06, CR3.01, CR3.02, CR3.03, CR4.01, CR4.02, CR4.03, CR4.04, ANI.03 CGE4a, CGE4b, CGE4c, CGE4d, CGE4e, CGE4f, CGE4g, CGE4h, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Promotion/ Production Roles Prepare Cue Sheets Performance
4. Reflection and Analysis	4 hours	THV.01, THV.02, TH1.01, CRV.04, CR2.06, CR4.02, ANV.01, AN1.01, AN1.02, AN1.03, AN1.04, AN2.04 CGE2a, CGE2c, CGE2b, CGE2d, CGE2e, CGE7b	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Reflection and Analysis Career Correlations Video editing Portfolio

Activity 1: Rehearsal and Refinement of the Genre Composition(s)

Time: 3 hours

Description

This unit constitutes a culminating performance task whereby students rehearse, produce, and perform dance works as part of their own titled performance. Students use their own group pieces created in Unit 3 and rehearse and refine them to be presented on stage. Students learn, rehearse and perform a class piece. Students are responsible for the promotion and production of the final performance. Finally, the performance is videotaped. Following the performance, the videotape serves to initiate discussion, reflection, and analysis as well as to provide appropriate portfolio material for college/university entrance.

Strand(s): Theory, Creation, Analysis

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

Prior Knowledge & Skills

- Units 1, 2, and 3
- In Unit 3, students created original dance compositions based on three genres of dance. It is assumed that these composition pieces are fully choreographed and complete to the point where they can be rehearsed and refined for presentation/performance “onstage” for an audience.

Planning Notes

- Prepare Appendix 4.1 – Evaluation of the Rehearsal Process.
- Prepare Appendix 4.2 – Safe and Effective Rehearsal Practices.
- Prepare Appendix 4.3 – Self-Assessment of the Rehearsal Process.
- Arrange for rehearsal space.
- Arrange for CD/cassette players.
- Arrange for a video camera(s) and blank video cassettes (1 video cassette per group).
- Provide a handout on the production roles in dance (see Public Dance Course Profile for Grade 10, Open, Appendix 4.6, p. 18 and/or Catholic Dance Course Profile for Grade 11, University/College Preparation, Appendix 3.3, p. 12).

Teaching/Learning Strategies

- The teacher informs the students that their genre composition pieces created in Unit 3 are to be rehearsed and refined for performance “onstage” and preferably outside the classroom for an audience that encompasses more than the Grade 12 dance classes.
Note: If the classroom is the only performance space available consider transforming this space into a performance space. (Interesting lighting effects can be created with an overhead projector by covering the lens with plastic wrap and dropping or smearing food colouring on top. Lamps and lights brought from home can also be used effectively. (Check them for safety.) Sets and backdrops can be created using old sheets or material, paper, etc. Be creative. Teachers must be sensitive to safety precautions when using a variety of materials.
- The teacher presents the requirements of this culminating performance unit valued at 30% of the course, and reviews the methods of assessment and evaluation with the students.
- The teacher hands out copies of Appendix 4.2 – Safe and Effective Rehearsal Practices to the students and conducts an oral review of these practices/procedures.

-
- The teacher organizes/structures the rehearsal sessions for the students with the following considerations in mind:
 - the unique aspects of the various groups involved;
 - the number of groups involved;
 - the number of adequate rehearsal spaces.
 - The teacher explains to the students that they as dancers are required to rehearse their own dance piece.
 - The teacher emphasizes that rehearsal sessions must be well organized with a specific focus/intent in mind.
 - The teacher outlines the following areas of focus during the rehearsal sessions:
 - accurate representation of choreography (style, characterization);
 - musicality (timing, phrasing);
 - technique;
 - performance quality/expression.
 - The teacher informs the students that they have three one-hour sessions to rehearse and refine their dance pieces.
 - The teacher chooses dancers from each group to conduct the rehearsal, i.e., act as rehearsal captains. Every dancer in the group should at some point have the opportunity to act as rehearsal captain, depending upon the size of the groups.
 - The teacher leads the students in a 10-minute warm up at the beginning of each rehearsal (refer to Appendix 4.2 – Safe and Effective Rehearsal Practices regarding warm up).
 - Rehearsal captains lead the rehearsal focusing on the outlined areas of focus (four in total) as well as dance and rehearse the dance piece several times during the rehearsal session. During every rehearsal, the dance piece needs to be rehearsed with all of the dancers involved.
 - The teacher provides students with the opportunity to act as servant leaders using Jesus as a role model, assisting, helping, and coaching each other in pursuit of a common goal, e.g., the rehearsal and refinement of their genre dance pieces.
 - The teacher instructs the rehearsal captains that at various points during each rehearsal (at least once per one-hour session) they are to ask the teacher or a dancer from another group to videotape a rehearsal performance of their dance piece. (Dancers will probably have to share the use of a video camera. However, it would be helpful if each group had their own videocassette.)
 - Rehearsal captains and their dancers take at least five minutes of each rehearsal session to view, analyse, and critique their dance piece with the four focus areas in mind.
 - Rehearsal captains and dancers function as a cohesive group to address and discuss the strengths and weaknesses of their group piece. They discuss ways to effectively deal with any areas of concern and work towards further refining their dance piece.
 - The teacher observes, and whenever necessary, assists in the rehearsal refinement processes, conferencing with the various groups and offering suggestions.
 - The teacher and students collaboratively make decisions regarding the technical aspects of their upcoming performance, e.g., costumes, sets, and lighting.
 - The teacher makes anecdotal comments throughout this activity to assist in the evaluation process.
 - The teacher leads all dancers in a short cool down. (Appendix 4.2 – Safe and Effective Rehearsal Practices)
 - The teacher instructs students to evaluate their own involvement in the rehearsal and refinement process i.e., the genre dance piece(s), and hands out copies of Appendix 4.3 – Self Assessment of the Rehearsal Process.

Assessment & Evaluation of Student Achievement

- The teacher assesses the rehearsal refinement process throughout the activity and provides the students with ongoing feedback, Appendix 4.1 – Evaluation of the Rehearsal Process.
- The teacher assesses the students' ability to demonstrate leadership and work collaboratively.
- The teacher collects students' self-assessment of their involvement in the rehearsal refinement process of the genre dance piece(s), Appendix 4.3 – Self Assessment of the Rehearsal Process.

Accommodations

Students with physical limitations can adapt movement as necessary.

Resources

Anderson, Jack. *Ballet and Modern Dance*. Princeton, NJ: Princeton Book Co., 1992.

ISBN 0-87127-172-9

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

Hawkins, Alma. *Creating Through Dance*. Princeton, NJ: Princeton Book Co., 1988.

ISBN 0-916622-66-5

Howse, Justin and Shirley Handcock. *Dance Technique and Injury Prevention*. London, U.K.: A&C Black Ltd., 1992. ISBN 0-7136 –3601-7

Lawson, Joan. *Teaching Young Dancers*. London U.K.: A&C Black Ltd., 1984.

ISBN 0-7136-2414-0

Martins, Peter. *New York City Ballet – Workout*. New York, N.Y.: William Morrow and Co. Inc., 1997.

ISBN 0688-14843-3

Watkins, Andrea and Priscilla M. Clarkson. *Dancing Longer Dancing Stronger*. Princeton NJ: Princeton Book Co., 1990. ISBN 0-916622-98-3

Baryshnikov – The Dancer and The Dance, Kultur International, 121 Hwy. 36 W. Long Branch New Jersey 07764

Lester Horton: Warm Up.

Paul Taylor: Dancemaker, a film by Mathew Diamond (Available through Teacher's Video Co. P.O. Box ADAB4455, Scottsdale, Arizona 85261)

Dance Collection Danse – <http://www.web.net/dancecol>

Dance Ontario – <http://www.icomm.ca/danceon/indexphp3>

Dancer Transition Resource Centre – <http://www.interlog.com/-dtrc/>

Dance Teacher – <http://www.dance-teacher.com>

Dance Magazine – <http://www.dancemagazine.com>

Footnotes – <http://www.bravo.ca/footnotes/>

Activity 2: Learning, Rehearsing, and Refining a Class Piece

Time: 16 hours

Description

Students learn, rehearse, and refine a dance piece for presentation onstage. This dance piece is choreographed to include the entire dance class, using Bible passages as a stimulus or theme. Through the process of learning and rehearsing increasingly complex dance movements found in this class piece, students gain increased technical proficiency, and further develop expressive skills which can be directly applied to the performance setting. Students focus on developing skills that allow them to work as interdependent group members and self-reliant performing artists. Students strive for the achievement of excellence and integrity in their own work as dancers/performers and learn to support these qualities in the work of others.

Strand(s): Theory, Creation, Analysis

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

Prior Knowledge & Skills

Units 1, 2, and 3

Planning Notes

The class piece should be choreographed to suit and include all members of the class. It should be appropriate for the class in terms of their maturity, technical proficiency, and compositional experience. Accommodations should be made for students with physical or learning limitations. This class piece should be both interesting and challenging, and allow for the further development of technical and performance skills.

Several options or approaches can be taken in terms of creating this class piece:

Option 1 – The teacher choreographs the class piece.

Option 2 – A guest artist choreographs the class piece.

Option 3 – The teacher, in collaboration with the students, choreographs the class piece.

(In all three options it is advisable to include the students as much as possible in the choreographic process. This activity uses Option 3.)

- Research the Bible for appropriate passages to act as a stimuli/theme for the class piece. Compile a list of appropriate Bible passages (6-10) to choose from and make photocopies for the students. Examples include:
 - The Birth of Jesus* – Luke 2: 8-20, Matthew 1:1
 - The Parable of the Prodigal Son* – Luke 15:25
 - The Parable of the Good Samaritan* – Luke 10: 25-37
 - The Sermon on the Mount (The Beatitudes)* – Matthew 5: 1-7. 29
 - The Crucifixion* – Luke 24:8 Mark 15: 16-20, Matthew 27: 33-56
 - The Passion and Resurrection* – Matthew 26:25
 - The Ascension* – Luke 24: 36-51
- Research and compile music to accompany the list of Bible passages. Examples include:
 - Bach *Mass in B Minor*, Bach *Christmas Oratorio*, Barber *Adagio for Strings*, Best of Koto *The Music of Japan*, Best of the Caribbean (Madacy Entertainment Group), Beethoven *Ode to Joy*, Brahms *Requiem*, Eleanor Davis *Requiem*, Debussy *Noel des Enfants*, Delirium *Karma and Poem*. Devotion *The Spiritual Music of India*, Durufle *Requiem*, Faure: *Requiem*, Peter Gabriel *The Last Temptation of Christ*, “Green Planet: Cuba Music of Peace for the Earth,” S.I. Glick *The Hour Has Come*, Handel’s *The Messiah*, Kutash *Ukrainian Instrumental Guitar*, Mahler *Resurrection Symphony*, Mozart *Requiem*, Mozart’s *Exsultate Jubilate*, Native American Music *P&C World Music*

Network, Orff's *Carmina Burana*, *River Water*, *Shanghai Film Chinese Orchestra Hugo Productions*, "Roumanie Musique des Tsiganes de Valachie", Shankar *Eternal Light*, Moment Records, *Spirit of India Wagram Label*, *Sufi Music* "The World Music Network," Stravinsky's *Le Sacre Printemps*, John Michael Talbot's *Light Eternal*.

- Prepare a sufficient number of copies of Appendix 4.4 – Evaluation of the Choreographic and Rehearsal Process Rubric.
- Arrange for rehearsal space, preferably a large open space with a sprung floor.
- Make arrangements for CD/cassette tape players, video camera, television/VCR, blank video and audiotape cassettes, extension cords, plus any other equipment required
- Research and compile any other materials to assist in the choreographic process, e.g., pictures, newspaper, and magazine articles, etc.

Teaching/Learning Strategies

I Preparations Before Choreographing (2 hours)

- The teacher explains to the students that they will be learning, rehearsing, and refining a class piece in preparation for performance on stage, and that they will have 16 hours to do this.
- The teacher explains that he/she will assume the role of choreographer in collaboration with the students, and that everyone involved is expected to take an active role in the creative choreographic process.
- The teacher explains that compositional structures and forms studied in the past, e.g., Motif, Theme and Variation, etc. are to be considered and incorporated where appropriate in the creation of this class piece.
- The teacher explains the concept of interdependence and discusses the importance and consequences of working as "interdependent team members."
*Example: Coming together is a beginning,
Keeping together is progress,
Staying together is success.*
- The teacher explains that a Bible passage will be used as the stimulus for this class piece and that teacher and students must collaboratively arrive at a decision as to which passage would best suit the class.
- The teacher provides the students with a compiled list of appropriate Bible passages from which to choose and instructs the students to review the list of Bible passages.
- The teacher and students collaboratively choose a passage to act as the theme for their class piece. Students and the teacher should take ample time to arrive at a decision as to which passage would work best. The next task is to identify some ideas as to how to best express this theme.
Examples: Narrative approach or Impressionistic approach.
- The teacher and students brainstorm, analyse, discuss, and eventually decide collaboratively upon a method of approach in the creation of their class piece. It is important that all students be allowed to express their ideas and opinions.
- Once a passage/theme and choreographic approach have been decided upon, the teacher provides students with various musical recordings that might best express/reflect the chosen theme. Students should be encouraged to bring in music of their choice for consideration as well.
- Students and the teacher collaboratively choose music for the class piece.
- The teacher provides students with a copy of Appendix 4.4 – Evaluation of the Choreographic and Rehearsal Process Rubric and explains the evaluation criteria.
- The teacher discusses the importance of students' having a specific focus/intent in mind during the choreographic and rehearsal sessions.

II The Choreographic Process (11 hours)

- The teacher leads the students in a 10-minute warm up at the beginning of each choreographic session (Appendix 4.2 – Safe and Effective Rehearsal Practices).
- The teacher and students begin the process of choreographing their class piece, making any necessary adjustments along the way.
- The teacher and students collaboratively create movement phrases that express/reflect the theme and coincide with the chosen music. Students may work individually or in small groups to create these movement phrases. Movement phrases should be created with the premise/intent that they are technically challenging for the dancers involved.
- Compositional forms and structures previously studied are discussed, reviewed, and incorporated where appropriate.
- Students and the teacher use improvisation as a means of generating movement phrases/choreography.
- Movement phrases are shared with the entire class.
- The teacher provides students with the opportunity to act as servant leaders, using Jesus as a role model, assisting and coaching each other in pursuit of a common goal, such as learning, rehearsing, and refining their class piece.
- The teacher, in discussion and collaboration with the class, chooses movement phrases to be incorporated into the piece.
- The teacher acts as the visionary/guiding force in bringing this class piece to fruition.
- At the end of each choreographic session, the teacher videotapes students rehearsing the sections they have learned. This video can be viewed by the teacher to monitor the group's progress, and can be viewed by the students and the teacher at the beginning of the next choreographic session for analytical purposes.
- The teacher leads the dancers in a cool down at the end of each choreographic session.
- The teacher makes anecdotal comments throughout the choreographic process in order to assess the students' progress.
- The teacher and students collaboratively choreograph a three- to seven-minute class piece.

III Refining the Completed Work (3 hours)

- Once the class piece is complete, the teacher spends the last three hours rehearsing, refining, and polishing the class piece and working on problem areas with a particular focus on:
 - spacing, e.g., patterns, interrelationship of small groups, etc.;
 - cleaning the choreography, e.g., accuracy of movement, attention to style and characterization, musical accuracy, timing, etc.;
 - refining the performance quality of individual students, e.g., dynamics, accents, characterization, etc.

Note: Videotaping rehearsal performances should be more frequent at this point and students and the teacher should continue to use these videotapes for analytical purposes.

Much of the work created in this activity could be adapted for use in liturgies and masses, e.g., liturgical dance.

Assessment & Evaluation of Student Achievement

- The teacher assesses student progress; making anecdotal notes, using video documentation, and providing ongoing verbal feedback and conferencing.
- The teacher assesses the students' ability to work co-operatively and interdependently.
- The teacher evaluates students' achievement at the end of Activity 2 on the basis of criteria found on Appendix 4.4 – The Evaluation of the Choreographic and Rehearsal Process Rubric.

Accommodations

Students with physical limitations adapt movement as necessary.

Resources

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

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

Catholic Book of Worship 3. ISBN 0-8889997-301-6

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

Gather: Volumes 1-3. Chicago, Illinois: GIA Publications, September 14, 1994. ISBN 0-941050-61-0

The Holy Bible, The New Revised Standard Version

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

Smith, Jacqueline M. *A Practical Guide for Teachers*. London: A&C Black, 1985. ISBN 0-7136-27-92-1

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

Cyberdance – <http://www.cyberdance.org/>

Dance Links – <http://www.dancer.com/dance-links/>

Voice of Dance – <http://www.voiceofdance.org>

– http://www.yahoo.com/arts/Performing_Arts/Dance

** Guest Artists may be available from a variety of sources, often at a minimal cost to the school.

Suggested Sources include:

- Artists in Residence Program, an Ontario Arts Council funded program
- Professional Dance Companies—at times professional dancers who have an interest or desire to choreograph enjoy working with students.
- University and College Dance Programs – often students have composition pieces, which they have created and would be willing to provide students for a minimal fee.
- Schools for the Arts – senior students with extensive choreographic experience may have a piece suitable for Grade 12 students.
- Private Dance Studios – often teachers and choreographers from private studios are willing to choreograph for school programs.

Activity 3: Production and Performance

Time: 7 hours

Description

Students learn from promoting and producing a performance of their “genre” piece(s) and a repertory piece. Through performing, students demonstrate increased technical proficiency in dance. Challenges to solve problems effectively as a class allows students to draw on Christian leadership and collaboration skills. As in Activity 1, students are required to take initiative and demonstrate Christian leadership based on Jesus as the model of servant leadership. Students are required to work as interdependent group members who demonstrate sensitivity, caring, and respect for others. Students learn effective

organizational and cooperative skills. Resourcefulness and self-direction skills are highlighted to assist students to put on a successful performance. Students demonstrate an understanding of the increasingly complex technical skills of stagecraft and production management as well as the technical aspects of rehearsals and performances. Students use technology effectively in their performance. Students synthesize their understanding in order to arrive at their collective artistic voice.

Strand(s): Creation

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

Prior Knowledge & Skills

Units 2, 3 and Unit 4 – Activities 1 and 2

Planning Notes

- Survey students to determine prior learning levels. Provide a handout on the production roles in dance (Public Dance Course Profile for Grade 10, Open, Appendix 4.6, and/or Catholic Dance Course Profile for Grade 11, University/College, Appendix 3.3).
- Provide students with a large, safe, open space, preferably with a sprung floor.
- Identify the best performance area of the school and implement modifications, if applicable, to create a suitable and safe performance environment. **Note:** If it is the gym, the teacher needs to ensure that there is a sound system and a stage lighting system available. It may be necessary to liaise with the audiovisual and/or multi-media departments or for the school to rent equipment.
- Arrange for CD/cassette tape players, video camera, extension cords, blank audio and videocassette tapes and any other technical support needed. If these items are not available in the school, the school may need to rent them.
- Copy the Promotion/Production Checklist (Appendix 4.5 – Promotion/Production Checklist). Note that for a performance of this size it may be unrealistic for students to fulfill all of the promotion/production roles. Some of the roles may be done in a hypothetical fashion.
- Copy Appendix 4.6 – Technical Information Form.
- Appendix 4.7 – Assessment of Promotion/Production Roles
- Appendix 4.8 – Evaluation of Performance for the class.

Teaching/Learning Strategies

I Production Roles

- The teacher leads a review discussion on the promotion and production aspects of dance focusing on the duties and responsibilities of each role.
- The teacher provides students with a copy of the Promotion/Production Checklist (see Appendix 4.5 – Promotion/Production Checklist).
- Students decide who will fulfill each production role based on the students' strengths and interests. If students experience difficulty in reaching a consensus, there could be a blind voting process. The collaborative process in this project is critical to the success and enjoyment of the work. Once the roles have been clearly established, students are accountable to their teacher and their group.
- Note that for a performance of this size it may be unrealistic for students to fulfill all of the promotion/production roles, some of the roles may be done in a hypothetical fashion. *Example: What would you do if you had an unlimited budget and resources for the performance?*
- Students begin to complete their promotion and production tasks. Many of these responsibilities are self-directed and completed outside of class time. The teacher, therefore, checks that these tasks are completed via the Teacher Tracking Sheet (see Appendix 4.7 – Teacher Tracking Sheet). The teacher monitors and provides oral and anecdotal feedback. Students refine their progress and continue the process.

II Technical Rehearsal

- The teacher provides students with Appendix 4.6 – Technical Information Form.
- Students complete the form and prepare for aspects of the technical rehearsal.
- Students submit the form to the teacher for evaluation.
- The teacher evaluates progress and provides feedback and/or conferencing (see Appendix 4.7 – Teacher Tracking Sheet).
- The teacher discusses the importance of key lighting principles, e.g., colour, direction, mixing, fading.
- Students set the sound and lighting cues for the “genre” piece(s) using the example template below.

Example:

Choreographer _____		Order in Program _____			
Title of Dance Piece _____		Music _____			
<i>Cue</i>	<i>Description/Movement/Notes</i>	<i>Sound Cue</i>	<i>Time In</i>	<i>Time Out</i>	<i>Transition Description</i>
1	<i>Lighting begins with music 2 dancers begin on stage downstage centre</i>	<i>0:01</i>	<i>0:01</i>	<i>0:32</i>	<i>10 sec. fade in</i>
2	<i>4 dancers in a diagonal line</i>	<i>0:32</i>	<i>0:32</i>	<i>1:10</i>	<i>5 sec. cross fade</i>
↓	↓	↓	↓	↓	↓

- Students submit the form to the teacher for evaluation.
- Students work out spacing, exits, and entrances in the performance space.
- The teacher sets the sound and lighting cues for the repertory piece. (**Note:** Some students may be adept with sound and lighting cues and wish to collaborate with the teacher on this aspect of the performance.)
- The teacher monitors and provides oral and anecdotal feedback.
- Students refine their progress and continue the process.

III Dress Rehearsal

- The teacher ensures safe practices are applied in all sites, e.g., tighten loose fixtures, wash performance surface, tape down cords, etc.
- Students warm up their bodies for performance, put on costumes, apply make-up, cue tapes/CDs, and set up technical support equipment.
- The teacher reinforces appropriate audience etiquette and behaviour as well as performance behaviour and etiquette, e.g., quietly entering and exiting site, staying focused.
- The teacher oversees that students are doing their jobs for a smooth run of the performance.
- The teacher advises students of the importance of planning the technical rehearsal two days prior to the actual performance.
- The teacher collects Appendix 4.6 – Technical Information Sheet and distributes them to the appropriate technical crew member. A technical crew may be organized through a drama class. If this is not possible, members of the dance class can make up the technical crew.
- Students run the performance in the correct program order on the prearranged date with sound and lighting cues in place.

- Students collaboratively solve problems that arise.
- The teacher monitors and provides oral and anecdotal feedback.
- Students refine the performance and continue the process.

IV The Performance

- The teacher provides students with a copy of Appendix 4.8 – Evaluation of Performance and reviews the Learning Expectations.
- The teacher leads students in a discussion of the importance of documenting and archiving their dance performances for the future, e.g., for audition purposes, for remounting their choreography, for university/college entrance, etc.
- The teacher reviews appropriate and applicable copyright law and discusses issues concerning artistic responsibilities.
- The teacher provides an example of a talent release form and discusses the legalities and responsibilities of its use.
- The teacher arranges to have the performance recorded. (**Note:** It may be useful to solicit the help of a multi-media student/teacher/reliable senior student.)
- Students work in teams to create an editing log for the rough video footage. *Extension: The students create a storyboard prior to editing their footage.*
- Students select from the rough video footage (collected in the performance) to create their Personal Performance Portfolio in Activity 4.
- Students may wish to connect with the Yearbook/Website Committee to document and promote their work.
- Throughout this activity, the teacher provides students with opportunities to act as servant leaders using Jesus as a role model.
- The teacher facilitates the students in an advisory capacity, i.e., helpful hints/suggestions from the teacher will assist/guide students.
- Students run the performance for an audience.
- The teacher monitors and provides oral and anecdotal feedback.

Assessment & Evaluation of Student Achievement

- The teacher monitors the students' progress and provides oral and anecdotal feedback, conferencing during the learning process.
- The teacher assesses students on completion of tasks and provides feedback for refinement using Appendix 4.6 – Technical Information Form.
- The teacher evaluates the promotion/production skills using Appendix 4.7 – Teacher Tracking Sheet.
- The teacher evaluates the final performance using Appendix 4.8 – Evaluation of Performance.

Accommodations

Students with physical limitations can adapt movement as necessary.

Resources

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

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

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Hayes, R.R. *Dance Composition and Production*. New York: Ronald Press, 1955.

The Holy Bible, The New Revised Standard Version

Hoggett, C. *Stagecraft*. A&C Black Publishers. 1975. ISBN 0-713-615575

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

Schlaich, Joan and Betty DuPont, eds. *Dance: The Art of Production*. Princeton, NJ: Dance Horizons/Princeton Book Company, 1988. ISBN 09166226681

Smith, Jacqueline M. *A Practical Guide for Teachers*. London: A&C Black, 1985. ISBN 0-7136-27-92-1

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

– <http://www.dancer.com/dance-links/>

– <http://www.danceronline.com/htm/linksnew/links6.html>

– <http://www.voiceofdance.org>

– http://www.yahoo.com/arts/Performing_Arts/Dance

Activity 4: Reflection and Analysis

Time: 4 hours

Description

Students use video technology to analyse, interpret, and evaluate the genre piece(s) and the class piece. Students develop oral and written evaluation skills to discuss the formal structure and the meaning of the choreographic works. Students explain and support their artistic decisions in relation to their own compositions and what they observe and interpret in the other student pieces. Students develop an increased sensitivity to, and understanding of, the ideas/feelings of the other dancers/choreographers in the class. Students develop an understanding of the relationship between aspects of performance and production and evaluate the process and results from the performance. Students compile a personal performance video portfolio in dance and appropriate audition materials for college/university and other career-related options.

Strand(s): Theory, Analysis

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

Prior Knowledge & Skills

Unit 1, 2, 3, and Unit 4 – Activities 1, 2, and 3

Planning Notes

- Survey students to determine their knowledge/understanding of concepts in terms of how to review/critique dance works.
- Provide a review handout of dance review/critique criteria (see Catholic Dance Course Profile for Grade 10, Open, Unit 5, Activity 4, p. 11-13).
- Survey students' IEP's in preparation for discussion on work/career-related correlations.
- Review criteria for evaluation of the video portfolio (Appendix 4.9 – Checklist of the Contents of the Performance Video Portfolio).
- Ascertain and organize scheduling for use of video-editing equipment and where necessary review how to edit rough footage to create the final product.

Teaching/Learning Strategies

I Viewing and Analysing their own Performance

- The teacher leads a discussion on the dance review process and discusses each of the criteria, namely:
 - a) first impressions;
 - b) description/analysis;
 - c) interpretation;
 - d) judgement (their opinion).
- Students watch the first piece two to three times making notes based on the criteria.
- The teacher leads the class in a discussion to share their reviews of the first composition piece.
- Students systematically view each choreographic work using the same process noted above.
- Students submit their written reviews to the teacher for evaluation.

II Post-production Discussion

- The teacher facilitates discussion, and students take notes focusing on post-production aspects, e.g., collaboration, artistic elements of the choreography, and personal performance experience.
- The teacher writes these points on the board and students discuss their experience and feelings about:
 - a) the rehearsal process;
 - b) publicity;
 - c) the technical aspects of the performance, e.g., sound, lighting, etc.;
 - d) the costumes, props, and backdrops/sets;
 - e) the program;
 - f) the performance and audience response.
- Students discuss their experience, their feelings, and the value of the project.
- Students make suggestions for improvements to be included in future considerations.
- The teacher reads and responds to students' observations and comments.

III Creating a Personal Performance Video Portfolio

- The teacher discusses the purpose and importance of a video portfolio/archive, e.g., auditions, grant proposals and submissions, entrance to university/college, etc.
- The video portfolio will consist of two components.
 - Component 1: Rough video footage to make the student's individual video portfolio. **Note:** Students will not all have the same video portfolio because they are in different pieces.
 - Component 2: A final edited video documentation of the performance.
- *Note: Students may wish to transfer their work into digital format, e.g., CD-ROM. If this performance will be included on a website, the teacher will need to review issues surrounding copyright and the use of permission and talent release forms.*
- The teacher provides a calendar of video editing time.
- Each student arranges for editing time and begins to construct their video portfolio.
 - Students title and date the portfolio and catalogue each piece presented on the videotape.
 - Students title and date the outside of the videotape/CD/DVD.
- **Note:** Students may need to edit using two TV/VCRs if an editing suite or computer equipment/software is not available.
- Students submit the video portfolio to the teacher for evaluation.

Assessment & Evaluation of Student Achievement

The teacher assesses the students' video portfolio using Appendix 4.9 – Checklist of the Contents of the Performance Video Portfolio.

Resources

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

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

Catholic Book of Worship 3. ISBN 0-8889997-301-6

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

Hayes, R. R. *Dance Composition and Production*. New York: Ronald Press, 1955.

Hoggett, C. *Stagecraft*. A&C Black Publishers, 1975. ISBN 0-713-615575

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

Humphrey, D. *The Art of Making Dances*. Princeton, NJ: Princeton Book Company, 1987.

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Tufnell, Miranda and Chris Crickmay. *Body, Space, Image: Notes Towards Improvisation and Performance*. Toronto: Virago Press Ltd., 1992. ISBN 1853811319

– <http://www.dancer.com/dance-links/>

– <http://www.dancehorizons.com>

– <http://www.danceronline.com/htm/linksnew/links6.html>

– <http://www.voiceofdance.org>

– http://www.yahoo.com/arts/Performing_Arts/Dance

Appendix 4.1

Evaluation of the Rehearsal Process

Name: _____

Criteria	Level 1 Limited Success (50-59%)	Level 2 Moderate Success (60-69%)	Level 3 Considerable Success (70-79%)	Level 4 High Degree of Success (80-100%)
Knowledge/Understanding Rehearsal/Refinement Process Expectations: (wears proper attire, is punctual, warms up safely) CRV.03				
Thinking/Inquiry Concentration/Focus: (ability to recall dance sequences, applies corrections, stays on task, and displays self discipline) CRV.02				
Communication Group Work: (collaborates, co- operates, works as an interdependent team member, is sensitive towards others) CR4.04				
Application Leadership: (takes initiative/ demonstrates Christian leadership) CR4.04, CR3.01				
Technical Skills: (demonstrates increasingly difficult movement skills to the dance form, co- ordination, strength, flexibility, control, etc.) CR4.03				
Rehearsal Skills (works safely, accurately depicts choreography with attention to style and detail) THV.02				
Performance Skills (uses facial expression, dynamics, proper musical phrasing and timing) CRV.04				
Artistic Scope (focuses on the development of artistry and artistic integrity, and recognizes these qualities in various dance works) CR1.03				

Appendix 4.2

Safe and Effective Rehearsal Practices

Come Prepared

- Students should be punctual and come prepared for active participation. They should arrive mentally and physically prepared (proper rest, nutrition, etc.).
- Proper dance attire is essential (dance clothing, footwear, hair up and out of the way, no jewellery or excessively loose fitting clothing).
- Bring a water bottle, juice, or healthy snack (especially for long rehearsals).

Structure of the Rehearsal (based on a one-hour session)

Warm up (10-15 minutes)

Every rehearsal session should begin with a proper warm up that includes the following three components:

- Whole Body Movement to increase heart rates. This should be low-impact aerobic activity.
- Once the heart rate is up and the body temperature has been raised, stretching should take place. Begin with gradual, static stretching where you allow the body to relax into a stretch position for 10–20 seconds. Never bounce stretch. Partner/facilitative stretching should not be undertaken at this point. It is a safe and effective method of stretching but only when the dancer is very warm, i.e., after a full class.
- Specific movements found in the type or style of dance to be performed should now be incorporated into the warm up. For example, a dancer warming up to perform a modern dance would incorporate some modern dance movements into the warm up; whereas a dancer warming up to perform a ballet pointe dance would focus on movements suited to the pointe piece.

Rehearsing: Portion 1 (20 minutes)

During the first portion of the rehearsal dancers begin by marking movements, working out problem areas, cleaning and spacing, etc. This allows more time for the dancer to get fully warmed up, and physically prepared. Dancers should not be asked to dance full out: no big jumps, lifts, or contact work.

Portion 2 (20 minutes)

During this portion of the rehearsal session dancers should dance the piece full out. Allow for breaks during these run throughs to analyse, clean, and refine the choreography. It is counter productive to keep rehearsing a piece when there is no time for reflection, or individual and small group refinement.

Cool down (10 minutes)

At the end of rehearsal portion two dancers should cool down with some slow movements, as well as some stretching. Stretching should take the form of either gradual/static stretching or partner/facilitative stretching.

Appendix 4.3

Self Assessment of the Rehearsal Process

Student's Name: _____

Group Name: _____

Instructions: Assess your involvement, achievement, and effectiveness in the rehearsal process by checking the level which best applies to you.

Criteria	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%)
Demonstrates proper rehearsal practices (is punctual, wears proper attire, warms up and cools down)				
Concentration/Focus (is able to recall dance sequences and stay on task)				
Group work (collaborates, co-operates, works well as group member)				
Sensitivity to the feelings and ideas of others				
Technical skills (demonstrates increasingly difficult movement skills)				
Initiative taken to review and refine work on their own.				
Rehearsal skills (works safely and effectively, accurately depicts choreography with attention to style and detail)				
Performance skills (uses facial expression, dynamics, proper musical phrasing and timing)				
Demonstration of leadership qualities				
Contribution to the rehearsal/refinement process				

Appendix 4.4

Evaluation of the Choreographic and Rehearsal Process Checklist

Student's Name: _____

Criteria	Level 1 Limited Effective- ness (50-59%)	Level 2 Moderate Effective- ness (60-69%)	Level 3 Consider- able Effective- ness (70-79%)	Level 4 High Degree of Effective- ness (80-100%)
Knowledge/Understanding Choreographic/Rehearsal Process Expectations: wears proper attire, warms up safely				
Thinking/Inquiry Concentration/Focus: is able to recall dance sequences, applies corrections, stays on task, and displays self discipline				
Communication Group Work: collaborates, co-operates, works as an interdependent team member, is sensitive towards others				
Application Composition/Choreographic Skills: demonstrates good composition structures and principles, and is able to create movements and sequences effectively				
Technical Skills: demonstrates increasingly difficult movement skills in the dance form, shows evidence of co-ordination, strength, flexibility, control, etc.				
Rehearsal Skills: works safely and effectively, accurately depicts choreography with attention to style and detail, takes initiative to review and refine work on own				
Performance Skills: use of facial expression, use of dynamics, proper musical phrasing and timing, ability to express the theme or intent of the choreography				
Artistic Scope: focuses on the development of artistry and artistic integrity, and is able to recognise these qualities in various dance works				

Appendix 4.5

Promotion/Production Checklist

Job Title	Description	Student Assuming Role	Due Date	Completion Date
A. Budget	Current operating budget			
	Possible donations to the performance			
	Allocation of funds (publicity, costumes, technical)			
B. Publicity	Poster - design			
	Posters - printing			
	Banners			
	P.A. announcements			
	Newspaper advertisements			
	Tickets - printing			
	Tickets - selling			
C. Program	Program order			
	Gathering information from choreographers			
	Design and Layout			
	Photocopying and Folding			
	Programs to box office			
D. Reception Coordinator	Co-ordination of all details of reception			
E. Master of Ceremony	Speech			
	Special needs - microphone, podium			
F. Theatre Bookings	Technical rehearsal Q-Q (cue-to-cue)			
	Dress rehearsal			
G. Lighting	Completion and Collection of the Technical Information Form			
	Lighting Design submitted (from Technical Information Form)			
H. Sound	Recordings of audio cassettes/CDs made; labelled appropriately			
	Collection of recordings (ensure consistency)			
I. Backstage Manager	Assistant Stage Manager (someone to call dancers for each piece)			
J. Costumes	Purchase or creation			
K. Props/ Backdrops/ Sets	Arranging for the cleaning of dance floor			
	Spiking (marking) of stage floor; prop positions			
	Hanging of backdrops			
	Strike of set, clear and clean stage at end of performance			

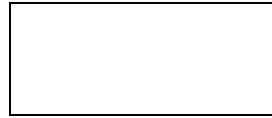
Appendix 4.6

Technical Information Form

Choreographer _____	Order in Program _____
Title of Dance Piece _____	Music _____

1. Dancer's Starting Position

- On stage
 Off stage
 Some on stage, some off stage



Audience

2. Sound Cue

- Before lights come up
 At the same time as lights
 After lights come up
 Other

3. Blackout Before piece At end of piece

4. Props/Backdrops/Sets

Item	Location on Stage
_____	_____
_____	_____
_____	_____
_____	_____



Audience

5. Main Lighting Colour

(Assuming that stage lights are available to complete the following.)

- Red Green Blue Yellow
 Purple Magenta/Pink Orange

6. Additional Lighting Requirements

- Gobo Black Light Spot Strobe
 Cyclorama, etc. Other: _____

7. Special Effects

- Dried Ice Smoke Other: _____

Appendix 4.7

Teacher Tracking Sheet

Student: _____

Role: _____

Completion Date: _____

	Checklist for Completed Roles	Completion Date	YES ✓	NO ✓
A	Budget submitted			
B	Publicity work completed			
C	Program completed			
D	Reception co-ordinated			
E	Master of Ceremony			
F	Theatre bookings made			
G	Lighting completed			
H	Sound completed			
I	Backstage Manager secured			
J	Costumes completed			
K	Props/Backdrops/Sets completed			

Appendix 4.8

Evaluation of Performance

Achievement Categories and Criteria	Level 1 Limited Success (50-59%)	Level 2 Moderately Successful (60-69%)	Level 3 Considerably Successful (70-79%)	Level 4 Exceptionally Successful (80-100%)
Application <i>Technique</i> (Demonstrates strength and technical precision, flexibility, coordination, full range of movement) <i>Musicality</i> (Demonstrates accuracy of counts and timing, rhythmic sense)				
Communication <i>Performance Skills</i> (Exhibits focus, stage presence, is able to communicate the message of the choreography to the audience, demonstrates accurate quality of movement to express the theme) <i>Group Work</i> (Is able to perform as a group effectively, co-operatively)				

Appendix 4.9

Checklist of the Contents of the Performance Video Portfolio

Contents of Performance Video Portfolio	YES ✓	NO ✓	Comments
Content <ul style="list-style-type: none">• Quantity/quality of rough video footage			
Technical Aspects <ul style="list-style-type: none">• Consistent and smooth transitions• Consistent audio quality• Clarity and timing of titles and credits			
Overall Presentation <ul style="list-style-type: none">• Best representation of students' work• Effective/organized order, e.g., chronological, thematic, etc.• Accurate labels			