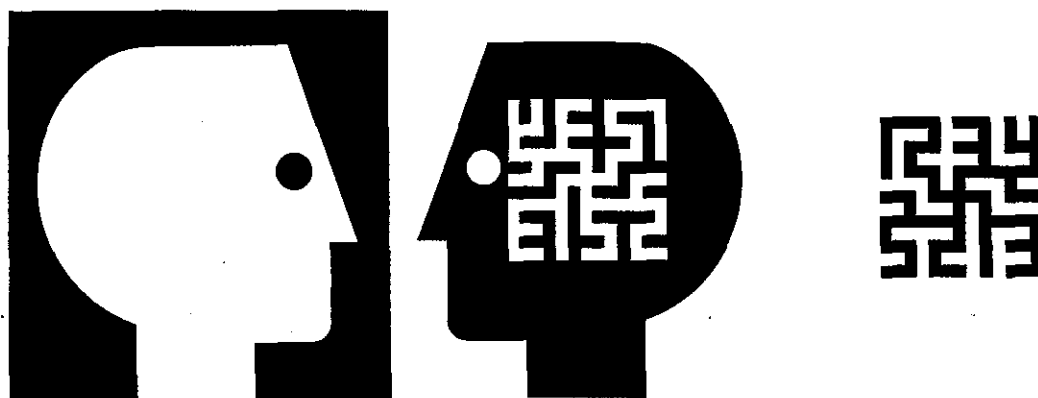




Dance 10, 20, 30

Curriculum Requirements



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Saskatchewan Education
June 1997

Cover Art: "Power Play"
Ron McLellan
Painted wood
60 x 170 cm
1988

ISBN 0-921291-71-X

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Acknowledgements

Saskatchewan Education gratefully acknowledges the professional contributions and advice given by the following members of the Dance sub-committee of the Arts Education Curriculum Advisory Committee (AECAC) and the Dance Reference Committee (DRC):

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Brenda Kalyn (DRC 1996)
Saskatoon
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Saskatchewan Education wishes to thank many others who contributed to the development of the dance curriculum requirements:

- the Arts Education sub-committee of the Indian and Métis Education Advisory Committee
- the Arts Education program team
- contributing field personnel.

Saskatchewan Education also wishes to thank artist Ron McLellan, whose work "Power Play" appears with permission on the cover of this document. A full colour reproduction of the work can be found in the *Visual Art Resource for Grades 9 and 10*.

This document was completed under the direction of the Humanities Unit, Curriculum and Instruction Branch, Saskatchewan Education.

The Arts Education Program

Introduction

Two Minister's advisory committee reports released in the 1980s provided the basis for the development of new policy and curricula in arts education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new curriculum be developed and provided guidelines for curriculum development. The committee also recommended that high schools be encouraged to offer specialized credit courses in the arts at the 10, 20, and 30 levels and that the Department of Education establish rigorous standards for specialized studies in the arts.

From 1982 until 1984, the Minister's Curriculum and Instruction Review Advisory Committee undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of the kindergarten to grade 12 Core Curriculum for all students.

In the fall of 1986, an advisory committee was formed to advise Saskatchewan Education in the areas of dance, drama, music, and visual art. Curriculum writers and the committee began to prepare curriculum documents for a four-strand arts education program and for specialized arts courses at the 10, 20 and 30 levels.

Dance 10, 20 and 30 curriculum requirements were established in response to four main guidelines:

- the arts education curriculum requirements should include three components -- the creative/productive component, the cultural/historical component, and the critical/responsive component
- the curriculum requirements should include Indian, Métis, and Inuit content and perspectives
- the required learnings should include knowledge, skills, and attitudes
- the course for each grade should be based on a 100 hour course time allotment.

During the development of these curriculum requirements, drafts were taken periodically to the dance sub-committee of the Arts Education Curriculum Advisory Committee and to the Indian and Métis Education Advisory Committee for review and comment. In addition, the requirements underwent a review by the Dance Reference Committee, composed of dance specialists and classroom teachers from the province. The comments and suggestions provided by these committees were incorporated into the document during the revision process.

Program Aim and Goals

The Arts Education program has one major aim: to enable students to understand and value arts expressions throughout life. This one aim which also applies to specialized arts courses, describes the main outcome for students and the primary reason for including Arts Education in the Core Curriculum for all students.

The aim of the Arts Education program can be achieved through meeting the following goals. Students will:

- respect the uniqueness and creativity of themselves and others
- express themselves through languages other than spoken or written language
- understand the contributions of the arts and artists to societies and cultures, past and present
- gain a lasting appreciation of art forms experienced as participant and as audience
- recognize the many connections between the arts and daily life.

Philosophy

The Saskatchewan arts education program provides a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the program encourages the following:

- education of the senses to take in information
- education about the basic languages of the arts
- acquisition of skills and development of abilities to enable students to express themselves using the language of the arts
- understanding of the roles of the arts in cultures and societies, and in people's daily lives
- acquisition of a body of knowledge accumulated over the years of human existence, consisting of the beliefs and aesthetic principles of various cultures and societies.

In addition, the arts education program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The arts education program provides a place for critical and creative thinking and the development of student ideas.

Three Components of Arts Education

All Saskatchewan arts education courses, including specialized courses, must incorporate the three components of the arts education program. These components are the creative/productive component, the cultural/historical component, and the critical/responsive component.

Courses are structured, through the inclusion of the three components, to achieve a balance in focus. The three components are not to be segregated but are intended to be interwoven throughout the program.

The Creative/Productive Component

This component includes the exploration, development, and expression of ideas in the language of each strand or art form. In order for an activity to be creative, the students must be actively engaged in a thinking process. Students will learn where ideas come from and how ideas can be developed and transformed. Reflection, both continuous and summative, is an essential part of the creative process and allows students to evaluate their own growth in their creative endeavours.

The Cultural/Historical Component

This component deals with the role of the arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture and various cross-cultural studies. The intention of this component is to develop in students an understanding that the arts are an integral aspect of living for all people.

The Critical/Responsive Component

This component enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students will become willing participants in the interactive process between artist and audience rather than passive consumers of the arts. The curriculum suggests a seven-step process to help teachers guide discussion about dance presentations. The process is intended to move students beyond quick judgement to informed personal interpretation. A description of the process appears in Appendix C.

Saskatchewan and Canadian Content

The curriculum requirements encourage students to explore the rich and exciting arts community that exists in this province and Canada. It is important that students become familiar with their own artistic heritage and surroundings. If they study Saskatchewan and Canadian art and artists, they will recognize themselves, their environment, their concerns, and their feelings expressed in a diverse range of styles. They will learn that Saskatchewan and Canadian artists deal with personal, cultural,

regional, and global concerns, and that artistic accomplishments in this province and Canada are cause for celebration.

The Role of Specialized Courses

All students will have taken the four-strand arts education program at the Elementary and Middle Levels. Many Secondary Level students will wish to continue their study of the arts through a four-strand arts education program. Others who have a particular interest in one arts area will choose to further their studies by pursuing 10, 20, and 30 level courses in that one particular area.

Both the Secondary Level arts education curriculum and specialized courses are developed along a continuum of learning about and through the arts that began at the Elementary Level. The four-strand arts education program and the specialized courses are connected through their common developmental content and through their inclusion of the three components.

The most obvious difference lies in the time allotments. The dance strand of the four-strand program at the Secondary Level receives one quarter of an allotted one hundred hours, while the specialized dance courses receive the entire one hundred hour allotment. The additional time in Dance 10, 20, 30 allows students to explore the study of dance in greater depth.

Core Curriculum Components and Initiatives

Core Curriculum includes four components: seven Required Areas of Study, six Common Essential Learnings, the Adaptive Dimension, and Locally-determined Options. Arts Education is one of the seven Required Areas of Study.

In addition to Core Curriculum components, various other initiatives support curriculum development. These curriculum requirements suggest ways to incorporate Indian and Métis perspectives, gender equity, and resource-based learning. These initiatives can be viewed as principles that guide the development of curricula as well as instruction in the classroom.

Common Essential Learnings

Understanding the Common Essential Learnings: A Handbook for Teachers (1988) defines the Common Essential Learnings and expands on a basic understanding. Teachers should refer to this handbook for more complete information on the Common Essential Learnings.

Dance 10, 20, and 30 offer many opportunities for incorporating the Common Essential Learnings into instruction. The purpose of this incorporation is to help students better understand dance and to prepare them for future learning, both within and outside of the classroom. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of dance. Throughout a module, it is intended that each Common Essential Learning be developed to the extent possible.

It is important to incorporate the Common Essential Learnings in an authentic manner. They are intended to be developed and evaluated within the dance program. Throughout Dance 10, 20, and 30, the three components (creative/productive, cultural/historical, and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum requirements promotes the integration of Common Essential Learnings into instruction. Foundational objectives for the Common Essential Learnings are included in the sample module. More specific learning objectives are also incorporated throughout the sample module.

Incorporating the Common Essential Learnings into instruction has implications for the assessment of student learning. A module that focuses on developing Communication and Critical and Creative Thinking, for example, should also reflect this focus during assessment. Assessment strategies should allow students to demonstrate their understanding of the important concepts in the module and how these concepts are related to each other and to previous learning.

Throughout the sample module, the following symbols are used to refer to the Common Essential Learnings:

C	Communication
CCT	Critical and Creative Thinking
IL	Independent Learning
N	Numeracy
PSVS	Personal and Social Values and Skills
TL	Technological Literacy

Communication

In Dance 10, 20, 30 the teacher can further students' knowledge, skills, attitudes and abilities related to Communication by:

- introducing dance vocabulary through planned activities which help students focus on what they know and also provide a bridge between students' life experiences and their school learning
- organizing instruction that allows students to bring forward prior knowledge and/or make connections with other school learning
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding
- planning lessons and designing assignments that stress the possibility and acceptance of many different ways to organize and many potential answers or explanations
- encouraging students to use structures that help them relate and understand the concepts under study (for example, organizational charts or diagrams or tasks that require students to categorize)
- planning learning experiences that allow students to draw upon their first-language skills in order to further their understanding and to present this understanding to others
- having students use expressive language (spoken, written, and nonverbal) in order to explore ideas carefully and conscientiously
- providing opportunities for students to use language in different modes (listening, speaking, reading, and writing) for a variety of purposes and audiences and in a variety of mediums in order to strengthen their understanding of dance
- providing opportunities for students to reflect through questioning, discussion, and journal writing

-
- casting themselves in the role of observer and listener in order to gather students' ideas and to plan better future learning experiences.

Numeracy

In Dance 10, 20, 30 the teacher can foster Numeracy by:

- having students experience and demonstrate both quantitative and qualitative differences (for example, $\frac{3}{4}$ and $\frac{4}{4}$ time signatures)
- planning experiences which help students develop a sense of measurement
- providing opportunities for students to interpret and produce models, maps, graphs, charts, and sketches in order to develop further their own understanding of their work
- designing learning experiences that develop spatial concepts, such as range, symmetry, distance, and planes
- planning activities to help students learn spatial relationships
- encouraging students to look for and create their own spatial designs and patterns.

Critical and Creative Thinking

In Dance 10, 20, 30 the teacher can foster Critical and Creative Thinking by:

- guiding students' analysis of their dance experiences in order to deepen their understanding of the concepts being explored
- encouraging students to look for alternatives and to give reasons for their decisions
- encouraging students to approach content in dance thoughtfully and discriminately by withholding their judgements until they have enough information to respond in an informed manner
- allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
- planning opportunities for students to think in images and to manipulate visual images for the solutions to a problem.

Technological Literacy

In Dance 10, 20, 30 the teacher can foster the development of Technological Literacy by:

- planning opportunities for students to explore various sides of an issue related to technological developments, to suggest solutions, to make decisions and, where appropriate, to take action

-
- integrating content from other subject areas in order to help students understand how technology shapes and is shaped by society
 - using media techniques, devices, and technology to enhance specific learning situations.

Personal and Social Values and Skills

In Dance 10, 20, 30 the teacher can foster the development of Personal and Social Values and Skills by:

- exploring varied cultural content
- exploring the themes, characters, and conflicts of dance expressions to foster greater understanding of various cultures, to develop understanding of people and develop an awareness of discrimination or bias when present
- modelling and encouraging sensitive responses to the ideas, comments, and creative expressions of others
- providing opportunities for students to respond to and build upon the ideas of others
- raising the students' awareness of group dynamics in co-operative problem-solving situations
- allowing students to participate in activities that help them explore and develop empathy for others.

Independent Learning

In Dance 10, 20, 30 the teacher can foster Independent Learning by:

- guiding students in the development of their own dance compositions
- encouraging use of resources both inside and outside the school by inviting dance artists to the classroom, collecting newspaper clippings, using magazine articles, visiting theatres, viewing dances and relevant television shows or news reports, etc.
- planning experiences which lead to independent exploration or require students to go beyond what the class lesson provides
- encouraging students to talk about dance experiences they have encountered outside of school in order to discover the relationship between these expressions and their class work
- providing time for students to share in class what they have discovered at home about a particular concept that was introduced in the dance program.

Adaptive Dimension

The Adaptive Dimension is an essential part of all educational programs. Like the Common Essential Learnings, the Adaptive Dimension is a component of Core Curriculum and permeates all curriculum and instruction. For more complete information, refer to *The Adaptive Dimension in Core Curriculum* (1992). The Adaptive Dimension is defined as:

... the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student (p. 1).

A wide range of diversity can be accommodated by using the following general guidelines for adaptation:

- Alter the pace of the lesson to ensure that students understand the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question, and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same lesson by incorporating both in a sentence: "Pat was proficient or good at playing the game". This helps to satisfy the requirements of some students, expand the vocabulary of others, and make the lesson meaningful to others.
- Introduce attempts to increase the rate of performance only when the student has achieved a high level of accuracy.
- Alter the method of instruction to meet the needs of the individual.
- Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
- Alter the setting so that the student may benefit more fully from the instruction.
- Change the materials so that they enhance rather than impede learning.
- Have advanced or challenging tasks available for students who have become proficient.
- Use interactive techniques that allow close monitoring of the student's progress.
- Encourage as much student participation as possible in both planning and instruction.
- Adapt evaluative procedures in order to maximize the amount of relevant information received from each student.

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- Understand that the less rigid the setting and the approach -- the easier it is to adapt.
 - Use support systems extensively (methods and personnel). Adaptation is not possible without them.

The Adaptive Dimension includes all practices the teacher employs to make learning meaningful and appropriate for each student. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in decision making. Dance 10, 20, and 30 allow for such flexibility and decision making.

Special Needs Students in Dance

When there are students with special needs or a designated disability in the dance classroom, teachers may need to seek professional advice and other forms of support. Consultative services regarding special needs students may be obtained through local school systems, community resources, and Saskatchewan Education's Special Education Unit. *The Education Act* defines students with designated disabilities as those persons who are visually impaired, hearing impaired, trainable mentally retarded, severely learning disabled, orthopedically disabled, chronically health impaired, or socially, emotionally, or behaviorally disabled.

In dance, as in other subjects, there are adaptive techniques and other technical aids that can assist teachers in meeting the needs of students who face special challenges. Some students may require braille, a voice synthesizer, a personal amplification system, or computer assisted instruction to derive maximum benefit from dance courses.

In dance, a student with a chronic physical disability may achieve the foundational objectives related to the cultural/historical and critical/responsive components of the program with few adaptations or with the same adaptations that are required in other subjects. However, to help the student achieve the foundational objectives related to the creative/productive component, the teacher may require further support. For example, through consultation with a resource person, the teacher could find ways to encourage the student who is physically challenged to create expressive movements to the best of his or her ability.

Dance is an exciting and unique way of discovering and knowing about the world and human experience. With innovative adaptations and strong support, every Saskatchewan student can realize the benefits of dance courses.

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives fulfills a central recommendation of *Directions. The Indian and Métis Education Policy from Kindergarten to Grade 12* states:

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the

needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students (p. 6).

The inclusion of Indian and Métis perspectives benefits all students. When culture is reflected well in all aspects of the school environment, children can come to acquire a positive group identity. Appropriate resources also foster meaningful cultural experiences and promote the development of positive attitudes in all students. The awareness of one's own culture and the cultures of others adds to an appreciation of Canada's pluralistic society.

Saskatchewan Indian and Métis students come from varied cultural backgrounds and social environments. These include northern, rural, and urban areas. Teachers will need to be aware of the diverse social, cultural, and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural communication, first and second language acquisition theory, and standard and non-standard usage of language are increasingly important for educators to know. Teachers can then utilize a variety of instructional approaches which build upon the knowledge, cultures, and strengths that Indian and Métis students possess. Instructional methods, materials, and environments need to be adapted to meet unique student learning needs.

Teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. They also share responsibility to evaluate instructional materials for bias and to teach students to recognize such bias. These important actions ensure that all students are exposed to accurate information about Indian and Métis history, culture, and values.

The following four points summarize the expectations for Indian and Métis content in curriculum and instruction:

- Curricula and materials will concentrate on positive images of Indian, Métis, and Inuit peoples.
- Curricula and materials will reinforce and complement the beliefs and values of Indian, Métis, and Inuit peoples.
- Curricula and materials will include historical and contemporary issues.
- Curricula and materials will reflect the legal, political, social, economic, and regional diversity of Indian, Métis, and Inuit peoples.

Inviting Elders to School

All cultures are enriched by people with valuable and unique knowledge. Such knowledge can expand students' insight beyond the classroom.

Indian and Métis Elders play an important role in the preservation of Aboriginal cultures. Their support of curriculum objectives can have a strong, positive influence on the growing identity of Indian and Métis students. Benefit extends to all students who

thus acquire a heightened awareness and sensitivity that inevitably promotes well-being for all.

Protocol for approaching Elders with requests varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. It is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. The offering represents respect and appreciation for the knowledge shared. Prior to the Elder's visit, the nature of the offering must be ascertained, as traditions differ throughout Aboriginal communities. In addition, it would be appropriate to offer honoraria and/or expense reimbursement to a visiting Elder.

To initiate the process, a letter should be sent to the local Band Council indicating the role the Elder would play within the program. The Band Council may then be able to provide the names of those who have the specified knowledge and skills that would meet your needs. It is recommended that expectations for learning outcomes be shared.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Gender Equity in Dance

Expectations based primarily on gender limit students' ability to develop to their fullest potential. While some stereotypical views and practices have disappeared, others

remain. Where schools have endeavoured to provide equal opportunity for male and female students, continuing efforts are required so that equality may be achieved.

In order to meet the goal of gender equity, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new curricula strive to provide gender-balanced content, activities, and teaching approaches. It is hoped that this will assist teachers in creating an environment free of stereotyping, enabling both girls and boys to develop their abilities and interests to the fullest.

The gender equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, the curriculum can be supported by the selection of instructional resources that provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles, and provide opportunities for discussion of the implications of these pursuits.

The second measure that can be undertaken to improve equity significantly is to employ gender equitable instructional and assessment strategies in Dance. Ensuring that both male and female students receive equitable treatment will enable students to learn and grow without facing artificial barriers or restrictions such as those imposed by gender bias.

In order to ensure gender equity in Dance courses, the teacher should:

- assume that dance is appropriate for both male and female students
- have equally high expectations for both male and female students in the dance program
- encourage both male and female students to experience a wide range of movements and movement qualities
- include dance activities relevant to both male and female students; for example, in an effort to include one gender, do not let the interests of that gender dominate the class to the detriment of the other gender
- encourage students to become aware of the occurrence of both gender typical and gender atypical behaviour which may be embodied in their dance experiences
- give equal emphasis to male and female dance artists and their work
- portray the important contributions of both women and men when studying the dance of various cultures and societies
- examine resource materials for gender equitable content and bring to students' attention any gender-biased portions of material
- examine critically the roles of men and women portrayed in the dances students study or view as audience
- encourage questioning of stereotyped generalizations in dance
- observe students to ensure that neither gender dominates when working in groups to the exclusion of the other gender
- expect that students will consider equally the ideas and work presented by either gender
- make sure that all discussion is in gender-fair language
- ensure that both genders have comparable time and access to resources and equipment
- emphasize that the full range of career choices related to dance are available to both women and men.

For additional information, refer to *Gender Equity: Policy and Guidelines for Implementation* (1991).

Resource-based Learning

Teachers can greatly assist the development of attitudes and abilities for independent, lifelong learning by using resource-based instruction in dance. The teacher and teacher-librarian, if available, should plan modules that integrate resources with classroom assignments and teach students the processes needed to find, analyze, and present information.

Resource-based instruction is an approach to curriculum that encourages students to use all types of resources: books, magazines, films, videotapes, computer software and data bases, manipulable objects, maps, museums, field trips, pictures and study prints, real objects and artifacts, media production equipment, galleries, performing arts groups, sound recordings, arts organizations, and community resource people.

Resource-based learning is student-centred. It offers students opportunities to choose, explore, and discover. Students who are encouraged to make choices in an environment rich in resources, where their thoughts and feelings are respected, are well on their way to becoming autonomous learners.

The following points will help teachers incorporate resource-based learning:

- Discuss the objectives for the module or assignment with students. Correlate needed research skills with the activities in the module, so that skills are always taught in the context of application. Independent learning is increased as students are encouraged to reflect upon and determine for themselves the abilities they need to complete a learning task. Work with a teacher-librarian, if one is available.
- Plan ahead with the resource centre staff so that adequate resources are available and decisions are made about shared teaching responsibilities, if applicable.
- Use a variety of resources in classroom teaching, showing students that you are a researcher who constantly seeks out sources of knowledge. Discuss with students the use of other libraries, government departments, museums, internet World Wide Web sites, and various outside agencies. Students need an environment that allows some freedom to explore these resources.
- Provide resource lists and bibliographies when needed.
- Encourage students to seek assistance during the course of an assignment or module.
- Request curriculum support materials for addition to the school resource centre collection.
- Support the essential role of resources in the appropriate delivery of Dance 10, 20, 30.

For additional assistance in selecting resources, refer to the bibliography for Secondary Level arts education and to *Diverse Voices: Selecting Equitable Resources for Indian and Métis Education* (1995).

Introduction to Dance 10, 20, 30

This guide was written to support teachers in planning and teaching Dance 10, 20, and 30 courses. Teachers are required to plan courses at each grade level that will facilitate student achievement of the foundational objectives. In so doing, all Dance 10, 20, 30 courses offered across the province will share important commonalities that will ensure recognition of the credits gained by completion of the courses and will provide consistency for students who transfer from one school to another. The foundational objectives established for Dance 10, 20, 30 courses are the culmination of a continuum of learning that began in the dance strand of Elementary Level arts education curricula.

Rationale

Since early time people have danced. Dance has been integral to social, religious, ceremonial, and spiritual functions of many cultures throughout history. It has been a way for people to express ideas and feelings that were significant in their daily lives.

The Secondary Level dance program encourages students to explore the dance of various peoples in a meaningful way and enables students to express themselves through a nonverbal means of communication while increasing their dancing abilities. The program gives students a comprehensive understanding of dance as they learn specific dances and dance techniques, respond critically to dances seen as audience, and create their own dances for personal expression. Through dance experiences in the three components of the program, students are encouraged to explore, reflect on, and learn about dance.

Dance links the body, intellect, and emotions. This integration provides students with opportunities to further personal and social growth and encourages well-being. At the same time, dance gives students another means of seeing and expressing their ideas about the world around them. Ultimately, the dance program strives to foster a lifelong interest in dance. It challenges students to achieve new levels of discovery and understanding of dance and its value.

Dance Goals

The dance goals below follow from the major aim of the Arts Education program. By participating in the Secondary Level dance program, students will:

- learn specific dances, including social, cultural, and choreographed dances
- create dances in order to express personal ideas and feelings, and value their creations as unique expressions
- develop their dance techniques and deepen their spatial and kinaesthetic awareness (the internal feelings of the body's muscles and joints)

-
- further their understanding of dance by studying dance artists, dances, and the role of dance in cultures and societies (local, national and global), past and present
 - examine the roles of dance in their own communities and daily lives
 - gain understanding and develop appreciation of dance through critical reflection on dances of various styles experienced as participant and as audience.

Program Introduction

Dance 10, 20, 30 is a flexible, modular program designed to accommodate various school situations and the needs of teachers with varying backgrounds in dance. This curriculum document describes one core module for each grade and 18 optional modules from which teachers can select in planning their courses. At the 30 level, qualified students have the option of choosing an independent study or work study module as one portion of their course. Each course must contain a minimum of two modules in addition to the core module. Modules can vary in length according to the teacher's planning. Each course is based on a 100-hour time allotment.

The foundational objectives describe the required content for Dance 10, 20, 30. These foundational objectives, and learning objectives derived from them, should form the basis for detailed planning in all modules.

Student dance-making (choreography) is an essential part of Dance 10, 20, 30. Appendix A describes a process teachers can use to guide students in composing, presenting, and reflecting on their own dances.

The Dance Teacher

This program is designed to accommodate the expertise of teachers with varying backgrounds in dance. The approved dance types for Dance 10, 20, 30 are Aboriginal, ballet, cultural, jazz, modern, and social. Teachers should plan from the module descriptions according to their own strengths and particular knowledge of dance technique. Each course may be taught by one teacher or by several teachers with different areas of knowledge in dance. Teachers of this course are encouraged to broaden their knowledge of the approved dance types and to enhance their programs by drawing on community resources.

The Role of Performance

Performances should be a natural outcome of rehearsal and classroom activities. Performances should provide an immediate focus and application for class activities and an opportunity to demonstrate acquired learning to parents, administrators, and the public. The performance is an integral part of the education **process** rather than an ultimate **product**. Discretion must be used in order to ensure that students are not exploited and that their dance education is not jeopardized as a result of an undue emphasis on performance commitments.

Dance 10, 20, 30 Curriculum Requirements

This section of the Dance 10, 20, 30 curriculum is designed to provide teachers with guidance in understanding the requirements of the program and planning their courses. The section includes a summary of requirements, program overview, core and optional module descriptions, foundational objectives, instructional guidelines, and a module overview chart that can be applied to any Dance 10, 20, 30 module.

Summary of Requirements

This program is designed to be as flexible as possible in order to accommodate varying circumstances throughout the province and still ensure consistency in Dance 10, 20, 30 programs. The following are the requirements for the program:

- Each of Dance 10, 20, 30 is a 100-hour course. One credit is granted for each level. Dance credits can fulfill requirements in arts education or elective areas of study.
- Foundational objectives as described in this guide comprise the required content for Dance 10, 20, 30.
- One core module must be taught at each grade level. The teacher will determine the developmental progress of the core modules based on student experience and need.
- A minimum of two additional modules must be taught at each grade level. Eighteen options are outlined in this document, from which teachers can choose.
- Level 30 students have the option of designing an independent study or work study project to comprise no more than 50 hours of the total course time. (Guidelines are provided in Appendix D.)
- The approved dance types for Dance 10, 20, 30 are Aboriginal, ballet, cultural, jazz, modern, and social. Teachers should teach technique from at least two of these in accordance with the foundational objectives of the program, to provide students with experience in more than one dance technique.
- Student dance-making (choreography) must be included in Dance 10, 20, and 30 courses. Teachers can turn to Appendix A for direction on teaching dance-making.
- All three components of arts education must be included in each of Dance 10, 20, and 30 (creative/productive, cultural/historical and critical/responsive).
- Assessment and evaluation must be based on the foundational objectives of the program, and reflect understanding that process and product are equally valid when determining student learning.

Dance 10, 20, 30 Program Overview Chart

1 Core Module Per Grade	<div> Dance 10, 20, 30 Core Module 30 - 50 hours </div>		
	<div> 1. Technology and Dance 10 - 25 hours </div>	<div> 4. Dance as Part of Life 10 - 25 hours </div>	<div> 7. Gender and Dance 10 - 25 hours </div>
	<div> 2. Politics and Dance 10 - 25 hours </div>	<div> 5. Dance Manias 10 - 25 hours </div>	<div> 8. Dance in Movies, Film, or Video 10 - 25 hours </div>
	<div> 3. Change in Dance 10 - 25 hours </div>	<div> 6. Dance and the Other Arts 10 - 25 hours </div>	<div> 9. Dance Expressions: Individual and Cultural 10 - 25 hours </div>
Level 30 Independent Study Option	<div> Level 30 Independent Study Option 50 hours </div>		

* Experienced dance teachers may wish to develop their own optional modules. See Appendix A, Planning Guide, for guidance in developing modules.

<p>10. Celebrations and Ceremonies</p> <p>10 - 25 hours</p>	<p>13. Choreographers: Messengers and Commentators</p> <p>10 - 25 hours</p>	<p>16. Stories, Legends, and Myths</p> <p>10 - 25 hours</p>
<p>11. Social and Global Issues</p> <p>10 - 25 hours</p>	<p>14. Dance: Personal Visions</p> <p>10 - 25 hours</p>	<p>17. Dance and Nature</p> <p>10 - 25 hours</p>
<p>12. World Dance</p> <p>10 - 25 hours</p>	<p>15. Style of Dance</p> <p>10 - 25 hours</p>	<p>18. Economics of Dance</p> <p>10 - 25 hours</p>

Module Descriptions

The following are descriptions of core and optional modules for Dance 10, 20, 30.

Teachers are encouraged to:

- do a needs assessment before planning the core module
- choose or develop optional modules based on their own expertise and knowledge, their students' areas of interest, and the availability of support resource materials
- collaborate with other dance teachers in module selection to avoid repetition of optional modules
- encourage able and interested 30-level students to select the independent study module.

Core Modules

There is one core module for each of Dance 10, 20, and 30. This module should be allocated 30 to 50 hours of time, depending on the background and needs of the students. The module is intended to reinforce key learning in dance, which the students will then apply in the optional modules. The core modules are not described here by grade as the experience of the students will vary from school to school, especially in the implementation years of the Arts Education and Dance 10, 20, 30 programs.

The teacher or teachers of Dance 10, 20, 30 should plan the core modules in a developmental manner, building in each grade on the knowledge and abilities of their students. The core modules should concentrate on concepts that are common to all dance types, rather than on concepts specific to one type of dance only. Teachers can plan the core modules around a particular theme or focus if they wish. The sample module in this guide is an example of a fully developed core module.

In the core modules the students should:

- Be introduced to the foundational objectives. The foundational objectives comprise the required content of Dance 10, 20, 30. A brief introduction to them will provide students with an overview of the program, let them know what is expected of them in the dance program, and let them know on what they will be evaluated.
- Examine specific learning related to the elements of dance and principles of composition for their grade. Expectations range from "understanding" in Dance 10 to "consistently applying" in Dance 30. Further information on the elements and principles can be found in the Foundational Objectives section and in Appendix B.
- Learn the meaning of "dance types". The approved dance types for Dance 10, 20, 30 are Aboriginal, ballet, cultural, jazz, modern, and social. Although the focus in the optional modules might not be on all types, students should, in the core modules, be introduced to them so they understand the breadth of the field of dance.
- Be reminded of the meaning of "technique", and learn techniques from more than one of the approved dance types.
- Learn the meaning and importance of improvisation. In grades 1 to 9 arts education, students experienced improvisation at the movement exploration stage of the dance-making process. In Dance 10, 20, 30, improvisation becomes key to extending each student's movement vocabulary, and encouraging students to find new ways of moving. In the core module students should be reminded that, in Dance 10, 20, and

30, they will improvise when exploring movements for their own dances and in performance situations.

- Be reminded of the importance of personal expression. Dance is an art form, and as such, it grows from the contributions of individual artists. In Dance 10, 20, and 30, students will learn to appreciate personal expression in the dances of others and to develop their own personal expressions through their dancing and choreography.
- Be introduced to the factors that contribute to a quality performance, such as each dancer's commitment and self-motivation.
- Learn about the care and prevention of injuries.
- Review or learn the steps of the process described in Responding to Dance Presentations (Appendix C). As many of the experiences in Dance 10, 20, 30 will be connected to choreography, it is essential that students view dances with the proper attitude and openness. This process will enable them to withhold their judgement until they have thought about the dance and performance. Students with several years of arts education should be experienced at participating in this process and will need only a brief review in the core module.

Optional Modules

What follows here is a description of the 18 optional modules, plus a brief description of an independent study module, which might be undertaken by able students at the 30 level. Teachers should choose at least two optional modules per grade.

The activities listed within each module description are intended only to spark teachers' imagination and provide some idea of how each module might be developed. For a detailed look at a fully developed module, teachers should study the sample module in this guide.

Teacher Note

Students should create their own dances as a portion of most optional modules. The teacher can assist students in their dance-making (choreography) by guiding them through a process such as the one described in Appendix A. Whenever the module outlines suggest that students create their own dances, the teacher should refer to the information in Appendix A. Students who have experienced the dance strand in grades 1 to 9 arts education will be familiar with the dance-making process.

1. Technology and Dance

This module focuses on the role of technology in dance, both past and present. Students can explore how technological change has influenced both traditional and contemporary dance. They can create their own dance compositions based on themes related to technology. In this module, students can also examine technology that is a part of dance performances, such as sound, lighting, or projected images.

In this module, students could:

- Examine the impact of technology on the arts and dance in particular.

- View and discuss dances of all types -- both traditional and contemporary-- that use technology or have technology as subject matter.
- Learn set dances that have technology as themes or subject matter -- folk dances about work, for example.
- Examine the role of technology in dance productions -- lighting design, for example.
- Examine changes in technology that have affected dance performances in the late twentieth century.
- Create and refine dance compositions reflecting the impact of technology or using technology to advance ideas.

2. Politics and Dance

Throughout history, the arts have been a means of expressing cultural perspectives and political viewpoints. In this module, students can explore the role of dance as a political vehicle in various cultures, past and present. Students can also examine political themes in contemporary choreography and create their own dance compositions based on political themes relevant to them.

In this module, students could:

- Research cultures where traditional dance has been banned for political reasons (highland dance in Scotland or Aboriginal dance in Canada, for example).
- Learn dances with controversial political histories (highland dances, for example).
- View and discuss contemporary dances with political themes, such as Danny Grossman's *Endangered Species*.
- Create and refine their own dances with political themes relevant to them.
- Explore movement possibilities and create their own dances in response to political art works in other forms -- in response to Pablo Picasso's painting *Guernica* or Olivier Messiaen's composition *Quartet for the End of Time*, for example.

3. Changes in Dance

Dance, like all art forms, has evolved from the first dances created by humans to very contemporary dance of the present time. In this module, students can explore changes in a specific dance form, such as ballet; in methods of dance instruction, choreography or notation; or in the dance of their own contemporary popular culture. Whatever the focus of the module, students should research to connect changes in dance to political and cultural events of the times.

In this module students could:

- Explore changes throughout the history of a specific dance type, such as ballet, tap, or jazz, for example.
- Explore changes over the years in a particular dance event, such as the powwow or the teen dance.
- Explore changes in gender roles and expectations in the history of dance or in the dance of various cultures.

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- Interview knowledgeable people about changes in their particular dance; square dance, for example, or ballroom dance.
 - Create either group or individual dances that reflect changes in the history of dance -- a kind of dance "timeline", perhaps.
 - Choose a period in history -- World War II, for example -- and connect the dance of the time to political and other events.

4. Dance as Part of Life

People have danced since the earliest of human societies. The purposes for dancing are many and varied -- spiritual, social, celebratory, aesthetic, to name just a few. In some cultures, dance is not separated from daily living; the meaning of dance is connected to everyday life. In other cultures, dance for most people is recreational, separate in content and meaning from the work-day world. This module explores the many relationships between dance and daily living, comparing differences among cultures, both historical and contemporary. The module provides an opportunity for students to evaluate dance in their own lives and consider the roles it could have in the students' future.

In this module students could:

- Examine the presence, role, and meaning of dance in their own lives.
- Compare the role and meaning of dance in their lives and their grandparents' lives, speculating on reasons for changes.
- Examine the role of dance in various selected cultures, past and present, concentrating on the relationships between dance and aspects of daily living.
- Learn cultural dances that had/have meaning closely related to the daily tasks and fundamental beliefs of the people.
- Explore ritual in dance.
- Create dances inspired by something in their own daily lives; their part-time jobs, for example.

5. Dance Manias

Although we associate dance manias with popular culture, they have existed for hundreds of years. Manias are often short-lived and, in retrospect, may appear bizarre or humorous. In this module students can examine various dance manias in their historical or contemporary contexts, focusing on each mania's particular mass appeal.

- Research early dance manias; in the Middle Ages and early Renaissance, for example.
- Compare various dance manias, examining their historical contexts and looking for relationships between the dances and the times.
- Examine the relationships between dance manias and other aspects of popular culture, such as popular music and dress.
- Examine the effect of mass media on popular dance, from early radio to contemporary music videos.

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- Examine various contemporary dance phenomena, such as the mosh pit, raves, renewed interest in disco and ballroom dance, etc.
 - Complete an in-depth study of one dance mania (1970s disco, for example), looking at related movies, fashion, political events, economy, etc.
 - Create a fictitious dance mania, including the dance itself, newspaper reports, photographs, dress, letters to the editor, etc.

6. Dance and the Other Arts

Clearly, there is a relationship between dance and other art forms. All forms are influenced by the common times and cultures within which they exist. Often, artists are directly influenced by each other; a writer by a painter, for example, or a choreographer by a composer. Artists working in different forms often have common creative or intellectual intentions, or use similar creative processes. In this module, students have the opportunity to look at dance within the context of all art forms, examining direct and indirect relationships.

In this module students could:

- Compare and contrast various art works from the students' own community (art, music, dance, writing, drama, film/video, etc.), looking for similarities and differences, and proposing reasons that the similarities and differences exist.
- Plan and conduct a panel discussion involving artists who work in various forms, on commonalities among the arts. Discuss such things as products, process, creative and intellectual intentions, economics, training, lifestyle, etc.
- Examine the work of a particular dance artist who had a direct relationship with an artist working in another medium; the work of dancer Vaslav Nijinsky in relation to the work of composer Igor Stravinsky, for example.
- Examine ballets based on other works; Roland Petit's ballet *Carmen*, for example, based on the novella by Prosper Mérimée and Georges Bizet's famous opera of the same name; or Marius Petipa's *Don Quixote* based on the novel by Miguel de Cervantes; or Petipa's *Sleeping Beauty* based on the well-known fairy tale.
- Choose an historical period and look at the dance, art, music, writing, and drama of the period for commonalities and differences.
- Choose a term that might be common to the various art forms ("expressionism", for example) and examine what it means in visual art, music, dance, drama, writing, film, etc.
- Examine the arts, including dance, of a selected culture, focusing on relationships among them and cultural reasons for the relationships.
- Create dances inspired by other art works.

7. Gender and Dance

The history of dance presents an opportunity for students to examine evolving gender roles. Students can research gender roles in various historical periods, cultures and types of dance. In addition, they can examine the dance and choreography of men and women, looking for similarities and differences in style and content.

In this module students could:

- Examine the roles of male and female dancers in an historical survey of one type of dance; modern or ballet, for example.
- Examine the roles of men and women in various cultural and/or social dances.
- Compare the roles of male and female dancers in a traditional ballet and a contemporary dance.
- Compare the works of several choreographers, male and female, looking for similarities and differences in style and content.
- Examine the meaning of "androgyny" and look for contemporary dance works where the gender of the dancers is not relevant.
- Study the emergence of women as choreographers.
- Examine changes in contemporary dance brought about by women choreographers.
- Study the effects of various individuals on dance, both male and female (Martha Graham, for example, and Rudolph Nureyev), and examine whether their particular influences were related to gender roles or traditions.

8. Dance in Movies, Film, or Video

Many movies, films, and videos incorporate dance as an important element. In this module, students can look for the presence of dance and examine its role in the overall presentation. They can look at both historical works and contemporary works such as music videos, and create their own films or videos that incorporate dance.

In this module students could:

- Study a particular type of dance movie (the Ginger Rogers and Fred Astaire movies, for example), examining the dance and reasons for the movies' popularity.
- Examine the role of dance in movies such as *Saturday Night Fever*, which had a resulting influence on the popular culture of the times.
- Study the role of dance in film adaptations of musicals, such as *West Side Story* and *Grease*.
- Compare and contrast the role of dance in various types of music videos (rap and light rock, for example), examining reasons for the presence of dance in the videos and the relationship between the music and the dance.
- Learn dances that appear in various types of popular music; line dances and hip hop, for example.
- Examine the phenomenon of exercise videos and their relationship to various types of music and dance.
- Create their own music videos which incorporate dance.

9. Dance Expressions: Individual and Cultural

Dance expressions, like expressions in all art forms, can be individual, cultural, or combinations of the two. Cultural expressions tend to reflect the values, beliefs, and aesthetic sensibilities of a group of people. Individual expressions tend to reflect the ideas of one creative person; a choreographer, for example. Many individual expressions are strongly influenced by cultural roots. In this module, students have

the opportunity to explore the differences and connections between cultural and individual expressions. They can also examine issues related to the preservation of traditional culture and the contemporary artist's desire for creative freedom.

In this module students could:

- View and discuss dances that pass on the traditional beliefs and values of a group of people.
- View and discuss dances that reflect the intellectual and creative ideas of individual choreographers.
- View and discuss a contemporary dance that is strongly influenced by the choreographer's cultural roots.
- Interview someone who participates in cultural dance (highland dancing, powwow, etc.) to ask the following: whether and how their particular dance type reflects both cultural roots and contemporary life; whether and how their dance form has been influenced by the contributions of individual dance artists.
- Explore controversial issues related to the incorporation of traditional dance steps and symbols in contemporary dance expressions.
- Examine the role of traditional dances in the preservation of culture.
- Examine the contribution of individual expressions to the overall cultural wealth of a people.

10. Celebrations and Ceremonies

Dance is often a part of celebrations or traditional ceremonies -- weddings, family reunions, parades, victory parties, cultural events, etc. Celebratory or ceremonial dance can be culturally specific or cross-cultural. It can be highly organized with many specific rules of protocol or it can be spontaneous and strictly social. This module offers students the opportunity to explore celebration and ceremony as a theme, and to explore dance in particular within this context. Thinking of dance in this context will help students to understand the role of dance in most cultures and its relevance in their own lives.

In this module students could:

- Focus on one major community-wide celebration such as Mardi Gras or Québec Carnivale, and examine the dance, its roots, and its relationship to other aspects of the celebration.
- Examine the wedding dance in various cultures, perhaps relying on people in the community for accurate cultural and historical information.
- Learn some traditional dances connected to various ceremonies or celebrations.
- Research ceremonial dances that are highly spiritual or sacred, examining reasons why these dances are often not performed for an audience or the camera.
- Examine "Ceremony" or "Celebration" as a theme in contemporary choreography.
- Examine their own community for examples of ceremonial or celebratory dances.
- Create a dance intended to celebrate some aspect of their school or community lives.

11. Social and Global Issues

Many contemporary choreographers explore social or global issues through their dance creations. Dance is particularly suited for the exploration of these human concerns because the body itself is the dancer's instrument. In other words, because there is little distance between the live dancer and the audience, dance can be particularly humanizing if the choreographer/dancer chooses it to be. In this module, students will explore dance as a creative, nonverbal means of expressing intellectual and emotional ideas about social and global issues.

In this module students could:

- View and discuss contemporary dances that are the choreographer's response to social and global issues.
- Examine how live dance can affect an audience powerfully because of the lack of distance between dancer and audience.
- Look for similarities and differences between live dance, theatre, and performance art.
- Compare the work of two choreographers whose dances reflect social or global concerns.
- Create their own dances in response to social and/or global concerns.

12. World Dance

The late twentieth century has been a time of great change and expanding knowledge because of global communications. People know more than ever before about each other's cultures and ways of life. This has brought about changes in art forms around the world, as cultures and individual artists are influenced by one another and by information that is now readily accessible. In this module students will explore various dances from around the world and the effects they have had on one another.

In this module students could:

- Examine the effects of world cultures on several facets of contemporary popular culture, such as popular music and dance.
- View and discuss a selection of dances from around the world.
- Examine the work of contemporary Canadian choreographers for the influence of various world cultures.
- Research the effect of global communication systems on dance and other art forms.
- Organize a formal debate on the issue of "cultural appropriation" and examine how it applies to contemporary dance.
- Examine the meaning of "cultural authenticity" and how it applies when artists are borrowing from each other's cultures.
- Create their own dances in response to what they have learned about the dance of other cultures, reflecting thought about the issues of appropriation and authenticity.

13. Choreographers: Messengers and Commentators

Choreography is an essential part of Dance 10, 20, 30 as students create their own dances and view the dances of other choreographers. Not all choreographers are social critics; however, in this module, students will learn that some choreographers comment on society through their work, and some express their own ideas about changing society for the future.

In this module students could:

- Learn about various roles of messengers and commentators throughout history (minstrels, politicians, philosophers, journalists, visual artists, etc.).
- Research and present to the rest of the class examples of famous "message" speeches, songs, monologues, etc., perhaps in role.
- Study in-depth the role and processes of the choreographer.
- Study the dances of choreographers who are particularly interested in social criticism or commentary .
- Study the ways different kinds of social criticism and commentary can be incorporated in dance -- humour, satire, parody, realism, fantasy, narrative, etc.
- Create their own dances that are either social comments or "messages" for the future.
- Create satires in dance.

14. Dance: Personal Visions

Dance ideas, as in theatre, can be developed either collaboratively or in an individual manner. For example, a group of dancers might get together and work collaboratively on a composition that explores, say, some aspect of popular culture. The dance might develop with input from all dancers and without emphasis on any one person's ideas. On the other hand, a choreographer might work alone or assemble a group of dancers to create a dance that reflects only his or her personal vision. In this module students will focus on personal vision, exploring its meaning for choreographers and for themselves in creating their own dances.

In this module students could:

- Explore the meaning of the word "vision" as it applies to artists (as related to world view, personal aesthetic, thematic intentions, etc.).
- Discuss the personal visions of several choreographers, as expressed through their dance and in interviews, reviews, books of criticism, etc.
- Compare and contrast the personal visions of a choreographer and other artists working in the same historical time period (musicians, visual artists, filmmakers, etc.).
- Explore the arts as propaganda, perhaps in a particular political regime, and examine this in relation to the concept of personal vision.
- Examine their own developing personal visions or world views, the factors that have influenced them, and factors that might influence them in the future.
- Create dances that explore or express their own personal visions.
- Create a dance collaboratively and compare the experience with that of working individually.

15. Styles of Dance

Style refers to those characteristics that make something distinctive. Style might be personal (the style of a particular dancer, for example) or it might refer to distinctive characteristics within a larger group -- a particular style of ballet or jazz, for example. In this module, students will explore style in dance. They will also look at their own developing dance styles, both as dancers and choreographers.

In this module students could:

- Discuss style in music they listen to, focusing on the characteristics that make one band different from another.
- Examine the meaning of style as it applies to fashion, furniture design, architecture, etc.
- Examine the style of a well-known dancer, identifying distinguishing characteristics.
- Examine the style of a well-known choreographer, identifying distinguishing characteristics.
- Examine various styles of one or more dance types -- styles of ballet, styles of highland dancing, etc.
- Determine what is unique about their own dancing and/or choreography (personal style).
- Look at style in other art forms -- Emily Carr's style, for example.
- Create a dance that reflects the style of an artist in another medium -- a dance that reflects Pablo Picasso's style, for example.
- Create a dance in a particular style.
- Create a dance that reflects their own style.

16. Stories, Legends, and Myths

Throughout history, stories, legends, and myths have provided a way for people to explore human behaviour, pass on details of important events to future generations, and encapsulate the morals and values of a society. They are imaginative, often make use of strong images and symbols, and have dramatic story lines or narrative. It is no wonder, then, that many well-known dances are based on these narratives. In addition, many contemporary artists, including dance artists, make use of imagery from ancient stories, legends, and myths when they are exploring societal values and conventions. In this module, students will examine the influence of stories, legends, and myths on choreographers and use them as starting-points for their own dance compositions.

In this module students could:

- Study stories, legends, and myths from several time periods and cultures, looking for common characteristics and differences.
- Study stories, legends, and myths as purveyors of societal values and beliefs.
- View the work of contemporary choreographers who incorporate images, narrative, symbols, etc. from ancient stories, legends, and myths.
- Choose a story, legend, or myth with potential for movement and improvise to discover new ways of moving.

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- Choose a theme such as "portrayals of women" or "power in society" and examine it through stories, legends, and myths.
 - Create a dance that incorporates or responds to findings about a theme such as "portrayals of women" or "power in society" in stories, legends, and myths.
 - Study a ballet or other type of dance that is based on the narrative of a story, legend, or myth.

17. Dance and Nature

Artists have long explored humankind's relationship with nature. Naturally, that relationship has changed over time and varies from culture to culture. In early times, one's relationship with nature was a matter of spiritual and physical survival. This is still true today in many cultures throughout the world, but as societies become urbanized, people's relationship with nature becomes more and more distant. However, as the threat from environmental hazards increases, there is a renewed interest, particularly on the part of young people, in the environment and humankind's relationship with it. In this module, students will study the changing relationship between humans and nature as explored through dance.

In this module students could:

- Study nature-related dances from various cultures around the world, determining why they are so prevalent.
- Research the origins of various folk dances related in some way to nature -- harvest dances, for example -- and learn some of the dances.
- Study the dances of Aboriginal people from around the world, focusing on the various cultures' relationships with nature and on how the dances reflect those relationships.
- View a video or live performance of a traditional powwow dance and study its origins.
- Look at the work of contemporary choreographers who incorporate environmental themes, focusing on the different movements, styles, and ways of expressing ideas.
- Use an environmental theme for the composition of their own dances.
- Incorporate objects from nature as props in a dance composition, examining the relationship between the objects and the dance movements, and meanings associated with the objects.

18. Economics of Dance

There are two ways for students to look at economics of dance in this module. Firstly, students can study historical dances associated with class groups, such as peasantry and aristocracy, in various parts of the world (Europe, Russia, China, etc.). Students can examine how societal influences affected the dances and how the societal groups influenced each other's dances over time. Secondly, students can study economics as related to contemporary dance and dancers -- issues such as taxation, public versus corporate funding, status of the artist, etc. This module would be a particularly appropriate module for students to conduct interviews, case studies, etc. with various dance artists in their own and other communities.

In this module students could:

- Choose an historical period (the Renaissance in Northern Europe, for example) and study the society, its class structure, and prevalent dances associated with various groups within the society.
- Choose a place (China, for example) and look at dance through the ages, paying attention to changes in economic/class groups within the society and resulting changes in their dances.
- Do a comparison survey of contemporary dance companies in the community, Saskatchewan, and Canada to determine how they are funded and how they foresee their financial futures.
- Research the history, roles, and responsibilities of public arts funding agencies such as the Saskatchewan Arts Board and the Canada Council.
- Examine the historical role of "the patron" in supporting dancers and dance companies (patron might refer to a wealthy individual, the church, royalty, etc.).
- Debate the statement, "The government should/should not play a role in funding arts organizations such as dance and theatre companies".
- Invite a freelance dance artist to the class to discuss his/her life as an artist, how he/she earns a living, how he/she obtains work with dance companies, etc.

Dance 30 Independent Study Module

At the 30 level, some students might be willing and able to design their own independent study module. Independent study can be achieved through an individualized dance project or a work study program, whereby the student might work for a period of time with a dance professional or an organization in the community. Fifty hours is the maximum time recommended for the independent study module. Projects must address the foundational objectives of Dance 30. **Detailed information on both individualized dance projects and work study experiences can be found in Appendix D.**

In the independent study module students could:

- Choreograph a dance with or for younger students in the school, and work with the students to have them learn and, perhaps, present the dance (individualized dance project).
- Complete an in-depth research project on a dancer, dance type or style, dance company, historical period, etc. and present their research in some unique way (individualized dance project).
- Work for a period of time with a professional dance teacher in the community (work study program).
- Work with the local Arts Council on plans to bring a dance company to the community for a performance and school workshops; assist with raising funds, publicizing the event, arranging itinerary, etc. (work study program).

Foundational Objectives

The foundational objectives describe the required content of Dance 10, 20, 30. They describe the knowledge, abilities and attitudes that students will acquire as they progress through the program. They are designed to be achieved over the three years of the program, and at each grade level they are developed over the course of the year. Foundational objectives are the basis for instructional planning and for student and program evaluation.

The left-hand column on the following pages includes an explanation of each foundational objective. Corresponding columns for Dance 10, 20 and 30 include lists of learning objectives that reflect the intent of the foundational objectives for each grade. Guided by the information contained in the explanatory paragraph, the teacher may derive other learning objectives that also reflect the intent of each foundational objective.

The Foundational Objectives At a Glance

The students will:

1. Develop their dance technique.
2. Develop their performance abilities.
3. Increase their understanding of choreography in relation to their own work and the work of others.
4. Develop understanding of dance within a social and historical context.
5. Use critical thought when responding to dance presentations and infer meanings based on the contexts of the dances.
6. Examine their own relationship to dance.

The students will:

1. Develop their dance technique.

In grades 1 to 9, students were encouraged to develop their dance techniques. The dance curriculum did not recommend that any one kind of technique be taught to students in grades 1 to 9. Instead, dance technique referred to students' abilities to use their bodies as they wished and in a safe, efficient manner with little threat of injury.

The techniques recommended for Dance 10, 20, 30 students are those associated with Aboriginal, ballet, cultural, jazz, modern, and social dance. Any of the technical styles associated with these types of dance are appropriate. For example, either the Royal Academy of Dance or Cecchetti ballet style would be acceptable. This flexibility in terms of technique allows dance teachers to bring their own areas of expertise to the Dance 10, 20, 30 program.

When teaching dance technique, teachers should encourage students' awareness of their kinaesthetic sensations. Teachers should understand that acquiring technique is a long process and that changes in technique do not occur quickly.

- develop their improvisational abilities
- execute basic locomotor and non-locomotor movements specific to a dance type with emerging technical accuracy and fluency
- observe and execute simple dance phrases -- locomotor, non-locomotor, and both in combination
- extend understanding of the dance elements and begin to apply this understanding to increase their dance technique
- gain understanding of movement principles (alignment, flexibility, balance, strength, endurance) and begin to apply this understanding to their dance technique
- learn about the prevention and care of common dance injuries and begin to apply understanding to their own dancing

Dance 20

- develop their improvisational abilities
- execute locomotor and non-locomotor movements specific to a dance type with technical accuracy and fluency
- observe and execute, with technical accuracy, dance phrases -- locomotor, non-locomotor, and both in combination
- extend understanding of the dance elements and apply this understanding to increase their dance technique
- continue to gain understanding of movement principles (alignment, flexibility, balance, strength, endurance) and apply this understanding in order to increase their dance technique
- continue to learn about injury prevention and care, and apply understanding to their own dancing

Dance 30

- improvise with confidence
- execute complex locomotor and non-locomotor movements specific to a dance type with technical accuracy and fluency
- observe and execute, with technical and qualitative accuracy, complex dance phrases -- locomotor, non-locomotor, and both in combination
- extend understanding of the dance elements and apply this understanding to dance with technical accuracy and clarity of intention
- understand and consistently apply the movement principles (alignment, flexibility, balance, strength, endurance) to their own dance technique
- further understand injury prevention and care, and effectively apply their understanding to their own dancing

2. Develop their performance abilities.

Since grade 1, students have been informally presenting their work to their teachers, peers, and perhaps other classes, the school, and parents. In Dance 10, 20, 30, students begin to focus on the formal aspects of performance by presenting their own work and repertoire. Teachers should encourage students to develop the ability to interpret a variety of dance styles and develop an individual style.

Students should be encouraged to apply what they know about presentation and style when working in their dance class.

- begin to develop a dance repertoire, including their own dances
- examine the factors that contribute to a quality performance
- begin to develop the ability to sustain concentration, focus, and projection while dancing
- begin to understand the basics of lighting, costume, and set design
- examine the roles of production personnel
- examine and practise performance etiquette
- understand the purpose of rehearsing and demonstrate commitment to the rehearsal process

Dance 20

- extend their dance repertoire to include a range of dance types and their own dance creations
- develop the ability to sustain concentration, focus, and projection while dancing and begin to transfer these abilities to performance situations
- begin to interpret dances with attention paid to quality and intention -- both personal and the choreographer's
- understand the basics of lighting, costume, and set design
- examine the effect of sound and various lighting, costume, and set designs on dance productions
- begin to understand the collaborative nature of dance
- understand and practise performance etiquette
- demonstrate self-motivation in committing to the rehearsal process

Dance 30

- extend their dance repertoire to include a range of dance types and styles, and their own dance creations
- develop the ability to sustain concentration, focus, and projection while dancing and transfer these abilities to performance situations
- interpret dances with confidence and with attention paid to quality, style, and intention -- both personal and the choreographer's
- learn about and develop audition skills
- further their understanding of lighting, costume, and set design
- begin to understand how various effects can be created with lighting, costume, and set design in dance productions
- understand the collaborative nature of dance and demonstrate commitment to its collaborative processes
- understand and practise performance etiquette
- demonstrate self-motivation in committing to the rehearsal process

3. Increase their understanding of choreography in relation to their own work and the work of others.

Dance is a means of communicating ideas and intentions in a language other than a written or spoken language. It is a unique medium of expression. One of the goals of the Arts Education program states that students will increase their ability to express themselves through languages other than spoken or written language.

In grades 1 to 8, students expressed their ideas through dance, although the ideas may not have been understood from an audience's perspective. In grade 9, students began to concern themselves with conveying their ideas to an audience through their own dance compositions. In Dance 10, 20, 30, students continue to focus on conveying their ideas through their own choreography. When creating, they apply understanding of the elements of dance, principles of composition, and processes for creating dances. These processes include working from sources of inspiration, improvising, and developing and sequencing motifs and phrases into a structure or form.

Students also learn about the work of the great choreographers and apply their understanding of this work to their own creations.

- value, keep, and begin to use a record of ideas for their dance creations
- understand that sources of inspiration for creating dances are unlimited and apply this understanding to their own dance-making
- express their own ideas through dance
- use notation, both traditional and invented, to assist throughout the dance-making process
- understand that improvisation is a way of discovering and developing movements for composition
- understand and apply the process of developing, sequencing, and refining their dance compositions using reflection, decision making, and movement problem solving
- analyze and apply understanding of the dance elements and principles of composition to their own work
- understand basic dance forms
- reflect on and analyze their own dance compositions in order to improve them
- demonstrate respect for the dance compositions of others
- examine the choreographic ideas and processes of various choreographers and explore them in their own dance-making
- participate in the reconstruction of simple dances from notation and film/video, and reconstruct their own dances
- use dance terminology with growing competence

Dance 20

- value, keep, and purposefully use a record of ideas for their dance creations
- use a wide array of sources of inspiration for dance-making
- express their own ideas through dance with increasing clarity of intention
- use notation, both traditional and invented, to assist throughout the dance-making process
- purposefully use improvisation to discover and develop movements for composition
- understand and apply the process of developing, sequencing, and refining their dance compositions using reflection, decision making, and movement problem solving
- analyze and apply understanding of the dance elements and principles of composition to their own work
- extend their understanding of dance forms and apply their understanding to their own dance creations
- reflect on and analyze their own dance compositions in order to improve them
- demonstrate respect for the dance compositions of others
- examine the choreographic ideas and processes of various choreographers and explore them in their own dance-making
- participate in the reconstruction of dances from notation and film/video, and continue to reconstruct their own dances
- use dance terminology with growing competence

Dance 30

- value, keep, and purposefully use a record of ideas for their dance creations
- purposefully use a wide array of sources of inspiration for dance-making
- express their own ideas through dance with increasing clarity of intention
- use notation, both traditional and invented, to assist throughout the dance-making process
- purposefully use improvisation to discover and develop movements for composition
- examine the use of improvisation in performance as well as during the creative process
- understand and apply the process of developing, sequencing, and refining their dance compositions using reflection, decision making, and movement problem solving
- analyze and apply understanding of the dance elements and principles of composition to their own work
- develop understanding of a variety of dance forms and apply their understanding to their own dance creations
- reflect on and analyze their own dance compositions in order to improve them
- demonstrate respect for the dance compositions of others
- apply understanding of the choreographic ideas and processes of various choreographers to their own dance-making
- participate in the reconstruction of dances from notation and film/video, and continue to reconstruct their own dances
- use correct dance terminology

4. Develop understanding of dance within social and historical contexts.

One of the goals of the arts education program states that students should come to understand the contributions of the arts and artists to societies and cultures, past and present. The purpose of this objective is to encourage students to examine the relationships between dance and individuals, world cultures, and societies. Dances are expressions of people. The study of dance reveals the experiences of people within the context of their culture and society.

Throughout time, dance has defined and transmitted the traditions and perspectives of cultures and societies. As well, individual dance artists frequently use dance to express their own ideas, often responding to and reflecting the times in which they live. Sometimes these dances challenge cultural or societal values and offer social commentary. Dance exerts an influence on people within cultures and societies and, conversely, influential individuals and groups affect the dance of their own cultures and societies.

- increase their understanding of traditional and contemporary dances of various societies and cultures, including Aboriginal cultures, within their cultural and historical contexts
- learn dances selected from various cultures and societies, Canadian and global (reconstruction of dances)
- compose dances in a specific historical or cultural style
- gain understanding of the development of various dance types (Aboriginal, ballet, cultural, jazz, modern, and social) and dance techniques in relation to their cultural and social contexts
- increase their understanding of the work of various dance artists including Aboriginal, male, female, Canadian
- explore ideas and perspectives relevant to choreographers, including Aboriginal, female, male, and Canadian choreographers, through the study of their dances
- begin to examine the cultural values, ideas, and beliefs that dances might transmit, influence, or challenge
- explore the relationship between dance and the other arts
- examine how technology is used in dance

Dance 20

- increase their understanding of traditional and contemporary dances of various societies and cultures, including Aboriginal cultures, within their cultural and historical contexts
- extend their repertoire of dances, including those of various cultures and societies, Canadian and global (reconstruction of dances)
- compose dances in specific historical or cultural styles
- extend understanding of the development of various dance types (Aboriginal, ballet, cultural, jazz, modern, and social) and dance techniques in relation to their cultural and social contexts
- increase their understanding of the work of various dance artists including Aboriginal, male, female, Canadian
- explore ideas and perspectives relevant to choreographers, including Aboriginal, female, male, and Canadian choreographers, through the study of their dances
- examine the external influences on dance artists
- examine the cultural values, ideas, and beliefs that dances might transmit, influence, or challenge
- explore the relationship between dance and the other arts
- examine the influence of technology on dance

Dance 30

- increase their understanding of traditional and contemporary dances of various societies and cultures, including Aboriginal cultures, within their cultural and historical contexts
- extend their repertoire of dances, including those of various cultures and societies, Canadian and global (reconstruction of dances)
- compose dances in specific historical or cultural styles
- extend understanding of the development of various dance types (Aboriginal, ballet, cultural, jazz, modern, and social) and dance techniques in relation to their cultural and social contexts
- increase their understanding of the work of various dance artists including Aboriginal, male, female, Canadian
- explore ideas and perspectives relevant to choreographers, including Aboriginal, female, male, and Canadian choreographers, through the study of their dances
- examine the external influences on dance artists
- examine the cultural values, ideas, and beliefs that dances might transmit, influence, or challenge
- analyze how trends in dance relate to social and political contexts
- explore the relationship between dance and the other arts
- examine the influence of technology on dance

5. Use critical thought when responding to dance presentations and infer meanings based on the contexts of the dances.

Since grade 1, students have been responding to dance presentations using a formal process as a guide (such as Responding to Dance Presentations, Appendix C.) At the Secondary Level, students should be able to describe, analyze, and investigate further the dance before making an informed judgement. Students should be willing to support their own opinions and respect the opinions of others.

In Dance 10, 20, and 30, students should continue to suspend their personal preferences and show tolerance for dances before making judgements. Teachers should encourage students to undertake research to further their understanding of social and cultural contexts, and the choreographers' intentions, if applicable. Students can advance their understanding by reading critical analyses of dance works and writing their own critiques. Students should be able to support their opinions with evidence found in the work and through their research.

Students should apply critical thinking to their own dance compositions. Open, supportive discussion of student work in class can strengthen students' abilities to become more informed audience members.

- view dances in an open-minded and engaged manner
- perceive, describe, analyze, interpret, and make informed judgements about dance presentations, using an increasingly appropriate vocabulary
- understand that various dance types and styles require different criteria for interpretation and evaluation
- recognize that choreographers make choices in their work that reflect both personal and social points of view
- begin to analyze how the creative process, dance elements, principles of composition, and production components work together to convey the choreographers' intentions
- demonstrate respect for a diversity of dance styles, and ideas and informed opinions that differ from their own
- begin to examine how choreographers use metaphor, symbol, and other means to convey meaning
- research independently to increase their understanding of dance

Dance 20

- view dances in an open-minded and engaged manner
 - perceive, describe, analyze, interpret, and make informed judgements about dance presentations, using an increasingly appropriate vocabulary
 - use appropriate criteria for the interpretation and evaluation of various dance types and styles
 - recognize that choreographers make choices in their work that reflect both personal and social points of view
 - with growing competence, analyze how the creative process, dance elements, principles of composition, and production components work together to convey the choreographers' intentions
-
- demonstrate respect for a diversity of dance styles, and ideas and informed opinions that differ from their own
 - examine how choreographers use metaphor, symbol, and other means to convey meaning
 - demonstrate commitment to independent research in order to increase their understanding of dance
 - examine dance criticisms and choreographers' statements, and compare printed interpretations of dances to their own interpretations

Dance 30

- view dances in an open-minded and engaged manner
 - perceive, describe, analyze, interpret, and make informed judgements about dance presentations, using an increasingly appropriate vocabulary
 - use appropriate criteria for the interpretation and evaluation of various dance types and styles
 - recognize that choreographers make choices in their work that reflect both personal and social points of view
 - with competence, analyze how the creative process, dance elements, principles of composition, and production components work together to convey the choreographers' intentions
-
- demonstrate respect for a diversity of dance styles, and ideas and informed opinions that differ from their own
 - examine how choreographers use metaphor, symbol, and other means to convey meaning
 - demonstrate commitment to independent research in order to increase their understanding of dance
 - examine dance criticisms and choreographers' statements, and compare printed interpretations of dances to their own interpretations

6. Examine their own relationship to dance.

One goal of the arts education program states that students will gain a lasting appreciation of art forms experienced as participant and as audience. As students become adults, it is possible that they will want to pursue dance as a vocation or for recreation. This objective focuses on the possible ways that dance can be a part of students' lives in the future. The objective is also aimed at helping students achieve a healthy and safe way to participate in dance, thereby encouraging lifelong involvement.

- recognize that self-confidence, self-discipline, and self-motivation help individuals succeed in dance, and begin to develop these characteristics
- gain knowledge about dancers' health and nutrition requirements
- with emerging confidence, become discerning about dance
- evaluate and analyze the meaning and influence of dance in their daily lives
- learn about dance as a recreational activity and as a vocation

Dance 20

Dance 30

- understand the value of self-confidence, self-discipline, and self-motivation and continue to develop these characteristics
- gain knowledge about dancers' health and nutrition requirements
- with growing confidence, become discerning about dance
- evaluate and analyze the meaning and influence of dance in their daily lives
- learn about dance as a recreational activity and as a vocation
- gain knowledge about careers in dance
- examine the role and responsibilities of various dance companies and organizations to dance artists and communities
- examine how their views about dance have changed over time

- demonstrate self-confidence, self-discipline, and self-motivation
- gain knowledge about dancers' health and nutrition requirements
- with confidence, be discerning about dance
- evaluate the role of dance in their daily lives and develop an action plan to include dance as part of their lifelong activity
- learn about dance as a recreational activity and as a vocation
- gain knowledge about careers in dance
- examine the role and responsibilities of various dance companies and organizations to dance artists and communities
- examine how their views about dance have changed over time

Instructional Guidelines

The following guidelines are general instructions to the teacher for dance instruction throughout the year.

Encourage students' awareness of their kinaesthetic sensations whenever they are engaged in moving.

Kinaesthetic sensations are the feelings of the body's muscles, joints, and tendons while in motion or in stillness. The kinaesthetic sense is of primary importance to movement and dance. Perceptions of the body's movements are gathered through receptors in the tendons, muscles, and joints and relayed to the brain. By becoming aware of their own kinaesthetic sensations, students can more accurately direct and control their movements as well as copy movements demonstrated to them. As a result, students increase their dance techniques.

Knowledge of one's own kinaesthetic sensations promotes empathy with others when observing their movements. When watching dances, kinaesthetically aware students are actively participating in the experience.

To encourage students to become aware of their kinaesthetic sensations, teachers should:

- provide students with a variety of movement activities where the students can experience the feelings of their bodies in motion and in stillness
- encourage students to notice their kinaesthetic sensations when moving
- provide students with opportunities to learn dance sequences and repertoire
- encourage students to move accurately and with control by applying knowledge of their kinaesthetic sensations when dancing.

Offer opportunities for students to engage in positive, meaningful dance experiences.

Dance offers many opportunities for students to become actively engaged in learning. To make these experiences positive and personally meaningful, teachers should consider the following when planning modules:

- use themes and topics of interest to the students
- establish a warm and accepting atmosphere where students feel safe and free to take risks
- be generous with praise for students' efforts
- include a variety of instructional methods and approaches that address a range of learning styles.

Use a process to guide the students in their choreography.

The process of creating is often misunderstood. Teachers are afraid to guide the students too much in case they stifle creativity. However, the creative process is, at least in part, a problem-solving process. Teachers should guide students through steps

of creative problem solving, encouraging and coaching them as they work, and engaging them in discussions about their work. As students become familiar with using a process, the sophistication of their reflections on what they are doing will grow.

The following is an outline of steps students might go through when creating their own movements or dance compositions. Keep in mind that the steps may also include strategies such as brainstorming, research, journal writing, or watching films at any point in the process. Remember, the teacher acts as a guide throughout this process.

1. Begin by defining the problem to be solved. This can be done by the teacher or the students.
2. Explore all the possible solutions to the problem, remembering that imagination as well as logic will expand the range of possibilities.
3. Choose the most interesting or most appropriate solution.
4. Try the solution.
5. Reflect on the solution. Ask questions. For example, is the selected movement, dance phrase, etc. reflecting my intentions? Is it interesting to do? How could it be changed to make it clearer or more interesting?
6. Repeat steps one to five if necessary. Begin by redefining the problem.

Through teacher and student interaction during the process, students will learn that:

- they will be making decisions when engaged in creative activities
- there is no one answer to a problem
- even though all the students in the class might start out doing the same activities, their individual imaginations and problem solving will lead to unique solutions
- the teacher is a collaborator in problem solving, rather than someone who has all the answers.

The teacher should:

- emphasize the problem-solving aspects of an activity
- de-emphasize the product as the reason for engaging in dance activities so that students do not feel like they have "failed" if their chosen solutions do not work
- keep cumulative records on student progress, rather than looking at one final product for evaluation purposes.

Provide time for individual reflection and group discussion about the students' dance expressions and the processes they went through when creating them.

Reflection is essential in order for students to see the relevance of arts activities and to develop a personal commitment to their arts explorations. Time for reflection can incorporate the following:

-
- self-evaluation
 - one-to-one discussion with a student
 - journal writing
 - small group discussion
 - large group discussion.

Assess both process and product.

Dance presentations should be evaluated in conjunction with the students' creative problem-solving process, their intentions, their previous work that year, and the Dance 10, 20, 30 objectives. Products or presentations should not be evaluated in isolation.

When evaluating, the understanding gained and the creative processes used to discover and learn are as important as the finished product. Both the teacher and students should understand that, while students must be encouraged to take pride in their artistic products, challenging oneself personally and exploring new ideas and ways of working are essential factors in artistic development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more familiar way. A student who has taken risks, attempted to solve new problems, and grown in his or her development should receive a positive assessment in these areas regardless of the success of the finished product.

Explore the elements of dance and principles of composition within meaningful contexts.

The elements and principles are best explored in contexts of interest to the students, rather than in isolation. Students should be encouraged to learn about the elements and principles as they encounter them in their dance experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year. See Appendix B for information about the elements of dance and the principles of composition.

Provide opportunities for students to work with choreographers and dancers whenever possible.

There may be opportunities for students to work occasionally with a guest choreographer or dancers in the school. Students may also work as choreographers themselves, creating dances for their classmates or younger students. Teachers are encouraged to provide these experiences to their students whenever possible.

If your school division offers honoraria and expense reimbursement, this consideration should be extended to visiting dance artists. When working with guest choreographers and dancers, the teacher should:

- Arrange for a meeting to discuss appropriate learning objectives and expectations with the choreographers and dancers.

-
- Ask choreographers and dancers to consider the three components of the arts education program when planning their session. For example, in addition to performing their dance, the choreographers might discuss the source of their ideas, the factors that have affected the various changes in their work and traditions, or new directions in their particular dance form.

When a student is working as a choreographer with peers or younger dancers, have the student consider the following:

- What might the particular student dancers be reasonably able to accomplish at that grade level?
- What safety factors must be kept in mind?
- Have warm-up and cool down activities been planned?
- Is the selected music appropriate for a school setting and will it motivate the dancers to move?
- Is there a plan established for working through and sequencing the various parts of the dance?

Use a process to guide students in responding to dance presentations.

Viewing dance presentations is a matter of being actively engaged in watching the dance and, later, of responding to what was seen. Teachers should use a process such as Responding to Dance Presentations, found in Appendix C, to take the students from their initial reactions to the point where they can make an informed judgement about a dance presentation. In this way students make sense of their viewing experiences and gain deeper understanding of dance presentations.

Develop a dance research library.

Information about dance, dancers, choreographers and dance companies in the community, across Canada, and elsewhere should be collected from dance organizations, magazines, and the local media. Students and teachers should collect magazines, videos, essays, newsletters, newspaper clippings, books, etc. that discuss and explore various aspects of dance, choreography, and issues related to dance.

Guide students in their research.

Students should be challenged to develop their research and critical thinking skills on a continuous basis. When involving students in research projects, establish (along with the students) the expectations and criteria that are important for the successful completion of the project. Students may demonstrate their understanding of the results of their research through such means as individual or group reports or presentations, dance presentations, verbal presentations, video, displays, other arts expressions, essays, or expressive writing. When researching, students should maintain an awareness of potential bias or manipulation of the facts in the research material they are using. They should be encouraged to present a balanced, imaginative, and insightful presentation of their findings and conclusions.

Examples of research-related questions teachers may ask students to reflect on include the following:

- Have you used research material that presents various points of view?
- Have you determined whether the research material you are using reflects any type of bias such as gender, racial, etc? Have you presented a balanced and unbiased perspective yourself?
- Have you found an interesting or imaginative way to present and demonstrate what you have discovered through your research?
- Are your observations presented clearly and concisely?
- Are your observations organized so they can be easily followed or interpreted?
- Have you included enough detail for the reader, listener, or viewer to understand what you are intending to communicate?
- Does your work reflect the intention of the research project?
- Did you make appropriate inferences, analyses, and interpretations based on your research?

Encourage students to use notation, both invented and traditional, when recording movements and dances.

Notation is a method for transcribing movements and dances. Notation can be used in forming dances as well as recording finished dances. As more people become literate in dance, more dances from the past are being reconstructed. Audiences are now able to see dances that were once only read about in books and magazines. Today, many major dance companies include dance notators on staff to help reconstruct dances and notate newly choreographed dances in order to save them for the future.

Students should be encouraged to become literate in dance by using notation, either invented or traditional, throughout the dance-making process. Notation can assist them in conceptualizing, imagining, exploring, developing, and remembering movements and dances. As well, notation will clarify students' understanding of movements, as students are required to analyze movements before recording them.

At this level, students can invent their own notation system or learn a traditional system. There are several notation systems used in the world, including Labanotation, Benesh Movement Notation, and Eshkol-Wachman Movement Notation. The arts education program recommends the Labanotation system because it has adaptability. Labanotation is able to record all movements, including everyday and sports movements, and dance styles. Appendix B has information on Motif Description (notation symbols).

Have students keep dance portfolios and dance journals.

One excellent way to encourage the active involvement of students in their dance program is to have them develop dance portfolios. The portfolios should be used as "idea collectors" and storage containers for all of their dance materials, including their dance journals. The purpose of keeping material in a portfolio should be to encourage students to collect ideas and information that are of particular interest and relevance to them, to

expand and work out their ideas as possible material for dance expressions, to become aware of their own creative processes, and to keep records of their dance experiences.

The dance journal is a booklet or notebook for the students' personal writing about dance. Students can use their journals for recording observations and ideas about themselves, their world and their dance class, and for problem solving and research. The dance journals, included in the portfolios, serve as a means for students to record their reflections on their experiences and dance work.

Because of the personal nature of portfolios and journals, students and their teacher should establish guidelines early in the school year for their use and their possible role in student assessment and evaluation. Following are some suggested procedures.

- Use a large folder made from light cardboard, a large shoe box, or other suitable container for the portfolio.
- Use a notebook, binder, sketch pad, scrapbook, or constructed booklet for the journal depending on what is available and convenient.
- Encourage the use of portfolios or journal entries that consist of notation, drawings, video and audio recordings, brainstorm lists, concept maps, cut images, quotes and articles from other sources, as well as a variety of writing.
- Start a dance journal as part of the portfolio. The teacher can encourage students to get started by modelling journal writing, demonstrating processes for idea exploration and reflection, asking sample questions, or presenting examples from other students' portfolios. Students should be encouraged to develop their own style and format.
- Ensure that each entry is dated.
- Decide how often entries will be made and be flexible about time spent on them. Time could range from five minutes at the end of every class to fifteen or twenty minutes at the end of a unit of study.
- Decide whether the portfolios are personal or public and how they will be used to assess student progress.
- Inform students that whatever system for evaluation is implemented, teacher checks will be frequent and constructive.
- Review portfolios to observe whether students are expressing their opinions, ideas, insights, observations, and research in a meaningful way. Teachers should not be critical of the ideas and opinions expressed.
- Keep a portfolio in order to model desired practice regarding portfolios and to record ideas, observations of the students' work, resources, methods, and themes.

Module Overview Chart

This chart displays the essential aspects of a dance module. It applies to both core and optional modules in Dance 10, 20, and 30. The time allotment for each module will vary according to the teacher's overall course plan.

Foundational Objectives

The students will:

- develop their dance technique
- develop their performance abilities
- increase their understanding of choreography in relation to their own work and the work of others
- develop understanding of dance within social and historical contexts
- use critical thought when responding to dance presentations and infer meanings based on the contexts of the dances
- examine their own relationship to dance

Resources

Modules could be supported with reference materials on the following:

- technique and injury prevention
- improvisation and choreography
- historical and biographical references
- community resources
- films and videos
- CD-ROMs and internet resources
- accompaniment such as audio recordings and percussion instruments
- video recording equipment
- materials for presenting students' work, such as props, costumes, lights, and sets.

Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences, and objects in meaningful contexts (Critical and Creative Thinking)
- develop understanding of how knowledge is created, evaluated, refined, and changed within the field of dance (Critical and Creative Thinking)
- understand and use the vocabulary, structures, and forms of expression that characterize dance (Communication)
- develop an understanding of the personal, moral, social, and cultural aspects of dance (Personal and Social Values and Skills)
- develop their abilities to meet their own learning needs (Independent Learning)
- participate in a wide range of language experiences in order to develop their knowledge of dance (Communication).

Instruction	Assessment
<ul style="list-style-type: none"> • <i>Learn</i> dance technique of selected dance types. • <i>Learn</i> repertoire from selected dance types. • <i>Reconstruct</i> dances. • <i>Research, examine, discuss, and compare</i> dance types, dances and dancers, and historical and cultural contexts. • <i>Set up</i> displays about dance types. • <i>View and discuss</i> dance presentations selected from the dance types. • <i>Invite</i> resource people to become involved in the program. • <i>Keep</i> a dance portfolio. • <i>Create</i> dance compositions. • <i>Workshop</i> dance compositions. • <i>Improvise</i>. • <i>Reflect</i> on personal dance experiences. • <i>Record</i> dance compositions. • <i>Use notation</i> as both a creative tool and recording device. • <i>Write</i> about dance. • <i>Rehearse</i> dances. • <i>Present</i> informal dance concerts. 	<p>Student assessment in Dance 10, 20, 30 is based on the foundational objectives. Teachers should take into account students' perceptual and conceptual understanding, and personal expression. Assessment should be continuous and include a wide range of assessment techniques in relation to the students' creative and responsive processes, as well as taking into account any culminating product. In dance, teachers must rely to a great extent on their observation and recordkeeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> • discuss objectives and assessment criteria with students • select criteria for assessment based on the foundational objectives for the module • design assessment charts • keep anecdotal records • keep cumulative records • observe students' contributions and commitment to individual and group experiences • discuss students' dance experiences with them • listen to students' reflections on their own dance experiences • assess student progress over time.
<div data-bbox="162 1423 662 1486"> Concepts and Vocabulary </div> <p>Concepts and vocabulary for each module will come from the foundational objectives and the specific content of the module.</p>	

Sample Module: Dance 30 Core Module

Focus: Dance as Commentary

The following sample module has been written to provide teachers with a guide to planning modules for Secondary Level dance students. The sample shows one of the ways in which modules can be structured. Although it has been developed as a core module for Dance 30, it applies as a sample for all levels and modules. "Dance Commentary" has been selected as a focus. Teachers can select their own focuses for the core modules, depending on their particular expertise and available resources.

This module shows how:

- the three components can be integrated into a module of study
- the learning objectives for a module can be derived from the foundational objectives
- the Common Essential Learnings can be developed through dance.

Introduction

The focus of the sample module is "Dance as Commentary". In this module, students examine how dance is used for commentary. They discover their own unique dance style and, through dance, comment on issues important to them.

The module is organized in the following sections: Introduction, Technique, Personal Style, Personal Commentary, Dance as Social Statement, Students' Social Statements, and Performance. The Technique section should be taught throughout the module. Alignment, injury prevention, and health should be taught and reinforced throughout the course.

Teachers will find that they can use or adapt the activities in the various sections to accommodate all of the dance types.

Resources

The following resources that support this module are suggestions only. The teacher may substitute for any or all of the materials cited. A complete listing of recommended resources appears in *Arts Education: A Bibliography for the Secondary Level*.

Print

Ballet and Modern Dance

Jean-Pierre Perreault, Choreographer

Native American Dance

Modern Dance: Body and Mind

Accompaniment

Percussion instruments

Music to accompany technique and composition lessons

Video

Joe

Dancemakers' Series: Danny Grossman

Child of Ten Thousand Years

Equipment

Audio cassette player

VCR and television

Video recording equipment

Foundational Objectives

All of the foundational objectives will be developed in this module.

The students will:

- develop their dance technique
- develop their performance abilities
- increase their understanding of choreography in relation to their own work and the work of others
- develop understanding of dance within social and historical contexts
- use critical thought when responding to dance presentations and infer meanings based on the contexts of the dances
- examine their own relationship to dance.

Common Essential Learnings

This module will focus on the following Common Essential Learnings, although others appear throughout as they apply to a particular activity.

The students will:

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences, and objects in meaningful contexts (Critical and Creative Thinking)
- develop understanding of how knowledge is created, evaluated, refined, and changed within the field of dance (Critical and Creative Thinking)
- understand and use the vocabulary, structures, and forms of expression that characterize dance (Communication)
- develop an understanding of the personal, moral, social, and cultural aspects of dance (Personal and Social Values and Skills)
- develop their abilities to meet their own learning needs (Independent Learning)
- participate in a wide range of language experiences in order to develop their knowledge of dance (Communication).

Teacher Note: Throughout this module, use recordkeeping forms to assess students as they dance. (See the *Evaluation* section that follows the *Sample Module* for sample forms.) Record assessments in students' individual evaluation folders. Compile a videotape for each student which records his or her dance compositions and samples of dance technique. During the course of the module, arrange for one-on-one conferencing with the students.

Learning Objectives	Activities
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- increase their understanding of traditional and contemporary dances of various societies and cultures, including Aboriginal cultures, within their cultural and historical contexts

Introduction

Explain that in this module students will examine how dance is used for commentary. Students will look at the commentary of dance artists and develop their own commentaries. In doing so, students will discover their own unique dance styles.

Set up a display on dance. Include dance types in which students are interested. Give brief historical overviews. Discuss the dance types' origins and development.

- value, keep, and purposefully use a record of ideas for their dance creations

Discuss dance journals and portfolios with the students and how they will be used for assessment purposes. Have students begin to keep a dance portfolio. (For more information on dance portfolios, see *Instructional Guidelines* in this curriculum guide.)

Technique

Teacher Note: Throughout this module, teach the students dance technique. Technique lessons should include a warm-up (standing and/or seated), movement sequences (axial and locomotor), and a cool down. Creative work can be included in technique lessons. See *Appendix A* for more information on planning.

Learning Objectives

Activities

When teaching technique, include the following activities related to technique and body image. Remember, technique is to be taught and reinforced throughout the module.

- further understand injury prevention and care, and effectively apply their understanding to their own dancing
- understand and consistently apply the movement principles to their own dance technique
- understand the meaning of precision and apply understanding to improve technique (CEL: N)
- use correct dance terminology
- gain knowledge about dancers' health and nutrition requirements
- examine the external influences on dance artists
- explore reasons underlying evidence (CEL: CCT)

Discuss the structure of the bones and the use of the muscles in relation to correct alignment and turn out. Use a model of a skeleton and the students' own bodies to demonstrate.

Lead students in improvisations exploring the correct function of the skeletal structure.

Discuss injury prevention in relation to dance technique. Teach students exercises that will stretch and strengthen their bodies. Design corrective exercises for individual students that will help them improve their technique.

Throughout the module, whenever correcting students' dance technique, refer to how the skeletal and muscular structure of the body should function for correct alignment. Whenever possible, use correct anatomical terminology.

Examine closely the issue of health in relation to dance. Discuss the importance of maintaining a healthy body for dance and what some dancers do to stay healthy. Discuss eating disorders that often are associated with dance and the reasons why dancers might suffer from the disorders.

Have students in small groups research the body image of dancers and how it has changed over time. Compare the changes to the fashions of the same time

Learning Objectives

Activities

- construct clear, achievable nutrition goals and plan to meet them (CEL: IL)

period. Ask students to present their research to the class.

Motivate students to take responsibility for eating a healthy diet by having them design a nutritious menu for a week. Consult with a dietitian or invite one to class.

Assess the students' presentations and menus and record in their evaluation folders.

Personal Style

***Teacher Note:** This part of the module will explore dance styles and help students discover their own unique styles.*

- improvise with confidence
- generate alternative solutions to problems through improvisation and evaluate the various solutions to the problems (CEL: CCT)
- express their own ideas through dance with increasing clarity of intention
- analyze and apply understanding of the dance elements to their own work
- understand and apply the process of developing, sequencing, and refining their dance compositions using reflection, decision making, and movement problem solving
- reflect on and analyze their own dance compositions in order to improve them

Guide students in dance improvisations designed to develop their sensitivity to dancing as a group. Have students reflect on and discuss their improvisational work. Ask students to record their reflections in their journals.

Design improvisations that explore students' individual styles or "signature" movements. In small groups, have students show the movements they discovered that they feel reflect their personal style. In the same small groups, analyze the movements.

Have students create short dance compositions using their improvisations as inspiration. Have them show their compositions to their peers. Record them on videotape.

Discuss the students' individual styles by analyzing the compositions in terms of the elements of dance. Do the students think that there is a relationship

Learning Objectives

Activities

- demonstrate respect for the dance compositions of others
- synthesize new ideas gleaned from discussion with prior understanding of their own dance style and personality (CEL: C)
- extend understanding of the development of various dance techniques in relation to their cultural and social contexts

between their individual dance style and their personality?

Have students complete a self-evaluation form to record their reflections. Keep the self-evaluation forms in students' evaluation folders.

Research the development of various dance techniques. Select techniques that have been influenced by an individual's movement style. Compare these to the students' preferences for particular dance techniques and their movement styles. Discuss.

- execute complex locomotor and non-locomotor movements specific to a dance type with technical accuracy and fluency
- increase their understanding of the work of various dance artists including Aboriginal, male, female, Canadian
- use appropriate criteria for the interpretation and evaluation of various dance types and styles

Teach the students a system of dance technique.

Using a process such as Responding to Dance Presentations, critically look at the choreography of a person who originated or influenced a dance technique. Discuss the technique in relation to the choreography. Use criteria from the Sample Checklist for Evaluating Students' Responses to Arts Expressions for assessment purposes. (See the Evaluation section.)

Personal Commentary

Teacher Note: *This part of the module examines the use of dance for personal commentary. Students are given an opportunity to explore dance for their own commentary.*

- purposefully use improvisation to discover and develop movements for composition

Brainstorm ideas to use as inspiration for group improvisation. When a list is compiled, read each idea out loud and have students respond spontaneously

Learning Objectives	Activities
<ul style="list-style-type: none"> • purposefully use a wide array of sources of inspiration for dance-making • work co-operatively and contribute positively when improvising and composing in groups (CEL: PSVS) • evaluate dance-making processes (CEL: CCT) • explore their own thinking processes (CEL: C) • explore ideas and perspectives relevant to choreographers through the study of their dances • examine the cultural values, ideas, and beliefs that dances might transmit, influence, or challenge • write about their dance experiences in order to understand them better (CEL: C) • express their own ideas through dance with increasing clarity of intention • apply understanding of the choreographic ideas and processes of various choreographers to their own dance-making • reflect on and analyze their own dance compositions in order to improve them • use the language and concepts of dance (CEL: C) 	<p>through dance. Include humorous as well as serious ideas. In small groups, have students refine their improvisations to create a dance composition that comments on one of the ideas.</p> <p>Show the compositions or record them on videotape for later reflection. Analyze and discuss the ideas or commentaries the students are conveying.</p> <p>For homework, ask students to write an entry in their dance journals commenting on school life.</p> <p>Look at a dance which comments on society, such as <i>Nobody's Business</i>, choreographed by Danny Grossman. Using a process such as Responding to Dance Presentations (Appendix C), discuss how Grossman uses humour to comment on society.</p> <p>Ask students to write a critique of Grossman's dance. Assess the critique and record the assessment in the students' evaluation folders.</p> <p>Individually, have students create a short dance study using, as a starting-point, the journal entry in which they commented on school life. The study should be about 30 seconds in length.</p> <p>Have students show their dance studies to the class. Record them on video.</p> <p>Analyze and discuss the studies. What are they conveying about school life?</p>

Learning Objectives

Activities

- understand the collaborative nature of dance and demonstrate commitment to its collaborative process
- demonstrate self-motivation in committing to the rehearsal process
- further their understanding of lighting, costume, and set design
- analyze and apply understanding of the principles of composition to their own work
- evaluate the dance for creative processes used and final product (CEL: CCT)
- explore ideas and perspectives relevant to Canadian choreographers through the study of their dances
- demonstrate critical thought and support interpretations and opinions when responding to dance presentations (CEL: CCT)
- increase their understanding of the work of Aboriginal dance artists
- with competence, analyze how the dance components work together to convey the choreographers' intentions
- choose a dance artist whose work reflects their interests (CEL: IL)

With the students, choreograph a group dance that includes all their short dance studies. It may be necessary to adjust the studies to create a dance with unity. Students may be assigned parts of the dance to work on in small groups.

Rehearse the dance. If desired, select appropriate music to accompany the dance. Students could design sets, props, and costumes using "found" materials.

Record the dance on videotape. Analyze and discuss the dance, focusing on the principles of composition. Have students record their reflections in their journals.

Dance as Social Statement

***Teacher Note:** This part of the module further examines dance as commentary by investigating social statements made through dance.*

Look at excerpts of the dance *Joe*, choreographed by the Canadian, Jean-Pierre Perreault. Using a process such as Responding to Dance Presentations, discuss the dance and why it is considered significant in the history of Canadian dance. Discuss the similarities and differences between *Joe* and *Nobody's Business*.

Alternatively, look at *Child of Ten Thousand Years*, directed by Floyd Favel, Artistic Director of Native Earth Performing Arts Inc. Discuss this work and the statement or commentary it makes.

Investigate other dance artists that use dance for social statement. Have students write an essay about a

Learning Objectives

Activities

- demonstrate commitment to independent research in order to increase their understanding of dance

contemporary dance artist who uses dance for social statement. Assess the essay and record the assessment in students' evaluation folders.

Students' Social Statements

Teacher Note: *Students are given an opportunity to create dances expressing their own social statements.*

- apply understanding of the dance elements and principles of composition to their own work
- apply understanding of the choreographic ideas and processes of various choreographers to their own dance-making
- write a proposal for a dance project (CEL: IL)

Divide the students into groups of three. For the following project, have each group complete a learning contract. (See Sample Learning Contract in the Evaluation section.) Ask each group to choreograph a dance that comments on aspects of the students' lives. The dance should have three sections, with each group member choreographing one section. Explain that the sections may or may not relate to each other. Each person should decide on the topic for her or his section.

- further their understanding of lighting, costume, and set design
- use notation, both traditional and invented, to assist throughout the dance-making process
- reflect on and analyze their own dance compositions in order to improve them
- understand the role that human values play in discussing dances (CEL: CCT)
- use questions as tools to further their own understanding (CEL: C)

Accompaniment, costumes, props, etc. should be determined as a group.

Have students use notation to assist in their dance-making and to document the development of the project in their portfolios.

"Workshop" the dances so that students have an informal opportunity to receive feedback from each other. Discuss the dances and the statements students are trying to convey. Assist groups in refining their dances by encouraging others to offer suggestions for improvement and then having the dancers try the suggestions. The students will benefit from observing the effects of any revisions. Record the workshoping process on videotape.

Learning Objectives

Activities

- synthesize new ideas gleaned from discussion with prior understanding of dance (CEL: C)
- demonstrate self-motivation in committing to the rehearsal process

Based on the feedback given in the workshopping process, have the students refine and rehearse their dance compositions. Students should record their reflections in their journals.

Performance

***Teacher Note:** This portion of the module gives students an opportunity to perform the work they have prepared. Dance is a performance art. However, performances should be a natural outcome of rehearsal and classroom activities. The purpose of this performance is for students to apply what they have learned in a performance situation.*

- develop the ability to sustain concentration, focus, and projection while dancing and transfer these abilities to performance situations
- begin to understand how various effects can be created with lighting, costume, and set design in dance productions
- understand and practise performance etiquette
- evaluate creative processes, assignments, and projects (CEL: CCT)

Have students prepare for an informal performance of the dances created in this module. Explain to students the purpose of the performance. Discuss performance techniques with the students.

Have students design lights, costumes, and sets for the production. Review the roles of production personnel and the logistics of putting on dance performances. Assign students production duties, including that of publicizing the performance.

After the performance, discuss the students' experiences. Using the Sample Self-evaluation Form, have students write a final journal entry reflecting on the performance and the module.

Evaluation

Evaluation includes teacher reflection, program and curriculum evaluation, and student assessment and evaluation. All of these have the same general goal. They are intended to enhance learning and foster further student growth in the objectives of the arts education program. Evaluation in Dance 10, 20, 30 is undertaken for the same reasons as in other school subjects: to recognize progress and identify areas which need further learning. Educators may refer to *Student Evaluation: A Teacher Handbook* (1991) and *Curriculum Evaluation in Saskatchewan* (1991) for support in these areas.

Teacher Reflection

An important aspect of good teaching practice is that of teacher reflection. There are two levels of teacher self-evaluation: reflection on day-to-day classroom instruction by the teacher and reflection that is done through peer coaching. In their arts education programs, teachers should assess their strengths and identify areas for improvement. They can ask themselves the following questions:

- To what extent am I familiar with the Dance 10, 20, 30 curriculum requirements, philosophy, foundational objectives, activities, and instructional approaches? (This is what is meant by the intended curriculum.)
- To what extent do the actual experiences which I provide (the taught curriculum) match the intended curriculum?
- How am I structuring my observations of students to ensure that foundational objectives are being met?
- What changes could be made to my system of observing and recordkeeping to provide accurate and complete information to students and parents?
- To what extent is student learning being fostered as a result of the experiences I provide?
- How have I adapted these guidelines to meet individual needs?
- How have I incorporated opportunities for independent exploration and learning?
- To what extent do I understand the relationships between the Common Essential Learnings and the Dance 10, 20, 30 curriculum requirements?
- Am I attending to the Common Essential Learnings in my lesson planning process?

It is important for teachers, as professionals, to engage in reflection. Teachers should take stock of their professional capabilities, set improvement targets, and participate in professional development activities. Teachers can address their professional growth by: reflecting on their arts education programs and their own teaching practice; reading

professional documents (for example, articles, journals, and books); attending workshops, professional conferences, and courses; and developing personal and professional networks with others in their field, and interactive electronic support and resource networks via the Internet.

During peer coaching sessions, criteria for assessment of the lesson or series of lessons should focus upon the intended curriculum and its objectives, recommended content, types of activities, instructional methods, and learning resources. Questions to be asked could include the following:

- What were the foundational objectives for this module?
- What were the objectives for this lesson?
- What activities were planned to meet the objectives?
- How well do these objectives and activities reflect the philosophy and content of the dance curriculum?
- To what extent does the teacher's instruction encourage enthusiasm about the dance program and the lesson?
- To what extent does the teacher's instruction involve students in creating and reflecting upon content and processes of Dance 10, 20, 30?
- To what extent were objectives achieved?
- How well was Resource-based Learning supported through the use of a variety of resources based on diversity of student need?

Supporting the Dance Program

When reflecting on the types of support available for the Dance 10, 20, 30 program, teachers could ask the following questions:

- In what ways can I further my professional development in dance?
- Am I an advocate for the Dance 10, 20, 30 program?
- Are sufficient resources of sufficient variety available to teach the program as intended?
- Has an in-school or school system network been established to support delivery of this program through idea exchanges and peer coaching?
- Have I taken steps to make administrators and parents aware of the program and its objectives?

-
- In what ways am I utilizing community and educational resources, such as guest artists and other resource people, interactive electronic resource networks, universities, and arts organizations?

Program Evaluation

In order that all students' needs are met and teachers receive the kinds of support necessary to achieve the objectives of the Dance 10, 20, 30 curriculum, evaluation of the program is essential. Program evaluation is a systematic process of gathering and analyzing information about some aspect of a school program in order to make a decision or to communicate to others involved in the decision-making process. Program evaluation can be conducted at two levels: relatively informally at the classroom level or more formally at the classroom, school, or school division levels.

At the classroom level, program evaluation is used to determine whether the program being presented to the students is meeting both their needs and the objectives prescribed by the province. Program evaluation is not necessarily conducted at the end of the program, but is a continuous process. For example, if particular lessons appear to be poorly received by students, or if they do not seem to demonstrate the intended learnings from a module of study, the problem should be investigated and changes made. By evaluating their programs at the classroom level, teachers become reflective practitioners. The information gathered through program evaluation can assist teachers in program planning and in making decisions for improvement. Most program evaluations at the classroom level are relatively informal, but they should be done systematically. Such evaluations should include identification of the area of concern, collection and analysis of information, and judgement or decision making.

Formal program evaluation projects use a step-by-step problem-solving approach to identify the purpose of the evaluation, draft a proposal, collect and analyze information, and report the evaluation results. The initiative to conduct a formal program evaluation may originate from an individual teacher, a group of teachers, the principal, a staff committee, an entire staff, or the central office. Evaluations are usually done by a team so that a variety of skills are available and the work can be distributed. Formal program evaluations should be undertaken regularly to ensure programs are current.

To support formal school-based program evaluation activities, Saskatchewan Education has developed the *Saskatchewan School-Based Program Evaluation Resource Book* (1989) to be used in conjunction with an inservice package. Further information on these support services is available from the Assessment and Evaluation Unit, Saskatchewan Education.

Curriculum Evaluation

As new curricula are developed and implemented, there is a need to determine whether they are being used effectively and whether they are meeting the needs of students. Curriculum evaluation at the provincial level involves making judgements about the effectiveness of provincially authorized curricula.

Curriculum evaluation includes gathering information (assessment phase) and making judgements or decisions based on the information collected (evaluation phase).

The principal reason for curriculum evaluation is to plan improvements to the curriculum. Such improvements might involve changes to the curriculum document and/or the provision of resources or inservice to teachers.

Student Assessment and Evaluation

Assessment is a broad term that refers to the process of collecting information on the progress of students' learning. **Evaluation** involves making a judgement about the degree of merit or worth of the information collected relative to the learning objectives.

Assessment and evaluation of student progress are as essential in dance as in other school subjects. **To reinforce to students, parents, administrators, and the general public the importance of arts education in Saskatchewan's Core Curriculum, the program must include a means to assess the real benefits to students which result from their involvement in the program.** While the comments which follow relate specifically to the dance program, teachers may also refer to *Student Evaluation: A Teacher Handbook* (1991) for further information.

The following principles will guide teachers in the development of plans for student assessment in Dance 10, 20 and 30:

- Student assessment is based on the foundational objectives and learning objectives of the program. Student assessment will determine to what extent these objectives have been achieved by individual students. Teachers need to look at the foundational and learning objectives carefully and develop appropriate record keeping forms. Sample recordkeeping forms are included in this curriculum.
- Student assessment should be a continuous process which follows the progress of a student over a significant period of time.
- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and learning objectives determine the instructional strategies employed and the choice of assessment techniques.
- A teacher should employ a number of different methods of assessing learning so that a number of different types of learning may be evaluated.
- Teacher and student should discuss the student's work often in order to identify areas where more improvement is needed. Students need to know what is being evaluated as well as how it is evaluated.
- Teachers should equip students for peer and self-evaluation to be used in conjunction with the teacher's evaluation of the students.

Observation

For teachers to become good observers, they must have clear ideas of what they will be looking for. While observation should always be based upon the objectives, recognizing evidence for the achievement of an objective is not always a straightforward or easily described process. The assessment of an individual student's achievement of a foundational objective will depend upon specific criteria, suggested in the curriculum guide and determined by the teacher and the students.

As well as referring to each foundational objective, teachers should also be aware of four categories of student learning during observation: perception, procedures, conceptual understanding, and personal expression. Assessment information collected in these four categories will encompass the development of students' knowledge, processes, skills, abilities, values, and attitudes related to the dance curriculum requirements.

Perception

In order for students to develop their abilities and interests in dance, they must develop their perceptual abilities -- their senses of sight and sound and, most importantly, their kinaesthetic sense.

Perceptual abilities should be evaluated in conjunction with other objectives, as the students' abilities to understand concepts and express themselves using the language of dance is interdependent with their ability to perceive. It is important to include activities that are intended to develop perception even though evidence of perceptual development may be apparent only over an extended period of time.

Procedures

Understanding processes and procedures in dance enables students to create and respond to dance works. In creating dance compositions, successful completion of the product depends on understanding the procedures involved. The teacher can assess a student's understanding of procedures by observing the project in progress and the final product.

The category of procedures also includes development of the ability to respond to various dance presentations. This ability may be assessed through teacher observation and student self-reflection over an extended period of time.

Conceptual Understanding

Conceptual understanding contains a strong knowledge component and can be assessed, for the most part, using easily observable criteria. Assessment of conceptual understanding is focused upon the following:

- understanding the elements, principles, vocabulary, and specific concepts in dance
- developing an understanding of dance and its role in cultures and societies
- developing understanding of concepts and criteria to be applied when responding to various dance works.

Personal Expression

The students' conceptual understanding will form a basis for the development of their expressive abilities. However, unlike conceptual understanding which focuses upon specific desirable outcomes, expressive abilities focus on individual responses, creativity, and imagination. They also focus on sensitivity to one's own feelings, contextual features, and personal meanings and interpretations. Teachers need to refer to a range of appropriate criteria that apply to students' dance experiences, such as those described in the Sample Checklist or Rating Scale for Evaluating Creative Processes on p. 77.

Teachers should remember that objectives requiring personal expression can be achieved by students in a variety of ways. Responses by students will and should be idiosyncratic and there will be no one correct response. To assess students' personal expression, teachers must:

- know their students and their previous responses to similar aspects of the dance curriculum in order to recognize growth and the degree to which the response is a personally expressive one
- include opportunities for individual students to reflect on and discuss their work and the reasoning that went into it
- include opportunities for students to reflect on and respond to the expressive work of their peers
- know when experiences, tasks, or projects that they set for their students contain an expressive dimension that must be evaluated separately from the conceptual understanding which most tasks also contain
- establish general criteria for evaluating expressiveness.

Assessing Process and Product

When evaluating, teachers should emphasize the assessment of the students' creative and responsive processes, as well as take into account any culminating product which may result from their dance experiences. Artistic products or final projects, presentations, performances, essays, or research papers will give only a partial view of each student's experiences, understanding, and development in dance. Continuing observation is essential to achieving a complete and balanced assessment and report of the students' overall learning. The teacher should observe students' struggles with creative problem solving, their willingness to try new things, and their application of critical and reflective thinking.

Process

When assessing each student's learning processes in dance, teachers may determine the extent to which students are achieving the learning objectives by observing the following:

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- all dance activities and projects in progress
 - the actual process of creative problem solving
 - individual, pair, and group work in progress
 - portfolios, including rough drafts and notes
 - notebooks
 - visual and written journal entries
 - research notes
 - the use of computers and other technology
 - video and audio cassettes of student work in progress
 - student reflection, discussions, and responses during the process.

Assessment techniques to use when evaluating objectives related to process include: anecdotal records, observation checklists, portfolios, contracts, conferences, individual and group assessments, written assignments, homework, and peer and self-assessments.

Products

When assessing products or presentations in dance the teacher may determine the extent to which students are achieving the learning objectives by observing the following:

- collective and individual dance projects and presentations
- various types of completed non-written work
- research projects and other written work
- portfolios
- video cassettes of student work
- contract criteria
- the student's previous products or presentations
- journals
- student reflection, discussions, and responses regarding their dance compositions.

Assessment techniques to use when evaluating objectives related to dance products or presentations include: anecdotal records; observation checklists; performance tests; written, oral, and other tests; portfolios; written assignments; homework; individual and group assessments; contracts; conferences; and peer and self-evaluation.

Portfolio Assessment

Students responding to their own and their peers' work is an important part of the creative and evaluative process. Responding can occur during the creative process, where the creations are presented as works-in-progress, as well as at the end of the project. Discussing or workshopping their works-in-progress with others, including students, teachers, parents, guest artists, or work study employers, helps students refine their arts expressions. Refer to Discussing Student Work in Appendix C.

As students will be critiquing and responding to their own work on a regular basis, the portfolios should reflect works-in-progress as well as completed projects. Portfolios may contain notes, comments, questions, notation, sketches, critiques, research, essays, video recordings, student journals, and various examples of the student's work on videotape.

They need not include only the student's best work; rough drafts and early versions are excellent vehicles to spark dialogue during teacher-student conferences. By considering portfolios when teaching and assessing, teachers encourage students to develop critical processes and creative processes similar to those used by professional artists. Such practice also motivates students to take responsibility for their own learning.

Portfolio Conferences

Individual portfolio review sessions should be held as part of continuing assessment practices throughout the course. Portfolio conferences may be used in many ways and are a good focus for discussion between and among the following: teacher and student; student and peer; teacher and parent/guardian; teacher, student, and parent/guardian; or an interdisciplinary teaching team which may sometimes include visiting artists or work study employers. Some schools are now making a common practice of maintaining student portfolios over a number of semesters or years. This practice allows students, teachers, and parents/guardians to see compiled direct evidence of real growth, which can be a source of satisfaction and pride.

Teacher Note

Artistic products or presentations should not be evaluated in isolation, but must always be evaluated in conjunction with the students' creative problem-solving process, their intentions, their previous work that year, and the foundational and learning objectives as outlined by the teacher.

This curriculum recognizes that challenging oneself personally and exploring new ideas and ways of working are essential factors in development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more repetitive or familiar way.

Students may be reluctant to challenge themselves or take risks with their work if they know that all their work will eventually be on display or presented to others publicly. As much of their daily work in dance will be process oriented and of a problem-solving nature, it should be made clear to students that all of their work will not result in a public presentation. Should a teacher or the students themselves desire on occasion to show some of their work to others, it is essential to involve the students in the selection and decision-making process.

It is very important for both teacher and students to understand that, while students must be encouraged to take pride in their dance products, the creative problem-solving process is equal in importance to the resulting product.

Recordkeeping

Reports to students and parents must be based upon real evidence. In order to build up a comprehensive record of growth, teachers will have to rely upon a wide variety of assessment techniques and, to a great extent, upon accurate observation and recordkeeping. In addition to the assessment techniques suggested in this curriculum, Chapter Four in *Student Evaluation: A Teacher Handbook* outlines a variety of general assessment techniques that teachers may wish to include in their student assessment practices.

Teachers should supplement their observation-based records with students' journal writing and other written or oral descriptions of their processes of decision making and problem solving related to specific tasks. Because journal entries are often of a personal nature, students and teacher should establish guidelines for their use in the dance class and in student assessment. In dance, student portfolios of work and work-in-progress should be maintained on video. Written tasks and projects such as essays and critiques should also be included.

A practical tool for observation-based recordkeeping is a checklist. Teachers should devise individualized checklists for their modules and lessons based upon the objectives and specific criteria developed from the task at hand. The number of criteria on any type of form should be kept to two or three at the most for any one observation. Teachers' skill at observing and knowing what they are looking for will increase as they become more familiar with the curriculum. Initially, teachers may choose to record observations of no more than five students during the course of a lesson.

Checklists similar to the samples on the following pages should make it easier for the teacher to record information while still being attentive to other students and the co-ordination of the lesson-in-progress. Teachers should always provide themselves with a means of noting progress by any student, which may or may not relate to specific criteria on their forms. They can either design spaces for open-ended comments on their forms or keep note paper handy for this purpose.

Teachers will need to:

- organize checklists in advance
- keep a clipboard, pen, and checklist nearby during dance classes
- continuously observe how students fulfil objectives
- devote small parts of most lessons to recording.

Student Profiles

It is important to develop a composite profile of each student's progress for each reporting period that will provide concrete information to students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the substantive content of the Dance 10, 20, 30 program and of the benefits that students derive from their involvement in it.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests or essays.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective, hence the necessity of designing the most efficient and time-saving recordkeeping forms prior to teaching the module of study.

Grading and Reporting

It is the responsibility of the school division, school principal, and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals, and objectives of the curriculum.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives which they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a final grade or summative comment. Students need to know what is being evaluated as well as how it is evaluated. Evaluation criteria should be discussed with students throughout the year, before, during, and after each module of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria when they understand the objectives.

Reporting student progress may take the form of descriptive reports and/or a final grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the year, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark or summative comments should reflect a balance among the foundational objectives, and the year's experiences should also reflect a balance among the three components of the curriculum.

The complexity of individual student development in dance, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to supplement grades with descriptive comments. Whatever reporting method is used, the teacher and the report card must indicate clearly to both students and parents that Dance 10, 20, 30 is developing important understandings, abilities, and attitudes.

Assessment Templates

There are several examples of different assessment forms on the following pages, including checklists, rating scales, and anecdotal recordkeeping forms. Teachers will

need to adjust or redesign these forms for their specific purposes. Please note the following:

- A **Learning Contract** is an agreement between a student and a teacher regarding what will be done, who will do it, how it will be completed, and how it will be evaluated. This form may easily be adapted for use with groups of students.
- The **Sample Checklist or Rating Scale for Evaluating Creative Processes** contains a list of possible criteria that teachers may select from or add to when observing students' creative processes in dance. This form may be used as a checklist or a rating scale for either a few students or one student over an extended time period.
- The **Anecdotal Recordkeeping Form** is designed to follow the progress of one student over the course of several lessons.
- The **Self-evaluation Form** is designed to encourage student reflection.
- The **Teacher and Student Negotiation Form** is designed as an example of how teachers and students may work together to arrive at a mutually satisfactory rating or grade for a creative problem-solving process.
- The **Self-evaluation Form for Group Work** is designed for one student's self-evaluation of a group project or experience. Such self-evaluation forms can also be adapted for groups of students to evaluate group experiences. Teachers and students together can design their own appropriate forms.
- The **Sample Checklist for Evaluating Students' Responses To Arts Expressions** contains a list of possible criteria that teachers may select from or add to when observing students' responses to dance expressions.
- The **Rating Scale for Evaluating an Essay** is designed as a sample of criteria that should be observed in a well-written essay.

Learning Contract

(Adapted from *Student Evaluation: A Teacher Handbook*, 1991)

Student Name:

Teacher Name:

Time Period of Contract: _____

Purpose of Contract: _____

I am planning to _____

The reason I have decided to work on this is _____

The main focus of my work will be _____

Through my work I hope to discover _____

I intend to obtain information and ideas from: (check at least 5)

- | | |
|--|--|
| <input type="checkbox"/> books | <input type="checkbox"/> films, videos |
| <input type="checkbox"/> interviews with resource people | <input type="checkbox"/> museums, art galleries |
| <input type="checkbox"/> experimentation or exploration | <input type="checkbox"/> community organizations, agencies |
| <input type="checkbox"/> magazines or journals | <input type="checkbox"/> audio recordings |
| <input type="checkbox"/> encyclopedias | <input type="checkbox"/> reproductions of art works |
| <input type="checkbox"/> newspapers | <input type="checkbox"/> photographs |
| <input type="checkbox"/> my own research (explain) | <input type="checkbox"/> computer research |
-

☐ other sources such as the environment, imagination, or personal experience (list)

Learning Contract (Continued)

The product of my work will be _____

The skills I will be using in order to complete this work are _____

I will make these arrangements to share/display/present my work:

- when I will share it _____

- how I will share it _____

- with whom I will share it _____

My work will be completed by _____

My work will be evaluated by (peers, self, teacher, work study employer, others or any combination)

The important things that the evaluator(s) will be looking for are: (refer to the *Checklist or Rating Scale for Evaluating Creative Processes*)

I will evaluate this work and my own learning by using the following: self-evaluation form, written or verbal assessment, journal summary, other

Teacher Signature

Student Signature

Date

Sample Checklist or Rating Scale for Evaluating Creative Processes

Examples of Possible Criteria						
Contributes ideas to explore the theme or concept.						
Contributes to discussion and brainstorming activities.						
Extends the theme or concept(s) in a new direction.						
Develops one aspect of the theme or concept(s) in detail.						
Transfers knowledge of the theme or concept into personal art works.						
Explores several ideas.						
Takes risks by exploring something new to him or her.						
Shows interest in the arts experience.						
Shows commitment toward the experience of creating.						
Challenges self.						
Describes what did and did not work in personal experience.						
Identifies what he or she would like to change in order to improve the arts expression.						
Describes what his or her own arts expression means personally.						
Maintains awareness of personal intentions in arts expression.						
Shows concentration in arts experiences.						
Discusses why choices were made.						
Describes images, sensations, or ideas evoked by the arts experience.						
Contributes ideas when working in groups.						
Works co-operatively within the group.						
Works independently.						

This form may be used to assess several students or one student on different dates.

Comments:

Anecdotal Recordkeeping Form

Student's Name:

Date	Learning Objectives	Comments

General Comments:

Self-evaluation Form

Name:

Date:

Project/Activity Description:

1. State the main idea you were trying to express in your project or activity. What were your intentions?
 2. What methods did you use to develop your ideas? For example, did you brainstorm, create a concept map, research, improvise, try different materials or techniques, etc.?
 3. Did you take a risk by trying something new to you? Explain.
 4. What were some of the unexpected problems that you had to solve while you were working?
 5. What decisions and choices did you make to help solve these problems?
 6. What was the most interesting or challenging thing about what you did?
 7. What have you learned from this particular project?
 8. What did you do outside of class to enrich the project or activity?
 9. If you were to experience this project or activity again, what would you change or do differently?
 10. Describe a new project/experience that might grow out of the one in which you just participated.
-

Teacher and Student Negotiation Form

To be used in conjunction with Self-evaluation Form

Date:	Name:		
Project/Problem:			Rating
Criteria	Comments	Student	Teacher
<ul style="list-style-type: none"> clearly defined the main idea or problem to be solved 			
<ul style="list-style-type: none"> explored a number of ideas, alternatives, and possible solutions 			
<ul style="list-style-type: none"> took risks by trying something new 			
<ul style="list-style-type: none"> identified several decisions made during the problem-solving process 			
<ul style="list-style-type: none"> undertook additional related activities or research outside class 			
<ul style="list-style-type: none"> reflected on the completed work and what had been achieved 			
<ul style="list-style-type: none"> suggested extended or future activities 			
Other Comments:		Totals	
		Negotiated Mark	

Student Self-evaluation Form for Group Work

Name:

Date:

	Seldom	Sometimes	Often
Contributed my ideas.			
Listened to and respected the ideas of others.			
Positively encouraged others in my group and other groups.			
Compromised and co-operated.			
Followed the direction of others.			
Helped to solve problems.			
Concentrated when working.			
Took risks by exploring something new to me.			
Did my share when working in a group.			

What did I contribute to the process?

What problem(s) did I have to solve while I was working and how did I try to solve the main problem I faced?

What have I learned from this particular experience and how could I apply what I've learned to other projects and/or everyday life?

My two greatest strengths from the above list are:

- 1.
- 2.

The two skills I need to work on from the above list are:

- 1.
 - 2.
-

Sample Checklist for Evaluating Students' Responses To Arts Expressions

Examples of Possible Criteria						
Offers first impressions about the arts expression.						
Contributes to discussion and other activities that require student responses.						
Uses observation skills when giving descriptions of the arts expression.						
Demonstrates critical thinking when analyzing the work.						
Makes observations and comparisons and identifies significant factors appropriate to the work.						
Applies prior learning to personal responses.						
Uses appropriate vocabulary.						
Analyzes based on the evidence found in the work.						
Uses knowledge obtained through analysis to interpret the work.						
Identifies images, sensations, or ideas evoked by the arts expression.						
Considers several interpretations.						
Offers personal perspectives and interpretations of the work.						
Researches and gathers background information about the arts expression.						
Demonstrates reflective thinking.						
Supports opinions based on information and evidence found in the work.						
Shows interest in arts discussions.						
Challenges self.						
Describes whether, how, and why first impressions may have changed after critical thinking and/or discussion.						
Contributes ideas when working in groups.						
Works co-operatively if working in a group.						
Works independently.						

This form may be used to assess several students or one student on different dates.

Comments:

Rating Scale for Evaluating an Essay

Name:

Date:

Essay topic/title:

Rating scale: 1 = excellent 5 = needs improvement

In general, essays should exhibit the following:

Rating

- | | |
|---|-----------|
| • introduction | 1 2 3 4 5 |
| • thesis statement | 1 2 3 4 5 |
| • sustained development of theme or argument | 1 2 3 4 5 |
| • coherence and logical order | 1 2 3 4 5 |
| • adequate supporting details | 1 2 3 4 5 |
| • sense of audience and purpose | 1 2 3 4 5 |
| • good mechanics
(grammar, spelling, paragraphing, punctuation) | 1 2 3 4 5 |
| • sense of personal style and "voice"
(conveys personal meaning or intention) | 1 2 3 4 5 |
| • originality (goes beyond what is said in class) | 1 2 3 4 5 |
| • knowledge of topic | 1 2 3 4 5 |
| • incorporation of prior knowledge, processes, and
vocabulary specific to areas of study | 1 2 3 4 5 |
| • conclusion related to thesis statement | 1 2 3 4 5 |

Comments:

Appendix A

Planning Guide

This appendix provides information on planning modules and dance-making lessons. The following chart describes steps to consider when planning the Dance 10, 20, 30 program:

Step One	Study the overall plan for Dance 10, 20, and 30. Become familiar with the core modules, the optional modules, and the foundational objectives.
Step Two	Select optional modules for the term, based on teacher expertise, students' interests, and the resources available. Take into consideration the school's plan for teaching 10, 20, and 30 level courses (multi-grade classes, levels offered in consecutive semesters, etc.). If experienced dance teachers wish to develop their own optional module they must ensure that the module addresses the foundational objectives and learning objectives for the course and includes experiences from all three components of the program.
Step Three	Identify and develop appropriate learning objectives from the foundational objectives.
Step Four	Plan a sequence of lessons for each module.
Step Five	Check to ensure that a variety of experiences has been included (discussing, researching, creating, looking at dances, learning dances, reflecting, etc.). In order that the student's own dance has meaning and reflects learning, the other experiences are essential. Modules should include experiences from all three components (creative/productive, cultural/historical, and critical/responsive).
Step Six	Plan resources to support the objectives, and to accommodate the needs, interests, and styles of the learners.
Step Seven	Determine means of evaluating achievement of both foundational and specific learning objectives.

The following pages provide information that may be used for daily or module planning. Planning Considerations includes lists of Common Essential Learnings, instructional strategies, and assessment techniques. The companion document of resources, *Arts Education: A Bibliography for the Secondary Level* (1996), supports the planning cycle. The Dance Planning Sheet is a template the teacher may find useful.

Planning Considerations

Common Essential Learnings

- Communication (C)
- Creative and Critical Thinking (CCT)
- Independent Learning (IL)
- Numeracy (N)
- Technological Literacy (TL)
- Personal and Social Values and Skills (PSVS)

For objectives specific to the C.E.L.s see: *Instructional Approaches: A Framework for Professional Practice, Staff Development Program Binder*, 1991, or the Saskatchewan Education World Wide Web Site: <http://www.sasked.gov.sk.ca>.

Instructional Strategies and Methods

For detailed information see *Instructional Approaches: A Framework for Professional Practice*, 1991.

Direct Instruction:

- Structured Overview
- Explicit Teaching
- Mastery Lecture
- Practice
- Compare and Contrast
- Didactic Questions
- Demonstrations

Indirect Instruction:

- Problem Solving
- Case Studies
- Inquiry
- Reading for Meaning
- Reflective Discussion
- Concept Formation
- Concept Mapping
- Concept Attainment

Independent Learning:

- Essays
- Computer Assisted Instruction
- Reports
- Learning Activity Package
- Learning Contracts
- Homework
- Research Projects
- Assigned Questions
- Learning Centres

Experiential Learning:

- Field Trips
- Experiments and Exploring
- Games
- Focused Imaging
- Field Observations
- Synectics
- Model Building
- Surveying

Interactive Instruction:

- Debates
- Brainstorming
- Discussion
- Co-operative Learning Groups
- Problem Solving
- Circle of Knowledge
- Interviewing
- Responding Processes
- Improvisation

Assessment Techniques

For detailed information on many of these techniques see *Student Evaluation: A Teacher Handbook*, 1991.

Methods of Organization:

- Individual Assessments
- Group Assessments
- Contracts
- Peer and Self-assessments
- Portfolios
- Conference
- Audio and Video Recordings

Methods of Data Recording:

- Anecdotal Records
- Observation Checklists
- Rating Scales

Student Activities:

- Written Assignments
- Presentations (assessment of process and product)
- Performance Assessments (assessment of process and student participation)
- Homework
- Journal Writing
- Projects
- Discussions and Responses

Resources

For information regarding resources see *Arts Education: A Bibliography for the Secondary Level*, 1996.

Dance Planning Sheet

Foundational Objectives:

Dance and C.E.L.s Learning Objectives

**Activities, Experiences
(including projected time)**

Adaptations for Individual Needs

Date(s): _____

Theme, Topic, or Unifying Idea:

Three Components
Creative/Productive
Cultural/Historical
Critical/Responsive

Resources

**Assessment
Techniques**

Teacher Checklist for a Sequence of Lessons

Have you set appropriate learning objectives?

Have you mapped out a sequence of lessons?

Have you included opportunities for the students to explore and express themselves through dance?

Have you included activities which develop the Common Essential Learnings objectives?

Have you included opportunities for the students to research ideas, topics, etc.?

Have you included opportunities for both individual and group work?

Have you included opportunities for students to reflect on their own work?

Have you included opportunities for looking at dances?

Have you considered all three components (creative/productive, cultural/historical, and critical/responsive)?

Have you included Indian, Métis, or Inuit content, either specifically or as examples of general concepts?

Have you connected the sequence of lessons to things relevant to the students and their communities?

Have you included a variety of instructional resources?

Have you made plans to evaluate whether students have achieved the learning objectives, and how they are progressing toward achieving the foundational objectives?

Have you included gender-balanced resources, instructional approaches, and assessment techniques?

Have you adapted instructional methods and the learning environment to accommodate all students' learning needs?

Planning for Students' Dance-making

Dance-making activities focus on developing students' abilities to express themselves in the language of dance. Usually, dance-making activities will span several lessons. Students should be encouraged to create dances using their own ideas and experiences as starting-points; thus, their dance experiences become personally meaningful. Students will need support in developing their ideas or themes so that they go beyond pantomime or mimicry and address the objective of personal expression through dance.

The five steps described in this planning section outline ways teachers can plan lessons and assist students in dance-making. The steps allow for the incorporation of a variety of instructional methods; for example, brainstorming, discussion, co-operative learning groups, problem solving, demonstration, concept mapping, reflective discussion, synectics, focused imaging, and so on.

This process describes one way to plan and assist students' dance-making. Some teachers may already have their own preferred ways of planning. Whatever process is used, the teacher should include the students in the planning when appropriate and keep the foundational objectives in mind.

The five steps in the process show how teachers and students can develop themes and ideas in dance. The key is for the teacher and students to be familiar with the dance elements (which are the language of dance) and to ask questions that encourage full exploration of dance concepts. The steps also show how teachers and students can use movements as a starting-point (right-hand column), rather than a theme or idea (left-hand column).

Steps One to Four focus on planning for dance-making. Step Five is included to help teachers structure the dance-making lesson.

At first, teachers and students may wish to follow the five steps closely. However, strictly following these steps may inhibit intuitions and inspirations so valued in the creative process. Teachers and students should use the steps as a guide and explore any diversions that might arise. Teachers may find that individuals or groups of students with experience in dance-making will be able to follow the steps independently with little guidance.

Teacher Note

A "dance-making lesson" refers to any portion of a dance class in which students create dances. Dance-making refers also to choreography.

The Dance-making Process At a Glance

Step One **Starting-points**

When planning for students' dance-making, the teacher and students might choose to start working from a theme or idea, or they might start with movement itself.

Step Two **Brainstorming**

Once a starting-point has been chosen, teachers and students may use discussion and brainstorming to decide on the movements they will explore.

Step Three **Finding the Movements for Exploration**

Teachers and students may choose to make concept maps or webs of possible movements for further exploration. Over the next few lessons, students will go on to improvise, explore, develop, and refine further their movements, working from the suggestions on the concept maps.

Step Four **Taking Stock**

At this point, students and teachers might need to focus on small parts of the concept webs of Step Three for further exploration.

Step Five **Structuring Dance-making Lessons**

Dance-making lessons should be structured to allow for warm-up, exploration and development, sequencing the dance phrase, cool down, and reflection.

The Dance-making Process in Detail

Step One Starting-points

Starting with Themes or Ideas

Ideas to inspire dance-making can come from many sources: personal experiences and feelings, the environment, observation, the imagination, memories, current affairs, the other arts, and so on. Not all themes or ideas lend themselves to movement. Teachers and students should look for themes or ideas that have images suggesting movement. It should be noted that some themes or ideas might not seem to have potential for movement at first glance but may prove stimulating upon reflection and discussion. With a little experience, teachers and students will soon discover which themes or ideas inspire movement and are easily explored in dance.

Starting with Movement

Ideas for dances need not begin with an external idea or theme. Some choreographers approach dance in a more formalistic way by manipulating and exploring movement itself. In this case, the choreographer's focus is on the elements and structures of dance. For example, instead of creating a dance using a theme such as "dreams", the choreographer might begin by using movement to explore "energy used to resist gravity".

Teacher Note

The dance elements are the language of dance. For detailed information on the dance elements, see Appendix B.

Step Two

Brainstorming

When a starting-point has been chosen, teachers and students may use discussion and brainstorming to arrive at the movements they will explore.

Starting with a Theme or Idea

If the teacher and students selected the starting-point of "dreams", for example, they would begin by brainstorming ideas about dreams.

Dreams

running	flying
mazes	tangled
nightmares	swimming
creatures	stories
monsters	elevators
disconnected	colour
images	falling
black and white	people
characters	stairs
friends	places
lacy	peaceful
fantasy	floating
gardens	buildings

Starting with Movement

When teachers and students are starting with movement, this step is usually unnecessary and planning begins with Step Three. However, the teacher and students might wish to begin with a discussion about the starting-point. For example, if they selected the starting-point of "energy used to resist gravity", they might begin with a discussion on gravity and how it affects movement.

Step Three

Finding the Movements for Exploration

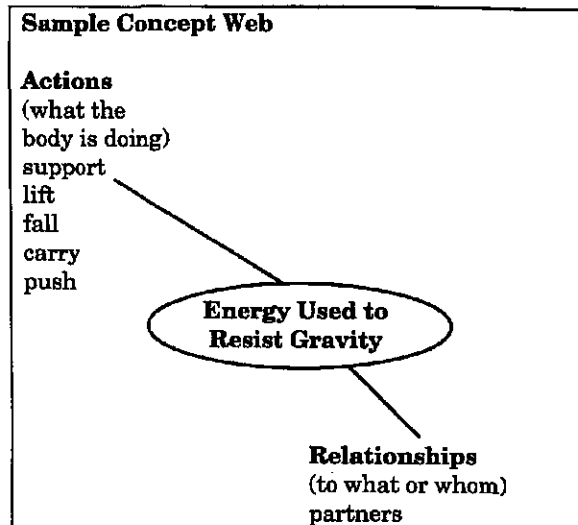
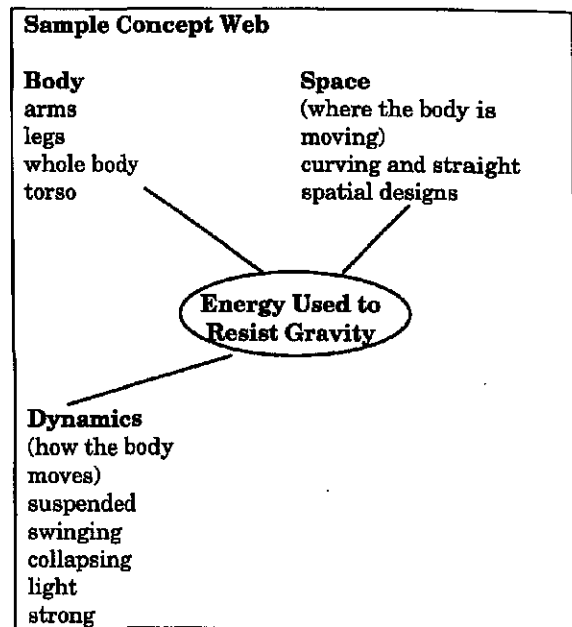
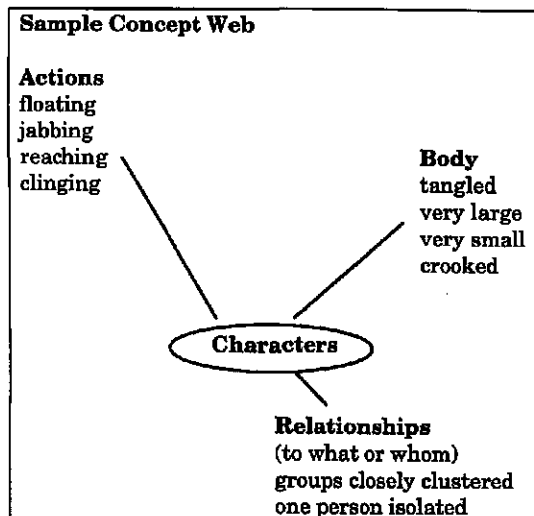
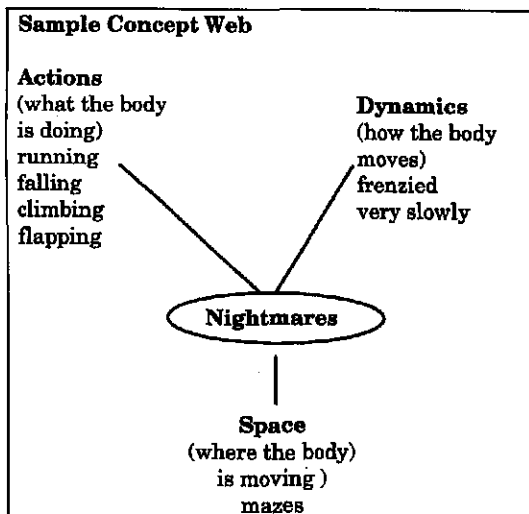
Starting with a Theme or Idea

Having decided on the theme or idea, the teacher and students can ask questions in order to make concept maps or webs of possible movements for further exploration over the next few dance-making lessons. The questions should ask students to associate core characteristics of the theme or idea with concepts related to the dance elements: actions, body, dynamics, relationships, and space. In doing this, students will be encouraged to go beyond mimicry in their movement explorations.

Starting with Movement

When using movement as inspiration for dance-making, teachers and students may still ask questions in order to make concept maps or webs of possible movements to explore over the next few lessons. For example, if the teacher and students selected "energy used to resist gravity", they would then brainstorm movement ideas from that concept. Two sample concept webs follow in this column on the next page.

For example, if "nightmares" and "characters" were selected from the theme "dreams", students and teacher would then suggest action, body, dynamic, relationship, and space concepts associated with these words. Students could respond to questions such as, "What actions does the word nightmare make you think of? How do you think you would do the actions (dynamics)?" Teachers should note that students may not associate an idea or theme with every element. Although all elements are present, some elements may predominate for some themes. Two sample concept webs follow below.



Over the next few dance-making lessons, students should go on to improvise, explore, develop, and refine further their movements, working from the suggestions on the concept webs.

Step Four

Taking Stock

At this point, the teacher and students might need to focus on small parts of the concept webs of Step Three for further exploration in dance. This will be necessary if the concept webs have too many ideas to work with in a single lesson. The teacher will also need to determine learning objectives appropriate for the concept webs. Some learning objectives may have been determined previously. Other learning objectives, particularly those related to the elements of dance and the principles of composition, may be determined more easily at this point. After the learning objectives have been set, the teacher can design tasks specific to the objectives. The teacher might want to involve the students in this.

Planning from a Theme or Idea

The learning objectives focusing on the element of dynamics and the composition principle of climax and resolution might be particularly appropriate for the "nightmares" concept web. Teachers may find other elements and principles that work just as well and would then select other learning objectives.

Planning from Movement

The learning objectives focusing on the elements of dynamics and space might be particularly appropriate for the concept web exploring "energy used to resist gravity". Teachers may find other elements and principles that work just as well and would then select other learning objectives.

Before structuring the lesson, teachers may want to step back and consider the following:

- the ideas from the concept webs that would be of interest to the students
- the foundational and learning objectives
- the Common Essential Learnings objectives
- instructional approaches, the Adaptive Dimension, learning resources, and evaluation.

Step Five

Structuring the Lesson

The teacher will now use the information from the concept maps to plan the following essential parts of the dance lesson. These five parts apply to all dance-making, whether the students are planning from a theme or idea, or from movements.

The Warm-up Exploration and Development Sequencing The Cool Down Time for Reflection
--

The Warm-up

The warm-up uses activities to:

- warm the body's muscles and joints
- encourage concentration and body awareness
- improve or teach new movement skills.

Both locomotor (travelling) and non-locomotor (non-travelling) actions are used in warm-up activities. The material derived from the concept webs can be used in the warm-up, although this is not necessary. Warm-up activities can be repeated or extended from lesson to lesson.

Exploration and Development

In this part of the lesson the students explore their starting-points based on the concept webs. Students should be encouraged to improvise, experiment with, and create their own movements in response to the tasks set by the teacher and students. The teacher acts as a guide and observer. He or she encourages the students' development of the movements, ensures that a movement is fully experienced, makes suggestions, and responds to what the students do.

Sequencing

At this stage, the movements explored and developed by the students are ordered and refined to create dance phrases and compositions. Not all the movements will be used, just the ones that best convey the students' intentions. Students should consider each movement and ensure that it contributes to the whole dance composition. When sequencing movements and dance phrases, the students should be encouraged to use their understanding of the principles of composition. Again, the teacher acts as a guide and observer, encouraging and responding to what the students do.

Sometimes several dance lessons may be needed for students to refine and complete their dance creations. Students should be given the opportunity to sequence their movements in every dance-making lesson, as this is essential in order for students' dance experiences to have meaning.

The Cool Down

The cool down uses slow, stretching activities to help the students' heart rates and concentration return to normal. Movements from the warm-up activities might be adapted for cool down activities. As in the warm-up, activities can be repeated from lesson to lesson.

Reflection

Reflection should occur throughout the lesson. Students should be given time to think about their own work, clarify their intentions, refine their work, and decide if they are satisfied with their work. Do they find that what they're doing is interesting to them? Do they think their expressions are clear to others? If not, how could they make their dance expressions more interesting for themselves or clearer to others?

At the end of the dance lesson, students should show their work to each other. They should be given the opportunity to look at, describe, and discuss their peers' work. This can be done in several ways: with half the class watching the other half, with small groups demonstrating to the class, with partners demonstrating to each other, etc.

Teacher Note

To maintain objectivity, limit the students' comments to observations about the movement itself and discourage comments that judge the students. For example, the comment "I liked John's dance" would be better said as "I thought the jumps in John's dance were interesting". (See Discussing Student Work, found in Appendix C.)

Tips for Teaching the Dance-making Lesson

Dance-making lessons require students to be active learners. Students are experiencing, gaining knowledge, experimenting, and facilitating at the same time. Often there is a social dimension where students are working with partners or in groups. To facilitate students' learning in the creative dance lesson, teachers need to be interactive -- constantly coaching, guiding, and discussing with the students. Following are tips that will help the teacher:

- Set a warm and accepting atmosphere where students feel safe and free to take risks. Show enthusiasm. Join the students in the activities whenever possible to help establish trust between the teacher and the students.
- Set ground rules to keep the lesson running smoothly. For example, students should know they are to start and stop on a signal from the teacher, students should know where the boundaries of the dance space are, etc.
- Establish general space awareness early to ensure students do not bump into each other.
- Use themes and topics of interest to the students.
- Use the voice effectively. Coach the students while they move, but be clear and loud enough so that they can hear. Say words in a manner that conveys their meanings, thereby encouraging students to respond in a particular way; for example, s t r e e e e t c h.

-
- Use images to stimulate the students' imaginations and develop their movement qualities. Use a rich vocabulary of adjectives and adverbs. Use a variety of images to encourage students to explore several possibilities. Remember that imagery can also limit students if used incorrectly. Do not ask students to "be" something or you will get mimicry rather than movement exploration.
 - Use visual aids to get ideas across to students whenever possible.
 - Use percussion instruments and music to help stimulate the students to move. For example, crashing cymbals could encourage students to leap high off the ground.
 - Ensure that students have a complete dance experience, even when they are simply exploring movements.
 - Emphasize the fact that stillness is important. Stillness is not a state of "not doing", but is rather a state of ready alertness -- a mental and emotional preparation for the ensuing activity.
 - Use repetition. Students get satisfaction from learning a phrase of movement and repeating it.
 - Make the lesson challenging. Demand excellence.
 - Be generous with praise for the students' quality efforts.

Accompaniment

Accompanying students in their dance will help motivate them to move. The following discusses three methods of accompaniment: percussion instruments, music, and student-created accompaniment.

Percussion Instruments

Percussion instruments are well suited to the creative dance lesson. The teacher can stimulate the students to move by using a variety of instruments, and by adapting the tempo and accents to suit the students' movement explorations.

The following are some examples of how percussion instruments can be used.

- Drums, blocks, claves, and tambourines can be used for movements that require short, strong sounds.
- Tambourines, maracas, castanets, and bells can be used for movements that require long sounds.
- Cymbals, gongs, and triangles can be used for movements that require soft, sustained sounds.

Music

Music is an effective way to motivate students to move. Music can be used as background to enhance movement that has been structured already, or the movement can be sequenced according to the musical structure. If music is to be used to create a mood or an atmosphere, simply put the music on and let it play. If music is to be used for a more structured purpose, then it must be analyzed. Teachers will need to identify the time signature, the tempo, and the number of beats in a musical phrase. When the music is analyzed, the teacher can set the dance tasks, keeping in mind the musical structure. When introducing music to the students, begin by having them listen to the beat of the music.

Selecting music is usually a matter of personal preference. The following will provide some guidance.

- Select music that makes you feel like moving.
- Use a variety of musical styles during the year.
- Be mindful of music with words that might elicit movements of a mimetic nature.
- Select music that will elicit the desired movement qualities.

Teacher Note

Teachers should keep in mind that some dance educators believe music should be used sparingly. They claim that music tends to structure movement, and when students are involved in finding their own unique solution to a problem, their breadth of discovery may be limited by the imposition of a metric rhythm. Also, beginning students of dance tend to let music dictate their quality of movement instead of making their own choices as to the qualities they desire.

Dance, Societies, and Cultures

In cultures past and present, dance has been a means of expressing emotions, ideas, and customs that have significance in the daily lives and history of people. The dances expressed themes such as work and conflict. They were, and in some cases still are, closely related to a people's religion, ceremonies, spirituality, rituals, and celebrations. The study of these dances affords a glimpse into a people and their values, beliefs, and way of life.

Studying social and cultural dances should not be only an historical investigation. Dances still exist today as valid expressions of a people. In fact, though altered through time, many of the current dances retain vestiges of the past. Students should learn about social and cultural dances by studying the historical and present day aspects of the culture or society, and by experiencing the dances themselves. As students actively

participate in exploring the culture or society, they gain new insights and come to appreciate the significance of the dances in an authentic manner.

The following topics can be considered by the teacher when planning activities exploring the dances of various cultures and societies:

- the origin of the dance to be learned
- the purpose of the dance (for example, social, ritual, ceremonial, celebratory, occupational, etc.)
- the geography and climate of the country of origin
- the beliefs and customs of the culture or society
- any historical factors that may have influenced the dance
- the symbolism, if any, used in the dance.

Teaching a Set Dance

As in dance-making lessons, teachers should plan warm-up and cool down activities when teaching a set dance such as a cultural or social dance. Teachers may wish to use steps of the dance as the basis of the warm-up activities. In this way, the students can develop the skills they will be using later in the dance lesson. Teachers may find the following tips useful in teaching a set dance.

- Explain that dances can be broken down into two parts: the steps of the dance or the actual movements made, and the floor pattern or the pathway made when the dancers move. Begin by teaching the steps of the dance. Each step should be described and demonstrated separately. The steps should be done slowly at first, without the music, and then at the proper tempo.
- Teach one part of the basic step pattern at a time. When two parts have been learned, combine them in order to establish continuity of the dance.
- Explain the floor pattern next. The dancers should walk through the floor pattern, then combine the step pattern and the floor pattern; first without music, then with music. Remember that not all dances have a set floor pattern.
- Have students do the whole dance to music. Repeat the dance several times so that all students can be more fluent in the dance and experience enjoyment.

In addition, the following tips will help the class run smoothly.

- Use "key" or one-syllable words to cue the steps (walks, hops, stamps, etc.); to cue directional changes (sideways, forward, backward, right, left); and to provide musical alertness for beginning (ready). Verbalization in this manner helps students keep the main rhythmic pattern and encourages them to gain a sense of the whole.
- Overlook small errors in favour of establishing a movement sense for the dance itself -- its transitions, vigour, and uniqueness.

-
- Encourage the students to identify the musical phrases in the dance. Most traditional dances are phrased similarly to the music. Movement memory rarely fails when one is familiar with the accents and general qualities of the music.
 - Encourage vigorous activity so that students become involved in physical activity and have little time to worry about such things as with whom they are dancing.
 - Encourage opportunities for solo, line, circle, scatter, or small group formations. This reduces the thinking that one must have a partner to dance.
 - Restrict choice when partners are needed (ask students to face the person standing opposite them, the person closest to them, etc.).
 - Encourage frequent and rapid changes of partners.

Teacher Note

Please refer to the bibliography for a listing of resources that contain information and instructions for a variety of set dances.

Appendix B

Elements of Dance, Principles of Composition, and Motif Description

Elements of Dance

The elements of dance are the ingredients of dance. Often, one or two elements predominate in a dance, but all are present. The different ways of combining and using the elements determine the expression of the dance, just as re-ordering words in a sentence changes the meaning of the sentence. The elements of dance identified in the dance program are based on the movement theories of Laban (1975), and the later work of Preston-Dunlop (1980a, 1980b) and Boorman (1969). The elements are described below.

Actions

Actions are *what the body is doing*. By finding out, through movement explorations, what the body can do and by expanding the body's abilities, students build a "bank" or repertoire of movements they might use in their dance creations. This bank is called a movement vocabulary. A rich movement vocabulary increases the capacity to express through dance.

Actions can travel (locomotor) or move on the spot (non-locomotor). They fall into the following categories: travelling, stillness, gesturing, jumping, falling, turning, twisting, contracting, expanding, and transferring weight.

The following is an action word list (by no means complete):

run	float	kick	stamp	close	creep
skip	soar	punch	jab	shrink	bound
swing	wobble	flick	inflate	shrivel	balance
leap	spring	shimmy	grow	wither	listen
gallop	vault	quiver	expand	dwindle	shiver
slide	perch	tremble	rise	collapse	vibrate
roll	settle	wiggle	extend	squeeze	stretch
bend	pause	twitch	spread	crumple	explode
flee	hold	flap	swell	melt	sink
dart	freeze	jerk	open	drip	lower

The Body

The body is the instrument of dance. Just as a painter paints with a brush, in dance it is through the body that movements appear. Therefore, students need to have knowledge about their body and its potential for movement. Awareness of the body is encouraged in the dance curriculum by learning about the following body concepts:

Whole body

Body parts - head, arms, hands, legs, feet, torso, elbows, wrists, shoulders, hips, knees, ankles

Body zones - body areas of front, back, left side, right side, upper half, lower half

Body bases - whatever supports the rest of the body; for example, when standing -- the feet, when kneeling -- the knees.

Dynamics

Dynamics describe *how* the body moves. It is an umbrella term and includes the factors which give movements various qualities. Therefore, dynamics is the element which gives dance its expressiveness. Awareness of dynamics is encouraged in the dance curriculum by learning about the following dynamic concepts:

Duration - the length of time needed to do a movement; duration is on a continuum of very short to very long

Energy - the muscular tension used to move; energy is on a continuum of a little to a lot

Even rhythm - movements of equal duration; for example, walks

Uneven rhythm - movements of unequal duration; for example, skips

Quality - characteristics of a movement; for example, strong or light

Speed - velocity of movements; speed is on a continuum of very slow to very fast

Time Signature - a symbol that denotes a metric or measured rhythm; for example, 3/4 or 4/4.

Relationships

To what or to whom describes the relationship. Relationship is the correspondence or connection between things, be they dancers to each other, dancers to objects, or a dancer's body parts to each other. Awareness of relationships is encouraged by having students learn about the following concepts: connecting, leading, following, meeting, parting, near, far, passing by, and surrounding. Students should also be encouraged to explore various configurations when working in groups.

Space

Space is *where the body moves*. It is the medium of dance. As dancers move through space, their bodies create patterns on the floor and in the air. These spatial designs are an integral part of dance, giving dancers a purposeful reason for moving.

Awareness of space is encouraged by having students learn about the following space concepts:

General space - the dance area

Personal space - the space reached while stationary

Directions - forward, backward, sideways, upward, or downward

Focus - where the eyes or the intention of the movement is directed

Levels - high, middle, and low or deep

Pathways - the patterns or designs made in the air or on the floor by the person's movements; pathways appear as straight lines, curved lines, or combinations of straight and curved lines

Shape - the design of the body's position

Size - the magnitude of the body shape or movement; size is on a continuum of small to large.

The Principles of Composition

Principles of composition are tools or devices which, over time, have proven to be useful in creating well-formed dances. A well-formed dance is one in which all movements contribute toward the whole. Although the principles apply to all dance compositions, their use will vary according to the choreographic intent. In part, this is what gives dance compositions their individual characteristics. The principles of composition identified in the dance program are adapted from the work of H'Doubler (1957), Lockhart and Pease (1982) and Minton (1986). They are climax and resolution, contrast, repetition, sequencing and development, transition, unity, and variety.

The following outlines the principles of composition in alphabetical order.

Climax and Resolution

All dances need to begin somewhere, build toward something, and come to a resolution (beginning, middle, and end). When a dance builds in intensity and interest and reaches a high point, the high point is called a climax. A climax can be created in many ways. For example, dance phrases can increase in intensity of energy and speed to a high point before decreasing to a lull, or a narrative can build toward a highlight or a turning-point before being resolved.

The resolution of a climax reveals the importance of what has occurred previously in the composition. Climaxes can be resolved in a variety of ways; for example, the climax could dissolve, be converted into something else, or be replaced by something else.

Contrast

Contrast can be achieved by combining and/or juxtaposing unlike movements. Movements can differ in action, body, dynamic, space, or relationship concepts.

Repetition

Repetition of movement phrases or parts of phrases is reassuring for an audience. Repetition permits an audience to see the movements in more detail, allowing them to become familiar with the movement vocabulary the choreographer is using. Repetition can also be used to give movements emphasis. When used effectively, repetition can help create unity by relating sections of a dance to each other. It should be noted that some dances use repetition to create a mesmerising effect or a tension.

Sequencing and Development

Sequencing and development refer to the ordering of movement (sequencing) in a meaningful way (development). When movements are purposefully connected to each other, they gain significance and take on meaning. This is similar to a word gaining significance when it is placed in a phrase or sentence. As the dance unfolds, each movement and choreographic idea should grow logically out of the previous one. This creates continuity, helping the audience follow the intent of the dance.

Transition

Transitions are needed when movements and dance phrases are connected. Transitions should work toward the intent of the dance composition by connecting the movements and dance phrases in a meaningful way. Transitional movements should promote continuity.

Unity

When all the parts work together to contribute to the whole dance, there is unity. Every movement, no matter how brief, should work toward the intent of the composition. Unity is achieved when the removal of any portion of the composition damages the whole dance. Most secondary students will only begin to create dance compositions showing unity.

Variety

Variety within a dance composition can engage and hold an audience's interest. Variety can be incorporated in several ways, as illustrated in the following examples: selecting unlike movements to create variety; varying dance phrases in length and structure; varying spatial, dynamic, body, or relationship aspects when movements or phrases are repeated; or presenting movements in retrograde (doing a movement backwards, similar to playing a film backwards).

Motif Description

Motif Description is a symbol system which notates the outline of movement. Motif Description, developed by V. Preston-Dunlop, is based on Labanotation. Symbols are written in columns and read from the bottom upwards, left to right. The following are action symbols which will help teachers and students get started. There are also symbols for other aspects of movement including the body, dynamics, space, and relationships.

an action occurs



travel



pause



gesture



fall



turn right



turn left



jump



contract



expand



transfer weight



twist either way



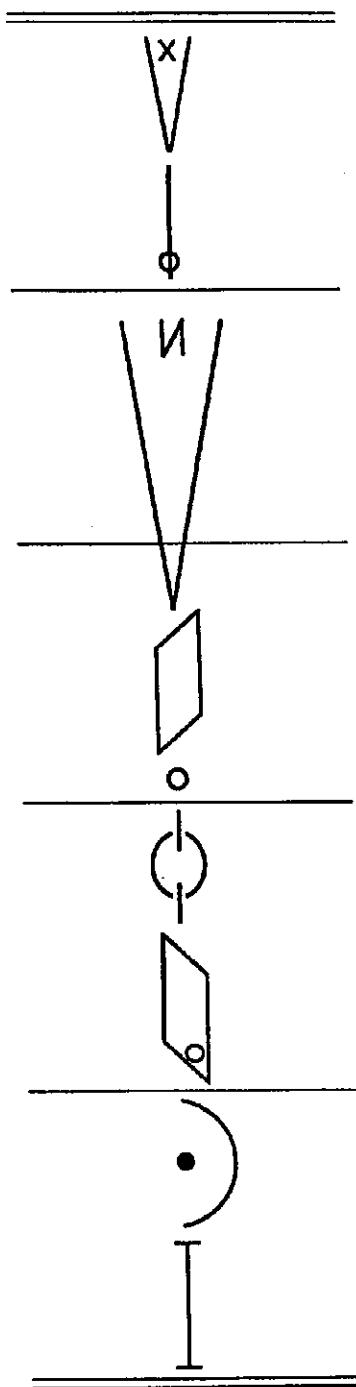
twist right



twist left



Here is an example of a dance phrase written in Motif Description. The phrase is read as: travel, fall, twist to the left, jump, pause, turn to the right, expand, gesture, contract. When executing this phrase, the actions could be done in any way; for example, travelling could be crawling, hopping, rolling; twist to the left could be an arm twisting or the whole body twisting.



Appendix C

Responding to Dance Presentations

Looking at a dance presentation should be an active experience for audience members. The teacher should encourage students to become totally involved in the dance; engaged visually, aurally, emotionally, and kinaesthetically. Judgements should be suspended until the dance is over. Then reflection begins.

The following process¹ will assist teachers as they guide students in responding to dance presentations. The process will help students make sense of their initial reactions to the dance and come to a deeper understanding of the dance. When going through this process for the first time, students will discover that dance has its own way of communicating ideas and feelings.

The process can be used for responding to all dance styles and forms if appropriate questions are asked at each step. Similarly, the process can be adapted to suit the students' abilities and needs. This adaptation should be reflected in the level of questioning used and in the amount of detail examined in each step.

Students will bring their own varied perspectives and associations, including their unique cultural and personal perspectives, to the dance presentation. Because these perspectives are personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be encouraged to express their personal opinions, knowing that their unique perspective will enhance other students' viewing experiences.

Teachers should keep in mind that different people respond in different ways to the same dance presentation. It is also true that one person can, and in most cases should, respond in more than one way. The following are three ways of responding.

Responding on an emotional level -- this refers to feelings evoked by a dance presentation.

Responding on an associative level -- this refers to associations one makes with the dance or with images in the dance. Associations could be of a personal nature or could come from a cultural perspective.

Responding on a formal intellectual level -- this refers to responses one has after a formal analysis and interpretation of the dance presentation.

The three types of responses vary and shift in emphasis from viewer to viewer and from dance to dance. For example, one viewer might have an immediate emotional response to a dance, while another might have an intellectual response. One dance might demand an immediate emotional response so that most viewers will respond this way initially,

¹ This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

while another dance might demand that most viewers make immediate associations with images in the work.

The following process for responding to dance presentations is described in seven steps:

- preparation
- first impressions
- description
- analysis
- interpretation
- background information
- informed judgement.

Students can work through the process in one large group, or in small groups. The teacher could also set up a learning centre activity using the seven steps.

Step One

Preparation

Preparing students for the dance performance can pique the students' interest and heighten the value of their viewing experience. Students must be made to feel that their unique contributions to the viewing will be valuable, that their opinions are valid, and that the opinions and perspectives of others are to be respected. This is a time to remind students that we all look at the same dance through different eyes. Our cultural perspectives and past experiences will influence our responses to the dance.

The preparation information should be brief. Too much information can strongly influence the students' first impressions and inhibit the flow of ideas. Advance publicity on a performance will provide the teacher with some information. Some dance companies have press kits or educational materials they have developed for schools in relation to their company.

Depending on the experience of the students, topics to be discussed could include the following:

- the style of the dance (for example, ballet, jazz, folk, social)
- the story of the dance, if it is a narrative dance
- brief biographical information about the dance artists involved (for example, the choreographer, dancers, composer, etc.)
- some historical and cultural insights into the dance
- a look at the times during which the dance was choreographed
- basic points of audience etiquette

-
- discussions of the students' personal biases as audience (for example, cultural biases, or biases that stem from the students' past experiences with dance)
 - dance activities which will introduce students to the upcoming performance (for example, learning a culture's dance or creating a narrative dance composition).

Step Two

First Impressions

This step gives students the opportunity to express their first reactions to the dance presentation. Provide a non-judgemental atmosphere where the students will feel confident to give their first reactions and where all students' reactions will be accepted.

Record the students' first impressions on chart paper. Creative writing projects or visual art projects can also be introduced as a means of recording first impressions.

First impressions can be used in two ways: students can see how they have grown through the process of viewing the dance or students can try to explain their first impressions through further investigation and discovery.

Encourage students by asking questions such as:

- what moments in the dance they liked the most
- how particular moments in the dance made them feel
- whether they had a favourite dancer
- which costumes or outfits they liked
- how the music or sound-score made them feel.

Step Three

Description

This step requires students to recall and describe what they have seen and heard in the dance presentation. At first, it may be difficult for the students to recall the dance but, as they become more familiar with dance, their ability to recall will increase.

At this stage the students are describing what they have observed; they are not interpreting. Encourage students to limit their observations to things they have seen and heard. When the students are able to describe the dance, they will have a basis on which to go.

Record the students' observations of the dance: the movements, the sets and props, the costumes or outfits, the lighting, and the sound-score. Such a list might include:

-
- a description of the movements (for example, strong high leaps, fast turns, slinking movements on the floor)
 - the relationships of the dancers (for example, solos, duets, trios, a group of three dancers with a fourth dancer moving in isolation)
 - the way the space was used (for example, the dancers always moved in a circle, usually moved on the diagonal, moved in a small space, had round shapes or angular shapes)
 - the dynamics or qualities of the movements (for example, lyrical movements, fast and sharp movements, collapsing and suspending movements)
 - the entrances and exits of the dancers
 - descriptions of the sound-score, costumes, outfits, props, and sets.

At this stage, it is important for the students to focus on what the choreographer is doing, rather than on their personal interpretation. If students do begin to interpret, suggest that they remember their ideas for later in the process.

When Step Three is completed, students will have a descriptive list of their observations.

Step Four Analysis

In this step, students are analyzing how the choreographer combined and arranged the movements, sound, costumes or outfits, dancers, props, and sets to achieve certain effects. The students have described many of these things in Step Three. Have them refer to this list as they analyze the dance. To begin, students might want to return to their first impressions and focus their analysis on whatever first attracted their attention.

In the analysis stage, students could look at:

- the relationships between any of the things listed during the description stage
- the relationships of the dance elements to one another
- the form of the dance; for example, whether it tells a story (narrative), whether there are two distinct parts in the dance (AB form), etc.
- the relationship between the movements, sound, costumes or outfits, dancers, props, and sets
- movements that were in unison, repeated, repeated with a variation, etc.
- the casting of the dancers, or what dancers did what

-
- the ways the principles of composition were used.

A composite list of the students' analyses might look like this:

- When the music was fast, the movements were fast and occurred in a very small space.
- The jerky movements always progressed in a straight line.
- In the jumps, the arms usually reached towards the globe hanging from the ceiling.
- Some movements were only danced by the dancers dressed in blue.
- The dancers kept on repeating a variation of the flapping movements throughout the dance.
- The dancer in red usually danced by herself.
- The dance started and ended in the same way.
- One dancer's costume was a different colour from the others.
- The lights were blue and dim and the cymbals crashed whenever the one dancer entered the stage.
- The same movement phrase was repeated at different times by different dancers.

The teacher might wish to explore some of the students' observations in a dance-making lesson. For example, the above mentioned observation, "The jerky movements always progressed in a straight line", could be the basis for a lesson exploring jerky movements on straight pathways. The students could then explore fast movements that use very little space. A dance composition could be created using the two contrasting ideas.

Step Five

Interpretation

To this point in the process, students have been accumulating an objective description of the dance; they have been stating the facts. In Step Five, students are asked to reflect on their observations and to discuss what the dance means to them. Students will be taking into consideration their own perspectives, associations, and experiences. In this step there are no wrong answers.

Questions the students might consider in their interpretation of the dance could include the following:

- Did the dance have a story?
- What was the theme or the subject of the dance?

-
- Was the dance expressing a feeling or an idea?
 - What does the dance mean to them?
 - What images did the students associate with the dance?
 - Why did the choreographer create the dance?

The types of questions asked will vary with the purpose of the dance being discussed. For example, many dances do not tell stories. A question about the story would be irrelevant for these dances, but students could still deal with the question of why the choreographer created the work and what the subject matter of the work is.

Furthermore, questions about a choreographer's intentions would be irrelevant in dances where there is no choreographer, such as social dances or the traditional dances of a culture. In this case, students could be asked to assign personal associations to the dance.

Students can express their interpretations in a number of different ways: small group discussion, journal writing, poetry writing, visual art activities, etc.

During the discussion, students will be clarifying their ideas. They will discover that there may be different points of view as each student brings a unique set of life experiences and perceptions to the dance. New insights into possible interpretations will give the students food for thought and further reflection.

Step Six

Background Information

Until now the students have been focusing entirely on the dance. It is now time to step back and gather some background information.

In Step One, students were given an introduction to the dance similar to program notes and general information a dance-going audience would receive. In Step Six, students are asked to gather more extensive background information before going on to the final step. Such information could include:

- biographical information about the choreographer
- biographical information about the dancers
- a look at the social, political, and cultural climate of the times in which the dance was choreographed and first performed
- a look at the role of the dance in relation to the historical and present-day aspects of the culture or society, if the dance is a cultural or social dance
- a look at other dances in the same style.

Step Seven

Informed Judgement

This stage can be looked at as a summary stage. The information the students have collected in the previous steps will be considered as the students form their opinions of the dance and its value.

The students will be considering two aspects of the dance: the choreography and the performance of the dance. Their discussion should include:

- whether the dance worked as a whole
- how the dance compares to other dances in a similar style
- whether the dancers were successful in their performance of the dance
- whether all aspects (including sets, costumes or outfits, lighting, props, sound-score, and movements) contributed to the dance
- whether the dance conveyed the choreographer's intentions.

Students may also consider:

- whether their thoughts or feelings about the work have changed since their first impressions
- if so, how they have changed and what caused them to change
- if not, whether they can now explain their first reactions.

This process is intended to give students a way to look at a dance. By going through the process students will gain an understanding of dance as an art. Teachers should reinforce the students' learning by encouraging them to apply what they have seen or learned in their own dance creations.

Summary of Responding to Dance Presentations

1. Preparation

- teacher establishes a climate for viewing the dance

2. First Impressions

- students respond spontaneously to the dance presentation; there are no wrong answers

3. Description

- students take inventory of what they saw and heard

4. Analysis

- students examine how the movements, sound, costumes or outfits, dancers, props, and sets were combined and arranged to achieve certain effects
- students analyze by looking at the connections among the dance elements and principles of composition, and the form of the dance
- teacher encourages the use of dance terminology

Elements of Dance

actions
body
dynamics
relationships
space

Principles of Composition

climax and resolution
contrast
repetition
sequencing and development
transition
unity
variety

5. Interpretation

- students reflect on and discuss what the dance means to each of them
- students understand how their responses will be influenced by their own experiences and perceptions of the world

6. Background Information

- students learn as much as they can about the choreographer, the dance, and dancers involved

7. Informed Judgement

- students form opinions of the dance and its value

Discussing Student Work

Students responding to their own and their peers' work is an important part of the creative process. Responding can occur during the creative process, where the creations are presented as works-in-progress, as well as at the end of the project. Getting a response to their works-in-progress helps students refine their compositions.

Teachers can adapt Responding to Dance Presentations for the discussion of students' work. However, caution should be exercised and the following points taken into consideration.

- Before students show their work, ensure that a trusting atmosphere is established where students are willing to take risks. Responding to their peers' work should be a learning and growing experience for students and should not include personal judgement. Students may feel particularly vulnerable when showing their dances as it is they who are being watched; there is no distance between the student and art work as there is with a painting or a sculpture. In order to maintain objectivity, all comments should be kept to observations about the movements, props, sets, sound-score, and costumes. Comments that judge the person should be discouraged. For example, the comment "I like John's dance" would be better said as "I thought the jumps in John's dance were interesting".
- Record on video students' works-in-progress and final dance compositions. To help facilitate the discussion, the recordings can be replayed several times to allow students time for deeper reflection. Recording works-in-progress allows students to view their own work and make decisions about refining it based on what they see. As well, works-in-progress can be compared to final products so students can see how the work has changed.
- Not all steps of Responding to Dance Presentations will be used every time students are responding to their own or their peers' work. Teachers should include only appropriate steps and use a level of questioning to suit the needs and abilities of their students. To begin, teachers might choose to use Step Three and Step Four. As students become familiar and comfortable with the process, additional steps can be added. Teachers should be especially careful that a trusting atmosphere has been well established before any judgement is allowed. Judgement should always focus on whether the work has achieved the students' intended purpose. Depending on the situation, the teacher might decide that judgement is inappropriate.
- It is important that students base their opinions and interpretations on evidence they see and hear in the work itself. Teachers should always remember that students will have their own interpretations and opinions. These ideas must be assessed on each student's ability to express and justify them, and not in relation to the norm or the opinions of the teacher.

A Sample Checklist for Evaluating Students' Responses to Arts Expressions can be found on page 82. Teachers should select from the list of possible criteria when assessing students. The checklist may be used to assess several students in one dance period or one student on different dates.

Appendix D

Independent Study Guidelines

The teacher and school administrators may decide that individual students or groups of students are at a level of development where they can benefit from an individualized program of study. The Independent Study Module is intended to address the needs of these students.

Independent study can be achieved through an individualized dance project or a co-operative work study experience. Both independent study options must address the Dance 30 Foundational Objectives and reflect a balance among the creative/productive, cultural/historical, and critical/responsive components of the dance program.

Individualized Dance Projects

Individualized projects may be designed by the student alone or in co-operation with the dance teacher. Appropriate learning objectives must be derived from the foundational objectives, along with a specific plan of action. The objectives and plan must be agreed upon by both student and teacher through the signing of an Independent Study Contract, such as the sample contract on the following page.

A Planning Guide is also provided to help students set timelines for their projects. In addition, a Peer Tutors sheet is included so that students can draw on the interests, expertise, and experience of their peers in the development of their projects.

Individualized projects should reflect a culmination of the student's previous learning in the dance program, in addition to personal experiences and interests.

Time Allotment

Fifty hours is the maximum time recommended for the individualized dance project. The following suggested time allotments are approximate and will vary with individual situations. If less time is allowed for the module, time allotments could be reduced proportionately.

• Research and project conception	10	hours
• Teacher/student conferences	1	hour (4 15-min. or 2 30-min.)
• Preparation and presentation of contract	1	hour
• Project development	29	hours
• Project presentation	1	hour
• Final project report	8	hours
	50	hours total

Independent Study Contract

Name: _____

I. Concept

What is the basis for this project? What are you going to express through this project? If there will be an audience for your project, what would you like your audience to think about?

II. Research

What skills and knowledge are needed to complete this project? Where can you find this information?

III. Resources

What materials, techniques, resources, etc. will you use to complete your project?

(Adapted from Arts Education 30 Curriculum Guide)

IV. Time Frame

You will have a maximum of _____ hours of class time to complete this project. Set up a detailed production schedule and establish deadlines for key steps in your project. Use the Independent Study Planning Guide to determine your deadlines. List important deadline dates below.

V. Equipment

What facilities, equipment, supplies, etc. will you need to reserve, and at what times in your schedule will you need them? You will have to consider the needs and schedules of other class members.

VI. Evaluation

Your project should be graded at various stages and not just at the end. Grading criteria will be determined in advance by you and the teacher. At what points would you like your project graded? What criteria for grading would you prefer to see included? Would you consider including peer or public evaluation as a portion of your mark?

(Date)

(Student)

(Parent/Guardian)

(Teacher)

(Administrator)

Independent Study Planning Guide

Name: _____

Step/Project Component	Resources	Timeline

Note: Use more than one page, if required.

Independent Study Module

Peer Tutors

Students' Names

Interest or Expertise

[illegible]

Work Study Option

The work study option in the Dance 30 program provides students with opportunities to leave the school environment and learn in partnership with individuals and organizations in the professional dance community. While there are some similarities between work study modules and Work Experience Education courses, there are some major differences.

Work Experience Education courses are offered for full credit at the Secondary Level in the area of Practical and Applied Arts. The Saskatchewan Education document entitled *Work Experience Education Guidelines* provides descriptions of these credit courses and sets guidelines for implementation and delivery.

Work study modules differ from Work Experience Education courses in that they are not entire credit courses. Rather, work study is a module or component of another course that the student is already enrolled in at the school, such as the Dance 30 course. The work study module differs in time and in expectations from a Work Experience Education course. However, teachers will find that the *Work Experience Education Guidelines* document is an excellent resource to refer to when arranging a work study module for students.

Students may receive no remuneration for Work Experience Education courses or work study modules. In both situations, a work placement agreement and notification of student registration should be forwarded to the appropriate Saskatchewan Education Regional Office so the student receives workers' compensation coverage. The Workers' Compensation Act provides students and employers with protection in case of injury. A sample work placement form can be found in the back of the *Work Experience Education Guidelines* document. If your school division has a work experience coordinator, he/she may be of assistance in planning a work study.

Time Allotment

The following suggested time allotment for the work study option is based on a maximum of 50 hours. Times are approximate and will vary with individual situations. If less time is allowed for the module, time allotments could be reduced proportionately.

• In class preparation time	10	hours
• Teacher/student conferences	1	hour (4 15-min. or 2 30-min.)
• Preparation and presentation of contract	1	hour
• Work experience	20	hours
• Classroom project/presentation	10	hours
• Final Work Study report	8	hours
	50	hours total

Copies of a final work study report and a learning contract must be completed by the student and submitted to the Dance 30 teacher and school administration. See the sample Work Study Feedback Form on the following page. A sample Learning Contract can be found on page 75, in the Evaluation section.

Work Study Feedback Form

Student's Name:

Date:

We would appreciate your assistance in evaluating the above student's progress.

4 = Always 3 = Usually 2 = Seldom 1 = Never	1	2	3	4	Comments
Displayed positive attitude towards tasks					
Displayed positive attitude towards supervisors and others					
Accepted constructive criticism					
Followed instructions					
Asked questions if unsure of assigned task(s)					
Demonstrated safety awareness and respect for materials and property					
Demonstrated required skills					
Undertook additional related activities or research					
Showed flexibility and willingness to adjust to new situations					
Set goals and demonstrated commitment					
Worked unsupervised and took initiative					
Demonstrated growth in knowledge and abilities					
Arrived on time on agreed dates (list days absent and number of lates in comments column)					
Communicated re: lates/absences					
Dressed appropriately for the tasks					

Additional Comments:

(Work Study Employer)

Work Place Recruitment

According to the suggested time allocations on page 126, students may spend approximately 20 hours outside the school at the work study location. The Dance 30 teacher is responsible for developing a bank of potential employment supervisors for those students involved in the work study option. The development of successful partnerships between the school and members of the arts and cultural community offers the possibility of exciting and beneficial learning experiences for students.

Teachers might use the following methods in locating potential work placements:

- ask individuals who are involved in dance within your community
- ask staff members for names of individuals or dance organizations to contact
- ask the students for suggestions related to areas of personal interest
- seek assistance from groups such as parent committees, libraries, or local arts councils
- seek assistance from provincial dance organizations and professional dance associations.

Refer to page 18 in *Work Experience Education Guidelines* for further information on work place recruitment.

It is of utmost importance that employer supervisors be part of the educational process. They must feel appreciated and receive public recognition for their contributions towards the students' education. Thank you letters, appreciation dinners, appreciation certificates, awards, honoraria, etc. are some ways of expressing thanks. Articles describing the work study experiences can be sent to newspapers and magazines, and radio and television interviews can be arranged. Employer supervisors can also be recognized at school ceremonies, teacher conferences, and other public events.

Identification of Students

The responsibility for identifying students for a work study experience rests with the Dance 30 teacher and school administration. Students must be registered in Dance 30 to participate.

Students may be asked to apply for the work study option and participate in an interview process. The student's application might include personal data, career interests, previous experience in dance, and rationale for choosing the work study option. Ability to travel to the work placement location and other factors that affect placement should also be noted on the application form. Parental approval must be obtained and the appropriate forms completed, including the Workers' Compensation work placement agreement and travel authorizations, where applicable.

Refer to page 19 of *Work Experience Education Guidelines* for more information.

Consideration for Scheduling Work Study

Because work study is a practical portion of a regular course credit, it may require flexible class scheduling, depending on the individual school situation. Ideally, all

participating students should be at their work place at the same time. However, in some instances, not all students can be out of class at the same time. To accommodate scheduling differences, some suggestions follow.

Students may be placed in the workplace:

- one hour per day (last period of the day or just before lunch will allow more travel time)
- 3 hours per day (an entire morning or afternoon)
- a block of one week
- any other situation that suits the school and teacher.

Implementation of work study will require the co-operation of many individuals. Students' other teachers should be informed of the work study experience and its benefits. Students should be expected to make up work missed in other classes if scheduling requires that this occur. Missed class time from other subject areas may be made up during the scheduled time for Dance 30 or missed work may be done out of class.

Student Monitoring and Evaluation

The success of the work study module depends on good monitoring techniques. Such techniques will ensure student learning, program accountability, and positive public relations. Refer to page 25 in *Work Experience Education Guidelines* for monitoring and evaluation information that can be adapted for a Dance 30 context.

In addition, refer to the Evaluation section of this document for assessment information. Share this information with the work study employer, students, and parents to help clarify the education objectives and assessment techniques that will be used. Teachers, students, and work study employers must establish a continuous dialogue regarding expectations. It is essential for students and work study employers to maintain a portfolio containing notes, anecdotal observations, descriptions of learning experiences, drafts, samples of completed work, and personal reflections. These portfolios will be very useful for assessment purposes and conferences involving the student, Dance 30 teacher, work study employer, parents/guardians, and others.

Glossary

Actions	What the body is doing. Includes locomotor and non-locomotor movements; for example, running, jumping, twisting, gesturing, turning.
Alignment	Body placement or posture; proper alignment lessens body strain and promotes dance skills.
Asymmetry	Uneven, irregular design.
Body bases	Body parts which support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.
Body parts	Arms, legs, head, torso, etc.
Body zones	Body areas of right side, left side, front, back, upper half, lower half.
Binary form	Two-part structure; AB.
Chance form	A choreographic form which is determined randomly; for example, by the roll of dice.
Choreographic form	See form.
Collage form	A choreographic form which unifies assorted fragments into a whole.
Contrast	A principle of composition. See Appendix B for a detailed description.
Dance phrase	A logical sequence of movements with an observable beginning, middle, and end.
Diorama	Small, three-dimensional representation of a scene.
Directions	Forward, backward, sideways, up, and down.
Duration	The length of time needed to do a movement; very short to very long.
Dynamics	The dance element which relates to <i>how</i> a movement is done.
Even rhythm	Movements of equal duration; for example, walking.

Energy	Muscular tension used to move; ranges from a little to a lot.
Form	Structure of dance compositions.
General space	The dance area.
Improvisation	The process of simultaneously creating and executing movements. Moving spontaneously, in the moment.
Kinesphere	See personal space.
Levels	Movements might take place on three levels: high level, middle level, and low or deep level.
Locomotor movements	Movements that travel from one location to another.
Maquette	Small preliminary model or sketch.
Metric rhythm	The grouping of beats in a recurring pattern.
Motif description	Symbol system which notates the outline of movement.
Movement sequence	Movements which are ordered in succession.
Movement vocabulary	All the actions the body can make.
Narrative form	A choreographic form that tells a story.
Non-locomotor movements	Also called axial; movements that do not travel; moving or balancing on the spot.
Notation	Method for recording movements and dances.
Organic form	A choreographic form in which the dance grows naturally out of itself.
Pathways	Patterns or designs created on the floor or in the air by movements of the body.
Personal space	Also called kinesphere; the space reached while stationary.
Principles of composition	Devices which help sequence movements into a whole. See Appendix B for detailed descriptions.

Qualities	Characteristics of a movement.
Relationships	The body's position relative to something or someone.
Reconstruction	Remounting of a choreographic work for performance using aids including notation, film, video, and memory.
Repetition	A principle of composition. See Appendix B for a detailed description.
Rondo form	A dance structure with three or more themes where one theme is repeated; ABACAD....
Sequencing	A principle of composition. See Appendix B for a detailed description.
Shape	The design of a body's position.
Size	Magnitude of a body shape or movement; from small to large.
Speed	Velocity of movements; from slow to fast.
Symmetry	A balanced, even design.
Ternary form	Three-part structure; ABA.
Theme and variation	A-A1-A2-A3.... A choreographic form which begins with an original idea or theme and in following sections departs or deviates from the original, while still retaining some connection to the original.
Time signature	A symbol that denotes a metric rhythm; for example, 3/4, 4/4.
Transition	A principle of composition. See Appendix B for a detailed description.
Uneven rhythms	Movements of unequal duration; for example, skipping.
Unity	A principle of composition. See Appendix B for a detailed description.
Variety	A principle of composition. See Appendix B for a detailed description.
Workshopping	A strategy where dance compositions are shown as works-in-progress for discussion and feedback before final refinement.

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