

## Course Profile Dance, Grade 10, Open, Public

### Unit 2: Moving From A Source

**Time:** 27 hours

[Activity 1](#) | [Activity 2](#) | [Activity 3](#) | [Activity 4](#)

#### Unit Developers

Carmelina Martin, Peel Board of Education

Ursula Nahatchewitz, Toronto District School Board

**Development Date:** October 1999

#### Unit Description

In this unit students continue to develop technique. Students are guided through the process of creating dance from a source. Students compose dance in small groups utilizing a source and a variety of stimuli, explore musical choices, and participate in the stagecraft of presenting a completed work. Students observe, identify, and discuss the works of Canadian dance artists, specifically focussing on Ontario artists, and develop skills in using the language of dance criticism. Students participate in peer and self-assessment.

#### Strand(s) and Expectations

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

**Overall Expectations:** THV.02, .03, .04, .05, CRV.01, .02, .03, .04, .05, ANV01, .03.

**Specific Expectations:** TH1.01, .02, TH2.01, TH3.01, .02, .03, .04, CR1.01, .02, .03, CR2.01, .02, .03, .04, CR3.01, .02, .03, .04, AN1.01, .02, .03, AN2.01, AN3.01, .02, .03.

#### Activity Titles (Time + Sequence)

Activity 1	Speaking Through Dance: Guided Source Exploration	240 minutes
Activity 2	Speaking Through Dance: Source Exploration in Small Groups	840 minutes
Activity 3	Presentation and Video Documentation	300 minutes
Activity 4	Viewing and Reflecting	240 minutes

#### Unit Planning Notes

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

##### Activity 1

- Prepare warm-up and cool down exercises for each day.
- Prepare a review handout of compositional forms and definitions.
- Prepare a variety of visual examples of the role dance plays in different societies (e.g., books, videos, photographs, etc.)
- Arrange for video *Dancing in One World*.
- Obtain copy of book, *Feather and Fools*.
- Prepare music.
- Book TV/VCR and extension cords.
- Prepare anecdotal observation sheet.

##### Activity 2

- Prepare warm-up and cool down exercises for each day.
- Prepare sources for movement; arrange stations for the sources and cassette/CD player.
- Obtain newsprint or chart paper and markers for group brainstorming
- Obtain folders and prepare communication sheets, blank calendar.
- Prepare a master schedule/calendar.
- Prepare a box of stimuli (e.g., coloured scarves, paint, masks, props, stretchy bags, etc.).
- Obtain and cue video clips of artists' work exhibiting compositional forms (e.g., canon, theme, and variation, ABA,

etc.).

- Prepare rubric for assessment/evaluation of group compositional work (Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills).
- Prepare assessment rubric to assess creative process (Appendix 2.2 – Rubric to Assess Creative Process)
- Arrange for Internet hookup either in classroom or with technical/library department.
- Collect a variety of dance program notes.

### Activity 3

- Book TV/VCR, blank video, tape player, cassette(s), and extension cords and any supporting technical devices necessary for production.
- Mark floor for videotaping with masking tape.
- Prepare drawing materials (markers and paper) and sculpting materials (plasticine) for student for the imaging task.
- Prepare compositional assessment rubrics (Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills).
- Prepare checklist for completion of portfolio work.

### Activity 4

- Arrange for video camera, TV/VCR, blank video, tape player, cassette(s), and extension cords. Prepare assessment/evaluation rubrics of composition and technique (Appendix 2.1 – Rubric to Assess Technique and Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills)
- Prepare self-assessment handouts for students (Appendix 2.4 – Scale to Self-Assess Co-operative Skills).
- Prepare debriefing questions for class discussion.
- Prepare stagecraft activity assessment handout.

## **Prior Knowledge Required**

Unit 1

## **Assessment and Evaluation**

Formative assessment in this unit consists primarily of teacher observation with the aid of rubrics for following students' creative process, and understanding of compositional approaches. Throughout the unit, students engage in self-assessment. As well, students receive feedback from their peers and teacher. Evaluation of the creative process, compositional work, and performance skills takes place at the end of the unit.

Assessment/evaluation strategies suggested in this unit:

1. A rubric is provided to assess student's technique (Appendix 2.1 – Rubric to Assess Technique).
2. A rubric is provided to assess the creative process (Appendix 2.2 – Rubric to Assess Creative Process).
3. A rubric is provided to assess/evaluate small group composition and performance (Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills).
4. A self-assessment tool is provided for students to assess their collaborative skills during the group creation process (Appendix 2.4 – Scale to Self-Assess Co-operative Skills)
5. A chart is provided for the students to use for assessing their peers' work. (Appendix 2.5 – Chart for Peer Assessment)

## **Resources**

Teachers will need to adapt material to suit the students' needs.

Sources used in this unit:

Allen, Lillian. *Conditions Critical. Verse to Vinyl Records*. Distributor: Festival Records, Vancouver, British Columbia. V5V 3M6 (604) 879-2931 Fax (604) 879-4315.

Allen, Lillian. *Nothing but A Hero*. Verse to Vinyl Records/SOCAN, 1986. P.O. Box 311, Station E, Toronto, Ontario. M6H 4E3. (416) 922-5602.

Allen, Lillian. *Revolutionary Tea Party*. Verse to Vinyl Records/SOCAN, 1986. P.O. Box 311, Station E, Toronto, Ontario. M6H 4E3. (416) 922-5602.

Coerr, Eleanor. *Sadako and The Thousand Paper Cranes*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1977. ISBN 0-440-47465-5

Fox, Mem. *Feather and Fools*. New York: Harcourt Brace & Company, 1989. ISBN 0-15-200473-4

UNICEF. *I dream of peace: Images of war by children of former Yugoslavia*. Toronto: Harper Collins Publishers, 1993. ISBN 0-06-251128-9

<http://www.sonicdesktop.com>

[http://www.thestar.com/back\\_issues/ED19991009/toronto/991009NEW01\\_CI-BRAZ9.html](http://www.thestar.com/back_issues/ED19991009/toronto/991009NEW01_CI-BRAZ9.html)

### Other Resources

1. Beatty, Patricia. *Form Without Formula*. Toronto: Underwhich Editions, 1985. ISBN 0886580374.
2. Blom, Lynne Anne and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982. ISBN 0822934639
3. Blom, Lynne Ann and L. Tarin Chaplin. *The Moment of Movement - Dance Improvisation*. Pittsburgh: University of Pittsburgh Press, 1988. ISBN 0822935864
4. Cohen, Selma Jeanne, ed. *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. 2<sup>nd</sup> ed. Princeton Books, 1992. ISBN 0871271737.
5. Dance Films Association, Inc.; compiled by Deirdre Towers. *Dance Film and Video Guide*. Princeton, NJ: Dance Horizons/Princeton Book Company, Publishers, 1991. ISBN 0871271710
6. Grant, Janet Miller and Gabby Kamino. *Dancemakers Video Series*. Dance Collection Danse, 1995. Teacher's Guide. ISBN 0929003314.
7. Ewing, William A. *Breaking Bounds: The Dance Photography of Lois Greenfield*. San Francisco: Chronicle Books, 1992. ISBN 0811802329
8. Franklin, Eric. *Dance Imagery for Technique and Performance*. Windsor: Human Kinetics, 1996. ISBN 0873229436.
9. Knaster, Mirka. *Discovering The Body's Wisdom*. Toronto: Bantam Books, 1996. ISBN 0553373277.
10. Messinger, W.E. and W.H. New. *A 20th Century Anthology: Essays, Stories, and Poems*. Scarborough: Prentice Hall Canada Inc., 1984. ISBN 0139349448
11. Officer, Jill. *Encyclopedia of Theatre Dance in Canada*. Toronto: Dance Collection Danse Electronic Pub., 1990. ISBN 0929003047.
12. Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential*. Windsor: Human Kinetics, 1996. ISBN 0873-224760.
13. Tufnell, Miranda and Chris Crickmay. *Body, Space, Image*. Toronto: Virago Press Limited, 1990. ISBN 1853811319.

### Newspapers

*The Globe and Mail* – e.g., writers: Robert Everett-Green, Penelope Doob, Liam Lacey, Alina Gildiner

*The New York Times* – e.g., particularly in the Sunday edition Arts section - e.g. writers: Anna Kisselgoff, Jack Anderson, Jennifer Dunning

*The Toronto Star* – e.g., writers: William Littler, Michael Crabb, Paula Citron, Deirdre Kelly

### Magazines

*Dance in Canada*

*Dance Connection*

*Dance Magazine*

*Dance and Dancers*

*Dance Teacher Now*

*The Dancing Times*

*The New Yorker*

*Vandance*

### Newsletters/Journals

Contact Quarterly

Dance Collection Danse

Dance Chronicle

DCA News

Dance Scope

The Dance Current

The Dance Network News

The New Dance Review, New York

### Videos/ Films

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

Program 1: "The Power of Dance"

Program 5: "New Worlds, New Forms"

Program 6: "Dance Centrestage"

Program 7: "The Individual and Tradition"

## Program 8: “Dancing in One World”

*The Dancemakers: Dance Video Series & Videos* Toronto: Arts Inter-Media Canada/Dance Collection Danse, 1995.  
ISBN 0929003314

### Web Sites

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

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

<http://www.culturenet.ca>

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

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

Telephone 1-800-665-5320

<http://www.danceimages.com>

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

Telephone 1-800-363-6087

<http://www.pbs.org/dancing/prg8.html>

<http://www.shapeescape.com/>

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

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

<http://www.theatrebooks.com>

### **Appendices**

Appendix 2.1 – Rubric to Assess Technique

Appendix 2.2 – Rubric to Assess Creative Process

Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills

Appendix 2.4 – Scale to Self-Assess Co-operative Skills

Appendix 2.5 – Chart for Peer Assessment

### **Activity 1: Speaking Through Dance: Guided Source Exploration**

**Time:** 240 minutes

#### **Description**

In this activity students are introduced to a source as the basis for experimentation and composition. Through guided exploration, students create a dance composition within the framework of the technique being studied. Students observe the work of Canadian dance artists and others, and be introduced to the historical and cultural significance of their works.

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

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

#### **Overall Expectations**

THV.04 – understand how technique assists in the development of self-discipline and contribute to artistic scope;

THV.02 – identify and explain the historical and cultural significance of one or more world dance forms;

THV.03 – observe, identify, and describe a broad spectrum of dance;

THV.05 – demonstrate the technique of one or more dance forms studied;

CRV.01 – apply the elements of dance and various stimuli to create movement sequences;

CRV.02 – use improvisation to vary established movement patterns;

CRV.03 – devise different approaches to compositional forms.

#### **Specific Expectations**

TH1.01 – describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance;

TH1.02 – demonstrate further understanding of the science of movement (e.g. bio-mechanics, kinesiology, physiology);

TH2.01 – observe and describe a broad spectrum of dance (e.g., musical theatre, ballroom, Mediterranean);

TH3.01 – identify more complex movement terminology pertaining to the world dance form(s) studied (e.g., ball change, chassé, syncopation, relevé turn);

TH3.02 – demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied;

- TH3.03 – demonstrate how technique functions as a tool in developing artistic scope;  
 TH3.04 – explain the role of coordination, flexibility, strength, and proper breathing in dance;  
 CR3.01 – demonstrate appropriate dance class discipline and procedures specific to each world dance form studied;  
 AN1.03 – reflect and report - in oral and written form - on their own compositions and those of others (their peers, dancers in other cultures);  
 AN3.01 – identify how dance is integrated into other presentation media (e.g., ceremonies, multimedia productions, musicals);  
 AN3.02 – explore and describe ways in which problem-solving skills in dance are transferable to other settings, disciplines, and work-related environments (e.g., perseverance and capacity to accept constructive criticism).

### Planning Notes

- Design warm-up and cool-down exercises.
- Collect music (tapes/CDs) for warm-ups and cool-downs.
- Prepare exercises for the teaching of technique.
- Prepare review handout of compositional forms and definitions.
- Prepare a variety of visual examples of the role dance plays in different societies (e.g., books, videos, photographs, etc.)
- Arrange for video *Dancing In One World* or a similar video.
- Obtain copy of book *Feather and Fools* or similar source.
- Prepare exploratory music.
- Book TV/VCR and supporting technical devices necessary for sound recording .
- Prepare anecdotal observation sheets.

### Prior Knowledge Required

Unit 1

### Teaching/Learning Strategies

**Note:** Teachers ensure that proper warm up and cool-down exercises are incorporated. Teachers should incorporate technique into the students' explorations. The students' creative process can be assessed during any of the explorations.

#### I The Role of Dance

- The teacher introduces the concept of the role dance plays in a variety of cultures and within our society focussing and directing discussion around geographical, historical, political, religious beliefs, and issues, etc.
- The teacher uses questioning, lecture books, photos, and video resources to enrich learning (e.g., *Dancing In One World*).
- Students watch video and record observations.
- The teacher leads discussion about recorded observations, clarifies points of information, and assists students in understanding that dance has a context within which it functions.

#### II Finding the Context for Dances: Extrapolating Movement from a Source

- The teacher reads the story (e.g., *Feathers and Fools*).
- Students write five words and/or phrases that capture the essence of the story.
- The teacher asks students to choose two of the strongest contrasting words or phrases.
- The teacher solicits student responses and arranges words and phrases on the blackboard to exemplify the compositional concept of contrast.
- Students are directed to pick out words and phrases that illustrate a metaphor of our human condition.
- The teacher discusses the use of metaphor in the context of the story
- The teacher organizes students into partners and teacher with students chooses one word or phrase.
- In pairs, students create a still shape capturing the essence of the word or phrase from the blackboard.
- The teacher now directs students to make the same word or phrase move and travel.
- The teacher and students explore four or five different words or phrases together.
- The teacher sets a creative movement dance task:

*Example:*

Each pair is to create a dance study using four contrasting words and/or phrases from the list combining still moments with travelling movements. The following elements of composition must be included: repetition and canon.

- The teacher hands out the compositional terms and definitions and reviews compositional concepts.
- The teacher briefly reviews the above elements and sets students to work. (Note: The teacher may play a variety of

appropriate music as background to the working environment. The teacher offers the students to the opportunity to use any of the music if it enhances their choreographic intent.)

- The teacher provides sufficient time for students to complete their mini-studies.
- The teacher discusses where dance artists might want to share these kinds of work.
- Students share their work with the class.
- The teacher facilitates discussion based on the creative movement task highlighting the elements of composition and clarity of expression.

### **Assessment/Evaluation Techniques**

- The teacher assesses students' creative process and learning using an anecdotal observation sheet or checklist.

### **Resources**

All of the resources listed are useful for this activity, especially 1, 3, 12, and 13.

## **Activity 2: Speaking Through Dance: Source Exploration in Small Groups**

**Time:** 840 minutes

### **Description**

In this activity students are introduced to a variety of sources and stimuli to explore movement within a small group setting. Students use both the technique of the form and compositional technique to develop the pieces. Students present works-in-progress for teacher and peer feedback. Students implement the feedback: revise, edit, polish, rehearse, practise movement memory, refine their technique, and work towards a finished piece. Students prepare dance program notes highlighting their work.

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

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

#### **Overall Expectations**

THV.04 – understand how technique assists in the development of self-discipline and contributes to artistic scope;

THV.05 – demonstrate the technique of one or more dance forms studied;

CRV.01 – apply the elements of dance and various stimuli to create movement sequences;

CRV.02 – use improvisation to vary established movement patterns;

CRV.03 – devise different approaches to compositional forms;

CRV.04 – demonstrate the ability to practise and polish dance studies for effective performance;

CRV.05 – demonstrate a higher level of the skills that lead to effective rehearsals and performances;

ANV.01 – define and describe the criteria for analysing dance;

ANV.03 – develop and use criteria for self- and peer evaluation (e.g., elements and principles).

#### **Specific Expectations**

TH1.01 – describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance;

TH1.02 – demonstrate further understanding of the science of movement (e.g. bio-mechanics, kinesiology, physiology);

TH3.01 – identify more complex movement terminology pertaining to the world dance form(s) studied (e.g., ball change, chassé, syncopation, relevé turn);

TH3.02 – demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied;

TH3.03 – demonstrate how technique functions as a tool in developing artistic scope;

TH3.04 – explain the role of co-ordination, flexibility, strength, and proper breathing in dance;

CR1.01 – apply the elements of dance (e.g., flow, space, time) to create movement sequences;

CR1.02 – use movement as a stimulus (e.g., body actions, energy, space, time, structural relationships and resulting actions);

CR1.03 – observe and demonstrate improvised movement patterns, combinations, studies, and group dances;

CR2.01 – develop compositional forms and structures (e.g., binary, canon, narrative);

CR2.02 – create increasingly long and complex dance compositions, exploring themes, ideas and topics;

CR2.04 – compose original dance pieces, using other sources of stimuli (e.g., body percussion, images, sounds, voice);

CR3.01 – demonstrate appropriate dance class discipline and procedures specific to each world dance form studied;

CR3.02 – demonstrate an ability to prepare for rehearsal, polish pieces, practise movement memory and refine technique;

CR3.03 – demonstrate co-operation and leadership in performing the compositions of others (e.g., students, teachers, guests);

CR3.04 – demonstrate an understanding of the need for and methods of projecting oneself during presentation and performance (e.g., use of appropriate movements to communicate clearly in a classroom or a large hall);

AN1.01 – define the criteria for analysing dance;

AN1.03 – reflect and report - in oral and written form - on their own compositions and those of others (their peers, dancers in other cultures);

AN2.01 – solve a variety of creative problems through movement (e.g., combining phrases, matching compositional pattern to musical patterns).

### Planning Notes

- Prepare warm up and cool down
- Prepare four sources for movement (see Resources). The teacher may wish to provide opportunities for students to suggest and select sources from their own cultures.
- Obtain newsprint or chart paper and markers for group brainstorming.
- Prepare a box of stimuli (e.g., coloured scarves, paint, masks, props, stretchy fabric bags, etc.).
- Prepare rubric for assessment of groups' creative process (Appendix 2.2 – Rubric to Assess Group Creative Process).
- Prepare rubric for evaluation of technique (Appendix 2.1 – Rubric to Evaluate Technique).
- Prepare rubric for evaluation of group compositional work (Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills)
- Arrange for Internet hookup in the classroom or arrange with technical department/library for optional additional research of topics.
- Provide a variety of musical instruments, blank cassette tapes, recording equipment or arrange for technical assistance.
- Collect a variety of dance program notes.

### Prior Knowledge Required

Units 1 and 2, Activity 1.

### Teaching/Learning Strategies

#### I Student Reactions to a Source

- The teacher introduces a variety of stations that are placed around the classroom (see resource list.) The teacher may wish to provide opportunities for students to suggest and select sources from their own cultures.
  - Station 1 – A Short Story (e.g., *Sadako and the Thousand Paper Cranes*);
  - Station 2 – Poetry and Visual Art (e.g., *I Dream of Peace*);
  - Station 3 – Music (e.g., *Conditions Critical*);
  - Station 4 – Photographs (e.g., *Postcard Home*);
- The teacher divides students randomly into four groups.
- Student groups travel from station to station exploring the material.
- Students write observations and rate impressions of source on a sheet:

*Example:*

Station 1: A Short Story 1 2 3 4 5 Indifferent.....Strong Impression Observations/Impressions:	Station 2: Poetry and Visual Art 1 2 3 4 5 Indifferent.....Strong Impression Observations/Impressions:
Station 3: Music 1 2 3 4 5 Indifferent.....Strong Impression Observations/Impressions:	Station 4: Photographs 1 2 3 4 5 Indifferent.....Strong Impression Observations/Impressions:

- The teacher presents examples from history of what stimulates and inspires different artists to create dance art.
- Students select the material they wish to work with for their group compositions and physically move to the station. (Note: This will create new groups.)

#### II Extrapolating Movement Using the Source

- The teacher presents students with the group task and provides rubric for evaluation.
- The teacher leads students through a guided movement exploration based on the source.
- The teacher distributes chart paper and markers for each group.
- Students brainstorm words, images, ideas, and emotions that illustrate the essence of their source on chart paper.
- Students are lead once again through the guided improvisation, using one idea from their group-brainstorming chart.
- The teacher reinforces the benefits of using improvisation as a method of creating movement from the various sources and assists students in extrapolating movement ideas, emotions, images to create movement phrases.
- The teacher introduces and directs students to a number of additional stimuli available for composition (e.g., props, scarves, stretchy fabric bags, rope, sounds/music, etc.).
- Students create their dances.

### III Choosing Accompaniment/Music

- The teacher introduces, explains, and discusses a variety of approaches to accompany their work. These may include:
  - use of voice (live or recorded);
  - use of written text (live or recorded);
  - use of musical instruments;
  - use of the internet to explore web sites that offer a pallet of sounds and modifying options to download and record.
- The teacher encourages students to research and find their own accompaniment.
- Student groups explore and discuss one or more of the above noted options.
- The teacher assists student groups in compiling/selecting appropriate choices.
- The teacher demonstrates how to record, edit, use and find equipment, sound/music, or arranges for students to meet with other personnel or senior student to assist in completion of the task, depending on available resources.
- Student groups communicate choice to the teacher.

### IV Composing the Dance

- The teacher facilitates students in the creative process, provides appropriate space, technical equipment, and guidance.
- The teacher sets the assignment criteria with the class and shares the evaluation rubric with the students (Appendix 2.3 – Rubric to Assess/Evaluate Performance and Composition Skills)

#### *Example:*

Create a small group dance selecting a minimum of three appropriate compositional elements for choreography.

- The teacher provides adequate in-class time for students to compose a group dance composition.
- The teacher circulates during composition time to observe and assist students with their work in progress.
- **Note:** When appropriate, the teacher discusses the concept of artistic expression and voice and the differences between stringing together steps and creating meaning through technique. The teacher may wish to use short video clips from other artists' work to clarify meaning.

### V Previewing Works-In-Progress for Feedback

- Students present their works-in-progress.
- The teacher models the language of dance criticism and the students add their own feedback attempting to use the language appropriately by using the criteria of the Peer Observation Assessment sheet (Appendix 3.1 – Anecdotal Observational Chart to Assess Communication of Artistic Intent).
- **Note:** Depending upon the material composed by the students, the teacher in collaboration with the students may wish to create a larger whole-class piece. This may require the composition of the introduction, transitions of entrances/exits of groups, and the conclusion.

### VI Making It Whole

- The teacher facilitates discussion on the possibilities:
  - transitions
  - compositional principles
  - organization
  - contrast
  - sequence of phrases
  - ideas and imagery
  - emotional expression
- Students apply the feedback given by the teacher and peers and further explore, edit, revise, refine, and polish their pieces.
- Students apply appropriate protocol for effective rehearsal. The teacher leads warm-ups and encourages

focus/concentration and safe dance practice.

- The teacher circulates and side coaches while students are problem solving and rehearsing their pieces.
- The teacher provides adequate in-class time for student groups to complete, refine, edit, and polish their final work.

### **VIII Production: Dance Program Notes**

- The teacher introduces a number of examples of dance programs and discusses the need and use of notes when presenting dance art.
- The teacher leads discussion on identifying component parts of dance programs, length and styles of programs, comparison and contrast of varying layouts, etc.
- Students identify parts of the program:
  - Title of Dance
  - Synopsis
  - Quotation or excerpt from an inspirational source
  - Choreographer(s)
  - Dancer(s)
  - Music/Artist
  - Biographies
  - Technical Assistants (sound, lights)
  - Costume Designer
  - Visual Image
  - Date, time and place of performance
  - Grants/Funding/Sponsors
- Student groups design and create a program for their own dance work.
- The teacher collects and assesses group programs.
- The teacher returns and provides feedback for revision where necessary.
- *Extension:*  
If students are prepared to present in front of an audience, have students:
  - Design a ticket to their presentation and market their presentation;
  - Compile all group programs into one program;
  - Create a title and/or theme;
  - Organize the components of an intermission.

### **Assessment/Evaluation Techniques**

- Students assess each others work by using (Appendix 2.5 – Chart for Peer Assessment)
- The teacher assesses students' approach to the creative process using a Rubric (Appendix 2.2 – Rubric to Assess Creative Process).
- The teacher assesses students' technique using a Rubric. (Appendix 2.1 – Rubric to Assess Technique).

### **Resources**

Sources/Stimuli referred to in this activity:

[http://www.thestar.ca/thestar/back\\_issues/ED19991009/toronto/991009NEW01\\_CIBRAZ9.html](http://www.thestar.ca/thestar/back_issues/ED19991009/toronto/991009NEW01_CIBRAZ9.html)

Allen, Lillian. *Conditions Critical*. Verse to Vinyl Records. Distributor: Festival Records, Vancouver, British Columbia. V5V 3M6 (604) 879-2931 Fax (604) 879-4315.

Allen, Lillian. *Nothing But A Hero*. Verse to Vinyl Records/SOCAN, 1986. P.O. Box 311, Station E, Toronto, Ontario. M6H 4E3. (416) 922-5602.

Allen, Lillian. *Revolutionary Tea Party*. Verse to Vinyl Records/SOCAN, 1986. P.O. Box 311, Station E, Toronto, Ontario. M6H 4E3. (416) 922-5602.

Coerr, Eleanor. *Sadako and The Thousand Paper Cranes*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1977. ISBN: 0-440-47465-5

UNICEF. *I dream of peace: Images of war by children of former Yugoslavia*. Toronto: Harper Collins Publishers, 1993. ISBN: 0-06-251128-9

<http://www.sonicdesktop.com>

### **Appendices**

Appendix 2.1 – Rubric to Assess Technique

Appendix 2.2 – Rubric to Assess Creative Process  
 Appendix 2.5 – Chart for Peer Assessment

### **Activity 3: Presentation and Video Documentation**

**Time:** 300 minutes

#### **Description**

Students present their compositional works. The students are introduced to video documentation. Students are encouraged to observe and respond to dance on an emotional level. In this activity students respond to the work by imaging the impact of the work upon them by sculpting or drawing after the performances. As well, students reflect on their art work and write a response. The sculpture or drawing as well as the reflective writing are included in their portfolios.

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

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

#### **Overall Expectations**

THV.04 – understand how technique assists in the development of self-discipline and contributes to artistic scope;  
 THV.05 – demonstrate the technique of one or more dance forms studied;  
 CRV.05 – demonstrate a higher level of the skills that lead to effective rehearsals and performances;  
 ANV.01 – define and describe the criteria for analysing dance.

#### **Specific Expectations**

TH1.02 – demonstrate further understanding of the science of movement (e.g., bio-mechanics, kinesiology, physiology);  
 CR3.01 – observe and demonstrate improvised movement patterns, combinations, studies, and group dances;  
 AN1.03 – reflect and report - in oral and written form - on their own compositions and those of others (their peers, dancers in other cultures).

#### **Planning Notes**

- Prepare drawing (markers and paper) and sculpting (plasticine) materials for students to use for the imaging task.
- Prepare a rubric to assess group compositions (Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills).
- Arrange TV/VCR, blank video, tape player, cassette(s), and extension cords and any supporting technical devices necessary for production.
- Mark floor for videotaping with masking tape.

#### **Prior Knowledge Required**

Previous activities

#### **Teaching/Learning Strategies**

**Note:** Students' compositional works are previewed in this activity. Before students perform their pieces, the teacher leads them in a warm-up. Students are required to draw, sculpt, write a dialogue, do a drama, or create a collage during this activity. Students should have a choice as to the form of their reflections. The teacher may wish to provide the students with instruction on gesture drawing or creating a drama. The nature of the following activity requires the students to demonstrate some of the learning skills that are outlined in the provincial report card. The teacher evaluates students' ability to work independently and to complete homework.

#### **I Production: Preparing for Video Documentation**

- The teacher prepares to videotape students work and discusses conventions of performing before a camera., for example:
  - Marking the performance area with masking tape to indicate the area in which the video camera can capture;
  - Focus
  - Dynamics.

#### **II Video Documentation of the Final Composition**

- The teacher facilitates order of presentations.
- Each group performs their finished/polished pieces.
- Each piece is videotaped.
- Students view videotape of the dance works.

### III Imaging Task

- Each group shares their compositional work.
- Students view each one of the works.
- Students select one of their peers' compositional works that they connected with the most and capture an image of what they saw and/or felt and/or what they understood that was powerful to them by drawing, sculpting, developing a drama, etc.
- Students select materials with which to image.
- The teacher allows time for the imaging process to happen.
- Students make notes explaining their image.
- Students leave drawings, etc. in the studio and/or storage place and the teacher collects them and secures them for the next day.

### IV Assignment for Portfolio

- Students choose one of the dance pieces for which they performed the imaging task.
- Students write two to three pages explaining their image and interpretation of its meaning in detail.
- Students use their notes to assist them in the writing process.
- The teacher informs students that the visual result and writing piece will be included in their portfolio as an entry.

**Note:** Students are assessed on their analytical thinking skills as evidenced in their images and/or as contained in their writing.

### Assessment/Evaluation Techniques

- The teacher assesses compositional works in-progress to give students feedback on technical execution and composition. (Appendix 2.1 – Rubric to Assess Technique and Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills).
- The teacher utilizes a checklist to assess completion of work for imaging task.

### Resources

#1-13.

### Appendices

Appendix 2.1 – Rubric to Assess Technique

Appendix 2.3 – Rubric to Assess/Evaluate Composition and Performance Skills

## Activity 4: Viewing and Reflecting

**Time:** 240 minutes

### Description

In this post-creation stage, students view their work on video after which they complete three different reflective components. In the first component, the students reflect in either oral or written fashion on the success of their artistry with teacher-guided questions. The second component consists of the students completing a self-assessment of their collaborative skills during the creation/rehearsal process. The third component consists of students observing the works of Canadian and other dance artists. Students comment on the difference between the idea of dance choreography being a stringing together of steps versus dance being about something meaningful. Students submit each of these components to the teacher for assessment.

### Strand(s) and Expectations

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

#### Overall Expectations

THV.04 – understand how technique assists in the development of self-discipline and contributes to artistic scope;

THV.05 – demonstrate the technique of one or more dance forms studied;

ANV.01 – define and describe the criteria for analysing dance;

ANV.03 – develop and use criteria for self – and peer evaluation (e.g., elements and principles).

#### Specific Expectations

TH1.01 – describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance;

TH1.02 – demonstrate further understanding of the science of movement (e.g. bio-mechanics, kinesiology, physiology);

AN1.02 – analyse improvisations, movement phrases, and more formal compositions created in class;

AN1.03 – reflect and report - in oral and written form - on their own compositions and those of others (their peers, dancers in other cultures);

AN3.03 – analyse their own dance works presented in small groups (e.g., duets, trios, quartets).

## Prior Knowledge Required

Previous activities

## Planning Notes

- Arrange for a TV/VCR.
- Prepare self-assessment handouts for the students (Appendix 2.4 – Scale to Self-Assess Co-operative Skills).
- Prepare debriefing questions.

## Teaching/Learning Strategies

### I Viewing their Work

- Students view videotape of their pieces.

### II Reflecting on their Work

- Students reflect on the success of their piece in writing/or the teacher may choose to have the students orally discuss/share their reflections.
- The teacher leads oral discussion:  
Possible questions:
  - What parts of your choreography communicate the intended themes/ideas?
  - What is the difference between intent and perception?
  - In your opinion what do you feel is the strongest moment in your piece?
  - What do you believe is the weakest moment of your piece?
  - If you were to do this piece again what would you do differently?
- Students complete a self-assessment of their collaborative group skills.

### III The Artists' Voice

- Students view video of Danny Grossman's work entitled *Endangered Species*. (See also video works: *Sacra* by David Earle; *Green Table* by Kurt Jooss).
- The teacher facilitates a discussion whereby students identify compositional structures, focussing on those whose work parallel their own work.
- In addition the teacher facilitates a discussion on the students' interpretation of the works.
- Students write a reflection on the difference between the idea of dance choreography being a stringing together of steps versus dance being about something meaningful.

*Extension:* Prepare and organize a dance talk with invited guests/audience after the presentation.

### IV Stagecraft Activity

*Task:*

- Imagine that you have the budget to costume and use make-up in your piece in any way that you choose.
- As a group, envision and design the costume, make up, and hair for your piece.
- Your design can be drawn or you can cut pictures out of magazines, download pictures from Internet, etc.
- Describe why you made your choices.
- Your costume, make-up and hair designs must connect to the artistic intent of your piece.
- Submit your collective costume design and written explanation for portfolio assessment.

## Assessment/Evaluation Techniques

The teacher collects Self-Assessments and Reflections for evaluation and uses student conferencing where necessary.

## Resources

*The Dancemakers: Dance Video Series & Videos* Toronto: Arts Inter-Media Canada/Dance Collection Danse, 1995. ISBN 0929003314

Dance Films Association, Inc.; compiled by Deirdre Towers. *Dance Film and Video Guide*. Princeton, NJ: Dance Horizons/Princeton Book Company, Publishers, 1991. ISBN 0871271710

Grant, Janet Miller and Gabby Kamino. *Dancemakers Video Series*. Dance Collection Danse, 1995. Teacher's Guide. ISBN 0929003314.

**Appendices**

Appendix 2.4 – Scale to Self-Assess Co-operative Skills

## Appendix 2.1

### Rubric to Assess Technique

Criteria	Level 1 (50 –59%)	Level 2 (60 –69%)	Level 3 (70 – 79%)	Level 4 (80 – 100%)
<b>Note:</b> Teachers should insert specific techniques into this rubric, e.g. turnout, lunge, slide to floor, which have been taught in the course.				
Alignment	- rarely demonstrates correct alignment	- sometimes demonstrates correct alignment	- usually demonstrates correct alignment	- consistently demonstrates correct alignment
Steps and combinations	- executes steps and combinations with limited effectiveness	- executes steps and combinations with moderate effectiveness	- executes steps and combinations with considerable effectiveness	- executes steps and combinations with a high degree of effectiveness
Musicality/Timing	- limited musicality and timing	- is developing musicality and timing	- musicality and timing are evident	- consistently demonstrates musicality and timing
Safe Practices	- rarely demonstrates safe practices	-sometimes demonstrates safe practices	- generally demonstrates safe practices	- routinely demonstrates safe practices

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

## Appendix 2.2

### Rubric to Assess Creative Process

Achievement Chart Category	Criteria	Level 1	Level 2	Level 3	Level 4
Theory	- demonstrates an understanding of compositional terms and elements	- demonstrates limited understanding of compositional terms and elements	- demonstrates some understanding of compositional terms and elements	- demonstrate considerable understanding of compositional terms and elements	- demonstrates a high degree of understanding of compositional terms and elements
Thinking/ Inquiry	- uses critical thinking skills throughout the creative process	- uses critical thinking skills with limited effectiveness	- uses critical thinking skills with some effectiveness	- uses critical thinking skills with considerable effectiveness	- uses critical thinking skills with a high degree of effectiveness
Communication	- communicates with others in the group to express compositional ideas	- communicates with others in the group with limited effectiveness	- communicates with others in the group with some effectiveness	- communicates with others in the group with considerable effectiveness	- communicates with others in the group with a high degree of effectiveness
Creation	- applies the creative/ rehearsal process (focus, concentration and repetition) effectively	- applies the creative/ rehearsal process with limited effectiveness	- applies the creative/ rehearsal process with some effectiveness	- applies the creative/ rehearsal process with considerable effectiveness	- applies the creative/ rehearsal process with a high degree of effectiveness

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

## Appendix 2.3

### Rubric to Assess/Evaluate Composition and Performance Skills

Evaluation Key: 1 = Emerging 2 = Developing 3 = Proficient 4 = Exemplary

Achievement Categories	Criteria	Level 1	Level 2	Level 3	Level 4
Theory (Knowledge and Understanding)	Applies and executes technique in the dance performance.				
Communication	Demonstrates thematic material and motivation for movement.				
	Demonstrates an understanding of the need for and methods of projecting oneself during presentation and performance.				
Thinking/ Inquiry	Fully explores movement vocabulary that connects to the given source/theme/issue/ in the dance work.				
Creation/ Application	Effectively applies the expected compositional forms and structures to the study/composition.				
	Effectively explores various compositional manipulations in dance work.				
	Utilizes prior knowledge of the dance elements (time, space, shape, and energy) in the composition.				
	Effectively integrates an appropriate sound score or music piece to create atmosphere and enhance the dance composition.				

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

## Appendix 2.4

### Scale to Self-Assess Co-operative Skills

Student's Name:

Place a check mark in a box beside each criterion below that most represents the level you believe you are achieving.

#### Self-Assessment

Criteria	Level 1 Limited	Level 2 Moderate	Level 3 Considerable	Level 4 Exceptional
1. To what extent do you demonstrate effective communication skills? (listening and responding appropriately)				
2. To what extent are you an effective member of the group?				
3. To what extent do you contribute in positive ways?				
4. To what extent do you respect the work?				
5. To what extent do you demonstrate responsibility for your assigned role in the project?				
6. To what extent do you stay on task in rehearsals or class time?				
7. To what extent do you come to class/rehearsal prepared and ready to work?				

#### Reflection

What do I need to improve on? (Be specific.)

## Appendix 2.5

### Chart for Peer Assessment Peer Observation

Name of Student(s) in Group:

Name of Peer Assessor(s):

<b>Criteria</b>	<b>Description/ Observation (What was the dance like? What did you observe?)</b>	<b>Reaction (How does it make you feel?)</b>	<b>Interpretation (What meaning did you receive from the work?)</b>	<b>Suggestions (Would you change anything?)</b>
1. Shape				
2. Space – Levels				
3. Space – Patterns				
4. Dynamics/Energy				
5. Group Relationship				
6. Communication (themes, ideas, character, mood, story, feeling...)				

[Continue to Unit 3](#) | [Back to Unit 1](#) | [Back to Course Profiles main menu](#)