

Dance 11

Guide

Website References

Website references contained within this document are provided solely as a convenience and do not constitute an endorsement by the Department of Education of the content, policies, or products of the referenced website. The department does not control the referenced websites and subsequent links, and is not responsible for the accuracy, legality, or content of those websites. Referenced website content may change without notice.

Regional Education Centres and educators are required under the Department's Public School Programs Network Access and Use Policy to preview and evaluate sites before recommending them for student use. If an outdated or inappropriate site is found, please report it to <curriculum@novascotia.ca>.

Dance 11

© Crown copyright, Province of Nova Scotia, 1999, 2019

Prepared by the Department of Education and Early Childhood Development

This is the most recent version of the current curriculum materials as used by teachers in Nova Scotia.

The contents of this publication may be reproduced in part provided the intended use is for non-commercial purposes and full acknowledgment is given to the Nova Scotia Department of Education.

Dance 11

ARTS

CURRICULUM

Dance 11

Dance 11

© Crown Copyright, Province of Nova Scotia 1999
Prepared by the Department of Education

Contents of this publication may be reproduced in whole or in part provided the intended use is for non-commercial purposes and full acknowledgement is given to the Nova Scotia Department of Education.

Cataloguing-in-Publication Data

Main entry under title.

Dance 11 / Nova Scotia. Department of Education

ISBN: 0-88871-569-2

1. Dance - Study and teaching -- Nova Scotia 2. Dance - Curriculum planning 3. Curriculum planning - Nova Scotia I. Nova Scotia. Department of Education

792.8071--dc21

1999

Acknowledgments

The Nova Scotia Department of Education gratefully acknowledges the contributions of the following members of the Dance 11 Workgroup toward the development of this curriculum guide:

Marlin Clapson

Manon Daneau

Susan Lambropoulos

Sharon Meadows

Patricia Richards

The Nova Scotia Department of Education also acknowledges and wishes to thank the Ministry of Education, Province of British Columbia, for permission to adapt and revise excerpts from *Dance K–12* curriculum, and Saskatchewan Education for permission to adapt and revise excerpts from *Dance 10, 20, 30: Curriculum Requirements*.

Contents

Introduction	Background 1
	Rationale for Arts Education 1
	Rationale for Dance Education 2
	The Nature of Dance 3
Course Design and Components	Overview 5
	The Four Components 5
Curriculum Outcomes	Essential Graduation Learnings and Dance 9
	Unifying Concepts 12
	General Curriculum Outcomes 12
	Specific Curriculum Outcomes 13
	Creative/Productive 17
	Critical/Responsive 35
	Cultural/Historical 51
Contexts for Learning and Teaching	The Dance Space 59
	Safety 59
	Equity and Diversity 60
Assessing and Evaluating Student Learning	Guiding Principles 65
	Involving Students in the Assessment Process 66
	Diverse Learners 66
	Assessment Strategies 67
Appendices	Appendix A: Organizing for Instruction 75
	Appendix B: Safe and Effective Practice in Dance 89
	Appendix C: Dance Notation 97
	Appendix D: Elements of Movement, Dance Types, Careers 101
	Appendix E: Sample Assessment Forms 107
	Appendix F: Glossary 121
	Appendix G: Resources 129
Bibliography	Bibliography 137

Introduction

Background

The Department of Education recognizes the importance of dance, both as an art form and as a teaching strategy to enhance learning. Through movement, the most fundamental mode of human expression and non-verbal communication, students have the opportunity to participate in a way that differs from any other area of learning.

New understandings, since the mid-1980s, about how students learn have led to an increased interest in dance and, indeed, in all of the arts. Dance, because of its inherent ability to actively engage students emotionally, physically, intellectually, imaginatively, aesthetically, and socially, is recognized as a way of creating a learner-centred approach to curriculum. Moreover, dance, like other arts disciplines, provides students with ways of knowing and expressing ideas, perceptions, and feelings.

This curriculum guide responds to this renewed interest in dance and provides a learning outcomes framework for Dance 11.

Rationale for Arts Education

The arts—dance, drama, music, and visual arts—make specific and essential contributions to intellectual and aesthetic development, the education of feeling, the exploration of values, the development of physical and perceptual skills, and personal and social education. They also have a key role in the development of creativity.

The Department of Education has long recognized the role of the arts in providing a balanced curriculum designed to meet the needs of all learners in Nova Scotia's public schools. The *Report of the Advisory Committee on the Public School Programs* (1989) established a rationale for the place of the arts in education:

Education in the arts assists us in perceiving, analysing, and interpreting ourselves, our community, our environment, and our cultural heritage ... It adds a new dimension to the students' abilities to see the world, perceive problems, and take action towards their solution ... Education in the arts ... provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists in perceiving and responding to the environment through the senses.

The arts provide ways of knowing and expressing. They are a dynamic part of our life and culture, providing pleasure and enjoyment, as well as enabling us to gain awareness and deeper insights. The arts also establish a sense of community within a school, playing a significant role in the development of a vibrant learning culture.

Rationale for Dance Education

Dance education provides opportunities for all students to experience, understand, and value the language of dance within a supportive and nurturing environment. Because dance uses movement in unique ways, it provides an exciting impetus for learning in all areas of the curriculum. Instruction in dance also provides students with opportunities to acquire dance communication skills that contribute to their development as educated citizens.

Appreciation of dance provides a context for understanding the world. As one of the fine arts, dance embraces movement, creation, and performance. It requires a balance of knowledge, skills, and attitudes that stretches our physical ability, our expressiveness, and the human spirit.

Dance education provides students with opportunities to

- appreciate the art of dance
- develop physical awareness and expression
- develop healthy attitudes by encouraging the integration of mind and body
- develop and apply creative and critical thinking skills
- communicate information, ideas, understanding, and emotion
- develop self-motivation and enhance self-esteem through performance
- appreciate the role of dance in community
- develop co-operation with and respect for others through knowledge and understanding of dance in world cultures
- acquire skills and attitudes for lifelong involvement in dance as a career or for recreation

The Nature of Dance

Dance is the art of gesture and movement. It transforms images, ideas, and feelings into movement sequences that are personally and socially significant. Dance organizes physical energy within time and space and often draws from the power of music, literature, drama, and the visual arts. Dance is a natural means of communication and expression, integrating movement, feeling, and intellect.

Dance enables students to explore thoughts, experiences, and feelings and to develop new understandings. Through cumulative experiences in dance, students learn to respond with critical awareness, sensitivity, and respect for their own work and that of others. In addition, dance makes a significant contribution to their daily lives and to their awareness of cultural identity and diversity in local and global contexts.

Dance provides students with aesthetic and cultural education, opportunities for personal expression, and exposure to a wealth of traditional, social, theatrical, and contemporary forms. It also provides the opportunity for personal and social development of the individual. Dance activity integrates thinking, feeling, and doing and is unique in its intention to create meaning and communicate through movement. Creativity in dance is an important factor, encouraging students to think and act openly, to put aside the familiar and the safe, to create from nothing, and to question and learn from what has already been created.

Dance allows learners opportunities to express their personal thoughts and feelings in a manner that may not normally occur in their other life experiences and to do so in a safe, supportive, controlled environment. Students also have the opportunity to investigate their own capabilities in terms of movement. Dance has the fullest potential to integrate learners' physical, emotional, and intellectual development and to enable students to use expressive movement as a medium of communication.

Course Design and Components

Overview

Dance 11 is an introductory course in dance, focussing on the personal growth of the student.

Through extensive creative work in dance movement, individually and in small and large groups, students gain confidence as they explore and communicate ideas, experiences, and feelings in a range of dance forms.

Students will have opportunities to explore basic expressive and movement skills and to combine these in a wide range of dance forms. The emphasis is on the process of creating dance, through improvisation, and bringing dance to various forms of presentation. Students will both create original dances and learn set choreography. These dances may take many forms and may be initiated by any number of stimuli, such as music, literature, drama, and the visual arts. Students will also explore movement and other creative forms to understand artistic intent and to create new dances for various forms of presentation.

The Four Components

Dance 11 will provide students with a range of options to explore areas of interest in greater depth. Such options may include production, design and technology, and choreography.

Dance 11 comprises four components which permeate the curriculum:

- elements of movement
- creation and composition
- presentation and performance
- dance and society

Elements of Movement

This foundation component focusses on building student confidence and trust and creating a supportive learning environment. Students are introduced to basic movement skills that serve as essential elements in using the language of dance as a form of expression and communication.

The elements of movement—body, space, time, dynamics, and relationship—are fundamental to the art of dance. Any movement involves some aspect of these elements, but one or

more can be emphasized, according to the teacher's focus or the dancer's purpose. The number of ways in which these elements can be combined is virtually endless. Students at all levels of ability work with the elements of movement, using them with increasing degrees of refinement and complexity as they gain experience and maturity.

Creation and Composition

Dance expresses thoughts, feelings, and ideas and is developed through the creative processes of exploration, selection, combination, refinement, and reflection. This process requires a nurturing environment that encourages risk taking. The study and practice of composition provide students with the essential building blocks that support lifelong interest in, appreciation of, and curiosity about dance.

The creation and composition component extends fundamental experiences and focusses on the use of the body to interpret and express thoughts, feelings, and ideas. This focus enables the student to become more aware of the body and the ways in which it can be used to enhance non-verbal communication skills. The students improvise, create, perform, and respond in exploring the process of making a dance, and discuss, reflect upon, and evaluate movement solutions derived from movement exploration.

Presentation and Performance

Dance is an art that is meant to be shared. By working on performance and personal presentation, students recognize and develop both aesthetic and social values. They learn that there is a dynamic interaction between process and product. By studying dance as both performers and audience, students learn appropriate behaviours and gain the sensitivity essential to developing the performer-to-audience relationship and a lifelong appreciation of dance.

Opportunities for students to share and present their work are provided at various points in the course. This component enables students to bring together all of their learnings in dance in the development of a piece of dance work that will be presented to others; for example, to other classes. The students demonstrate their understanding of the use of the body as an important tool to achieve their purposes and convey meaning to specific audiences.

Dance and Society

People have always danced for a variety of reasons, including the following:

- to learn and play
- to communicate
- to honour rites of passage in life and nature
- to define, strengthen, and preserve culture and heritage
- to nurture the physical, emotional, social, and spiritual self

A balanced dance program should draw on the cultural and historical wealth that dance has to offer and provide opportunities for students to enhance their understanding of people and their respect for diverse cultures.

History influences dance, and dance reflects history. Dance contributes not only to the development of self, but also to the development of society. Within the context of present-day events in local and global communities, dance becomes personally relevant for all students.

Curriculum Outcomes

Essential Graduation Learnings and Dance

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.

Graduates will be able to demonstrate knowledge, skills, and attitudes in the following essential graduation learnings.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Dance provides students with the opportunities to explore, formulate, and express ideas, perceptions, and feelings through a range of creative forms. As students engage in dance work, the meanings that they construct are internalized, combining both emotion and intellect. Through the various forms of dance students are able to express these meanings. This is the uniqueness of dance. Dance is concerned with deepening students' sensitivities and extending the range of their aesthetic experiences and judgments.

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Learning experiences in dance provide students with opportunities for making connections between their own experiences and circumstances, and the experiences and circumstances of others. Dance engages all learners by building on the uniqueness and diversity of the experiences of individuals. Through active engagement in creation, improvisation, observation, and other dance processes, students become aware of ways in which their work and the work of others reflect cultural diversity and give meaning to cultural and historical events. The exploration of cultural and historical issues and events through dance enables students to make connections between self and others in local and global contexts.

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

Dance enables all students to express their ideas, perceptions, and feelings and to respond with sensitivity and respect to the ideas of others. Work in dance provides students with experiences in interpreting meaning with others and communicating meaning to others. Dance is a form of artistic expression, deeply embedded in the tradition of every culture. It invites students to draw upon their experiences and to express themselves through the creative language of movement.

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Dance engages students emotionally, physically, intellectually, imaginatively, aesthetically, and socially. Dance enables students to gain knowledge and construct personal meaning through the process of creativity and to recognize and value the feelings and ideas of others. Through creative processes, students are provided with learning experiences that challenge them to develop organizational, interpersonal, and leadership skills. These experiences, which foster individual growth through supportive approaches and environments, provide the kind of motivation and confidence students need in order to take informed learning risks. What students learn from this risk taking can be transferred to their own life experiences.

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.

Dance provides students with opportunities to work with others to make decisions and to solve problems. Dance experiences provide students with opportunities to develop as learners capable of identifying and solving problems, and dealing with change. Problems are solved individually and collaboratively through active engagement in the creation of their own works in dance. Through a range of learning experiences and through critical reflection on these experiences, learners are enabled to make thoughtful and responsible decisions. Students are challenged, through participation in improvisation and a variety of other creative forms, to explore solutions and make informed artistic and technical choices.

Dance activities stimulate the formation of questions, the identification and exploration of problems, the generation of solutions, and the acceptance of the consequences of their decisions.

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Appropriate technologies are used in dance to facilitate the creation and refinement of movement and to explore design possibilities including set, costume, light, and sound design. Information technology is used for required research and for various organizational and management activities.

In addition, technologies related to film and video offer students opportunities to explore and evaluate both the works of others and the artistic and technical elements in the creation and production of their own works. Dance 11 provides opportunities for students to assess the impact of technological developments relating to dance creation and production in a variety of cultural and historical contexts.

Unifying Concepts

The course outcomes for Dance 11 have been grouped according to the following framework of unifying concepts:

- Creative/Productive
- Critical/Responsive
- Cultural/Historical

The unifying concepts provide the framework for these learning outcomes and for the specific curriculum outcomes for Dance 11 detailed on the following pages. These understandings and processes are interrelated and can be developed most effectively as interdependent, rather than discrete, concepts. When learning experiences are designed to reflect these interrelationships, arts activities become more relevant to real situations and learning becomes more meaningful.

General Curriculum Outcomes

General curriculum outcomes describe what students are expected to know, to be able to do, and to value as a result of their learning experiences in dance. A curriculum for any of the arts disciplines is one that enables students to create work in various art forms, respond critically to their own work and the work of others, and make connections in local and global contexts.

<i>Unifying Concepts</i>	<i>General Curriculum Outcomes</i>
<i>Creative/Productive</i>	<p><i>Students will</i></p> <ol style="list-style-type: none"> 1. use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences 2. create their own dances, both individually and collaboratively 3. present, perform, and communicate through movement, applying their understanding of skills and techniques
<i>Critical/Responsive</i>	<p><i>Students will</i></p> <ol style="list-style-type: none"> 1. respond with critical awareness and sensitivity to their own dance work and the work of others 2. address problems and make decisions relating to their dance work 3. make connections in local and global contexts among various dance disciplines, and between dance and other disciplines
<i>Cultural/Historical</i>	<p><i>Students will</i></p> <ol style="list-style-type: none"> 1. demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels

Specific Curriculum Outcomes

Specific curriculum outcomes are statements that identify what students are expected to know, to be able to do, and to value as a result of their learning in a particular course.

Though the specific curriculum outcomes for Dance 11 are grouped according to unifying concepts, it is recognized that learning experiences develop these concepts in an integrated manner.

The curriculum is balanced to provide wide-ranging experiences related to each outcome through student participation in all aspects of the course.

Suggestions for teaching, learning, and assessment are exactly that—*suggestions*. Instructional and assessment practices can and should be designed to provide multiple routes to achievement of the outcomes and multiple ways of demonstrating learning.

General Curriculum Outcomes	Specific Curriculum Outcomes
<i>Creative/Productive</i>	
<p>1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.</p>	<p><i>Students will be expected to</i></p> <ul style="list-style-type: none"> 1.1 take learning risks within a dance context 1.2 move in response to various stimuli 1.3 develop and refine their vocabulary of dance movement and their creative expression through experiences with space, time, dynamics, and relationship 1.4 apply materials, techniques, and forms to enhance expression through dance
<p>2. Students will create their own dances, both individually and collaboratively</p>	<ul style="list-style-type: none"> 2.1 use movement vocabulary to interpret and communicate meaning 2.2 experiment with a range of creative forms to create works in dance that express personal meaning 2.3 improvise within a given structure 2.4 build dance works from the ideas and contributions of others
<p>3. Students will present, perform, and communicate through movement, applying their understanding of skills and techniques.</p>	<ul style="list-style-type: none"> 3.1 demonstrate techniques specific to one or more genres 3.2 perform or interpret a given style or choreographic task 3.3 adapt a performance for a given environment 3.4 perform dance sequences that show smooth transitions between movement, varying in form, flow, and speed 3.5 collaborate in the process of presenting dance, demonstrating personal preparedness, respect for others' contributions, and commitment to rehearsing 3.6 demonstrate a working knowledge of safe warm-up and cool-down techniques

General Curriculum Outcomes	Specific Curriculum Outcomes
<i>Critical/Responsive</i>	
<p>4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.</p>	<p><i>Students will be expected to</i></p> <p>4.1 analyse and make decisions about structure, style, and meaning in dance</p> <p>4.2 examine critically their own work and the work of others using criteria they have developed</p> <p>4.3 connect their dance experiences with their personal growth</p> <p>4.4 explore connections between dance and life experiences</p>
<p>5. Students will address problems and make decisions relating to their dance work.</p>	<p>5.1 identify problems relating to their own work and address them by using effective problem-solving and decision-making strategies</p> <p>5.2 explore and present various solutions to a range of choreographic problems</p>
<p>6. Students will make connections in local and global contexts among various dance disciplines, and between dance and other disciplines.</p>	<p>6.1 compare and contrast the definitive styles of various genres in terms of the elements of movement</p> <p>6.2 use elements from the various arts in the design, creation, and presentation of their dance works</p> <p>6.3 connect the knowledge, skills, and discipline developed through dance to life's opportunities</p>
<i>Cultural/Historical</i>	
<p>7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.</p>	<p><i>Students will be expected to</i></p> <p>7.1 demonstrate an understanding of the relationship between personal identity and cultural heritage</p> <p>7.2 demonstrate an understanding of and respect for the richness of dance in local and global cultures</p> <p>7.3 show ways in which their work and the work of others reflect cultural richness</p> <p>7.4 demonstrate an understanding of cultural/historical influences on dance and dancers</p> <p>7.5 demonstrate an understanding of how dance celebrates, comments on, and influences issues and events in local and global contexts, both historical and present day</p>

Curriculum Outcomes: Creative/Productive

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Outcomes

Students will be expected to

- 1.1 take learning risks within a dance context
- 1.2 move in response to various stimuli
- 1.3 develop and refine their vocabulary of dance movement and their creative expression through experiences with space, time, dynamics, and relationship
- 1.4 apply materials, techniques, and forms to enhance expression through dance

Suggestions for Learning and Teaching

Teachers can arrange to have a percussionist from the community visit the class and have students move to varying intensities and tempos, changing their movements each time the beat changes. (See *A Sense of Dance; Exploring Your Movement Potential*, pp. 59–68.)

Students might listen to a piece of music, identify an element of the music (e.g., rhythm, melody), create movements in response to this element, and then apply the creative process (exploration, selection, combination, refinement, and reflection) to create a sequence or dance.

Counting rhythm out loud can be used to keep the group in unison. Students then internalize the rhythm and perform the steps together without counting. Other dances done without music (e.g., Cape Breton step dancing, African-Canadian stomping, South African gumboot dancing) can be discussed. (See *A Sense of Dance*, Chapter 5.)

Students use a flocking technique—moving in groups with no set pattern or formation, all performing the same movements simultaneously—to explore movement combinations and sequences. Teachers can help students explore a variety of ways of following one another and changing leaders. This can be repeated using an echoing technique—the leader makes a movement, and the follower(s) repeat(s) it with some change in body, shape, tempo, energy, and so forth.

Students can improvise to music suitable for a selected dance style (e.g., hip-hop, rap, funk, world beat), then create movements appropriate to that style in a variety of groupings, using exercises such as mirroring (two students face each other; student A initiates the movement while student B follows, maintaining eye contact as appropriate; students switch roles after a set time and then initiate the movements independently, moving continuously), shadowing (the leader faces away from the follower, and the follower(s) shadows the leader's movement), or flocking.

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Suggestions for Assessment

In small groups, ask students to identify various ways in which an idea or emotion can be interpreted using movement as the medium. Observe and note evidence that students are able to

- clearly define an emotion or idea
- be sensitive and open to other interpretations
- identify a number of perspectives
- take risks in offering or demonstrating divergent interpretations
- use movement to communicate their ideas

Students can work with a partner or small group to create and perform a dance sequence that conveys an idea, concept, feeling or experience of their choosing. Their presentation should include use of stagecraft. Each group is required to

- develop a feedback or audience response form that emphasizes composition and staging (but also addresses performance)
- create a written or visual representation of the sequence
- record stagecraft instructions
- summarize the strengths and weaknesses of their project and identify the two or three most important things they learned about creation and composition (Students may find it helpful to make and review a videotape of their performance.)

After students have created and performed a dance sequence, pose questions such as the following to encourage reflection and gain insight into the creative processes students are using:

- What possibilities did you explore?
- What criteria did you use to select, combine, and refine your sequence?
- What role did stagecraft play in the creation of your work?
- How do you feel about the final result?

Notes

A Sense of Dance (pp. 3–12) provides an excellent introduction for this work.

The video *Stomp Out Loud* can be used to inform rhythmic pattern activity.

One idea that could be used for creating a dance sequence is “Revolution and Ricochet.” Students find the definition of the two words and create a dance based on them. Another possible idea for dance creation is “Conflict and Cooperation.”

The flocking activity can also be used with variations, such as using the whole body or using isolated body parts. The possibilities of various group sizes (4–10) can also be explored.

(Continued)

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Outcomes

Students will be expected to

- 1.1 take learning risks within a dance context
- 1.2 move in response to various stimuli
- 1.3 develop and refine their vocabulary of dance movement and their creative expression through experiences with space, time, dynamics, and relationship
- 1.4 apply materials, techniques, and forms to enhance expression through dance

Suggestions for Learning and Teaching

Students use practice, experimentation, and visualization of movements to focus on and develop their use of the principles of movement. Teachers can use imagery such as the following to focus students' practice:

- Imagine a straight axis going through your body from head to toe.
- Think of yourself balancing on a thin line and experiment with balancing on one foot.
- Visualize stretching your muscles like elastic bands.
- Practise breathing techniques in conjunction with the music phrases.

Individually or in groups, students change a dance they have learned by altering a given element (e.g., use the original steps, but in different directions, changing the speed, changing the quality, changing the order of the sequence). After all students have demonstrated their transformations, the group can discuss the various ways an element can be altered and the effects of each.

Teachers can create and use a "select-a-card" exercise for students to practise elements of movement in combination. Students select cards and perform them in combination, for example, one travelling step, one dynamic, and one tempo.

(Continued)

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Suggestions for Assessment

Provide students with data-recording sheets divided into four sections:

<i>Body</i>	Is the skill being executed correctly?
<i>Space</i>	Is the space being used appropriately according to the intended requirements of the movement?
<i>Time</i>	Is the movement rhythmically accurate?
<i>Dynamics</i>	Are the movements executed with the appropriate dynamics?

Invite students to group themselves into pairs. During practice sessions and presentations, students spend 5–10 minutes observing their partners, recording their observations in words or sketches, and offering constructive feedback.

Have students work in small groups to select a sequence of dance movements or techniques and prepare a demonstration or instructional videotape for a particular audience (e.g., younger students, members of their class, members of a particular club or group). The presentation or videotape should include the following:

- preparation (appropriate clothing, warm-up)
- instruction and demonstration of key skills or movements
- group participation in the activity (including cool-down)

Assess the video, using criteria such as the following:

- presentation that is clear and easy to follow
- accurate use of technique or performance skills
- attention to principles of fitness, health, and safety
- appropriate choice of difficulty level or challenge

The response of the intended audience can also be included in the overall assessment of the presentation.

Notes

Teachers should provide opportunities for students to practise and refine dances with attention to technique.

Teachers can introduce the term *movement memory* and ask students whether they consider each step or perform a dance without thinking. They then can have students discuss or record in journals where movement memory is used in other areas of the dance curriculum.

Both *Choreography, A Basic Approach Using Improvisation*, and *Creative Dance for All Ages* are excellent resources for teaching and learning strategies for dance making.

Teachers suggest that the instructional videotape works well as a culminating project for a unit or for the course.

*“Dance is a lot of fun.
You learn all sorts of
different moves and dances.
It also lets you express
your feelings.”*

–ZANA FARES
ST. PATRICK’S HIGH SCHOOL

(Continued)

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Outcomes

Students will be expected to

- 1.1 take learning risks within a dance context
- 1.2 move in response to various stimuli
- 1.3 develop and refine their vocabulary of dance movement and their creative expression through experiences with space, time, dynamics, and relationship
- 1.4 apply materials, techniques, and forms to enhance expression through dance

Suggestions for Learning and Teaching

Teachers can have students sing, or listen to, a musical example of call and response (e.g., African) and then create a dance sequence appropriate for this musical form.

Music students can be invited to play music with changes in the elements of expression (e.g., dynamics, tempo) while dance students improvise. Following the activity, teachers might ask dance students to suggest how the expression affected their movements and the creative possibilities for composition. Half the class might repeat the exercise. The reactions of both audience and performer could be discussed.

Students might research methods of recording or notating dance (e.g., written description, symbolic representation, video, concept map, computer-assisted program). In small groups, students attempt to notate their own dance using their own methods. A discussion can follow about the methods of notation that worked well and those that did not, and why. (See *Creative Dance for All Ages*, p. 137.)

Teachers and students can select travelling steps to fit a given floor pathway (e.g., eight steps forward, four sideways, six back, four turning), using a different step for each, then explore and refine the pattern.

(Continued)

1. Students will use dance to explore, develop, refine, and express ideas, experiences, and feelings and demonstrate personal growth through these experiences.

Suggestions for Assessment

Ask students to keep a record of their participation and accomplishments in a specific area of their learning. The record should include the following:

- an assessment of their skill level at the beginning
- a record of their practice (amount of time, practice strategies)
- comments on their progress
- plans/suggestions for improvement

Provide students with opportunities to improvise movement while applying principles of movement. Observe students and pose questions such as

- How has the exploration expanded your range of possibilities?
- How has your understanding of the elements of movement expanded?
- How have the principles of movement helped you?

As students create compositions for a variety of purposes, observe the extent to which they are able to

- communicate choreographic intent
- select and sequence elements of movement
- apply the principles of design to develop choreographic forms
- apply and, where appropriate, design elements of stagecraft
- adapt or expand their original ideas to create new compositions
- integrate their creations with another fine arts discipline (e.g., use a music composition as a stimulus for dance choreography)

Notes

Records could be developed as part of portfolios, journals, or computer files.

Students should have the opportunity to explore and refine at least one dance genre.

Teachers might introduce the students to the basic concept of Labanotation. (See Appendix C for further notation possibilities.)

When learners are studying directions and pathways in space, learning is enhanced by the use of a chalk board or large piece of paper on which students can mark out the pathways chosen for their pieces. Pathways danced can be discussed in reference to this notation.

“Dance class is the highlight of my day.”

–TRACY GEORGE
HOLY ANGELS HIGH SCHOOL

2. Students will create their own dances, both individually and collaboratively.

Outcomes

Students will be expected to

- 2.1 use movement vocabulary to interpret and communicate meaning
- 2.2 experiment with a range of creative forms to create works in dance that express personal meaning
- 2.3 improvise within a given structure
- 2.4 build dance works from the ideas and contributions of others

Suggestions for Learning and Teaching

Each student can create a movement pattern and then work with a partner to combine the pair's movements into a sequence, revising and refining as necessary. The pairs then form groups of four that decide how to combine their movements for presentation.

The class can brainstorm words that indicate feelings and record the words on cards. Students select a card and move in response to that feeling. Pairs of students then move in response to one or both feelings and consider how the movement changes. They might create a sequence of movements based on a feeling or emotion.

Students can select a theme being studied in another subject area (e.g., the environment, a particular culture, media stereotyping). They brainstorm and discuss the various issues associated with the theme and the feelings that are evoked. Students work in groups to create dance sequences to portray the theme and reflect the feelings.

Students might work in groups to create a short story with six sentences that each include action verbs. They then create a dance replacing the sentences with movement only, incorporating music, props, and costumes as appropriate. Teachers might define each group's dance space, making it smaller each time and have students adapt their dances to the smaller spaces. This could be further developed by having the groups create a short story with a beginning, middle, and end.

Each student might select a piece of headgear (e.g., baseball cap, straw hat, bandana, head scarf, firefighter helmet), think of a character who would wear it, (e.g., street dancer in bandana), and create movements appropriate for that character. Students expand this activity to character portraits, including such information as where the characters live and what they do. Teachers can guide students in critically examining gender or cultural stereotypes related to these characters.

2. Students will create their own dances, both individually and collaboratively.

Suggestions for Assessment

After movement sequences have been created, revised, and refined, have students reflect on the decision-making process, in journals or through discussions, and assess their abilities to respect the contributions of others.

Observe students as they create movement sequences within a variety of parameters. Focus notes and feedback on key elements. For example:

- *AB form* (look for two clear sections with contrast or relationship between themes)
- *response to a structured problem* (look for creative use of the elements represented in the genre, a solution to the problem, and ability to articulate the process used to reach the solution)
- *representation of a given idea or emotion* (look for broad perspective of the idea or emotion, uniqueness of the approach, ability to articulate the creative process used, and appropriate use of elements of movement)

Have students who have created short stories and developed sequences that replace the words with movements compile their stories in a binder for future reference, incorporating videos and notations of the sequences.

Ask students to improvise movements for a variety of environments (e.g., hallway, theatre, classroom, parking lot, field). Observe and note evidence of the following:

- effective use of space
- inventiveness in solving problems and creating new movements
- use of elements of the creative process
- development of a structure

Have students work with a partner or small group to devise an effective means of self-assessment that involves using their own reflection together with advice and feedback from their peers and teacher to refine their own work.

Notes

When using the feeling cards activity, cards for specific feelings or colours could be placed on the floor prior to class, and students could be asked to move in an appropriate way when moving over the specific words or colours.

Explore ways in which students could notate their dance sequences (e.g., symbols, colours, computer notation, flip books).

(Continued)**2. Students will create their own dances, both individually and collaboratively.****Outcomes**

Students will be expected to

- 2.1 use movement vocabulary to interpret and communicate meaning
- 2.2 experiment with a range of creative forms to create works in dance that express personal meaning
- 2.3 improvise within a given structure
- 2.4 build dance works from the ideas and contributions of others

Suggestions for Learning and Teaching

Students can select a costume that represents an occupation in the community (e.g., hard hat, apron, briefcase, stethoscope) and create a sequence based on a character who would wear that costume (e.g., movement that represents police on patrol with dancers wearing badges and police hats). Together, the class discusses students' choices. Did they stereotype their characters according to gender? To ability? Time might be provided for students to refine their sequences.

Teachers can create two decks of cards, one with dance techniques (e.g., leap) and the other with "emotion words" (e.g., anxious). Each student draws one card from each deck, and students perform their movements one after another in sequence. In groups of three or more, they are invited to consider how they could reorder or combine the individual movements to refine the sequence.

Students might listen to a song that has a verse and a chorus, design a movement sequence for the verse (A) and a sequence for the chorus (B), and present the two together.

In small groups, students create, refine, and present short movement sequences. Each group teaches its sequence, then combines it with another and identifies the resulting choreographic form (AB, rondo-ABACADA).

Students select a mood, feeling, or attitude (e.g., conflict, pity, peer pressure), examine possible motivations for it, and create a short movement study to express this feeling or attitude.

Students can improvise freely by moving in general space to a given focus point. Focus points can be changed throughout the improvisation. Students can add variety by introducing different effort qualities, levels, and so on.

(Continued)**2. Students will create their own dances, both individually and collaboratively.****Suggestions for Assessment**

Look for evidence of

- open attitude, fairness
- clear strategic plan (e.g., identifies goal(s), tasks to be completed)
- understanding of relevant criteria and requirements
- progress toward goals
- understanding of skill level attained

After students have created sequences representing occupations in the community, have them combine their sequences as a group dance.

Ask students to create compositions for a variety of purposes and observe the extent to which they are able to

- clearly communicate choreographic intent
- effectively select and sequence elements of movement
- artistically apply the principles of design to develop choreographic forms
- creatively apply and, where appropriate, design elements of stagecraft
- effectively adapt or expand their original ideas to create new compositions
- appropriately integrate their creations with another fine arts discipline (e.g., use a music composition as a stimulus for dance choreography)
- work co-operatively within their group

After students have created a series of motif developments and have selected five of them to combine in sequences, pose questions such as the following:

- Have you placed your variations adjacent to similar or contrasting motif developments?
- Which variation feels strongest (like a climax)?
- Where is the original motif placed?
- Should the climax be at the end?
- What staging considerations are used in the sequence?

Notes

A discussion can be held about how form in music and form in dance are related.

As an extension to dance creation with props and costumes, students could create masks and develop dances using the masks to inform their work.

Movement Improvisation, In the Words of a Teacher and Her Students, pp. 3–8, provides useful information about free improvisation.

Also see Appendix A: Movement Improvisation, for suggestions for beginning improvisation.

Dance Nova Scotia may be able to suggest names of local dance artists who could assist with improvisation classes.

Building Dances: A Guide to Putting Movements Together is an informative resource for dance making that gives numerous specific suggestions for learning and assessment.

“Creating new dances in groups helped our class get over the shyness and be creative.”

–ASHLEY MACDONALD
SACKVILLE HIGH SCHOOL

(Continued)**2. Students will create their own dances, both individually and collaboratively.****Outcomes**

Students will be expected to

- 2.1 use movement vocabulary to interpret and communicate meaning
- 2.2 experiment with a range of creative forms to create works in dance that express personal meaning
- 2.3 improvise within a given structure
- 2.4 build dance works from the ideas and contributions of others

Suggestions for Learning and Teaching

Canon: using a movement sequence of 16 counts, and with the class divided into four groups, each group begins the sequence four counts after the preceding group. This exercise can be developed further by repeating the process with groups of eight. In each group students are divided into pairs, and each pair begins the sequence four counts or more after the preceding pair. Individuals could also work in canon by using a numbering system.

Students can view books, charts, and other print materials that contain photographs or illustrations of techniques and positions in a particular genre. Students practise selected positions they have viewed, create their own, and use transitions to incorporate them into a short sequence. They create a sequence of positions only and use this “shapes sequence” at the beginning or end of a piece of choreography.

(Continued)**2. Students will create their own dances, both individually and collaboratively.****Suggestions for Assessment**

Provide opportunities for students to apply the principles of design to create dances in a wide range of patterns and narrative choreographic forms. Have students in small groups choreograph dances for videotaping. Ask groups to provide feedback to one another by using questions such as

- Was the intent clear to you?
- Did the dance effectively create a mood? tell a story? create intriguing images or textures? show a theme and variations?
- Did the music suit the purpose? Was it well chosen?
- Were the movements original? creative?
- Was there some kind of tension to hold the audience's attention?
- Can you describe your favourite passage?
- Was the opening engaging? Was the ending effective? What images or impressions stay in your mind?

Students can keep portfolios or collections that include a section for creation and composition. Their collection should include representations and comments on a variety of assigned or optional dance tasks. For example, each student might be required to include a record of

- a transformation
- an improvisation
- evidence of understanding of at least four different choreographic forms
- identification or use of a metaphor or analogy in dance
- revision of a dance
- a summary (self-assessment) that explains how a sequence created by the student demonstrates use of the creative process

Individual entries might include annotated sketches or diagrams, peer or teacher feedback and comments, student reflections, videotape, or artistic representations.

Notes

Suggestions for resources for dance creation include:

Choreography, pp. 2–13, 48–49, 62–63

Creative Dance for All Ages, pp. 103–104, 148–149, 230, 236

Teachers suggest that Pachelbel's "Canon in D" works effectively for the canon movement sequence.

Students might review and update their selections from time to time and reflect upon the progress they have made. Written reflection provides a means for teachers to monitor student's ongoing ability to evaluate their own work.

"I learned different aspects of dance which opened my mind to the vastness of dance."

–PATRIZIA ALOISI
ST. PATRICK'S HIGH SCHOOL

3. Students will present, perform, and communicate through movement, applying their understanding of skills and techniques.

Outcomes

Students will be expected to

- 3.1 demonstrate techniques specific to one or more genres
- 3.2 perform or interpret a given style or choreographic task
- 3.3 adapt a performance for a given environment
- 3.4 perform dance sequences that show smooth transitions between movement, varying in form, flow, and speed
- 3.5 collaborate in the process of presenting dance, demonstrating personal preparedness, respect for others' contributions, and commitment to rehearsing
- 3.6 demonstrate a working knowledge of safe warm-up and cool-down techniques

Suggestions for Learning and Teaching

Teachers can introduce students to a selection of dance styles through demonstrations, videos, films, guest artists (e.g., Celtic dance, Janet Jackson dance video). In small groups, students analyse a style, using the elements of movement to structure the analysis, and create a dance sequence based on a chosen style or element.

Teachers might show a segment from a dance video that can be copied by students. The pause or frame-advance button can be used to advance the picture frame by frame while one group of students mirrors the actions and other groups follow the first group. Choreography from videos of ice-skating sequences could also be used, using adaptations for foot work and travelling actions.

Students can explore a variety of ways for dancers to learn to concentrate. For example, students can

- perform a dance while answering questions (e.g., When is your birthday?)
- practise while audience provides distractions (e.g., noise, waving)
- create and use a visualization (e.g., imagine they are doing a formal performance)
- create movements for the **5 Count Mix-up** and perform them in the order of 1, 2, 3, 4, 5, then 2, 3, 4, 5, 1, then 3, 4, 5, 1, 2, then 4, 5, 1, 2, 3, then 5, 1, 2, 3, 4, and 1, 2, 3, 4, 5.

The class can brainstorm locations in which students could perform a dance (e.g., classroom, stage, hallway, lawn, foyer). Small groups of students each select one of these locations and adapt a dance for it. The groups can perform the revised dances and describe how they adapted their movements for the new space.

Students can learn a short sequence that includes level changes and some travelling and perform the sequence at slow, medium, and fast speeds. Students in scatter position choose one speed, and the whole class performs the sequence with all three speeds being danced at once (fast group repeats sequence twice, medium repeats once).

3. Students will present, perform, and communicate through movement, applying their understanding of skills and techniques.

Suggestions for Assessment

When students create movement sequences appropriate to a given style or genre, look for evidence of the extent to which they

- use the steps of the creative process (exploration, selection, combination, refinement, reflection)
- follow the conventions or requirements of the style or genre
- use elements of movement appropriately
- articulate reasons for the choices and decisions they make

While students are demonstrating techniques for specific genres or styles, observe and record the extent to which individual students are able to

- isolate body parts in movement (execute movements using specified body parts)
- perform movement in time to music
- demonstrate appropriate dynamics for specific movements
- demonstrate appropriate spatial relationship to others in the room
- perform movements using appropriate range of motion

The teacher and students may wish to create a checklist or rating scale that both they can use to provide feedback to one another.

Students can keep a journal or portfolio where they record and reflect on their experiences in dance. Teachers work with students to develop requirements and criteria. The journals or portfolios may occasionally be reviewed for evidence of

- ongoing self-assessment
- accurate records of dance activities
- analysis of personal attitudes toward dance and dance class
- awareness of areas of personal strength and challenge
- completion of specific assignments (e.g., analysis of presentation video)
- preparation and updating of a personal plan to improve one component of fitness, skill, or performance

After students have selected a location to perform a dance (e.g., hallway, derelict building), invite the groups to perform the revised dances and describe how they adapted their movements for the new locations. Note that there are important safety considerations for all performance locations.

Notes

A Backstreet Boys music video works effectively for focussing on dance segments.

Teacher observations provide valuable information throughout the creative process.

Concentration exercises could be done during warm-up sequences.

Students need to be mentally “ready” for the 5 Count Mix-up. Challenging them in advance increases their chances for success.

A Sense of Dance, pp. 38–44, gives information about anatomy and accepting and training the body.

Teachers can work with small groups of students to develop guidelines for such activities as rehearsals and presentations. Such aspects as co-operation, safety, sensitivity, creativity, risk taking, support, and empathy are considered. Each student is given a copy of the guidelines to inform self-assessment and reflection. Guidelines should be revisited from time to time and revision considered.

If the class is large, teachers may decide to divide the class into two groups for such exercises as performing a sequence at different speeds simultaneously.

(Continued)**3. Students will present, perform, and communicate through movement, applying their understanding of skills and techniques.****Outcomes***Students will be expected to*

- 3.1 demonstrate techniques specific to one or more genres
- 3.2 perform or interpret a given style or choreographic task
- 3.3 adapt a performance for a given environment
- 3.4 perform dance sequences that show smooth transitions between movement, varying in form, flow, and speed
- 3.5 collaborate in the process of presenting dance, demonstrating personal preparedness, respect for others' contributions, and commitment to rehearsing
- 3.6 demonstrate a working knowledge of safe warm-up and cool-down techniques

Suggestions for Learning and Teaching

The class can brainstorm performance skills (e.g., focus, stage presence, performing energy, clarity of execution, use of space). Students apply these skills to short dance sequences, varying the length, mood, and complexity. The performances are videotaped and the brainstormed list is used to analyse performance skills and refine movements.

The teacher can lead a discussion on the components of a safe and effective warm-up and cool-down as appropriate for a given dance style or genre. The class discusses movements that may be questionable in terms of safety (e.g., hyperextension, strain on joints). Students consider how these movements could be done safely.

Students can work in small groups to choreograph and perform a dance sequence in a given style or genre.

(Continued)**3. Students will present, perform, and communicate through movement, applying their understanding of skills and techniques.****Suggestions for Assessment**

Students can work in pairs to choose one performance skill (e.g., focus, stage presence, technical skill) and

- write a definition that would help others understand what is involved in the skill and why it is important in performance
- observe several live or videotaped performances, making notes about the skill they have chosen
- use this information to create a simple rating scale or checklist (see Appendix B for samples)
- use their rating scale or checklist to provide feedback to other students after each classroom rehearsal or presentation to other performers (and to seek feedback on their own performance skills)

After brainstorming performance skills and videotaping their own performances, use the video and brainstormed list to analyse performance skills and refine movements.

As students rehearse, perform, and view dance, observe and note the extent to which they demonstrate appropriate skills and attitudes. Work with students to develop a list of specific behaviours that can become the basis of a rating scale or checklist. For example:

- working collaboratively to reach a group goal
- working to improve their own skills within a group performance
- contributing ideas and feedback in a constructive manner
- seeking and using feedback from peers and others
- showing respect and appreciation for others' contributions
- offering encouragement or showing empathy as a member of the audience

After students have been introduced to elements and principles of movement, fitness, health, and safety, pose questions such as the following (presented in conjunction with appropriate demonstrations) to help them reflect on and assess their understanding:

- Which element of movement is most obvious in the sequence being demonstrated?
- Which exercises stretch specific muscle groups in order to prevent injury?
- Which exercises stretch specific muscle groups in order to develop flexibility?

Notes

See Appendix F: Glossary, for an outline of performance skills.

Teachers have found that videotaping is highly motivating for the students.

See Appendix B: Safe and Effective Practice in Dance.

Teachers can ask students about presenting their work to someone not in the class (e.g., principal, another student) for the purpose of receiving audience feedback. If there is agreement, students should then make decisions about who the person(s) will be.

A dance artist from the community might be invited to the class to demonstrate safe and effective warm-up and cool-down techniques for a given dance style.

“I learned a lot and feel that I did a lot of things that I never thought I could.”

—CRISTA WEST
SACKVILLE HIGH SCHOOL

Curriculum Outcomes: Critical/Responsive

4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.

Outcomes

Students will be expected to

- 4.1 analyse and make decisions about structure, style, and meaning in dance
- 4.2 examine critically their own work and the work of others using criteria they have developed
- 4.3 connect their dance experiences with their personal growth
- 4.4 explore connections between dance and life experiences

Suggestions for Learning and Teaching

Students can select one or more dance styles that they have learned and performed and research their history, cultural context, and purpose in current society. They are reminded to include information on roles (e.g., gender, age, status), costume, music, and function. After students share their findings, the class can discuss the similarities and differences among various styles, as well as influences on students' own performances.

Teachers might provide opportunities for students to organize and conduct debates on issues related to dance, such as the following:

- Dance always has meaning.
- Ballet training is essential for all dancers.
- Dance is a powerful means of communicating with others.

Students can collect examples of dance in their daily lives (e.g., advertising images, music videos, movies, articles, programs, reviews). They might interview local people who use dance in career or recreational contexts or use the Internet to interview people on-line to discover the influence of dance in their daily lives and the paths they took to reach that point.

After observing a live professional dance presentation, students can identify their responses on an emotional level (the feelings evoked by the dance), on an associative level (the associations or images suggested by the dance), and on an intellectual level (formal analysis and interpretation of the dance presentation).

After participating in a dance presentation, students identify their responses on emotional, associative, and intellectual levels.

4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.

Suggestions for Assessment

Students can work with data-recording sheets divided into four sections. These are

- use of the elements of movement (How are the elements of body, space, time, dynamics, and relationship being executed?)
- style (What is the distinctive quality given to the dance by the creator, performer, or both?)
- meaning (What is the issue, idea, or emotion that is being portrayed?)
- use of stagecraft (How are music, sound, lighting, sets, costumes, make-up, props, and media used to enhance the dance?)

Students work with a partner. During performance and practise sessions, they spend 10–15 minutes observing their partners, recording their observations, and offering and receiving constructive feedback.

Students can work in small groups to select a sequence of dance movements or techniques and prepare a demonstration or instructional videotape for the other groups in the class to critically examine.

Notes

Teachers are encouraged to adapt data-recording sheets as necessary.

A Sense of Dance, Chapter 12, gives an explanation of factors to consider when critically responding to and evaluating dance work.

Creative Dance for All Ages, p. 345, shows a form that can be used or adapted for performance critique.

If it is not possible to see a live performance, a professional videotaped performance can be effective.

*“Because of our scheduling,
some days we don’t have
Dance at school. I really hate
those days!”*

–AMY TOPSHEE
COBEQUID EDUCATION CENTRE

(Continued)**4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.****Outcomes**

Students will be expected to

- 4.1 analyse and make decisions about structure, style, and meaning in dance
- 4.2 examine critically their own work and the work of others using criteria they have developed
- 4.3 connect their dance experiences with their personal growth
- 4.4 explore connections between dance and life experiences

Suggestions for Learning and Teaching

Students can develop their own criteria for examining their own work and the work of others. Their criteria could include the following:

- Have they made discoveries of new physical capabilities through the creative process?
- Have they gained new insights about themselves, other people, the way the world works?
- Have they been stretched through risk taking?
- What was the piece about?
- What part did language, visual elements, sound elements play in the piece?
- Where did the creator go in deep and take a risk?

Students might search the television listings to identify programs related to dance and compare the presentation of dance with that of other art forms on television (e.g., drama, opera).

Students might research (using such sources as the Internet and guidance counsellors) the requirements for various careers in dance performance, arts production, and arts administration.

The class can brainstorm the roles of the personnel required to produce a particular dance experience (e.g., television production, dance festival). Relate tasks required for completion of a dance production to career opportunities in dance. Visit a local television station, theatre, or dance studio and interview staff about their job requirements and responsibilities, asking about the factors that influenced their career choices.

The class can brainstorm criteria for evaluating structure, style, and meaning in a dance. Students can use the criteria to learn about various styles of dance, use of the elements of movement, and portrayal of an issue using dance as the medium. Teachers might show a film or video that features, for example, jazz dance style and have students observe, record, and discuss the characteristics of the style using the brainstormed criteria. Students should have the opportunities to discuss their critiques.

(Continued)**4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.****Suggestions for Assessment**

Students can keep a record of their participation and accomplishments in selected dance activities or skills. The record should include the following:

- an assessment of their dance experiences at the beginning
- a record of connections found between dance experiences and life experiences
- comments on their personal growth in dance
- plans or suggestions for improvement, where appropriate

Such a record could be developed as part of a dance portfolio or journal.

For students' dance portfolios, ask them to demonstrate their growth by including a home video of themselves taped at three different times during the year. Have students watch the videos and assess their performance skills using a four-point scale. Suggest that they invite at least two other people to watch the videos and assess their performances using the same rating scale. Ask students to record their own comments and observations. Collect the assessments and look for evidence that students can identify which performance aspects they are working on and that they can make the changes required to improve their technique over time. Specific criteria that could become the basis of a rating scale or checklist include

- building on mistakes
- expressive dynamics
- accurate rhythm
- clarity of movement
- relation to music
- appropriate use of relationship among dancers
- evidence of stage presence

After collecting examples of dance careers and recreational dance activities in the community, students can create a community directory of dance opportunities.

Notes

See *A Sense of Dance*, p. 181, for more detail on responding to dance performance.

Dancers Talking Dance has helpful sections on artists' intentions (Chapter 4), critical evaluation (Chapter 5), observation (Chapter 6), reflection (Chapter 7), and discussion (Chapter 8).

“Some days I don’t feel like dancing, but I always feel so much better, more alive, after class. I think that this is a good thing!”

–MARCEY ROSS
COBEQUID EDUCATION CENTRE

(Continued)**4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.****Outcomes**

Students will be expected to

- 4.1 analyse and make decisions about structure, style, and meaning in dance
- 4.2 examine critically their own work and the work of others using criteria they have developed
- 4.3 connect their dance experiences with their personal growth
- 4.4 explore connections between dance and life experiences

Suggestions for Learning and Teaching

Students can design a research project to examine personal opportunities in dance. Teachers should look for evidence that students have explored a variety of resources and have selected and collated accurate, detailed, and relevant information.

Students can discuss and record how they see themselves participating in dance in the future.

Dancers can be invited to class to perform and discuss their work.

A school or community counsellor or health practitioner can be invited to talk about issues related to health and well-being in dance (e.g., body image, eating disorders, steroid use, lifestyle, stereotypes). Students can conduct a media analysis project to examine the portrayal of “ideal” body types for men and women. They might co-ordinate with Family Studies or PAL/CALM students to design one-week menus of healthy meals for dancers that contain sufficient calories for physical activity.

(Continued)**4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others.****Suggestions for Assessment**

After researching career and recreational opportunities in dance, students can create a personal display (e.g., poster, brochure, illustrated journal, chart) that presents their findings and shows how or where the information is relevant to their own lives. The report could include a personal plan for lifelong involvement in dance. The projects are likely to be extremely diverse, depending upon the particular interests and plans of individual students. In assessing the work, look for evidence of

- thorough research
- awareness of sources of information about dance
- personal commitment
- connections between the information presented and the student's personal goals

Students can work in pairs or small groups to produce a promotional video or directory for dance in their community. The promotional material should include dance in a variety of genres and contexts. Teachers look for evidence of

- clear presentation of each genre
- variety of opportunities and purposes included
- inclusion of opportunities for both male and female participation
- sensitivity to a variety of ages, lifestyles, fitness levels
- awareness of the socio-cultural make-up of the community
- creativity of presentation
- quality of presentation (e.g., appropriate balance and use of music and visual elements)

Have students collect various samples of published dance performance reviews. As a class, establish the characteristics of formal review writing. Have each student select a live or videotaped performance to review. Assess reviews according to appropriate format, clarity of writing, depth of observation, and sufficient support for opinions.

Notes

See *A Sense of Dance*, Chapter 12.

See also *Creative Dance for All Ages*, p. 345, and *Dancers Talking Dance*, Chapters 4–8.

Students could compare reviews they have written with newspaper reviews of the same performance.

“I learned a lot about self-confidence as well as about poise, grace, and posture. I feel much more confident about myself being in front of people or just being myself.”

–CANDACE BRAYE
SACKVILLE HIGH SCHOOL

5. Students will address problems and make decisions relating to their dance work.

Outcomes

Students will be expected to

- 5.1 identify problems relating to their own work and address them by using effective problem-solving and decision-making strategies
- 5.2 explore and present various solutions to a range of choreographic problems

Suggestions for Learning and Teaching

A group of students can perform a prepared piece. The performers provide a description of the artistic choices they made in the performance (in terms of such aspects as emotional quality, focus, gender and culture roles, relationships between dancers and the audience, costumes, timing) without showing it to the audience. After the performance, the audience works in groups to create descriptions of the dancers' artistic choices, using the same aspects. The descriptions are posted around the classroom, and groups attempt to identify the performers' statement.

Students can improvise movement by exploring use of props and accessories (e.g., chairs, masks, tunnels, streamers). This can include exploring the potential and the restrictions created by the props.

Students might create, or adapt, and lead a safe and effective warm-up activity.

Students might improvise freely by moving in space with a given focus point. Focus points can change at various points throughout the improvisation. Students add variety by introducing, for example, different effort qualities or levels.

Students can transform a short movement sequence based on an element of everyday life (e.g., sports, getting ready for school) by repeating, distorting, or eliminating sections. (See *A Sense of Dance*, Chapter 2.)

Students can create a dance or sequence and revise it over time. They identify and record what was changed each time and give reasons for each revision.

5. Students will address problems and make decisions relating to their dance work.

Suggestions for Assessment

Have students revise, refine, and assess their work. Ask them to respond to statements such as the following:

- Based on my assessment, my best choreographic work this term was _____.
- The most important new knowledge I gained was _____.
- Based on feedback, I will revise and refine _____.
- Overall, as a choreographer I am trying to _____.
- My next goal is to _____.
- Resources that can help me are _____.

In small groups, students can identify a variety of movement solutions to a given choreographic task. Teachers should observe and note evidence that students are able to

- clearly define the movement solution
- be sensitive and open to other movement solutions
- identify a number of problems relating to their work
- take risks in offering or demonstrating divergent movement solutions
- use movement to demonstrate the solution to the choreographic problem

Students work with a partner or small group to create and perform a dance sequence that demonstrates the movement solutions they have chosen. Each group is required to

- develop a feedback or audience response form that emphasizes composition and staging (but also addresses performance)
- create a written or visual representation of the sequence
- record stagecraft instructions
- summarize the strengths and weaknesses of their sequences and identify the two or three most important things they learned about creation and composition

After students have created and presented a dance sequence, teachers can pose questions such as the following to encourage reflection and gain insight into the creative processes students are using.

- What possibilities did you explore?
- What criteria did you use to identify problems, address problems, and make decisions relating to your work?
- What role did stagecraft play in the creation of your work?
- How do you feel about the final result?

Notes

See *Creative Dance for All Ages*, p. 361, for a discussion of the use of props.

Building Dances: A Guide to Putting Movements Together (Chapter 7) provides many suggestions for activities or blueprints that can be used to implement the choreographic process.

Performances of dance sequences could include the use of stagecraft. Students might find it helpful to make and review a videotape of their presentation.

See Appendix F: Glossary, for a description of stagecraft elements.

See Appendix A: Movement Improvisation, for considerations when introducing improvisation.

“Dance class teaches more than just dance. We learn to be self-expressive, cooperative. We become more confident in our own skills and build leadership skills.”

—MICHELLE MACNEIL
HOLY ANGELS HIGH SCHOOL

(Continued)**5. Students will address problems and make decisions relating to their dance work.**

Outcomes

Students will be expected to

- 5.1 identify problems relating to their own work and address them by using effective problem-solving and decision-making strategies
- 5.2 explore and present various solutions to a range of choreographic problems

Suggestions for Learning and Teaching

Teachers can have each half of the class learn a sequence or dance, basing their interpretation on a statement of the choreographer's intent. Students perform their sequence for the other half of the class, who write their own interpretation of the intent. The class then discusses intent and interpretation, using a contrast chart to compare the two perspectives.

Teachers can have students explore with different body parts to initiate movement (e.g., the elbow leads the movement on a circular path). After students have explored, they choose three or four body parts and movements and create a sequence. Working with a partner, they share what they have done and join their sequences together.

Students can work in pairs, one partner providing a base of support while the other works on different balancing poses on the base. They link these poses with movements to create a sequence and integrate this sequence into another piece of work.

(Continued)**5. Students will address problems and make decisions relating to their dance work.****Suggestions for Assessment**

Students can work with a partner to practise dance techniques or movements that meet specific requirements posed by the teacher or another group. Students submit a self-analysis (which may include a videotape) that considers the extent to which they have demonstrated criteria such as the following:

- correct technique
- effective use of dynamics
- correct alignment
- use of effective range of movement (space)
- accurate demonstration of rhythm

Students can use a rating scale or offer comments on each category.

Ask students to reflect on their development of dance techniques by responding to questions such as the following:

- Identify a dance movement or technique that is easy for you to perform with a high degree of accuracy. Explain why, in terms of the principles of movement (e.g., alignment, balance, flexibility, strength).
- Identify a dance movement or technique that is difficult for you. Explain why, in terms of the principles of movement. Describe an approach or plan to improve your performance.

Ask students to select a particular element of movement (e.g., direction, level) and improvise a broad range of movement within that element. Set limitations to encourage students to solve problems in new ways (e.g., show the movement in three different ways, do the movement with your back to the audience). Ask students to work with partners, taking turns observing and then giving feedback on how clearly their movement solutions demonstrate a solution to the choreographic task. As an option, ask students to record in their journals how they solved problems in new ways. Collect their responses and look for evidence that students are able to use appropriate terminology to describe movement.

Notes

Students should be encouraged to keep work-in-progress journals, documenting the various stages of development in their choreographic works. Their journals might contain self-assessments on a variety of assigned or optional choreographic tasks. Individual entries might also include annotated sketches or diagrams, peer or teacher feedback and comments, and student reflections. Prompts for students' responses might include

- What was my intent?
- How did the sequence show a solution to the choreographic task?
- What evidence is there that I have used all the steps in the creative process?
- Did the selection of music and the use of stagecraft contribute significantly to the choreographic intent?
- Was there anything jarring or distracting?
- What would I revise and refine?

“I think this course is great for many reasons. We learned a lot about dance forms and choreography, but what was really good is that you get to know yourself and your body really well.”

**–K. RALSTON
SACKVILLE HIGH SCHOOL**

6. Students will make connections in local and global contexts among various dance disciplines, and between dance and other disciplines.

Outcomes

Students will be expected to

- 6.1 compare and contrast the definitive styles of various genres in terms of the elements of movement
- 6.2 use elements from the various arts in the design, creation, and presentation of their dance works
- 6.3 connect the knowledge, skills and discipline developed through dance to life's opportunities

Suggestions for Learning and Teaching

Students can explore and practise the techniques and characteristic styling of elements of movement within a variety of dance genres. They select one element to focus on and use a chart, video, or demonstration to compare and contrast elements from one genre to another. This can be repeated with other elements within each genre (e.g., the pointed feet in ballet compared to the feet pointing and flexing in modern dance).

Two comparable genres or styles (e.g., hip-hop and Charleston, Scottish country dance and Rwandan folk dance, Graham and Limon) can be analysed in terms of technique, training, common themes, and other elements.

Students can compare and contrast the elements of movement with those of music, literature, visual arts, and other art forms. They might select one element and use it as the inspiration when creating a dance sequence, composing or selecting music accompaniment, and designing a set and lighting. Students may also choose to incorporate poetry reading or storytelling. They present this work in a location that is appropriate for the chosen element. They can then discuss how use of accompaniment and settings affect the meaning of the dance.

The class might sing or listen to a musical example of call and response, and create a dance sequence appropriate for this musical form.

Students can research and design a costume or set appropriate to the historical, cultural, musical, and choreographic context of a dance learned.

6. Students will make connections in local and global contexts among various dance disciplines, and between dance and other disciplines.

Suggestions for Assessment

Students can work alone or with a partner to explore a variety of dances from different genres. They select a dance to practise (with feedback from other students) and demonstrate. When various dances have been presented, the class discusses similarities and differences they have noticed. The demonstrations and discussions should

- accurately represent the dance styles
- clearly display the similarities and differences of key features (e.g., elements of movement, principles of movement, musical style)
- lead to some generalizations or conclusions about dance genres

The activity that focusses on connecting elements from various arts disciplines with dance could be effective as an end-of-term project.

Students might research connections between dance and other disciplines and create a display (e.g., poster, brochure, illustrated journal, collage) that presents their findings. The report could include job descriptions of people who work in cross-disciplines such as dance/drama teachers, dance teachers who use their own musical accompaniment with percussion, or dancers who show their works in sketches.

Each student can choose two dance genres (e.g., ballet and rock) and select video clips illustrating each. Students submit analyses of the clips, identifying similarities and differences in time, dynamics, use of space and body, and relationships. Teachers look for

- sophistication in selections chosen
- degree of detail in the analysis
- accurate and specific analysis of the elements of movement in both selections

Notes

See *Creative Dance for All Ages*, p. 357, for ideas for exploring visual art, drama, and music through dance.

(Continued)**6. Students will make connections in local and global contexts among various dance disciplines, and between dance and other disciplines.****Outcomes**

Students will be expected to

- 6.1 compare and contrast the definitive styles of various genres in terms of the elements of movement
- 6.2 use elements from the various arts in the design, creation, and presentation of their dance works
- 6.3 connect the knowledge, skills and discipline developed through dance to life's opportunities

Suggestions for Learning and Teaching

The class might brainstorm and discuss non-dance benefits gained from dance (e.g., better posture when sitting in other classes, relaxation and concentration techniques, improved fitness and flexibility, increased cultural understanding). Brainstorm activities related to dance (e.g., figure skating, synchronized swimming, aerobics, gymnastics).

Using sculpture and art as a stimulus, students can create a dance. They might

- create a dance based on the emotions that the piece of art causes them to feel
- create a dance based on a story they have written around the piece
- create a dance based on the size, colour, and texture of the art

After viewing a figure-skating performance piece, students create a dance, using the same movements in the dance space as are used on the ice.

(Continued)

6. Students will make connections in local and global contexts among various dance disciplines, and between dance and other disciplines.

Suggestions for Assessment

As students participate in a wide range of dance experiences (e.g., guest instructors, classes outside of school, cultural festivals, travel exchanges), teachers can observe and note evidence that individual students

- are willing to participate in a range of activities
- collect and record information about what they are learning
- are able to respond to various styles of dance
- share their information and insights with other students

Over time, students can be prompted to reflect on and assess dance experiences within personal, historical, and cultural contexts, compiling responses to questions such as

- What opportunities can you identify to participate in dance or dance-related activities throughout your life?
- What career opportunities in dance or related areas interest you?
- What stands out in your mind about the purposes of dance in different cultures?
- How can technology influence and support your work as a dance student?

Notes

“We started this course with maybe four outgoing students and ended up with a class full of confident dancers. The transformation that took place is amazing. We can also use this confidence outside of the classroom.”

**–MELISSA FREEMAN
SACKVILLE HIGH SCHOOL**

Curriculum Outcomes: Cultural/Historical

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Outcomes

Students will be expected to

- 7.1 demonstrate an understanding of the relationship between personal identity and cultural heritage
- 7.2 demonstrate an understanding of and respect for the richness of dance in local and global cultures
- 7.3 show ways in which their work and the work of others reflect cultural richness
- 7.4 demonstrate an understanding of cultural/historical influences on dance and dancers
- 7.5 demonstrate an understanding of how dance celebrates, comments on, and influences issues and events in local and global contexts, both historical and present day

Suggestions for Learning and Teaching

The class can brainstorm opportunities for dance experiences outside the classroom (e.g., participating in recreational classes, social dance clubs, religious or ceremonial dances, watching performances).

Students can select a dance that uses two or more age, status, or gender roles (e.g., king and peasant, mother and child, wife and husband). They dance one role, then switch roles. Differences between the roles are discussed.

Students might create a word web or other representation of popular dance styles. In small groups, they research the social aspects (e.g., politics, gender or age roles, social etiquette, fashion, music) of one dance style, and using this information, they dramatize an evening out with friends for dancing and conversation at an appropriate location (e.g., dance hall of the 1920s, 1970s disco club).

Teachers can have students each select a dance performed in the local community and research its evolution and cultural influences. Each student can then create a dance in the chosen style.

Students can plan or participate in a class/school multicultural day. They practise and present dances of the cultures found within the community, wearing clothing of the countries of origin. Displays can be set up with examples of food, visual arts, and crafts. A poster, promotional video, or live commercial can be produced to advertise the event.

The class can brainstorm and discuss the various ways dance contributes to the well-being and identity of a community. Students record reflections on the presence of dance in their lives and what their lives would be like without dance.

Students can interview family members or other adults about how they perceive dance and its place in society. The class can discuss how the role of dance has changed over time and within and across cultures.

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Suggestions for Assessment

When students are working with partners to experience difference in roles, look for evidence that they

- represent each role accurately in their use of space, alignment, rhythm, dynamics, and purpose
- clearly differentiate between roles
- recognize the nature of the relationship and interaction between the roles they are exploring

Work with students to develop requirements for a research project that will extend and demonstrate their understanding of dance in various cultures. Students are encouraged to represent their findings in a variety of visual and written formats. Criteria for assessment might include

- thoroughness of research
- effective use of sources
- sensitivity to cultural issues
- accuracy of information presented
- clear connections to historical and social context
- articulation of similarities and differences both within and across cultures
- inclusion of personal reflections

Pose questions such as the following in discussion or as prompts for reflective journal entries:

- Which of the dances we've studied are the most appealing to you? Why?
- When you watched (or learned) _____ what did you notice about the different roles for men and women? Why might this be?
- What stands out in your mind about the purposes of dance in different cultures?
- What opportunities can you identify to participate in dance or dance-related activities throughout your life?
- What career opportunities in dance or related areas interest you? How could you find out more?

Notes

Duncan Dance, Chapters 8 and 9, describes polka and dionysian dances.

An eight-part video series titled *Dancing*, which originally aired on PBS, is a rich source of information on dance through the ages. The individual parts are as follows:

The Power of Dance
 Lord of the Dance
 Sex and Social Dance
 Dance at Court
 New Worlds, New Forms
 Dance Centrestage
 The Individual and Tradition
 Dancing in One World

The series is in the library of Dance Nova Scotia. (See Appendix G: Resources.)

Another multicultural project could be "Around the World in Eight Days." Students could choose four countries and experience the dances of each over a two-day period.

(Continued)

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Outcomes

Students will be expected to

- 7.1 demonstrate an understanding of the relationship between personal identity and cultural heritage
- 7.2 demonstrate an understanding of and respect for the richness of dance in local and global cultures
- 7.3 show ways in which their work and the work of others reflect cultural richness
- 7.4 demonstrate an understanding of cultural/historical influences on dance and dancers
- 7.5 demonstrate an understanding of how dance celebrates, comments on, and influences issues and events in local and global contexts, both historical and present day

Suggestions for Learning and Teaching

Students can select a dance from a particular historical period, region, and country, or genre (e.g., the Roaring Twenties, Cape Breton, 1990s, square dancing). The students research the appropriate steps, etiquette, and vocabulary for the chosen dance style and then present the dance with attention to these details.

Students can select and practise a dance in which males and females have different roles. They might also select and practise both a men's and a women's dance from the same culture or genre.

In a report (oral, written, mixed media) students compare and contrast the roles of men and women in dance (e.g., status, age, physical ability).

Teachers can invite choreographers to discuss their work with the class. Include representation from a variety of choreographic contexts (e.g., figure skating, television productions, advertising, special events such as the olympics). Alternatively, they can ask students to interview choreographers via the Internet. Students should be encouraged to share their information and to discuss as a class the similarities and differences between choreography in these various contexts.

Students can create and display a calendar of dance events in the community, recording reasons for the events, background traditions or cultural context influencing the choreography, and any current or historical social issues affecting the events.

(Continued)

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Suggestions for Assessment

Students work alone or with a partner to explore a variety of dances from different cultures. They select a dance to practise and present. The class has opportunities to discuss similarities and differences among the dances presented. Teachers look for evidence that the demonstrations and discussions

- represent accurately the dance styles they have chosen
- clearly display the similarities and differences of key features (e.g., elements of movement, principles of movement, musical style)
- lead to some generalizations or conclusions about dance and culture

Students might submit their own costume designs from a particular cultural/historical dance they have learned, along with brief notations explaining the importance of various features. In assessing the designs, consider

- clear presentation of how the costume is used
- appropriateness of the costume in terms of the purpose of the dance
- connections to historical and cultural factors
- awareness of and sensitivity to cultural issues
- practicality of the costume

When students have researched dance in another era and performed dance demonstrations based on their research, note the extent to which they

- articulate accurately the historical and cultural settings and make logical connections to how these are represented in their dances
- reconstruct effectively dances from other eras and include relevant and accurate historical and cultural considerations
- evaluate accurately the purpose of the dances in those contexts

Notes

Teachers are encouraged to invite members of local African Canadian and Mi'kmaq communities to talk about dance in the context of their lives.

(Continued)

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Outcomes

Students will be expected to

- 7.1 demonstrate an understanding of the relationship between personal identity and cultural heritage
- 7.2 demonstrate an understanding of and respect for the richness of dance in local and global cultures
- 7.3 show ways in which their work and the work of others reflect cultural richness
- 7.4 demonstrate an understanding of cultural/historical influences on dance and dancers
- 7.5 demonstrate an understanding of how dance celebrates, comments on, and influences issues and events in local and global contexts, both historical and present day

Suggestions for Learning and Teaching

Teachers can have students select one or more of the dance styles they have learned and performed, and research their history, cultural context, and purpose in current society. Students are reminded to include information on roles (e.g., gender, age, status), costume, music, and function. After students share their findings, a class discussion might focus on the similarities and differences among various styles, as well as on how the cultural and historical information has informed students' own understanding of the learned dances.

The class can research and discuss major figures in dance (e.g., choreographers, dancers—Alvin Ailey, Martha Graham), their contributions to dance, and the role of their dance style in modern society.

(Continued)

7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.

Suggestions for Assessment

Students can work individually or in groups to research the purpose of dance in chosen cultural contexts and to create dances that reflect those contexts. Students organize a Multicultural Carousel, incorporating elements of dance from a range of cultures within a single dance composition. Assess students' research and their dances, noting the extent to which students are able to

- analyse cultural and historical influences on their own choreography
- identify key social and political representations and historical perspectives
- identify social influences on costumes and roles
- make personal connections between their own cultural backgrounds and the role of dance in another cultural context

Notes

The "Open Studio Series," a showcase of dances by local choreographers, is held each spring in Halifax. Contact Dance Nova Scotia for more information.

As an extension, students could develop a profile of dance in the community and articulate ideas for raising that profile. These suggestions might be presented to organizations who develop community programs.

"I think it [Dance 11] is a wonderful growth experience for students in high school."

–SIMON DUVALL
ST. PATRICK'S HIGH SCHOOL

Contexts for Learning and Teaching

The Dance Space

Dance requires space for movement and involves multiple groupings of students. Students have to be able to move about safely, and the teacher must be able to move from group to group.

Appendix B provides a chart that outlines considerations for Dance 11 facilities and equipment.

It is important to note that dance can be taught in a regular classroom, provided there is no furniture and the floor is safe for dancing. Obviously, a space larger than a classroom is preferable. For instance, an audio/visual room, gymnasium, or auditorium/theatre space can be an ideal space for teaching dance.

Safety

All facilities used for dance should be assessed for safety:

- The space should be well lit and ventilated.
- The ceiling should be high enough to allow free movement. The floor should be wooden or of shock-absorbent material. Concrete and hard tile floors are unsafe.
- Glass doors are unsafe.
- Windows should not be located in the two-metre space immediately above the floor.
- There must be ample room for movement. For example, a space of less than approximately 150 square metres is unsafe for a class of 20 students.
- The space must be empty of furniture and equipment that project into the movement space.

In addition, safe and effective practice within the dance space requires attention. It is important that the teacher

- plan carefully to ensure that activities are appropriate for the students' physical development
- incorporate appropriate warm-ups
- ensure that students are aware of the physical demands they are placing on their own bodies
- encourage students to wear clothing and footwear that is appropriate for dance
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety

Appendix B provides key information for teachers in planning and leading dance activities such as warm-up exercises and movement improvisation.

Equity and Diversity

This curriculum is inclusive and is designed to help all learners reach their potential through a wide variety of learning experiences. It seeks to provide all students with equal entitlements to learning opportunities. It recognizes that students develop and learn at different rates and in different ways.

In recognizing and valuing the diversity of students, the education system should allow for a range of learning styles, teaching styles, instructional strategies, and resources. Learning contexts should be adapted to meet the needs of students with different backgrounds, interests, and abilities and to provide ongoing opportunities for all students to engage in new learning based on their previous success.

Students' development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in dance, teachers should consider the learning needs, experiences, interests, and values of all students.

In recognizing and valuing the diversity of students, teachers might consider ways to

- provide an environment and design learning experiences to affirm the dignity and worth of all learners in the dance community
- redress educational disadvantage
- model the use of inclusive language, attitudes, and actions supportive of all learners
- adapt class organization, teaching strategies, assessment strategies, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of learning contexts, including mixed-ability groups
- identify and respond to diversity in students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes in dance
- design learning and assessment tasks that draw on learners' strengths and abilities
- ensure that learners use their strengths as a means of tackling areas of difficulty
- use students' strengths and abilities to motivate and support learning through dance
- offer students multiple and varied avenues to learning, creating, and presenting their work
- reflect on and offer students diverse opportunities to demonstrate their learning
- celebrate the accomplishment of learning tasks that learners believed were too challenging for them

A Gender-Inclusive Curriculum

In a supportive learning environment, male and female students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, and a range of roles in group activities. It is important that the curriculum reflect the experiences and values of both male and female students and that all learning resources include and reflect the interests, achievements, and perspectives of males and females.

Teachers promote gender equity in their lessons when they

- articulate equally high expectations for male and female students
- provide equal opportunities for input and response from male and female students
- model gender-fair language and respectful listening in all interactions with students
- review curriculum materials for gender bias in roles, personality traits, illustrations, and language
- confront their own gender stereotyping and biases

Valuing Social and Cultural Diversity

Social and cultural diversity is a resource for expanding and enriching the learning experiences of all students. Students can learn much from the diverse backgrounds, experiences, and perspectives of their classmates in a community of learners where participants discuss and explore their own and others' customs, histories, traditions, beliefs, and ways of seeing and making sense of the world. Dance encourages learners to recognize the power of creativity in defining and shaping knowledge, in developing aptitudes and skills, and in extending these new learning in social and cultural contexts.

Students with Special Needs

The curriculum outcome statements in this guide are considered important for all learners and provide a framework for a range of learning experiences for all students, including students who require individual program plans. Teachers should adapt learning contexts to provide support and challenge for all students, using the learning outcome statements in a flexible way to plan learning experiences appropriate to students' learning needs.

Diverse learning experiences, teaching and learning strategies, motivation, resources, and environments provide expanded opportunities for all learners to experience success as they work toward achievement of outcomes. Many of the suggestions for teaching and learning in this guide provide access for a wide range of learners, simultaneously emphasizing both group

support and individual activity. Similarly, the suggestions for using a variety of assessment practices provide diverse and multiple ways for students to demonstrate their achievements.

The curriculum's flexibility with regard to the choice of content offers opportunity for supporting students who have physical difficulties. Students at the lower end of the achievement continuum in a class need appropriate opportunities to show what they can do. For example, in working toward a particular outcome, students who cannot operate very successfully with particular physical tasks should be given opportunities to demonstrate whether they can operate successfully with alternative activities or tasks, ones that are physically less complex or with which they might be more familiar in terms of the context and content.

Students with special needs benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interaction. Diverse groupings include the following:

- large-group or whole-group instruction
- teacher-directed small group instruction
- small-group learning
- co-operative learning groups
- one-to-one teacher-student instruction
- independent work
- partner learning

Gifted and Talented Students

The learning outcomes described in this guide provide goals and challenges for all students, including the gifted and talented. Teachers should adapt learning contexts to stimulate and extend the learning of these students, using the outcome statements to plan challenging learning experiences.

In designing learning tasks for advanced learners, teachers should consider ways that students can extend their knowledge base, creative skills, thinking processes, learning strategies, self-awareness, and insights. These learners also need significant opportunities to use the learning outcomes framework to design their own learning experiences that they may undertake individually or with learning partners.

Many of the suggestions for teaching and learning provide contexts for acceleration and enrichment (for example, the emphasis on exploration, demonstration, and critical perspectives). The curriculum's flexibility with regard to the choice of content also offers opportunity for challenge and extension to students with special dance abilities.

Gifted and talented students need opportunities to work in a variety of grouping arrangements, including mixed-ability and similar-ability co-operative groups, interest groups, and partner learning.

Learning Preferences

Students have many ways of learning, knowing, understanding, and creating meaning. Research into the links between learning styles and preferences and the physiology and function of the brain has provided educators with useful concepts on the nature of learning. Howard Gardner, for example, in *Frames of Mind: The Theory of Multiple Intelligences*, identifies broad frames of mind or intelligences: linguistic, logical/mathematical, visual/spatial, body/kinaesthetic, musical, interpersonal, and intra personal. Gardner believes that each learner has a unique combination of strengths and weaknesses in these areas, but that all of them can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different descriptions to categorize learning preferences.

Learning experiences and resources that engage students' multiple ways of understanding allow them to focus on their learning processes and preferences. To enhance their opportunities for learning success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and understand how they learn best
- opportunities to explore, experiment with, and use learning styles other than those they prefer
- opportunities to reflect on those factors that affect their learning (e.g., environmental, emotional, sociological, and physical)

Assessing and Evaluating Student Learning

Guiding Principles

Assessment: the systematic process for gathering information on student learning.

Evaluation: the process of analysing, reflecting upon, summarizing assessment information, and making judgments or decisions based upon the information gathered.

Evaluation should be based on the range of learning outcomes addressed in the reporting period and focus on general patterns of achievement rather than single instances in order for judgments to be balanced.

The following broad principles, from *Principles for Fair Student Assessment Practices for Education in Canada*, should be observed in order to provide accurate, useful information about the achievement and instructional needs of students:

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment.
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed.
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored.
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's performance in relation to the curriculum outcomes for the reporting period.
- Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended.

The same document identifies four more specific guiding principles and suggestions to inform assessment practices:

- The best interests of the student are paramount.
- Assessment informs teaching and promotes learning.
- Assessment is an integral and ongoing part of the learning process and is clearly related to the curriculum outcomes.
- Assessment is fair and equitable to all students and involves multiple sources of information.

Involving Students in the Assessment Process

When students are aware of the outcomes for which they are responsible and the criteria by which their work will be assessed, they can make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in the assessment of their own learning, developing their own criteria and learning to judge different qualities in their work.

To become lifelong learners, students need to wean themselves from external motivators like grades or marks. They are more likely to perceive learning as its own reward when they are empowered to assess their own progress. Rather than asking teachers, What do you want? Students should be asking themselves questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next? Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

Diverse Learners

Assessment practices should accept and appreciate learners' diversity, recognizing special needs and racial, ethnic, and cultural diversity. Teachers should consider diverse learning styles and preferences, as well as diversity in patterns of social interaction and the ways people express themselves across different cultures. Student performance on any assessment task is not only task dependent, but also culture dependent.

It is crucial that assessment practices be fair and equitable, as free as possible of biases, recognizing that no assessment practice can shore up the differences in educational experiences that arise from unequal opportunities to learn.

Teachers are encouraged to be flexible in assessing the learning success of all students and to seek diverse ways in which students might demonstrate their personal best. In inclusive learning environments, students with special needs are expected to demonstrate success in their own way. They are not expected to do the same things in the same ways in the same amount of time as their peers; indeed, the assessment criteria and the methods of achieving success may be significantly different from those of their classmates.

Assessment Strategies

Assessment involves gathering information on the full range of student learning in a variety of ways that a clear and valid picture emerges of what students know, are able to do, and value in dance. This assessment process should provide a rich collection of information that reflects students' progress in working toward achievement of learning outcomes.

Teachers are encouraged to use assessment practices that are consistent with student-centred instruction practices: for example,

- designing assessment tasks that help students to make judgments about their own learning
- designing assessment tasks that incorporate varying learning styles
- individualizing assessment tasks as appropriate to accommodate students' particular learning needs
- negotiating and making explicit the criteria by which student learning and performance will be evaluated
- providing feedback on student learning and performance on a regular basis

In order to assess the progress of individual students toward achievement of the learning outcomes, teachers should employ a variety of assessment strategies. Suggested methods include teacher observations, student reflections, presentations, written assignments, and other types of assignments. Suggested tools and techniques include journal writing, portfolios, participation records, planning and goal-setting, written assignments, short- and long-term observation, reports, practice assignments, checklists, self-assessment tools, peer-assessment tools, creative process anecdotal reports, projects, and pencil-and-paper tests.

Teacher Observations

Teacher observations are essential components of the evaluation process in dance. It is a good idea to develop a list of observable behaviours that are directly linked to the learning outcomes and to share this list with students so that they are aware of the outcomes. They might also become involved in the assessment process by suggesting criteria to be used in assessing their progress and by participating in the assessment of their own progress and that of others toward achieving the outcomes. In so doing, students assume a greater responsibility for their own progress.

It is not possible to record observations of every student in the class every day. The teacher may focus on a small number of students each day or limit the recording of observations to those behaviours that stand out on a particular day as indicating individual student growth, particular competence, or areas requiring more work.

Methods of recording observations include the following:

Anecdotal Records

The teacher records brief notes about the student’s progress toward achieving the outcomes. These notes may deal with the student’s work habits, contributions to discussions, and relationships with other students.

Checklists

Checklists allow the teacher to observe the entire class at a glance. They provide a quick reference sheet that can identify specific information regarding student attitudes, knowledge, or skills. Checklists allow the teacher to create an individual record-keeping system (e.g., by date, using a legend of skill proficiency, using check marks for yes or no). Teachers can use checklists to develop learning profiles of students that indicate growth over time and to gather information about student co-operation, participation, attitude, leadership, or skill development.

Rating Scales

The teacher completes, for each student, a rating scale indicating the student’s progress toward achieving the outcomes. Rating scales may be used in a formative way at the beginning and middle of a unit and in a summative way at the end of a unit. The following are examples of rating scales. These categories can be adapted to suit the needs of a particular student.

Take learning risks within a dance context	1	2	3	4	5
	never	seldom	sometimes	frequently	always
Identify problems and address them using effective problem-solving and decision strategies	1	2	3	4	5
	never	seldom	sometimes	frequently	always

Student Reflection

Student reflection is an extremely valuable element of student assessment. As much of the learning in dance is internal and personal, not all learning can be demonstrated in dance presentations. Individual student comments in discussions, interviews, and written reflections can assist the teacher in assessing the student's understanding of dance forms and the meanings the group has been exploring. These comments may also reveal any difficulties that the student is experiencing with the work. Several methods of reflection can be used by students and teachers in dance classes.

Discussion

Students should have many opportunities to openly discuss with their classmates their work and the functioning of the group. Often the comments of one student will prompt affirmation, suggestions, or an extension of understanding from another student. The sharing that takes place in these discussions provides information with which the teacher can assess the extent of the learning that has occurred in the lesson and the extent of the need for further work. Anecdotal records can be used to record the assessment information.

Journals

Journal writing is a valuable part of instruction and assessment in the dance class, and it provides a dated record of students' development over time. Journals help students to reflect on their experiences. Journals may be fairly structured, or they may be general reviews of weekly events in the dance class. Entries may comment on specific activities or topics, or they may provide broader reflections on progress or issues of importance to students. Journals may also include poems, artwork, stories, songs, or other material that reflects students' thoughts or feelings about themselves and their work.

Journals are also an important aspect of communication between the student and teacher. Students may ask questions, indicate successes, or identify areas where they need further assistance in developing skills. The growth of insight that develops within the journal may itself form a basis for evaluation.

Portfolios

A portfolio is a purposeful selection of a student's work that shows his or her effort, progress, and achievement over time. It provides information for a comprehensive assessment of student development. Criteria for evaluation can be established for each reporting period. Items in a portfolio can be suggested by the teacher or selected by the student. Student entries should be dated so the teacher can track each student's development over time.

Portfolios can achieve a variety of purposes. They can motivate students, encourage parental participation, provide direct evidence of student progress, and provide a focus for student/teacher/parent conferences.

Reflective Writing

At the end of a unit or after a series of dance experiences on a particular theme, teachers might invite students to engage in a more complete reflection than is possible in a few minutes during dance class. In such cases, teachers and students themselves may generate questions to answer, either during or outside of class time. Such assignments give the teacher valuable information on student progress in knowledge, skills, processes, and attitudes.

Interviews

Individual interviews are time-consuming, but they can provide extremely valuable contributions to assessment of student learning. Interviews can also provide valuable information about students' understanding, thoughts, and feelings regarding dance education. During an interview, teacher and student may discuss the student's progress in achieving the learning outcomes. In a shared process, the teacher may clarify areas that require further work, and the student may explain to the teacher difficulties, concerns, and understanding that are not revealed in other ways. A portfolio containing a variety of student work samples, assessment data, and assignments can provide a base upon which to discuss further progress.

Checklists and Rating Scales

Students may participate in reflection about and assessment of their own work and that of others in the class by completing checklists and rating scales similar to those used by the teacher. Students are often more able than the teacher to assess the contributions of members of small groups when there are several groups working simultaneously and when out-of-class time is spent working on a project.

Presentations

The assessment of performances and presentations makes up a portion of overall evaluation of student learning in dance. Performances provide the teacher with examples of student development of skills and attitudes appropriate for engagement in dance as performer, participant, and audience. Performances also serve as indicators of participation and group communication skills and growth in self-confidence and self-discipline. Assessment information in this area can be collected by means of rating scales or checklists.

Written Assignments

From time to time in dance, students may be asked to complete written assignments, relating to the work at hand, that provide evidence of student growth. This evidence becomes a part of the overall evaluation of the student's progress. Written assignments that might be given include

- reviews of live dance performances
- dance analysis
- description of choreographic intent
- description and notation of student-choreographed dances

Other Assignments

Depending on the interests of the students and the approach taken by the teacher, various types of assignments could be assessed according to collaboratively developed criteria. Such assignments can provide venues for learning and might include the following:

- videotapes
- set designs or models
- costume designs
- lighting plots
- dance notation
- dance research reports
- logbooks
- commercials
- scrapbooks
- sound scapes

Sample Assessment and Evaluation Forms

The Sample Assessment Forms in Appendix E provide examples of ways in which teachers may assess student progress. The forms provided may also assist teachers and students in assessing their achievement of dance learning outcomes through process and product.

APPENDICES

APPENDIX A

Organizing for Instruction

Organizing for Instruction

Considerations for Planning

The Dance 11 curriculum reflects the belief that students should be actively involved in dance through opportunities to create, learn about, respond to, and present dance throughout their school years. Instructional approaches should reflect the variety of media and contexts through which people experience dance, and they should emerge from and reflect the diverse dance experiences of people throughout the world.

A balanced program in dance performance should include a range of experiences. In particular, teachers should ensure that they include artistic styles representative of the cultural make-up of the community. These experiences can serve as the basis for exploring concepts as articulated by the dance curriculum. As students refine their use of the skills and structures of the art form—their creativity and production skills, their perceptions and responses, and their knowledge of the role of the arts in society—they are afforded greater possibilities for a wider variety of experiences.

The following chart describes steps to consider when planning the Dance 11 program.

Step One	Become familiar with the unifying concepts, learning outcomes, and specific curriculum outcomes.
Step Two	Select possible learning and teaching and assessment strategies for each learning outcome, based on teacher expertise, students' interests, and resources available. Organize the selected strategies into units.
Step Three	Plan a sequence of lessons for each unit.
Step Four	Check to be sure that a balanced variety of experiences has been included (e.g., discussing, researching, creating, learning dances, looking at dances, reflecting). Each unit should include experiences from all three unifying concepts (creative/productive, cultural/historical, and critical/responsive).
Step Five	Plan resources to support achievement of learning outcomes, and to accommodate the needs, interests, and learning styles of the students.

* This appendix provides suggestions on organization for instruction for Dance 11. Sections of the following have been adapted, with permission of the British Columbia Ministry of Education, from *Dance 11 and 12, Performance and Choreography*, 1997, and with permission of Saskatchewan Education, from *Dance 10, 20, 30 Curriculum Requirements*, June 1993.

Unit Planning Chart

Teachers may find it helpful to use a chart such as the following for unit and lesson planning in order to achieve appropriate balance and variety. One example has been provided.

Unifying Concept	General Curriculum Outcome	Specific Curriculum Outcomes	Assessment Strategies	Learning and Teaching Strategies
<i>Creative/ Productive</i>	2. Students will create their own dances, both individually and collaboratively	2.1 use movement vocabulary to interpret and communicate meaning 2.4 build dance works from the ideas and contributions of others	<ul style="list-style-type: none"> • self-assessment and peer assessment data-recording sheets • teacher observation • video presentation • journal writing 	<ul style="list-style-type: none"> • Students view modern dance video and discuss structure, style. • In groups, students use chosen sequence from video and extend it to create their own dance. • Dance is presented to other groups for input before refinement and video of final presentation is made and viewed. • Class discusses process and presentations.
<i>Critical/ Responsive</i>	4. Students will respond with critical awareness and sensitivity to their own dance work and the work of others	4.1 analyse and make decisions about structure, style, and meaning in dance. 4.2 critically examine their own work and the work of others using criteria they have developed		
<i>Cultural/ Historical</i>	7. Students will demonstrate an understanding of dance in cultural and historical contexts at personal, local, and global levels.	7.1 demonstrate an understanding of and respect for the richness of dance in local and global cultures.		

Teachers Planning Checklist

The following checklist may also be helpful after a sequence of lessons on a unit has been planned.

- Have learning outcomes and specific curriculum outcomes been identified?
- Have all three unifying concepts been included? (creative/productive, critical/responsive, cultural/historical)
- Do the activities and assessment strategies link directly to outcomes?
- Have you included opportunities for students to reflect on their own work?
- Have you included opportunities for both individual and group work?
- Have you included African-Canadian, First Nations, or other cross-cultural content, either specifically or as examples of general concepts?
- Have you connected the lessons to things relevant to the students and their communities?
- Have you included a variety of resources?
- Have you made plans to adapt instructional methods and the learning environment to meet the needs of all learners?

Tips for Creating Dance

The creative process of exploration, selection, combination, refinement, and reflection in dance allows students to be active learners. As they create, students are experiencing, gaining knowledge, experimenting, and facilitating at the same time. Often there is a social dimension involving students working with partners or in groups. Both process and product should be valued: students need opportunities to practise their abilities and to take creative risks, alone and in groups, without always aiming for a predetermined quality standard.

The creative process in choreography includes the following components:

- consideration of choreographic intent
- selection and sequence of elements of movement
- application of the principles of design to develop a choreographic form
- consideration of roles—such as gender, culture, and status
- selection or design of music and stagecraft

Teachers play an interactive role when facilitating students' creative development—coaching, guiding, and discussing with students as they engage in creative exploration. Depending on the particular requirements and students' prior experiences, initial activities in creation may need to be more highly structured to enable students to gain confidence with the skills and processes of dance.

The considerations listed in the Creating Dance chart are common to creating in any dance class.

Creating Dance

- Discuss outcomes and establish criteria.
- Establish a warm, accepting, and nonjudgmental atmosphere in which students can feel safe and free to take creative risks.
- Begin with an appropriate warm-up and conclude with a cool-down.
- Provide opportunities for individual and group activities.
- Use a variety of stimuli to inspire students' imaginations and assist in the development of their creations (e.g., picture banks, scent, music, poetry; current focus or issue; a given historical or cultural context). Use a variety of images of issues and topics of interest to students to encourage them to explore several possibilities. Note that imagery can also limit students if used incorrectly—it is not always appropriate to ask students to “be” something, as this often results in superficial or stereotypical mimicry rather than creative exploration.
- Use a range of professional and student-created accompaniment, such as recorded or live music, percussion instruments, found instruments, body percussion, and soundscapes.
- Encourage students to understand that stillness can be a valid element of choreography.
- Provide opportunities for students to reflect on and assess their work.
- Arrange time for students to respond to their peers' work.
- Help students extend and redirect their experiences. Encourage them to talk about their projects to their mentors, to view dances that illustrate the same principles they have used, to attend live performances, to adapt or expand their original ideas to create new compositions, to polish their compositions for performance, or to apply their creations to other fine arts disciplines (e.g., use a dance choreography as a stimulus for music composition).

Note: Teachers should keep in mind that some dance educators believe that 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, the breadth of their discovery may be limited by the imposition of a metric rhythm. Also, beginning students of dance tend to let the music dictate the quality of movement instead of making their own choices as to the qualities they desire.

Performing/ Presenting Dance

One of the most effective ways to learn about dance is to experience it through personal performance. Whether formal or informal, performing allows students to develop their abilities in all areas of the curriculum: creative/productive, critical/responsive, and cultural/historical. Opportunities to perform their own and others' work enable students to shape and refine their ideas toward a more polished production and to integrate their knowledge and attitudes with their technical skills.

Performance/presentation is an integral part of learning in any arts discipline. Students gain personal satisfaction and accomplishment when they are given opportunities to prepare, polish, and present their own work. Presentation for peers, parents, or the public provides a focus and an end point to the creative problem-solving process. Whenever their work is to be presented, it is important for students to be involved in the selection and decision-making process. It is especially important that they decide whether the presentation is to be public, for a selected audience, or for in-class only. All students, not just the most able ones, must be given opportunities to perform.

When designing activities related to performance/presentation, consider opportunities for students to develop and apply their knowledge and skills related to the following:

- appropriate warm-up and preparation activities
- technique appropriate to the genre
- ability to follow the choreographer and to direct the ensemble themselves, as appropriate
- ability to maintain an individual role within the ensemble while respecting others' contributions
- interpretation and effect
- performance skills and etiquette (as appropriate to the given situation)
- commitment to the rehearsal process (including individual and ensemble, as well as out-of-class practice as appropriate)
- organization and implementation of the performance format
- application and, where appropriate, design of elements of stagecraft (e.g., sound, video, lighting, sets, costumes, staging)

Responding to Dance Presentations

Opportunities for viewing live and recorded dance performances are integral to dance education. These opportunities enable students to become totally involved in the artwork—engaged visually, aurally, emotionally, intellectually, and physically.

Responding to dance is an interactive process. Students will bring their own varied perspectives and associations, including their unique cultural and personal backgrounds, to the presentation. Because these perspectives are personal and will vary from student to student, an atmosphere of trust and respect must be established. A safe and nurturing environment will help students feel comfortable about expressing their personal opinions. Students need to know that each of their unique perspectives will be represented and will enhance other students' response experiences.

In providing opportunities for students to respond to dance presentations, teachers should consider and encourage a variety of aesthetic responses, including the following:

- emotions—feelings evoked by the presentation
- association—with previous personal, social, and cultural experiences
- intellect—analysis and interpretation

The steps suggested in the Responding to Dance chart may help teachers structure formal response activities. When considering the information on the chart, note also that it is entirely appropriate for students to have an intuitive response to the work without always having to attribute an analytical qualification.

Responding to Dance

These steps may be combined or rearranged to suit the situation.

1. Preparation—establish the focus for viewing the work.
2. First impression—encourage students to respond spontaneously (no wrong answers).
3. Description—ask students to describe what they saw and heard.
4. Analysis of content and effect—encourage students to
 - examine how the components (e.g., movements, performers, music, stagecraft) worked together to achieve certain effects
 - identify evidence of particular cultures, styles, or time periods represented in the work
 - use appropriate vocabulary to describe elements and techniques, form, and design
 - consider the expectations for the given context (e.g., Is this a final production or a work-in-progress? student or professional? live or video? What level of performance should be expected for the particular situation?)
5. Interpretation—encourage students to
 - reflect on and discuss what the work means to each of them
 - analyse how their responses are influenced by their own experiences and perceptions of the world
6. Background information—ask students to research (or provide) information about the contributors to the dance (e.g., performers, choreographer, producer) and the historical and cultural context within which the work was created and presented. This might include
 - the origin of the dance
 - the purpose of the work (e.g., social, ritual, ceremonial, celebratory, occupational)
 - the geography and climate of the creator's country of origin
 - the beliefs and customs of the culture or society
 - any historical events that might have influenced the dance
 - any symbolism used in the dance
7. Informed judgment—ask students to consider their first impressions and whether or not their initial opinions have changed as a result of discussions, research, and reflection.

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)
- 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

In lessons when a set dance is being learned, 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.
- Encourage frequent and rapid changes of partners.

Suggestions for Movement Improvisation

There are basic conditions for improvisation that need to be developed for learners to realize growth and success. For example, students need to be sure that they are working in a safe, relaxed, and comfortable environment before taking risks with their bodies and imaginations.

When students are introduced to improvisation, it is especially important that the teacher be open-minded and supportive. Asking students without previous improvisatory experience to improvise in space can be compared to asking someone who is not a visual artist to fill a large sheet of paper with a picture. The floor is the piece of paper, the movements represent the picture, and the dancer's body is the artist's tool. This activity could seem overwhelming for some students, especially in the presence of their peers; but this does not mean that improvisation should be avoided. It does mean that teachers must be sensitive to the particular needs of students and create the safe environment needed for such a learning activity over a period of time. This begins in the first class and continues as the classes that follow provide encouraging and uplifting learning experiences that invite students to create freely through spontaneous movement.

When movement improvisation begins in the classroom it is important that there be no observers, that every person in the room, including the teacher, is actively involved in this new challenge of exploring movements. Therefore, teachers need to feel ready to improvise themselves.

The possibility of inviting a dance artist from the community to lead the first improvisation sessions might be considered. When this is done, teachers should be actively involved in the improvisation, taking learning risks with the students.

When they are involved in improvising with their students, teachers can also observe how students respond to the experience. Are there those who are reluctant? Are students using levels? Are they moving around the general space? After the exercise is completed, teachers might encourage those who seemed to be holding back to “let go” a little, to focus on such things as using different levels or changing the speed. The same exercise could then be repeated.

Music is especially important when introducing improvisation. It is effective to choose music that is slow and soft and that creates an atmosphere of peace and calm. When it is possible, and within safe limits, turning down the lights provides a comfortable environment for improvisation.

At the end of the improvisation session there should be ample time for reflection and sharing. In a circle, students have opportunity to voice thoughts and feelings about what they have done. Positive feedback from the teacher and from their peers can often lead to increased student confidence and motivation, nurturing a trusting learning environment.

APPENDIX B
Safe and Effective Practice in Dance

Safe and Effective Practice in Dance*

Warm-up

This information regarding safe and effective dance practice will enable teachers to appraise exercises used in their dance classes. These guidelines, adapted from Dance UK lecture notes and workshops and from *Dance Kinesiology* by Sally Sevey Fitt, will assist teachers in planning warm-up exercises before dance class.

1. The following points should be considered for warm-up exercises and routines:

individual differences	Not every student has the same physical potential as another.
body type	Different body types have different conditioning needs.
weight management	Students who are overweight are more susceptible to injury. Being sensitive to their needs is crucial.
misalignment	Misalignment can lead to bad habits and injury (for example, misalignment of the spine and its base of support, the pelvis, can be the cause of muscular back pain due to strain on the muscular structure).
muscular imbalances	Students are in sitting positions much of the day, and when they arrive at dance class they are expected to stretch their hamstrings and extend their hip flexors beyond the normal range.
tension and stress	A certain amount of tension is required for many exercises, but “overload” is not fun. Therefore, the students need to be educated about their bodies and be able to recognize the difference between mild tension (which is required for progression), discomfort, and pain.
conditioning for dancers	Exercises must reflect the general and specific needs of the students.
movement combinations	What are the demands of movement combinations for strength, flexibility, and endurance?

Note: At the beginning of the course, it is important for teachers to ask students to bring in a letter from their parent or guardian that explains any past or present injuries or any physical disabilities that may interfere with their full participation in warm-up exercises or any other part of the dance class.

Note: Teachers might consider taking time in class to discuss aspects of anatomy and physiology. A physiotherapist might visit the class for this discussion.

* *This section was developed by Susan Lambropoulos, dance animateur and teacher, and is used with her permission.*

2. Cost/Benefit Analysis of Exercises

In choosing exercises for dance classes, teachers should weigh the costs and benefits of each exercise. In short, if benefits outweigh costs, the exercise should be considered for your warm-up; but if the costs are greater, a safer way to work or stretch that particular area must be found. There will always be costs to any exercise we do as we ask our bodies to go beyond their natural range of motion, but where there are options, we should always choose the safer alternative.

Benefits	Costs
<p>Benefits of performing an exercise include:</p> <ul style="list-style-type: none"> • development of flexibility • development of muscular strength • development of cardiovascular fitness (stamina) • improvement of aesthetic qualities • improvement of technical ability • improvement of technical skill • enhancement of movement experiences of • specific warm-ups relating to specific dance styles 	<p>Costs of performing an exercise include:</p> <ul style="list-style-type: none"> • potential to cause long term or immediate damage • psychological stress of not having the “ideal” body to meet all the demands • prevention of proper performance

Note: All teachers should ask themselves the following questions before leading a series of warm-up exercises:

- Does the exercise itself, or the way in which it is performed, place strain on ligaments and joints?
- Is the exercise appropriate for the student’s level of ability?
- Has the principle of progression been applied in an appropriate manner for the student?

3. S.A.M.E. Exercise Appraisal (*stability, alignment, momentum, and effectiveness*)

- **Stability**—Does the exercise allow a stable base of support?
- **Alignment**—Does the exercise permit the joints to be free from undue stress?
- **Momentum**—Does the exercise permit controlled movement?

If the answer to all of these questions is YES, the exercise can be regarded as safe and effective. If the answer to any of these questions is NO, the exercise needs to be adapted or substituted for a safe and effective alternative.

- **Effectiveness**—Does the exercise fulfil the intended function?

To suggest a safe and effective alternative for an unsafe or ineffective exercise, it is necessary to identify the intended function of the exercise.

4. Other questions

Does the exercise

- increase movement memory?
- increase technical competence?
- communicate a particular mood/idea/intention?
- develop strength or endurance in particular muscle groups?
- increase cardiovascular endurance (stamina)?
- develop co-ordination?
- develop balance and poise?
- stretch specific muscle groups in order to prevent injury?
- stretch specific muscle groups in order to prevent post-exercise soreness?
- stretch specific muscle groups in order to develop flexibility?

5. Final Tips

- Warming up the neck muscles before circling the head is advised.
- Do not take the head back. The head is the heaviest part of the body and, because the point of the vertebrae (atlas) is a much smaller point, takes a lot of strain from this movement.
- Take all joints through a natural range of motion to increase fluidity to the joint before excessive movement.
- Do not stretch cold muscles. The body should be well warmed up before stretching.
- Stretch one muscle at a time to ensure each side of the body is stretched to its potential. For example, because one hamstring is slightly longer than the other, if the two are stretched together, you can only go as far as the shorter muscle's potential.
- Prepare the body for specific activities in the dance class by warming up and preparing the body for those activities.
- Do not incorporate fitness elements into the warm-up (e.g., sets of sit-ups) unless that is the intention of the class. Fitness workouts should be done as preparation for the class.
- Do not work the same muscle twice on different exercises (e.g., stretching the hamstrings standing up, then repeating a hamstring stretch on the floor).
- Give alternatives and different levels. As a demonstrator, always work at the basic level.
- Incorporate skill practice into the warm-up.
- Set repetitive routines so that you can be free to move around to check students.
- While students are dancing, seize opportunities to give teaching points and feedback.

The Dance Space: Facilities and Equipment

The following chart outlines considerations for Dance 11 facilities and equipment. These requirements are intended for classes of not more than 30 students.

	Minimum Requirements	Desirable Additions
Facilities	<ul style="list-style-type: none"> well-lit, well-ventilated room with unobstructed ceiling (3.5m high) and wooden or shock-absorbent flooring storage facilities for equipment and costumes location of windows above 2 m from the floor enclosed and private facility 	<ul style="list-style-type: none"> wooden sprung or floating floor at least 15 m square mirrors on at least one wall of sufficient size to enable students to view their full reflection barres along the wall changing facilities for male and female students with lockers, shower, and toilet facilities desirable individual floor mats
Equipment	<ul style="list-style-type: none"> cassette tape recorder CD player 	<ul style="list-style-type: none"> portable videotape recorder, play-back monitor, and camera developed library of dance books and resources musical instruments for accompaniment (e.g., percussion instruments that can be hand held) props (e.g., hats, scarves, balloons, elastics, sticks, ropes)

Unsafe Facilities

- dim lighting and poor ventilation
- low ceiling
- hard or concrete floors
- glass doors
- windows located at the bottom of the wall
- a small space
- furniture and equipment stacked around the room

Dance Class Attire

Because movement is at the centre of the dance class, consideration must be given to clothing and footwear. The following chart provides guidelines for students and teachers for selecting safe and appropriate dance attire.

Appropriate Clothing and Footwear	Inappropriate Clothing and Footwear
<ul style="list-style-type: none"> • loose clothing (e.g., track pants, T-shirts) • leotards and tights • bare feet or dance shoes • running shoes (appropriate only for hip-hop, funk) 	<ul style="list-style-type: none"> • jeans • semi-formal attire (dresses, dress pants) • outdoor shoes • platform shoes • socks (if floor is slippery) • jewellery

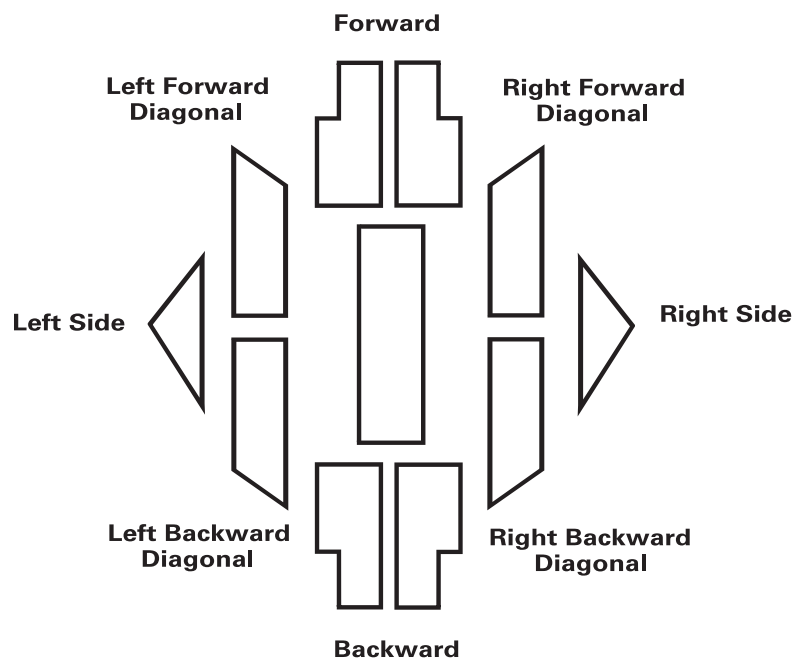
APPENDIX C

Dance Notation

Dance Notation

Dance notation can be used to introduce learners to a theoretical perspective of movement analysis. The students should be able to develop and use their own method of dance notation to record their dance sequences using devices such as symbols, colours, textures, computer notation, and flip books.

Existing systems of dance notation are composed of many symbols that represent movement and stillness. For example, in *Labanotation* the shape of the symbol tells you the direction of the movement.



The shapes of the symbols indicate nine different directions in space.


Any symbol can be used to show either a step or a gesture. A step is a movement that takes weight; a gesture is a movement that does not take weight. For example, the forward symbol can be used to show either a step forward or a forward gesture.

When basic concepts have been introduced, students can invent their own method of notation by using symbols. The most important things that need to be noted are directions, levels, and duration. Some suggestions follow.


- Duration can be shown by indicating the number of counts that the movement lasts for.
- Another method is to draw stick people moving from one position to the other with notes underneath or near the diagram that give extra details about the movement (direction, level, and duration).
- As students devise their own notation system, they should compile a key reference for further use and as a reminder for a notated dance sequence.


Students could use the following symbols:


!! stop


 gesture


 jump


 run to the left

 run to the right

 move to the right on a high level

 move to the left on a high level

 move to the right on a low level

 move to the left on a low level

APPENDIX D
Elements of Movement,
Dance Types, Careers

Elements of Movement, Dance Types, Careers

Elements of Movement

The following chart provides specific examples of movement types written within each of the five elements of movement categories:

Types of Movement		
Element	Types	Examples
Body What is the body doing?	<ul style="list-style-type: none"> • whole body • isolated body part • locomotor/travelling: basic • locomotor/travelling: combined • non-locomotor/on-the-spot • dimension • weight transfer • balance • shape 	<ul style="list-style-type: none"> • whole body stretch • gesture • walk, jump, slide, roll • step-hop, waltz-run (triplet), grapevine curl, stretch, spin • small, large, narrow, wide • lunge, leap, roll • on-balance, off-balance supported, unsupported • angular, curved, twisted, symmetrical, asymmetrical
Space Where is the body moving?	<ul style="list-style-type: none"> • direction • pathway • focus • level • plane • personal space/general space 	<ul style="list-style-type: none"> • forward, backward, sideways, diagonal, up, down • zig-zag, curved, spiral, circle, straight • direction body is facing, eye focus direction • high, medium, low • horizontal, vertical • around body, within available space
Time How does the body move in relation to time?	<ul style="list-style-type: none"> • tempo • metre • rhythm 	<ul style="list-style-type: none"> • slow, fast; accelerating, decelerating • uneven, even, $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ • simple, complex, pulse, breath, accent
Dynamics How is the body moving?	<ul style="list-style-type: none"> • energy • flow 	<ul style="list-style-type: none"> • strong, light, tense, relaxed • sustained, suspended, lyrical, staccato
Relationship With whom or what is the body moving?	<ul style="list-style-type: none"> • grouping • dancer relationship • interactions 	<ul style="list-style-type: none"> • apart, connected, solo, duet, ensemble, formation • side-by-side, supported, near, far, role-relationship • leading, following, mirroring, unison, contrast, meeting, parting; action, reaction

Dance Types

The following has been adapted with permission of the British Columbia Ministry of Education from *Dance 11 and 12, Performance and Choreography*, 1997.

The following chart outlines dance types within each of five categories: ethno-cultural, social, historical, modern, and theatrical. These are examples only; the actual possibilities are limitless. This is only one method of categorizing dances; individual dances may be related to more than one category, and other categories would be equally relevant.

Table of Dance Types	
Type	Examples
Ethno-cultural	<ul style="list-style-type: none"> • singing games (e.g., hokey-pokey, ring-around-the-rosie) • religious or ceremonial (e.g., Aboriginal spirit dance, liturgical dance) • folk (e.g., French-Canadian, Newfoundland step dance, square dance, Scottish country dance, trepak, Congolese) • classical (e.g., Chinese ribbon dance, kathakali)
Social	<ul style="list-style-type: none"> • trend (e.g., funk, hip-hop, Texas line dancing, nightclub dancing) • ballroom (e.g., waltz, foxtrot, tango, rumba, cabaret, jive, swing)
Historical	<ul style="list-style-type: none"> • baroque • renaissance • minuet • Charleston • twist • disco • lambada • hip-hop
Modern	<ul style="list-style-type: none"> • creative • classical (e.g., Graham, Bausch) • post-modern
Theatrical	<ul style="list-style-type: none"> • tap • musical theatre • dance drama • ice dance • ethno-cultural (e.g., kabuki, bharata natyam, Scottish highland)

Careers Related to Dance

The following has been adapted with permission of the British Columbia Ministry of Education from *Dance 11 and 12, Performance and Choreography*, 1997.

The following list of dance-related career areas suggests some of the options that teachers and students might want to investigate.

Performance

Concert

- ballet company
- contemporary dance company
- independent, freelance
- culture-specific company
- historical form

Commercial

- freelance
- film, video, television
- musical theatre
- advertising
- night clubs
- amusement parks, cruise ships, and tourist attractions

Choreography

- own dance company
- freelance, independent
- artistic director or assistant
- choreologist, répétiteur
- videos, film, and television
- musical theatre
- festivals, spectacles (e.g., Olympics, Canada Day)
- gymnastics and figure skating

Teaching

- private studio
- public or private school system
- college and university
- conservatory
- community centre
- dance company
- rehearsal director

Administration

- company management
- tour management
- facility management (e.g., theatre, community centre, parks and recreation program)
- front-of-house management
- marketing, publicity
- fundraising, development
- educational programming
- financial administration
- community arts council
- festival organizer
- artist's representative or agent
- producing
- concession, usher
- archivist
- retail
- security
- notater

Technical

- lighting, design
- sound design
- set design
- costume design
- stage management
- technical direction
- lighting and sound operator
- carpentry
- electrician
- painter
- wardrobe management
- cutter, sewer
- millinery
- wig makers
- shoemaker
- film and video production, post-production
- film and video operator

Therapy

- kinesiologist
- dance therapist
- sports medicine practitioner
- Pilates instructor
- Alexander technique practitioner
- Feldenkrais Method practitioner
- yoga instructor

Writing and Criticism

- journal
- newspaper
- magazine
- biography
- historical
- academic
- broadcast journalism
- industrial
- publicity and promotion
- development
- communications specialist

APPENDIX E
Sample Assessment Forms

Sample Assessment Forms

The following has been adapted from *Dance 11 and 12, Performance and Choreography*, 1997, with permission of the Ministry of Education, Province of British Columbia.

The samples in this section can be used for self-assessment, peer-assessment, and assessment by the teacher. In every case, the criteria involved must be linked directly to identified learning outcomes.

Assessment: Skill Development

NAME:	
OUTCOME(S):	
Criteria	Rating
• clear focus	
• maintains appropriate spacing relative to others	
• demonstrates dynamics	
• demonstrates accuracy in technique	
• maintains flow of sequence; uses transitions well	
• uses personal space appropriately	
Comments:	

- Key: 5 goes beyond some of the criteria to demonstrate strong, innovative performance
 4 meets all criteria; some aspects are strong or innovative
 3 meets all criteria at a moderate level
 2 meets most criteria; some aspects are weak or unimaginative
 1 meets most criteria at a minimal level
 ND criteria not yet demonstrated

Student Self-Assessment: Preparation for the Performance

NAME:	
OUTCOME(S):	
Criteria	Rating
• I attended every rehearsal.	
• I consistently arrived on time and remembered to bring everything I needed, especially to the dress rehearsal.	
• I set high standards for myself and worked consistently to meet them, even when it meant practising the same thing many times.	
• I tried to do something useful during enforced “wait time.”	
• I maintained a positive, enthusiastic attitude.	
• I was eager to be coached and accepted criticism gracefully.	
• I made sure I did nothing to waste others’ time or hold up the rehearsal.	
• I performed with as much commitment, energy, and focus as I would if there were an audience.	
• I respected the needs and contributions of the stage manager and technical crew.	
• My production task was _____. I treated this task seriously and met all required deadlines.	

Key: 3 strongly evident
 2 competent
 1 developing
 ND not demonstrated

Student Self-Assessment: Individual Contribution to the Performance

NAME:	
OUTCOME(S):	
Criteria	Rating
• I arrived at the call time or earlier.	
• I maintained a calm attitude backstage and looked after my responsibilities quietly.	
• I brought everything I needed.	
• I made sure I didn't interrupt other performers' concentration as they prepared to go onstage.	
• I calmed my own nervousness by following a relaxation routine I'd learned.	
• I followed the stage manager's directions without question.	
• I gave one of my best performances onstage: accurate, focussed, and energetic.	
• Three important things I have learned from doing this performance are	

Key: 3 strongly evident
 2 competent
 1 developing
 ND not demonstrated

Assessment: Dance Performance

NAME:	
OUTCOME(S):	
Criteria	Rating
The student purposely chose to set a challenge involving a high degree of personal risk or growth, and the challenge was met successfully. The student demonstrated creativity and self-discipline in overcoming the obstacles encountered in the creation process. The final performance was masterful: creatively conceived, thoroughly prepared, and dynamically performed. There was excellence in all three criteria.	5
The student chose to set a challenge involving a degree of personal risk or growth, and the challenge was met successfully. The student demonstrated creativity and self-discipline in overcoming the obstacles encountered in the creation process. The final performance attained excellence in two of the following criteria and competence in one of the following criteria: creatively conceived, thoroughly prepared, and dynamically performed.	4
The initial challenge demanded less from the student in terms of problem solving and self-discipline, but was met successfully. The creation process demonstrated competence, and the performance was well prepared and skilfully performed.	3
The initial challenge demanded less from the student in terms of problem solving and self-discipline, but was successful. The creation process demonstrated competence, and the performance was competent in two of the following areas, with minimal evidence in the third: creatively conceived, thoroughly prepared, and dynamically performed.	2
The project requirements have not been fulfilled. The creation process was haphazard and the performance poorly prepared, or the performance was competent but did not clearly demonstrate a relationship to the initial goal.	1

Assessment: Presentation and Performance

NAME:	
OUTCOME(S):	
Performance Skills	
Rating Feature	Rating
• dance memory	
• clear dynamics	
• accurate rhythm	
• movements executed accurately	
• effective use of space	
• styling is evident	
• appropriate relationships (formation and handhold)	
• stage presence (control; confidence)	
Comments/Suggestions	
Overall Performance Rating Scale	
Criteria	Rating
All criteria are clearly evident. The student consistently goes beyond the requirements of the production and performance tasks to enhance the production.	5
Meets all criteria. Goes beyond some of the requirements of the production.	4
Meets most criteria.	3
Meets most criteria at a minimal level. Not consistent.	2
Criteria are not yet demonstrated. Some attempt was made, but the required learning is not evident.	1

Instructions: Rate each item on the checklist using the five-point scale provided and record comments and observations that can help the dancers refine and revise their work.

Evaluation: Dance Skills

NAME:	
OUTCOME(S):	
Performance Skills	Summary Rating
Dancer is rhythmically accurate, demonstrates accurate technique, uses dynamics clearly and appropriately, and moves with control and confidence.	5
Dancer executes steps correctly in rhythm, technique, and sequence, but shows some excess tension; has some sense of the necessary style.	4
Dancer can perform the required movements with some accuracy (may make minor errors). Lack of style and some lack of range and freedom is apparent.	3
Dancer performs the sequence with errors; lacks control; lacks rhythmic accuracy; style is absent.	2
Dancer does not know sequences or performs movements inaccurately. Rhythm is inaccurate; control is poor.	1

Note: This scale can be used to give an overall rating for performance skills.

Self/Teacher Assessment: Dance Creation

NAME:			
OUTCOME(S):			
Criteria	Self-Rating	Explanation of Self-Rating	Final Rating
Narrative Form			
• clear beginning, middle, and end	/15		/15
• obvious climax	/10		/10
• effective character development for individuals and group	/20		/20
Creative Interpretation			
• story is represented through movement alone	/10		/10
• appropriate use of props, costumes, and lights for the story	/10		/10
• effective use of elements of movement	/20		/20
• original and unique interpretation	/15		/15
Total	/100		/100

Assessment: Using Form in Dance Creation

Double-Entry Journal	
NAME:	
OUTCOME(S):	
Criteria	Rating
The student demonstrates a thorough understanding of the element or form. Thoughts are consistently insightful and indicate a deep commitment to the process.	5
Reflections are insightful. The student demonstrates a good understanding of the element or form and a commitment to the process.	4
Reflections are occasionally insightful. The student demonstrates an understanding of the element or form but does not investigate other ways to represent it.	3
Work is complete. Reflections tend to be “safe” and to focus on the obvious and superficial. Comments are similar from one exploration to another, which represents an insufficient understanding of the element or form.	2
Work is incomplete. Reflections are brief and relate to issues other than the element or form explored.	1

Note: Each student is given a list of required entries and a copy of the rating scale at the outset. The teacher collects student journals in the middle of a unit/project and uses the rating scale to evaluate personal reflections.

Assessment: Choreography

Choreographic Evaluation	
NAME:	
OUTCOME(S):	
Criteria	Rating
Group Choreographic Work	
• clear evidence of an effective structure	
• strong evidence of the application of the principles of movement	
• effective transitions	
• appropriate and creative use of props and costumes	
Individual Choreographic Work	
• clear identification of planning and arranging dance movements into dance composition	
• original and creative work	
• effective use of different elements of movement	
• effective use of a variety of choreographic forms	
Comments:	

- Key: 5 consistently goes beyond the criteria to demonstrate excellence in dance choreography
 4 meets all criteria; some aspects demonstrate excellence in dance choreography
 3 meets all criteria; evidence of structure and principles of movement
 2 meets most criteria; components of choreography are present but lack depth in meaning and development
 1 meets most criteria at a minimal level
 NP criteria not yet demonstrated

Assessment: Choreographic Skills and Attitudes

NAME:				
OUTCOME(S):				
Criteria	Strong	Competent	Developing	Not Evident
• willingly participates in collaborative choreography				
• demonstrates individual commitment				
• effectively takes a leadership role in group or class activities				
• shows energy and enthusiasm				
• consistently takes responsibility				
• perseveres and concentrates				
• is sensitive to the needs of other choreographers; is supportive and encouraging				
• seeks and offers constructive feedback				
Overall Rating				
Comments				

Assessment: Group Choreography Project

NAME:	
OUTCOME(S):	
Criteria	Rating
The group creates a dance that demonstrates a high degree of sensitivity to traditional music, costumes, and elements of movement that characterize the style. The choreography contains an effective structure and essential components put together in a dynamic way. There is strong evidence of the application of the principles of movement and design in the dance.	
The group creates a well-conceived dance and demonstrates all required criteria.	
The group creates a dance that demonstrates some degree of sensitivity to traditional music, costumes, and elements of movement that characterize the style. Choreography contains evidence of structure and the application of the principles of movement. Essential components of choreography are present.	
The group creates a dance that reflects an awareness of traditional music, costumes, and style. The choreography contains some evidence of structure and principles of movement. Some components of choreography are present, but they need to be worked on.	
The group creates a dance that reflects some of the required elements of music, costumes, and style, but these tend to be weakly defined, poorly integrated with the dance, and often confusing. The choreography fails to adequately demonstrate the principles of movement and design.	

APPENDIX F

Glossary

Glossary

abstract—to do with thought rather than matter, or in theory rather than practice; not tangible or concrete; denoting a quality, a condition, or an intangible thing rather than a concrete object (e.g., freedom, love). *Abstract* can also refer to choreographic forms that are not narrative.

aesthetic—pertains to understanding that incorporates intellectual, sensory, and emotional involvement in and responses to the fine arts; of or relating to a sense of what is pleasing or “artistic.” What is considered aesthetic varies greatly in different contexts. In dance performance, aesthetic qualities may take into consideration the application of style and performance skills; in choreography, *aesthetics* may be defined in terms of use of the elements of movement, choreographic form, and the principles of design, stagecraft, and the application of the creative process.

alignment—one of the principles of movement—body placement or posture. Proper alignment lessens body strain and promotes correct dance technique.

artistic choice—the aspects of a dance performance not dictated by the choreographer (e.g., emotional quality, relationship to other dancers and to the audience, timing).

balance—see *body*.

beat—the regular pulse of the music.

body—one of the five elements of movement. Refers to what the body is *doing*, which may be described in terms of:

- whole or partial body action—using the whole body (e.g., whole bodystretch), using isolated parts of the body (e.g., gesture); cross-lateral (e.g., left arm and right leg)
- type of movement:
 - locomotor (travelling)
 - basic (e.g., walk, jump, slide, roll) or combined (e.g., step-hop, waltz-run or triplet, grapevine)
 - non-locomotor (e.g., curl, stretch, spin)
- size—small, large
- weight transfer—lunge, leap, roll
- balance—on-balance, off-balance; supported, unsupported
- shape—narrow, wide; angular, curved, twisted; symmetrical, asymmetrical

body percussion—a percussive sound created using the body (e.g., stamp, pat, clap, snap).

canon—see *choreographic form*.

choreographer—the person responsible for composing a dance and supervising a production. In mounting a full-scale production, tasks of a choreographer may be extended beyond creating the movement to include selecting the accompaniment and the performance venue, auditioning and casting dancers, planning and leading warm-ups and rehearsals, and supervising technical production.

choreographic form—the way in which the choreography of a dance is structured.

Choreographic form may be defined as *narrative or pattern*.

- Narrative—follows a storyline (introduction, rising action, climax, resolution) and may convey specific meaning or concepts through that story.
- Pattern—structured around repetition of the elements of movement. Pattern forms may be abstract, rather than always following a concept or an idea. Pattern choreographic forms may be based on the form of the music. Examples of pattern forms include
 - AB—consists of two distinct, self-contained sections that share either a character or a quality (e.g., same tempo, style). The A part represents a phrase of specified length and the B part a different phrase of specified length. The A and B phrases are made to complement and enhance each other and may deal with either two parts of the same theme or two different themes.
 - ABA—an extension of the AB choreographic structure; after the B phrase, the piece returns to the A phrase (which may be altered). The A or B phrases can be manipulated by changing the tempo, rhythm, length, or dynamics of the movement or by fragmenting, repeating, or changing the order of the sequence.
 - call and response—one soloist or group performs, with the second soloist or group entering in response to the first.
 - canon—groups perform the same single theme or sequence but beginning at different times so that they overlap.
 - rondo—similar to ABA but may continue indefinitely (ABACADA and so on). The A phrase may be repeated or varied.
 - theme and variations—a movement idea is established, then repeated with various modifications (e.g., done faster or slower, in a new place, lighter or stronger) but still maintaining its structure and sequence. The theme may be repeated between the variations.

choreographic intent—the mood or impression that the choreographer, and by extension the performers, wish to create or realize in the audience (e.g., to amuse, to surprise, to present a point of view, to raise questions). Choreographic intent is achieved through use of such elements as technique, form, the principles of design, and stagecraft elements.

choreography—1. the art of planning and arranging dance movements into a meaningful whole; the process of building a dance composition. 2. a finished dance work or work-in-progress.

contrast—a principle of design that juxtaposes strongly differing uses of one or more of the elements of movement for effect (e.g., darkness and light, sound and silence, movement and stillness).

cool-down—a series of slow, stretching activities following active movement, to help students' heart rates return to normal and to help students reflect on the process they have just undergone. Warm-up activities can be adapted for use as cool-down exercises.

creative process—an ongoing and circular process of exploration, selection, combination, refinement, and reflection to create dance.

critique—constructive criticism of the effectiveness of a work or the appropriateness of the choices made by a creator or performer, based on established criteria as appropriate for the given circumstances (e.g., students' work or professional work, polished performance or work-in-progress).

dynamics—1. in dance, one of the five elements of movement. Refers to *how* the body is moving, which may be described in terms of energy, force, and weight (e.g., strong or light) or flow (e.g., free, bound; tension, relaxation). 2. in music, the degree of loudness or softness.

elements of movement—the elements of body, space, time, dynamics, and relationship. The number of possible combinations and permutations of these elements is virtually endless.

emphasis—a principle of design concerned with making one or more elements stand out in such a way as to appear more important or significant.

environment—the created place and mood for a work, including any combination of sound, levels, light, staging, and audience.

expression—an indication of feeling, spirit, or character; bringing out the meaning, emotion, or aesthetics of something danced, read, spoken, played, sung, painted, and so on.

expressive elements of music—the interrelated elements of rhythm, tempo, melody, harmony, texture, timbre, articulation, and dynamics.

flexion—bending a joint so that the angle between the bones is diminished (usually less than 180 degrees).

floor pattern—the paths travelled during a movement sequence.

focus—1. Concentration or transmission of energy or attention toward a specific person, object, or location; may be external or internal.
2. Dynamics and relationship, in which the focus may be narrow (relating to one person) or wide (relating to a group of people).

form—see *choreographic form*.

general space—the defined space in which the whole group works.

genre—a broad categorization of dance, incorporating several related types of dance. E.g., foxtrot, rumba, and tango are examples of dances within the ballroom genre; disco, lambada, hip-hop, and line dancing are styles within the social genre.

guided response sheet—an instructional strategy that can be used to record and focus responses to a given viewing or listening experience; usually in the form of prepared handouts, guided response sheets can be used for in-class, home, or community experiences with dance. Questions on the sheets are aimed at having students identify given characteristics of a presentation (e.g., technique, emotional responses, use of form and design, use of stagecraft).

hyperextension—extending the angle of a joint beyond 180 degrees.

improvisation—movement that is created spontaneously, ranging from loosely structured to tightly limited (e.g., based on a given genre, a particular element of movement, or an understanding of a role), but always with an element of chance. Improvisation provides an artist with an opportunity to bring together elements without preplanning and requires focus and concentration.

Contact improvisation is a more complex form of improvisation, in which dancers create movement using the physical laws of gravity, momentum, friction, and inertia as they govern the motion of two or more bodies in contact.

isolation—moving individual parts of the body independently of others.

jigsaw—an instructional technique that promotes co-operative learning in creating or in learning content. It is based on dividing a task among students so that they must pool their contributions to complete an assignment. There are typically four steps:

1. Students are divided into home groups and presented an overview of the task.
2. Each home group member assumes a different part of the task. Students with the same information then leave their home groups and form expert groups.
3. Expert group members work together to learn or create their piece of the final product.
4. Students return to their home groups, and each expert proceeds to share his or her expertise with the others. Each home group is responsible for combining all the contributions of its members to create the final product.

language process—a method for teaching a set dance:

1. Say the steps.
2. Say and do the steps.
3. Whisper and do the steps.
4. Think and do the steps.

All of these can occur before adding the music.

lead-and-follow activities—techniques for movement exploration in dance that are effective in building trust and sensitivity between individuals or within a group. Examples are

- **echoing**—the leader makes a movement, and the follower(s) repeats the movement with some change (e.g., in body shape, tempo, energy)
- **flocking**—students move in groups with no set pattern or formation, all doing the same movements simultaneously.
- **mirroring**—two students face each other; student A initiates the movement while student B follows, maintaining eye contact as appropriate; students switch roles after a set time.
- **shadowing**—the leader faces away from the follower, and the follower(s) shadows the leader's movement.

mentoring—a learning strategy in which a student selects (with assistance from teachers or parents, as applicable) an adult from the local community who uses dance in the workplace or in his/her daily life. Students engage in ongoing contact with their mentors, preferably throughout the course, using them as resource people with whom they share and discuss arts concepts and skills and their application in the real world. Where possible, mentors should be representative of the diversity of students and of the community (e.g., diverse cultures, both genders).

metre—an organizational grouping of a succession of rhythmic pulses or beats. In written music, the metre is usually divided into measures and indicated by a time signature at the beginning

of a piece (e.g., $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$)

motif—a dominant, usually recurring, idea or element in a dance or sequence. Motif development as a choreographic device involves using a single movement or short movement phrase that is manipulated (e.g., by varying the elements of movement, by repetition, by fragmentation, by using different body parts) to develop movement sequences for a dance.

movement memory—the acquisition and retention of sensation that helps the body remember what a given movement feels like (also referred to as *muscle memory* or *kinesthetic awareness*).

movement vocabulary—an individual's repertoire of learned dance movements, patterns, and sequences, as well as non-dance movements (e.g., from sports, everyday activity) used for dance.

notation—any written, audio, or visual record of choreography. Standard dance notation systems range from the simple (e.g., folk dance or ballroom notation) to the complex (e.g., Laba-notation, Benesh). Invented notation for dance can take the form of computer notation, animation, sculpting, prose, symbols and colours, and flip books.

pattern—a principle of design concerned with repetition of one or more of the elements in a planned way. (See also *choreographic form*.)

pedestrian movement—movement originating in everyday gestures or actions and performed in an ordinary, non-stylized way; non-dance movement that may become the actual dance movement (e.g., walking, opening a door, swinging a bat, lifting a box) or the source for creating dance movement.

performance skills—the qualities that a dancer contributes to a performance in order to create a connection with the audience and fulfil the choreographer’s intent (e.g., focus, projection, stage presence, concentration, effort, commitment to movement, expression, clarity of execution).

personal space—the “space bubble” that the dancer occupies, including all levels, planes, and directions both near to and far from the body’s centre.

principles of design —unity, variety, contrast, repetition, balance, climax and resolution, sequencing and development, transition, and pattern. These are often used, for example, in conjunction with the elements of movement. Application of the principles of design within the creative process determines an artwork’s form.

principles of movement—principles of alignment, balance, flexibility, strength, and breathing used to refine dance technique according to a given style and to ensure safety.

rehearsal process—repetition of the movement content in sequence, enabling the application of movement memory, refinement of individual movements, and smooth transitions from one movement to another. Timing of the piece is also practised for the dancers to achieve unison when appropriate.

relationship—one of the five elements of movement in dance. Refers to *with whom* or *what* the body is moving and may be described in terms of

- grouping—apart, connected; solo, duet, ensemble; formations (e.g., circle, diamond, flock, free-form)
- relationship between or among dancers—side-by-side, supported, near, far; roles (e.g., for gender, age)
- interactions—leading, following, mirroring; unison, contrast; meeting, parting; action, reaction
- relationship to props (e.g., chair, hat, umbrella)

repertoire—a collection of learned dance works at a ready-to-perform level. (See also *movement vocabulary*.)

repetition—a principle of design in which one or more components of a composition (e.g., choreographic motif, stagecraft element) appear again and again for effect.

rhythm—the arrangement of notes and silences of varying duration.

rondo—see *choreographic form*.

scatter position—dancers move from a group position to individual placement with no set pattern (although one may emerge).

sequence—a combination of movements that have been selected and arranged in a deliberate manner.

set dance—a dance with established steps and choreography, such as a folk or a ballroom dance.

shadow puppetry—a strategy that involves students performing a dance behind a screen so that only their shadows or silhouettes show through. Shadow puppetry can be done using prefabricated puppets, student-made puppets, or with students acting as puppets themselves.

shape—see *body*.

soundscape—similar to a film score, an arrangement of sounds, both musical and natural, that accompanies works such as a poem or dance.

space—one of the five elements of movement. Refers to where the body is moving and may be described in terms of:

- direction—forward, backward, sideways, diagonal, up, down
- pathway (e.g., zigzag, curved, spiral, circle, straight)
- focus (e.g., direction body is facing, eye focus direction)
- level—high, medium, low (e.g., on floor, kneeling, elevation)
- plane—horizontal, vertical, sagittal
- personal space and general space—how little, how much; around the body, within available space

stagecraft—use of music, sound, lighting, sets, costumes, make-up, props, media, etc., to enhance a theatrical dance, drama, or music production; the knowledge and skills required for full-scale theatrical production.

stage presence—a quality defined by a performer’s ability to command the audience’s attention through projection, focus, attention, expression, confidence, and so on.

staging—the process of selecting, designing, adapting to, or modifying the performance space for a given purpose. This includes the use or absence of stagecraft elements, as well as the structure of the stage and its components (e.g., proscenium stage with arch, curtain, wings, legs, and apron; theatre-in-the-round, park, alleyway). (See also *environment*.)

style—the distinctive quality given to a dance by its creator and/or performer.

tableau—a still image, a frozen moment, or “a photograph” created by posing still bodies to represent an event, an idea, or a feeling.

technique—in dance, the ability to perform elements and principles of movement efficiently, safely, and accurately as appropriate to a dance style or genre. It does not necessarily refer to traditional, formalized techniques for particular styles, such as ballet or Graham.

tempo—speed or pace of dance or music; the use of slower and faster beats and steps.

theme and variations—see *choreographic form*.

time—one of the five elements of movement. Refers to how the body moves in relation to time and may be described in terms of

- tempo—slow, fast; accelerating, decelerating
- rhythm—simple, complex; pulse, breath; accent

transformation—altering a dance sequence by changing one or more of the elements of movement (e.g., maintaining the steps but changing the pathway; converting a solo to an ensemble piece). Transformation can be achieved using exaggeration, distortion, repetition, and selection and can be used as a basis for applying the creative process.

unity—a principle of design concerned with the arrangement of the elements of a dance to create a coherent whole.

warm-up—a series of movements and exercises to increase heart rate and circulation, to mobilize joints and muscles that will be used in forthcoming activity, and to encourage concentration and body awareness.

APPENDIX G

Resources

Resources

Introduction

This curriculum envisages a network of resource material. Physical and human resources extend beyond the classroom through the school and into the community. The range of resources must

- reflect the diversity of learners' interests, needs, abilities, and experiences
- support the achievement of Dance 11 learning outcomes
- include appropriate equipment and technology

The importance of human resources is also emphasized. Because of the social nature of dance and because it is a performance-based arts discipline, learners need the opportunity to engage with people throughout the school and community and via the Internet.

The Range of Material Resources

Dance classrooms and school resource centres/libraries need a range of material resources including

- print, audio, and video text (illustrations, photographs, film, video)
- communication technologies (Internet, bulletin boards) and multimedia
- reading material such as books, magazines, and brochures
- resources for the professional development of teachers
- resources that reflect diverse culture of the Atlantic region

Community Resources

Teachers and students can draw on a variety of community resources to support and enhance their learning including

- family members
- dancers, dance teachers, and dance organizations in the community
- Dance Nova Scotia
- guest speakers who offer a range of perspectives
- individuals, groups, or classes with whom students can share performances and ideas
- recreation and health professionals
- students and classes contacted through computer networks that provide communication venues and exchanges

Dance Nova Scotia (DANS)

DANS is the umbrella organization for various dance groups and associations throughout the province. The association has a large library of dance books, music, and videos. DANS is also involved in many dance workshops throughout the province. Teachers are encouraged to contact DANS should they want to arrange for a particular dance workshop in their school community.

The DANS website includes events listings, library lists, contacts for dance teachers, and links to other sites recommended by DANS members.

Contact information:

Dance Nova Scotia
1133 Marginal Road
Halifax NS B3H 4P7
Telephone (902) 422-1749
Fax (902) 422-0881
e-mail: dans@hfx.eastlink.ca

Recommended Resource Books/Periodicals

Beatty, Patricia. *Form Without Formula: A Concise Guide to the Choreographic Process*, Toronto: Dance Collection Danse Press/es, 1994.

Dance Teacher Now. Periodical. (www.dance-teacher.com)

Gilbert, Anne Green. *Creative Dance for All Ages*, Reston, VA: National Dance Association/AAHPERD, 1992. (listed August 1998)

Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992.

Lavender, Larry. *Dancers Talking Dance, Critical Evaluation in Choreography Class*. Champaign, IL: Human Kinetics, 1996. ISBN 0-87322-667-4. (listed May 1999)

Levien, Julia. *Duncan Dance: A Guide for Young People Ages Six to Sixteen*. Hightstown, NJ: Dance Horizons/Princeton Book Company, 1994.

McGreevy-Nichols, Susan, and Helene Scheff. *Building Dances: A Guide to Putting Movements Together*. Champaign, IL: Human Kinetics, 1995. ISBN 0-87322-573-2. (listed May 1999)

Minton, Sandra Cerney. *Choreography, A Basic Approach Using Improvisation*, 2nd ed. Champaign, IL: Human Kinetics, 1997. ISBN 0-88011-529-7. (listed May 1999)


Schneer, Georgette. *Movement Improvisation: In the Words of a Teacher and Her Students*. Champaign, IL: Human Kinetics, 1994. ISBN 0-87322-530-9.

Recommended Recorded Music


Schrader, Constance A. *A Sense of Dance, Exploring Your Movement Potential*. Champagne, IL: Human Kinetics, 1996.

Sevey Fitt, Sally. *Dance Kinesiology*. MacMillan Publishing Co., 1988.


“City of Angels” (Music from the Motion Picture), Reprise Records for the U.S., Warner Music Canada Ltd., 1998

 recommended for creating dances


“Dance with Me” (Music from the Motion Picture), Columbia Pictures Industries, Inc. Sony Music Entertainment (Canada) Inc., 1998

 recommended for warm-up activities, building dances, and rhythmic activities


“I’d Do Anything for Love” (Meat Loaf), Virgin Records Ltd., EMI Music Canada, 1993.

 recommended for creating dances


“Vivaldi for All Seasons, Volume 5” (Il Felice Raccolto) Phillips Classics, Polygram Records, 1995.

 recommended for creating dances, improvisation, background music, and set dances


“Images” (The Best of Jean Michel Jarre, Michel Jarre), Disques Dreyfus, Dreyfus Records, Inc., 1998.

 recommended for creating dances and building dances


“Music for Creative Dance” (Contrast & Continuum), Vol. I & II, III & IV (1993), Eric Chappelle. Ravenna Ventures, Inc.(listed August, 1999)

 recommended for warm-up activities, creating dances, movement exploration, and improvisation

“The Magic of Spanish Guitar” (Guido Luciani), Azucar, Avalon Music (SOCAN), 1996.

 recommended for warm-up activities, changing elements of movement, and improvisation

“New Beginning” (Tracy Chapman), Elektra Entertainment Group, 1995

 recommended for warm-up activities and creating dances

“People Elegantly Slumming” (M People. Bizarre Fruit), BMG Records, 1994.

🎵 recommended for warm-up activities and building dances

“Spirit of Sedona” (Ken Davis), Music International Pty, Ltd., Holborne Distributing Company Ltd., 1995.

🎵 recommended for warm-up activities, background music, and improvisation

“Voices of Celebration” (African Dawn), Nature and Music, World Disc Productions, Inc., 1997.

🎵 recommended for warm-up activities, rhythm work, and step patterns across the floor

“Watermark” (Enya), WEA Records, Ltd., Warner Music Canada, Ltd., 1988.

🎵 recommended for warm-up activities, creating dances, improvisation, and background music

Recommended Videos

“A Dance The Gods Yearn to Witness” (Magic Lantern Communications Ltd.), 1994. Education Media Library, Nova Scotia Department of Education and Culture, 3770 Kempt Road, Halifax NS.

“Can You Speak Dance?” (CAPHERD), 1992. Education Media Library, Nova Scotia Department of Education and Culture, 3770 Kempt Road, Halifax NS.

“Dancing” (The Pleasure, Power, and Art of Movement) Rhoda Grauer. 13/WNET, RM Arts and BBC-TV, 1993.

“Four by Four” (Alvin Ailey) Kultur, 1986.

“Jazz Dance” (Education Media Library), Nova Scotia Department of Education and Culture, 3770 Kempt Road, Halifax NS.

“JVC/Smithsonian Folkways Video Anthology of Music and Dance” (Education Media Library), Nova Scotia Department of Education and Culture, 3770 Kempt Road, Halifax NS.

“Stomp Out Loud” (Stomp), HBO Home Video, 1997.

“The Power of Dance” (International TeleFilm Enterprises, Ltd.)

**Recommended
Web sites**

American Dance Legacy Institute
(http://www.brown.edu/Departments_Theatre_Speech_Dance_Legacy_Institutes.html)
Resources For Teaching and Learning Dance
(www.dancepages.com)

**Additional
Recommendations**

Dance Collection Danse
145 George Street
Toronto ON M5A 2M6
e-mail: dancecol@web.met

This organization has an extensive catalogue of dance resources.

Bibliography

- Beatty, Patricia. *Form Without Formula: A Concise Guide to the Choreographic Process*, Toronto: Dance Collection Danse Press/es, 1994.
- Centre for Research in Applied Measurement and Evaluation. *Principles for Fair Assessment Practices in Canada*. Joint Advisory Committee, University of Alberta. Edmonton, AB, 1993.
- Dance Teacher Now*. Periodical. (www.dance-teacher.com)
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, Inc., 1983.
- Gilbert, Anne Green. *Creative Dance for All Ages*, Reston, VA: National Dance Association/AAHPERD, 1992.
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992.
- Lavender, Larry. *Dancers Talking Dance, Critical Evaluation in Choreography Class*. Champaign, IL: Human Kinetics, 1996. ISBN 0-87322-667-4.
- Levien, Julia. *Duncan Dance: A Guide for Young People Ages Six to Sixteen*. Hightstown, NJ: Dance Horizons/Princeton Book Company, 1994.
- McGreevy-Nichols, Susan, and Helene Scheff. *Building Dances: A Guide to Putting Movements Together*. Champaign, IL: Human Kinetics, 1995. ISBN 0-87322-573-2.
- Ministry of Education, Province of British Columbia. *Dance 8-10*, Integrated Resources Package, 1996.
- Ministry of Education, Province of British Columbia. *Dance 11 and 12*, 1997.
- Ministry of Education, Province of British Columbia. *Fine Arts K-7*, Integrated Resources Package, 1998.
- Minton, Sandra Cerney. *Choreography, A Basic Approach Using Improvisation*, 2nd ed. Champaign, IL: Human Kinetics, 1997. ISBN 0-88011-529-7.
- Nova Scotia Department of Education and Culture. *Report of the Advisory Committee on the Public School Programs*. Department of Education and Culture, Halifax, NS, 1989.

Saskatchewan Education. *Dance 10, 20, 30: Curriculum Requirements*, 1997.

Schneer, Georgette. *Movement Improvisation: In the Words of a Teacher and Her Students*. Champaign, IL: Human Kinetics, 1994. ISBN 0-87322-530-9.

Schrader, Constance A. *A Sense of Dance, Exploring Your Movement Potential*. Champaign, IL: Human Kinetics, 1996.

Sevey Fitt, Sally. *Dance Kinesiology*. MacMillan Publishing Co., 1988.