



DANCE 8 TO 10



Province of
British Columbia
Ministry of
Education

Integrated Resource Package 1995

IRP 015

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

Preface III

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Implementation of Dance 8 to 10 will begin in October 1996. This Integrated Resource Package (IRP) provides some of the basic information that teachers will require to implement the curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education's home page: <http://www.educ.gov.bc.ca/>

THE INTRODUCTION

The Introduction provides general information about Dance 8 to 10, including special features and requirements. It also provides a rationale for the subject—why dance is taught in BC schools—and an explanation of the curriculum organizers.

THE DANCE 8 TO 10 CURRICULUM

The provincially prescribed curriculum for Dance 8 to 10 is structured in terms of *curriculum organizers*. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for Dance 8 to 10
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources

Prescribed Learning Outcomes

Prescribed learning outcome statements are content standards for the provincial education system. Learning outcomes set out the knowledge, enduring ideas, issues, concepts,

skills, and attitudes for each subject. They are statements of what students are expected to know and do in each grade. Learning outcomes are clearly stated and expressed in measurable terms. All learning outcomes complete this stem: "It is expected that students will. . . ." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depends on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the selection of techniques, activities, and methods that can be used to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that they think will enable their students to achieve the prescribed outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been reviewed and evaluated by British Columbia teachers in collaboration with the Ministry of Education using a stringent set of criteria. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources (such as locally available guest artists, performances, or studios). The *recommended* resources listed in the main body of this IRP are those that have a comprehensive coverage of significant portions of the curriculum, or those that provide a unique support to a specific segment of the curriculum. Appendix B contains a complete listing of provincially recommended learning resources to support this curriculum.

THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher:

- *Appendix A* contains a listing of the prescribed learning outcomes for the curriculum arranged by curriculum organizer and by grade.
- *Appendix B* contains a comprehensive listing of the provincially recommended learning resources for this curriculum. As new resources are evaluated, this appendix will be updated.
- *Appendix C* outlines the cross-curricular screens used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of the IRP.
- *Appendix D* contains assistance for teachers related to provincial evaluation and reporting policy. Curriculum outcomes have been used as the source for examples of criterion-referenced evaluations.
- *Appendix E* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix F* contains a glossary of terms specific to the dance curriculum.
- *Appendix G* contains various considerations for planning and implementing a dance program.

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

Grade GRADE 8 • *Elements of Movement* **Curriculum Organizer**

Prescribed Learning Outcomes

The Prescribed Learning Outcomes column of this IRP lists the specific learning outcomes for each curriculum organizer or sub-organizer. These aid the teacher in day-to-day planning.

PRESCRIBED LEARNING OUTCOMES	SUGGESTED INSTRUCTIONAL STRATEGIES
<p>It is expected that students will use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.</p> <p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate dance techniques associated with particular genres • apply principles of movement (alignment, balance, breathing, flexibility, strength) to dance • apply principles of fitness, health, and safety to dance • use elements of movement in a variety of combinations, as appropriate to the given genre or purpose 	<ul style="list-style-type: none"> • Instruct, allow for practice, and review basic techniques and steps in short sequences for a specific dance genre. Videotape an early performance, and have students analyse for use of the principles of movement and dance techniques. In groups, students reflect on strengths and weaknesses, and refine the sequence, concentrating on the principles of movement. • Students create a word web of terms reviewing the elements of movement. • Show a selection of dance styles. In small groups, students analyse a style using the elements of movement to structure the analysis, then create a dance sequence based on a chosen style or element. • Practise a pattern of "stepping" (a combination of steps, leg slaps, and claps done to its own accompaniment of body percussion). Use counting rhythm out loud to keep the group in unison, then internalize the rhythm and perform the steps together without counting. Discuss other dances done "without music" (e.g., South African gumboot dancing, Newfoundland step-dancing). • As a class, students create and play a game (e.g., Jeopardy, Trivial Pursuit, Simon Says) to review the names and locations of muscles and bones, basic muscle actions, fitness factors, components of a warm-up, and the principles of safety and injury prevention. Individually or in small groups, students prepare a poster or pamphlet of safety rules for use by younger children. • Set up a panel discussion including students, teachers, dance professionals, and local health professionals, to investigate how physical characteristics (e.g., body type, fitness level) relate to the execution and benefits of dance. Students conduct individual or group research to prepare for the discussion and to further explore chosen topics. Through a journal entry, they record a personal plan for addressing their own potential and limitations.

Suggested Instructional Strategies

The Suggested Instructional Strategies column of this IRP suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples that they might modify to suit the developmental levels of their students.

Grade GRADE 8 • *Elements of Movement* **Curriculum Organizer**

Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of different assessment approaches useful in evaluating the Prescribed Learning Outcomes. Teachers should consider these as examples they might modify to suit their own needs and the instructional goals.

SUGGESTED ASSESSMENT STRATEGIES	RECOMMENDED LEARNING RESOURCES								
<p>Observe</p> <p>While students are demonstrating techniques for specific genres or styles, observe and record the extent to which individual students are able to:</p> <ul style="list-style-type: none"> • 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 <p>You may wish to create a checklist or rating scale that both you and students can use to provide feedback to each other.</p> <p>Collect/Self-Assessment</p> <p>Have students keep a journal or portfolio where they record and reflect on their experiences in dance. Work with students to develop requirements and criteria. For example, you may wish to occasionally review the journals or portfolios for evidence of:</p> <ul style="list-style-type: none"> • daily self-assessment of effort • accurate records of dance activities • analysis of personal attitudes toward dance and dance class • awareness of areas of personal strength and weakness • specific assignments (e.g., analysis of presentation video) • preparation and updating of a personal plan to improve one component of fitness, skill, or performance <p>Question</p> <p>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:</p> <ul style="list-style-type: none"> • What is the name of this step/formation/handhold/position? 	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="background-color: #4a4a8a; color: white; padding: 5px;">Print Material</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Creative Dance for All Ages • Movement Improvisation: In the Words of a Teacher and Her Students • The Young Dancer </td> </tr> <tr> <th style="background-color: #4a4a8a; color: white; padding: 5px;">Video</th> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Dance at Court • The Making of a Dancer • The Power of Dance </td> </tr> <tr> <th style="background-color: #4a4a8a; color: white; padding: 5px;">Multimedia</th> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • The Creative Dance Keys Kit • Dance Education Initiative • Teaching Beginning Dance Improvisation • Upper Elementary Children: Moving and Learning </td> </tr> <tr> <th style="background-color: #4a4a8a; color: white; padding: 5px;">Software</th> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Contrast and Continuum: Music for Creative Dance, Volume I • Contrast and Continuum: Music for Creative Dance, Volume II </td> </tr> </tbody> </table>	Print Material	<ul style="list-style-type: none"> • Creative Dance for All Ages • Movement Improvisation: In the Words of a Teacher and Her Students • The Young Dancer 	Video	<ul style="list-style-type: none"> • Dance at Court • The Making of a Dancer • The Power of Dance 	Multimedia	<ul style="list-style-type: none"> • The Creative Dance Keys Kit • Dance Education Initiative • Teaching Beginning Dance Improvisation • Upper Elementary Children: Moving and Learning 	Software	<ul style="list-style-type: none"> • Contrast and Continuum: Music for Creative Dance, Volume I • Contrast and Continuum: Music for Creative Dance, Volume II
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Recommended Learning Resources

The Recommended Learning Resources component of this IRP is a compilation of provincially recommended resources that support the Prescribed Learning Outcomes. A complete list including a short description of the resource, its media type, and distributor are included in Appendix B of this IRP.

The development of this Integrated Resource Package has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

To ensure that they receive a broad education program, all students must take the fine arts at all levels. In each of grades 8, 9, and 10, students are required to take one or more of the fine arts subjects: dance, drama, music, or visual arts.

Dance courses offered to satisfy the fine arts requirement at grades 8, 9, and 10 will be labelled as:

- Dance 8
- Dance 9
- Dance 10

These courses could be further designated according to the specific focus or methodology of the course (e.g., Dance 9: Modern Dance, Dance 9: Folk Dance, Dance 9: Choreography).

Schools are encouraged to provide opportunities for students to take more than one dance course (or other fine arts course) at a given grade level. All courses must address all of the learning outcomes for their designated grade level.

RATIONALE

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 may draw upon the power of music, literature, drama, and the visual arts. Dance is a natural means

of communication and expression, integrating movement, feeling, and intellect. As a fine art, dance is a balance of knowledge, skills, and attitudes. It embraces movement, creation, and performance. Dance demands our personal best. It stretches the limits of our physical ability, of our expressiveness, and of the human spirit. Dance can be powerful, vital, and joyful. People dance for many reasons and in all stages of life. Appreciation of dance provides a context for understanding the world and contributes to a vibrant culture.

Dance education provides all students with opportunities to experience, understand, and value the language and art of dance. Dance uses movement uniquely, providing an exciting impetus for learning in all areas of the curriculum.

This dance curriculum has been written much like the art itself—as a continuum. It has been developed to make dance accessible to all students and educators, while encouraging the physical, creative, and intellectual development of each student.

Dance is a required area of learning in the primary years. Children enter the primary years already experienced in the expressive movement of play. This experience can be a motivational foundation for all learning. Dance education in the primary years provides students with experiences that enhance their physical, intellectual, aesthetic, and social development. Dance education provides opportunities to develop the imagination, and encourages children to co-operate, develop friendships, and appreciate their own and others' abilities and cultural identities. These experiences occur in a nurturing environment where the student can be actively involved in the creative process, and begin the development of a lifelong appreciation of dance.

All four of the fine arts (dance, drama, music, and visual arts) are required areas of study through grade 6. In grades 7 to 10, students are required to choose one or more of the four fine arts areas of study (dance, drama, music, and visual arts). Dance in the intermediate years provides students with opportunities to extend their creative, expressive, and technical abilities. Students broaden and refine their skills in composing, performing, and appraising. They are encouraged to incorporate dance in the development of their intellectual and social lives both in and outside of school. Dance education in the intermediate years also helps to develop good work habits, and promotes further awareness and understanding of career opportunities in dance and the contribution dance makes to our society.

The graduation years build on previous learning by providing students with a balanced study of the nature of dance through active participation, observation, and inquiry. In addition, students at the graduation level will have continued opportunities for specialization in technique, choreography, performance, and research. The study of specialized dance genres will depend on the availability of trained instructors within the school and community. Students will acquire knowledge, skills, and attitudes that enable them to be involved in dance as a lifelong interest or to pursue careers in this field.

An education in dance allows students to acquire dance literacy skills that contribute to their development as educated citizens. It provides students with opportunities to:

- appreciate the aesthetic inherent in dance
- develop critical thinking skills through the creative process of dance
- communicate information, ideas, understanding, and emotions
- develop self-motivation and enhance self-esteem through participation

- appreciate the role of dance in the community
- acquire skills and attitudes for lifelong involvement in dance (careers, recreation)
- strive for physical well-being by developing the body
- develop qualities of co-operation and respect for others through knowledge and understanding of dance in world cultures

CURRICULUM ORGANIZERS

Prescribed learning outcomes in the dance curriculum are grouped by the following four curriculum organizers:

- Elements of Movement
- Creation and Composition
- Presentation and Performance
- Dance and Society

Elements of Movement

The elements of movement—body, space, time, dynamics, and relationship—are fundamental to the art of dance. Any movement involves some aspect of the elements of movement, but one or more can be emphasized, according to the dancer’s purpose. The number of ways in which these elements can be combined is virtually endless. Students at all levels, Kindergarten to Grade 12, 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 process 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.

Presentation and Performance

Dance is an art that is meant to be shared. By working on performance and informal 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 members, students learn the appropriate behaviour and gain the sensitivity essential to develop the performer to audience relationship and a lifelong appreciation of dance.

Dance and Society

People dance for a variety of reasons: to learn and play; to communicate; to honour rites of passage in life and nature; to define, strengthen, and preserve culture and heritage; and to nurture the physical, emotional, social, and spiritual self. Dance provides opportunities for students to gain understanding of people, and respect for diverse cultures. A balanced dance program should draw on this cultural and historical wealth.

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 the local and global community, dance becomes personally relevant for all students.

INSTRUCTIONAL STRATEGIES

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for generalist and specialist teachers planning instruction to meet the prescribed learning outcomes. The strategies may be either teacher directed

or student directed, or both. It should be noted that there is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery; it is expected that teachers will adapt, modify, combine, and organize instructional strategies as necessary to meet the needs of students and to respond to local requirements.

ASSESSMENT AND EVALUATION

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas requiring diagnostic teaching and intervention.

Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and the assessment methods, tools, or techniques most appropriate to use. Assessment focusses on the critical or significant aspects of the learning students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Appendix D includes a more detailed discussion of assessment and evaluation. The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. The reference sets include:

- *Evaluating Reading Solving Across Curriculum* (RB 0034)

- *Evaluating Writing Across Curriculum* (RB 0020 and RB 0021)
- *Evaluating Problem Solving Across Curriculum* (RB 0053)
- *Evaluating Group Communication Skills Across Curriculum* (RB 0051)
- *Evaluating Mathematical Development Across Curriculum* (RB 0052)

A series of assessment handbooks has also been developed to provide guidance for teachers as they explore and expand their assessment repertoires:

- *Performance Assessment* (XX0246)
- *Portfolio Assessment* (XX0247)
- *Student-Centred Conferencing* (XX0248)
- *Student Self-Assessment* (XX0246)

LEARNING RESOURCES

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials in a variety of media and formats. Those include, but are not limited to, materials in print, video, and software formats, as well as combinations of these formats intended for use by teachers and students. Resources that support provincial curricula are identified through an evaluation process in which practising teachers act as evaluators. Resources not on the provincially recommended list must be evaluated through a local board-approved process. It is expected that teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. Teachers are expected to use a variety of resources to

support learning outcomes at any particular level. A multimedia approach is encouraged.

Some selected resources have been identified to support cross-curricular integration. The ministry also considers special needs audiences in the evaluation and annotation of learning resources. As well, special format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in British Columbia schools fall into one of three categories:

- provincially recommended materials
- provincially authorized materials
- locally evaluated materials.

All learning resources used in schools must have either *recommended* or *authorized* designation or be approved through district evaluation and approval policies.

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process, approved through minister's order, and purchased using targeted learning resource funds are categorized as *recommended* materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Provincially Authorized Materials

Materials selected prior to 1989 by curriculum committees and purchased through the Credit Allocation Plan are categorized as *authorized* materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Locally Evaluated Materials

These are materials evaluated through local (district and school) evaluation processes and approved for use according to district policy.

THE DANCE 8 TO 10 CURRICULUM



PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.

It is expected that students will:

- demonstrate dance techniques associated with particular genres
- apply principles of movement (alignment, balance, breathing, flexibility, strength) to dance
- apply principles of fitness, health, and safety to dance
- use elements of movement in a variety of combinations, as appropriate to the given genre or purpose

SUGGESTED INSTRUCTIONAL STRATEGIES

- Instruct, allow for practice, and review basic techniques and steps in short sequences for a specific dance genre. Videotape an early performance, and have students analyse for use of the principles of movement and dance techniques. In groups, students reflect on strengths and weaknesses, and refine the sequence, concentrating on the principles of movement.
- Students create a word web of terms reviewing the elements of movement.
- Show a selection of dance styles. In small groups, students analyse a style using the elements of movement to structure the analysis, then create a dance sequence based on a chosen style or element.
- Practise a pattern of “stepping” (a combination of steps, leg slaps, and claps done to its own accompaniment of body percussion). Use counting rhythm out loud to keep the group in unison, then internalize the rhythm and perform the steps together without counting. Discuss other dances done “without music” (e.g., South African gumboot dancing, Newfoundland step-dancing).
- As a class, students create and play a game (e.g., Jeopardy, Trivial Pursuit, Simon Says) to review the names and locations of muscles and bones, basic muscle actions, fitness factors, components of a warm-up, and the principles of safety and injury prevention. Individually or in small groups, students prepare a poster or pamphlet of safety rules for use by younger children.
- Set up a panel discussion including students, teachers, dance professionals, and local health professionals, to investigate how physical characteristics (e.g., body type, fitness level) relate to the execution and benefits of dance. Students conduct individual or group research to prepare for the discussion and to further explore chosen topics. Through a journal entry, they record a personal plan for addressing their own potential and limitations.

SUGGESTED ASSESSMENT STRATEGIES

Observe

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

You may wish to create a checklist or rating scale that both you and students can use to provide feedback to each other.

Collect/Self-Assessment

Have students keep a journal or portfolio where they record and reflect on their experiences in dance. Work with students to develop requirements and criteria. For example, you may wish to occasionally review the journals or portfolios for evidence of:

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

Question

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:

- What is the name of this step/formation/handhold/position?
- Which element of movement is most obvious in the sequence being demonstrated?

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Movement Improvisation: In the Words of a Teacher and Her Students
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- The Creative Dance Keys Kit
- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.

It is expected that students will:

- create movement in response to the expressive elements of sound and music
- transform a given dance sequence for a specific purpose
- choreograph a movement sequence for a variety of environments and purposes
- apply the creative process to revise and refine dance

SUGGESTED INSTRUCTIONAL STRATEGIES

- 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, shadowing, or flocking.
- Develop steps for a specific dance genre or style by adapting steps from another (e.g., adapting tap steps for hip-hop). Discuss what makes steps interesting or effective. Students refine their steps, incorporating advice from peers.
- Brainstorm and discuss guidelines for developing a co-operative, trusting, and reflective environment where students are able to take creative risks. Students create a poster or rule book for these guidelines, and use their journals to record their plans for applying them.
- 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).
- Individually or in groups, students change a dance learned by altering a given element (e.g., do the original steps, but in different directions, or do the dance with a percussive quality instead of sustained). After all students have demonstrated their transformations, discuss the ways an element can be altered and the effects of each.
- Given a non-traditional dance space (e.g., under a desk, behind a table, in a doorway), students improvise movements to fit that environment.
- Listen to or sing a piece of music, then identify an element of the music (e.g., rhythm, melody), and create movements in response to this element. Apply the creative process (exploration, selection, combination, refinement, and reflection) to create a sequence or dance.
- Identify a rhythm or pattern in the natural or human-made world (e.g., waves hitting the shore, ceiling fan slowly revolving), and improvise a sequence to that pattern.

SUGGESTED ASSESSMENT STRATEGIES

Observe

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 decisions and choices they make

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

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

Self-Assessment

Have students work with a partner or small group to devise an effective means of self-assessment that involves using advice and feedback from themselves, their peers, and the teacher to refine their own work. Look for evidence of:

- open attitude
- 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

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Form Without Formula: A Concise Guide to the Choreographic Process
- Movement Improvisation: In the Words of a Teacher and Her Students
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- The Creative Dance Keys Kit
- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will participate in the presentation and performance of dance.

It is expected that students will:

- rehearse and perform dance for a specific environment
- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating:
 - an awareness of a sense of community
 - audience and performer etiquette
 - performance skills
 - respect for others' contributions
- use established criteria to analyse the work of self and others

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students view videos of their own work and identify aspects needing refinement (e.g., alignment, unison).
- Have the class view and compare two versions of the same dance (e.g., videos of an early rehearsal and of a final production). Discuss the use of the elements and principles of movement and note refinements in performance. Brainstorm criteria for dance evaluation (e.g., remembers steps, displays appropriate dynamics). Compare to standardized rating and assessment systems (e.g., competition adjudication forms). Students use their criteria checklist to practise evaluating performances. Debrief, comparing students' assessments.
- Encourage students to write journals or reviews of performances seen (classmates, other classes, invited groups, community performances).
- Students keep a "personal dance diary," including descriptions of and responses to dance experiences, assessment or self-assessment of the performance, and so on.
- Create a word web or tree of terms related to performance skills, then discuss presentations of a choreographic work using this terminology.
- View a polished performance (on video, live) and identify the use of stagecraft (lighting, props, sets, costumes, and so on). Students plan and create a diagram, model, or diorama of stagecraft elements for their own dances. Discuss the use of found objects, common classroom materials, and other innovative ways of incorporating stagecraft in a "non-theatre" setting (e.g., flashlights for lighting, overhead projectors for projecting sets).
- Brainstorm and discuss ways a dance might need to be adapted for specific environments (e.g., use of aisles in theatre, hallways, classrooms with furniture, small spaces).
- Students visualize what would be their "ideal" performance of a selected dance, and use their journals to record the details (how it looks, how it feels).

SUGGESTED ASSESSMENT STRATEGIES

Observe

As students rehearse, perform, and view dance, observe and record 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

Students can complete self-assessments of the same skills and attitudes.

Collect

Have students 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 D 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 about their own performance skills)

Self-Assessment

Work with small groups of students to develop guidelines for such activities as rehearsals, presentations, and performances. Prompt students to consider aspects such as co-operation, safety, sensitivity, creativity (risk taking), support, and empathy. Provide each student with a copy of the guidelines to guide self-assessment and reflection at the end of a session.

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Form Without Formula: A Concise Guide to the Choreographic Process
- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- The Creative Dance Keys Kit
- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate a growing awareness, understanding, and appreciation of the histories, diversities, roles, and influences of dance within society.

It is expected that students will:

- analyse dances of a variety of cultures, considering elements of movement, historical and social context, and use of music and stagecraft
- describe the purposes of dance in various cultures
- analyse roles in dance (e.g., of gender, status, age)
- identify personal and career opportunities in dance (occupation, recreation, entertainment)

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students 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. Discuss the differences in the roles.
- Invite a guest to teach several dances from a region or culture. Students create a chart or visual representation to list aspects of the dances learned, such as place of origin, formations, handholds, style, and purpose (e.g., religion, socialization, personal growth).
- Learn and use counting words and other relevant vocabulary in the language of the genre or style of dance.
- Students use photos, videos, books, and so on, to research types of costumes used in dances learned, then make sketches in their journals.
- Use a map or globe to locate areas where specific dances originate (including Canadian dances and dances brought to Canada from other areas of the world). Brainstorm what features of these regions might influence dance (e.g., climate, geography, religion, politics) and the roles of the dancers. Students research the cultural or historical context of the style of dance.
- Students plan or participate in a class or school multicultural day. They practise and present dances of the cultures found within the community, wearing the clothing of the countries of origin. Students set up displays with examples of food, visual arts, and crafts, and design a poster, promotional video, or live commercial to advertise the event.
- Students participate in a panel discussion with guest speakers representing a variety of careers and recreational opportunities in dance. They prepare questions focussing on how skills developed in dance can be applicable to a variety of careers. Individually, students research (using the Internet, text, interviews, and so on) and create a concept map of the possibilities for lifelong involvement in dance.

SUGGESTED ASSESSMENT STRATEGIES

Observe

When students are working with partners to experience differences 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

Collect

Work with students to develop requirements for a research project that will extend and demonstrate their understanding of dance in various cultures. Encourage them to represent their findings in a variety of visual and written formats (e.g., sketches, photographs, videos, charts, brochures, journals).

Look for:

- thoroughness of research (have they considered all important aspects of the topic?)
- effective use of sources, including print, people in the community and information technology
- sensitivity to cultural issues they uncover
- accuracy of the information presented
- clear connections to historical and social context
- articulation of similarities and differences both within and across cultures

Question

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?

RECOMMENDED LEARNING RESOURCES



Print Material

- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.

It is expected that students will:

- demonstrate dance techniques associated with particular genres
- apply principles of movement (alignment, balance, flexibility, strength, breathing) to dance
- apply principles of fitness, health, and safety to dance
- use elements of movement in a variety of combinations, as appropriate to the given genre or purpose

SUGGESTED INSTRUCTIONAL STRATEGIES

- Create and use a “select-a-card” exercise for students to practise elements of movement in combination. Students select cards for one travelling step, one shape, one pathway, one dynamic, and one tempo (for example) and perform them in combination.
- Students dramatize components of a dance class: in pairs or small groups, they role-play both correct and incorrect examples of a variety of situations (e.g., safety issues relating to appropriate clothing and personal limitations, dance class etiquette, warm-up, and cool-down). The class identifies what is right or wrong with the situation. Collectively create a chart or other representation to illustrate.
- Explore and practise the techniques and characteristic styling of elements of movement within a variety of dance genres. Select one element to focus on, and use a chart, video, or demonstration to compare and contrast elements from one genre to another. Repeat with other elements within each genre.
- Encourage students to develop a personal dictionary of terms related to the elements of movement, principles of movement, and dance techniques (an ongoing activity, included in a portfolio of the work for the unit, term, or year).
- Use experimentation and visualization to practise applying principles of movement (e.g., alignment, flexibility) to classroom work and performance. In a journal entry, students reflect on the use of these principles.
- Show music videos or film clips illustrating specific dance styles. In small groups, students identify, practise, and demonstrate a dance sequence that uses dance techniques associated with one of the styles viewed. Videotape their demonstrations.

SUGGESTED ASSESSMENT STRATEGIES

Observe

After reviewing the principles of warm-up and cool-down activities, students work in pairs to plan, demonstrate and lead class activities. Work with students to make criteria such as those below explicit:

- warm-up: raises heart rate, creates movement in the joints, stretches large muscle groups
- cool-down: decreases heart rate, stretches small and large muscle groups, relaxes mind and body
- demonstration: easy to follow; within skill level of all the class (may include options for different levels); activities are engaging; students are committed

The teacher may choose to include peer assessment and feedback (e.g., each pair of students might be responsible for assessing and providing feedback to two other groups).

Collect/Self-Assessment

Have students 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.

Self-Assessment

Ask students to reflect on their development of dance techniques by responding to statements 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.

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Movement Improvisation: In the Words of a Teacher and Her Students
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.

It is expected that students will:

- create movement in response to a range of stimuli
- identify and use dance as metaphor or analogy
- distinguish among choreographic forms
- transform a given dance sequence
- choreograph dances for a variety of environments and purposes
- apply the creative process to revise and refine dance

SUGGESTED INSTRUCTIONAL STRATEGIES

- Compare and contrast the elements of movement with the elements of music, literature, visual arts, and other art forms. Selecting one element, use it as the inspiration to create a dance sequence, compose or select music accompaniment, and design a set and lighting. Students may also choose to incorporate poetry reading, storytelling, or other creative elements. They present this work in a location that is consistent with the chosen element. Discuss how use of accompaniment and settings affect the meaning of the dance.
- Sing or listen to a song that has a verse and a chorus, then design a movement sequence for the verse (A) and a sequence for the chorus (B), and present the two together. Discuss how form in music can relate to form in dance and vice versa.
- Identify examples of metaphor or analogy in dances viewed, then create a movement sequence to represent a given idea or emotion. Discuss differences in the way the same idea can be portrayed.
- View books, charts, and so on, with photos of techniques and positions in a particular genre. Students practise positions, 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.
- Select and sing, or listen to, a musical example of call and response (e.g., African), then create a dance sequence appropriate for this musical form.
- Improvise to music suitable to the given genre (e.g., jazz, percussion, funk, rap, blues). Using groupings for shadowing, echoing, and flocking, students take turns inventing and leading progressions (travelling steps) across the floor.

SUGGESTED ASSESSMENT STRATEGIES

Observe

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

- *movement sequence from a specific genre* (look for use of elements that are appropriate and characterize the genre)
- *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)

Collect

Ask students to 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.

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Form Without Formula: A Concise Guide to the Choreographic Process
- Movement Improvisation: In the Words of a Teacher and Her Students
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will participate in the presentation and performance of dance.

It is expected that students will:

- rehearse and perform dance for a specific environment
- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating:
 - an awareness of a sense of community
 - audience and performer etiquette
 - performance skills
 - respect for others' contributions
- use established criteria to analyse the work of self and others

SUGGESTED INSTRUCTIONAL STRATEGIES

- 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. Videotape the performances. Use the brainstormed list to analyse performance skills and refine movements.
- Explore a variety of ways for dancers to learn to concentrate. For example:
 - 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., imagining a formal performance).
- Select a dance from a particular historical period, region or country, and genre (e.g., the Roaring Twenties, North America, the Charleston; 1990s, Newfoundland, folk dance). Research—using text, video, CD-ROM, travel brochures—the appropriate steps, etiquette, and vocabulary for the chosen dance style, then present the dance with attention to these details.
- Discuss how a dance might need to be adapted for different environments or dancers (e.g., class, school assembly, outdoors, community, dancers with disabilities). Use this information when practising dances for performance.
- Show examples of a particular genre, focussing on execution of technique; performance skills; use of stagecraft elements and technology; use of music, gender roles, and cultural influences. Discuss how these characteristics can be incorporated in students' own presentations.
- Encourage students to use a daily journal to describe tasks, record information on dance background, express personal feelings about the dance process, and assess personal effort and commitment.
- Research methods of recording or notating dance (e.g., written description, symbolic representation, video, concept map, computer-assisted program). Students choose one method to record their own description of a dance learned or observed.

SUGGESTED ASSESSMENT STRATEGIES

Observe

As students rehearse, perform, and view dance, observe and record the extent to which they demonstrate appropriate skills and attitudes. Specific behaviours which could become the basis of a rating scale or checklist include:

- dance memory
- focus
- stage presence
- technical skill
- audience etiquette
- commitment to the rehearsal and performance process

Collect

After students have viewed a presentation or performance of a dance sequence, work with them to develop a rating scale for evaluating performances. Discuss and demonstrate ways of describing different levels of competence, and provide models of rating scales for other skills. Try out the first draft of the rating scale, discussing and demonstrating various levels of performance, and make any adjustments needed.

When students are comfortable with the scale, have them work in pairs, using the rating scale to assess and provide feedback about a partner's performance.

Examine their use of the rating scale for:

- accuracy in identifying levels of accomplishment
- feedback in identifying strengths and weaknesses
- logic or reasonableness of the explanations given for the ratings

Self-Assessment

At regular intervals, have students review their journals and make summary comments in response to prompts. In assessing and responding to students' responses, look for evidence of insight and commitment.

Possible prompts:

- An important change I've noticed is _____.
- One of the most important dance experiences I've had was _____ because _____.
- A goal I've moved toward is _____; next, I plan to _____.
- I'm surprised that _____.
- Something important I've learned about myself is _____.

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Form Without Formula: A Concise Guide to the Choreographic Process
- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate a growing awareness, understanding, and appreciation of the histories, diversities, roles, and influences of dance within society.

It is expected that students will:

- analyse the cultural context and evolution of a particular dance genre
- describe the purposes of dance in various cultures
- analyse roles in dance
- identify personal and career opportunities in dance (occupation, recreation, entertainment)

SUGGESTED INSTRUCTIONAL STRATEGIES

- Select and practise a dance in which males and females have different roles. Then have students 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. Discuss other role differences in dance (e.g., status, age, physical ability).
- Use learning centres to explore historical and cultural contexts of dances learned, their purposes (e.g., religion, socialization, personal growth), and their relationships to other dance styles. Students prepare a report (e.g., dance performance, oral, written, multimedia) on a selected genre.
- Students research and design a costume or set appropriate to the historical, cultural, musical, and choreographic context of a dance learned.
- Students might like to compare and contrast a particular dance style as it is done in Canada with the way it is done in the homeland.
- Brainstorm the roles of the personnel required to produce a particular dance experience (e.g., television production, dance festival). Compare 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 responsibilities, asking about the factors that influenced their career choices.
- Students search the television listings to identify programs related to dance, and compare the level of representation with that of other art forms on TV.
- Invite students to interview family members or other adults about how they perceive dance and its place in society. Discuss how the role of dance has changed over time and within and across cultures.

SUGGESTED ASSESSMENT STRATEGIES

Observe

Students work alone or with a partner to explore a variety of dances from different cultures, then select a dance to practise (with feedback from other students) and demonstrate. Provide opportunities for the class to discuss similarities and differences they noticed. Look for evidence that the demonstrations and discussions:

- accurately represent 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

Collect

Have students submit their costume designs for a dance they have learned along with brief notations explaining the importance of various features. Look for:

- 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 (e.g., gender, status)
- consideration of practicability of the costume

Work with students to design a research project on the historical and cultural contexts of dance. Look for:

- understanding of the elements of movement as they are portrayed in different dance styles (e.g., compare steps, formations, use of space, relationships, moods)
- clear identification of the social influence on costumes, roles
- identification of key social and political representations, and historical perspectives
- personal reflections and perceptions

Work with students to design a research project to examine personal and career opportunities in dance. Look for evidence that they have explored a variety of resources; collected accurate, detailed, and relevant information; and presented it clearly.

RECOMMENDED LEARNING RESOURCES



Print Material

- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.

It is expected that students will:

- demonstrate competent use of dance techniques specific to particular genres
- apply principles of movement (alignment, breathing, balance, flexibility, strength) to dance
- apply principles of fitness, health, and safety to dance
- use elements of movement in a variety of combinations, as appropriate to the given genre or purpose

SUGGESTED INSTRUCTIONAL STRATEGIES

- 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 direction, or using one step throughout but varying dynamics, use of arms, and so on.
- Through explicit teaching, students learn, review, and practise basic techniques associated with a particular genre. They explore variations in pathways, levels, energy, tempos, and relationships, then create a movement map based on a given number of steps.
- Research, using computer-based technology (e.g., CD-ROM, the Internet), warm-up strategies used by dancers and dance companies, and the mental and physical importance of the dance warm-up. Students plan and lead a safe warm-up, or give an oral report to the class, based on their research.
- Demonstrate or show a video on the use of shape in dance. Use a double-entry journal to compare shape (sculptural) qualities to moving qualities in dance and the relationship of technique to clarity in communication. Practise making shapes, with a partner giving feedback. Discuss positive and negative space: one dancer makes a shape with at least two “holes” (negative spaces) in it, another makes a connecting shape; the first dancer withdraws, then reconnects in a new way. Brainstorm and discuss how the principles of movement affect shape and motion.
- Students use practice, experimentation, and visualization to develop their use of the principles of movement. For example, they:
 - visualize stretching the muscles like elastic bands
 - practise breathing in conjunction with the music phrases
 - experiment with balancing on one foot
- Students 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, then the whole class performs the sequence with all three speeds being danced at once (fast group repeats sequence twice, medium repeats once).

SUGGESTED ASSESSMENT STRATEGIES

Observe/Peer Feedback

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

- *Body*. Is the skill being executed correctly?
- *Space*. Is the space being used appropriately according to the intended requirements of the movement?
- *Time*. Is the movement rhythmically accurate?
- *Dynamics*. Are the movements executed with the appropriate dynamics?

Assign partners. During performance and practice sessions, students spend 5–10 minutes observing their partners, recording their observations in words or sketches, and offering constructive feedback.

Collect

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:

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

Assess the video, using criteria such as:

- presentation is clear, 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
- response of the intended audience

Self-Assessment

Ask students to keep a record of their participation and accomplishments in selected dance activities or skills. The record should include:

- an assessment of their skill level at beginning
- a record of their practice (amount of time, practice strategies)
- comments on their progress
- plans or suggestions for improving, where appropriate

These records could be developed as part of dance portfolios or journals or computer files.

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Movement Improvisation: In the Words of a Teacher and Her Students
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.

It is expected that students will:

- create movement to respond to or represent abstract ideas
- demonstrate use of choreographic forms
- transform a dance sequence
- use technical elements of stagecraft to create desired effects in dance
- create and demonstrate a dance sequence in a chosen genre or style and for a given purpose

SUGGESTED INSTRUCTIONAL STRATEGIES

- Use forms of language to motivate dance.
Students can :
 - begin with words, add movement to support the words, then continue in movement alone
 - select word cards describing actions or dynamics and create a sequence
 - create a sequence based on the rhythm of their name or address
 - use movement to interpret a haiku or cinquain
- Analyse examples of visual art or music to determine the use of line (melody). Use this line as a pathway for a movement sequence.
- Improvise movement by exploring use of props and accessories (e.g., chairs, masks, tunnels, streamers). Explore the potential and the restrictions created by the props.
- Ask students to 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.
- Select a feeling or attitude (e.g., conflict, pity, peer pressure), then examine possible motivations for it. Create a short movement study to express this mood, feeling, or attitude.
- 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.
- Arrange for students to view a dance or sequence. Discuss choreographic principles and structures. Discuss how the choreographer manipulated and developed the elements of movement.
- Create a dance or sequence and revise it over time. Identify and record what was changed each time and give reasons for each.
- Have students research a formal system of dance notation (e.g., Labanotation, Benesh, computer notation). Discuss how words, symbols, and numbers can be used to notate a dance. Students create their own system of dance notation (e.g., using symbols, colours, textures), then select or create a dance to notate using this system.

SUGGESTED ASSESSMENT STRATEGIES

Observe

In small groups, ask students to identify a variety of movement interpretations of a given idea or emotion. 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

Collect/Self-Assessment

Students work with a partner or small group to create and perform a dance sequence that conveys an idea or concept they have chosen. 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.

Question

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?

RECOMMENDED LEARNING RESOURCES



Print Material

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- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will participate in the presentation and performance of dance.

It is expected that students will:

- rehearse and perform dance for a specific environment
- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- analyse technical elements of stagecraft used in dance performances
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating:
 - an awareness of a sense of community
 - audience and performer etiquette
 - performance skills
 - respect for others' contributions
- use established criteria to analyse structure, style, and meaning in dance

SUGGESTED INSTRUCTIONAL STRATEGIES

- Discuss ways for students to improve performance skills. For example, for focus:
 - face a partner (instead of a mirror or the front) during practice
 - orient to walls other than the front while doing warm-up and technique
- Select a performance space (e.g., theatre, hallway, parking lot) and identify as many structural elements as possible that may be used to support and enhance a dance presentation. Experiment with the use of these structures and rehearse and produce a dance for that environment.
- Students write a critique of a live dance performance just seen.
- Individually or in groups, develop a range of lighting, sound, and set designs for a given dance performance. Identify the size and shape of the performance space, costumes, make-up, lighting, number of dancers, and so on, needed for each, then compare and contrast the effectiveness of each design. As a class, create a "master design," incorporating the most effective elements of the individual designs.
- After observing a live dance presentation, students 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).
- Design a showcase of dances from a particular genre. Create or select costumes, props, sets, and lighting for each dance.
- Learn a variety of dances from a particular genre, focussing on common steps, holds, rhythms, style, and etiquette. Learn vocabulary specific to the genre (e.g., Balkan folk dance: *lesnoto*, *raçenica*).

SUGGESTED ASSESSMENT STRATEGIES

Observe

While students are rehearsing and performing a dance, use a checklist or simple rating scale (e.g., strong, satisfactory, needs improvement) to record observations about dance skills, use of safe movement, and concentration and perseverance.

Collect

After viewing a dance presentation or performance, have students write or sketch an analysis of the stagecraft involved. Assess their reports in terms of the extent to which they:

- identify the influence of stagecraft on the performance
- critically analyse the effectiveness of the stagecraft on the message of the dance

Self-Assessment

As part of their preparation for a presentation or performance, each student or group of students develops a feedback sheet that others can use to provide them with suggestions and advice about their dance and performance skills. On the sheet, they should identify key features for which they want feedback; they may choose to include a checklist or rating scale as well as space for comments (and perhaps sketches).

- During practices, each student is responsible for collecting feedback from at least three others and for providing feedback to at least three others.
- During presentation or performance, everyone in the audience may be invited to provide feedback.
- Each performer is responsible for submitting a summary of feedback received, along with comments and a self-analysis using the same form.

Journals/Portfolios

At regular intervals, provide students with an opportunity to review their journals or portfolios. Students might be asked to comment on the following:

- strengths and successes
- insights about myself and my performances
- areas I need or want to work on
- who or what can help me to improve and reach my goals

RECOMMENDED LEARNING RESOURCES



Print Material

- Creative Dance for All Ages
- Form Without Formula: A Concise Guide to the Choreographic Process
- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation
- Upper Elementary Children: Moving and Learning



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

PRESCRIBED LEARNING OUTCOMES

It is expected that students will demonstrate a growing awareness, understanding, and appreciation of the histories, diversities, roles, and influences of dance within society.

It is expected that students will:

- analyse the cultural context and evolution of a particular dance genre
- compare and contrast two or more styles of dance within a common cultural or historical context
- analyse roles in dance
- create a personal plan for lifelong involvement in dance as a career, recreation, or entertainment

SUGGESTED INSTRUCTIONAL STRATEGIES

- Research and discuss major figures in dance (e.g., choreographers, dancers), their contributions to dance, and the role of their dance style in modern society. Simulate a dance competition or exhibit featuring two major characters.
- Listen to a variety of music styles and experiment with movements for each. Discuss how variations in music style affect dance.
- Students research the relationship between dance and music in a range of cultures or time periods. Debate: "Be it resolved that dance is the inspiration for music (not the other way around)."
- Analyse two comparable genres or styles (e.g., hip-hop and Charleston, Scottish country dance and Rwandan folk dance, Graham and Limón) in terms of technique, training, common themes, and other elements.
- Create a word web or other representation of popular dance styles. In small groups, students research the social aspects (e.g., politics, gender or age roles, social etiquette, fashion, music) of one dance style, then using this information, dramatize an evening out with friends for dancing and conversation, at an appropriate location (e.g., dance hall of the 1920s, 1970s disco club).
- Ask students to collect examples of dance in their daily lives (e.g., advertising images, music videos, movies, articles, programs, reviews). They can interview local people (or use the Internet to interview people on-line) who use dance in career or recreational contexts, to discover the influence of dance in their daily lives and the paths they took to reach that point. Create a community directory of dance opportunities.
- 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 other activities related to dance (e.g., "artistic sports": figure skating, synchronized swimming, aerobics, gymnastics).

SUGGESTED ASSESSMENT STRATEGIES

Observe

As students participate in a wide range of dance experiences (e.g., guest instructors, classes outside of school, cultural festivals, travel exchanges) 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 adapt to other styles of dance
- share their information and insights with other students

Collect

Students research career and recreational opportunities in dance and create a personal display (e.g., poster, brochure, illustrated journal, chart, collage) 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 (including people, information technology, popular media, course catalogues, trade magazines)
- personal commitment
- connections between the information presented and the student's personal goals

Students 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. 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)

RECOMMENDED LEARNING RESOURCES



Print Material

- Moon Magic: Gail Grant and the 1920's Dance in Regina
- The Young Dancer



Video

- Dance at Court
- The Making of a Dancer
- The Power of Dance



Multimedia

- Dance Education Initiative
- Teaching Beginning Dance Improvisation



Software

- Contrast and Continuum: Music for Creative Dance, Volume I
- Contrast and Continuum: Music for Creative Dance, Volume II

DANCE 8 TO 10

APPENDICES



APPENDIX A

PRESCRIBED LEARNING OUTCOMES



ELEMENTS OF MOVEMENT

It is expected that students will use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • demonstrate dance techniques associated with particular genres • apply principles of movement (alignment, balance, breathing, flexibility, strength) to dance • apply principles of fitness, health, and safety to dance • use elements of movement in a variety of combinations, as appropriate to the given genre or purpose 	<ul style="list-style-type: none"> • demonstrate dance techniques associated with particular genres • apply principles of movement (alignment, balance, flexibility, strength, breathing) to dance • apply principles of fitness, health, and safety to dance • use elements of movement in a variety of combinations, as appropriate to the given genre or purpose 	<ul style="list-style-type: none"> • demonstrate competent use of dance techniques specific to particular genres • apply principles of movement (alignment, breathing, balance, flexibility, strength) to dance • apply principles of fitness, health, and safety to dance • use elements of movement in a variety of combinations, as appropriate to the given genre or purpose

APPENDIX A: PRESCRIBED LEARNING OUTCOMES

CREATION AND COMPOSITION

It is expected that students will use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • create movement in response to the expressive elements of sound and music • transform a given dance sequence for a specific purpose • choreograph a movement sequence for a variety of environments and purposes • apply the creative process to revise and refine dance 	<ul style="list-style-type: none"> • create movement in response to a range of stimuli • identify and use dance as metaphor or analogy • distinguish among choreographic forms • transform a given dance sequence • choreograph dances for a variety of environments and purposes • apply the creative process to revise and refine dance 	<ul style="list-style-type: none"> • create movement to respond to or represent abstract ideas • demonstrate use of choreographic forms • transform a dance sequence • use technical elements of stagecraft to create desired effects in dance • create and demonstrate a dance sequence in a chosen genre or style and for a given purpose

PRESENTATION AND PERFORMANCE

It is expected that students will participate in the presentation and performance of dance.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • rehearse and perform dance for a specific environment • demonstrate dance movements in the appropriate style for the chosen genre or choreography • demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating: <ul style="list-style-type: none"> - an awareness of a sense of community - audience and performer etiquette - performance skills - respect for others' contributions • use established criteria to analyse the work of self and others 	<ul style="list-style-type: none"> • rehearse and perform dance for a specific environment • demonstrate dance movements in the appropriate style for the chosen genre or choreography • demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating: <ul style="list-style-type: none"> - an awareness of a sense of community - audience and performer etiquette - performance skills - respect for others' contributions • use established criteria to analyse the work of self and others 	<ul style="list-style-type: none"> • rehearse and perform dance for a specific environment • demonstrate dance movements in the appropriate style for the chosen genre or choreography • analyse technical elements of stagecraft used in dance performances • demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience, demonstrating: <ul style="list-style-type: none"> - an awareness that dance strengthens the sense of community - audience and performer etiquette - performance skills - respect for others' contributions • use established criteria to analyse structure, style, and meaning in dance

APPENDIX A: PRESCRIBED LEARNING OUTCOMES

DANCE AND SOCIETY

It is expected that students will demonstrate a growing awareness, understanding, and appreciation of the histories, diversities, roles, and influences of dance within society.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • analyse dances of a variety of cultures, considering elements of movement, historical and social context, and use of music and stagecraft • describe the purposes of dance in various cultures • analyse roles in dance (e.g., of gender, status, age) • identify personal and career opportunities in dance (occupation, recreation, entertainment) 	<ul style="list-style-type: none"> • analyse the cultural context and evolution of a particular dance genre • describe the purposes of dance in various cultures • analyse roles in dance • identify personal and career opportunities in dance (occupation, recreation, entertainment) 	<ul style="list-style-type: none"> • analyse the cultural context and evolution of a particular dance genre • compare and contrast two or more styles of dance within a common cultural or historical context • analyse roles in dance • create a personal plan for lifelong involvement in dance as a career, recreation, or entertainment

APPENDIX B

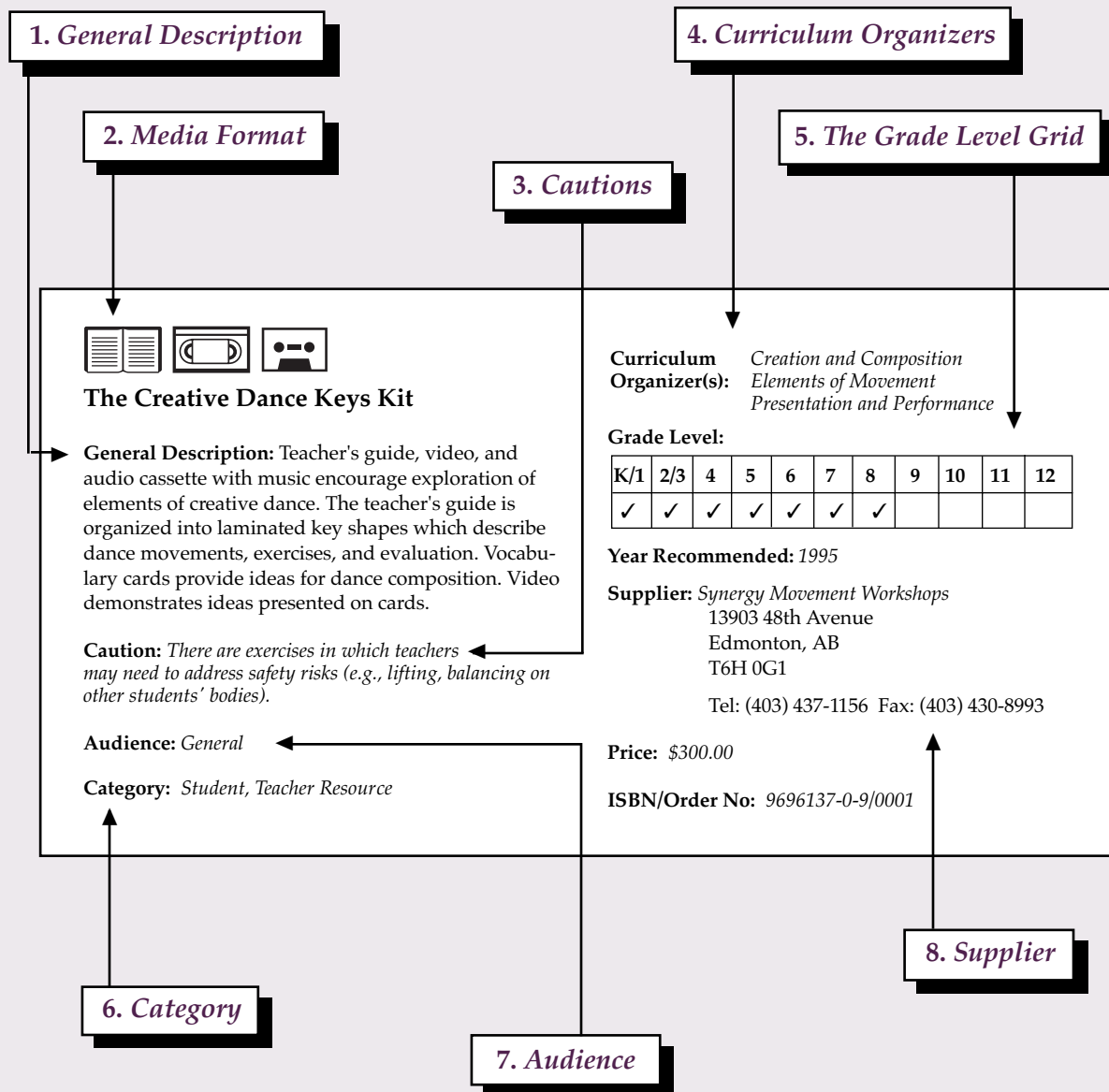
LEARNING RESOURCES



WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Dance 8-10. The titles are listed alphabetically and each resource is annotated. In addition, Appendix B contains information on selecting learning resources for the classroom.

What information does an annotation provide?



1. **General Description:** This section provides an overview of the resource.

2. **Media Format:** is represented by an icon next to the title. Possible icons include:



Audio Cassette



CD-ROM



Film



Games/Manipulatives



Laserdisc, Videodisc



Multimedia



Music CD



Print Material



Record



Slides



Software



Video

3. **Caution:** This category is used to alert teachers about potentially sensitive issues.

4. **Curriculum Organizers:** This category helps teachers make links between the resource and the curriculum.

5. **Grade Level Grid:** This category indicates the suitable age range for the resource.

6. **Category:** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.

7. **Audience:** The audience category indicates the suitability of the resource for different types of students. Possible student audiences include the following:

- general
- English as a second language (ESL)
- *Students who are:*
 - gifted
 - blind or have visual impairments
 - deaf or hard of hearing
- *Students with:*
 - severe behavioural disorders
 - dependent handicaps
 - physical disabilities
 - autism
 - learning disabilities (LD)
 - mild intellectual disabilities (ID-mild)
 - moderate to severe/profound disabilities (ID-moderate to severe/profound)

8. **Supplier:** The name and address of the supplier are included in this category. Prices shown here are approximate and subject to change. Prices should be verified with the supplier.

What about the videos?

The ministry attempts to obtain rights for most *recommended* videos. Negotiations for the most recently recommended videos may not be complete. For these titles, the original distributor is listed in this document, instead of British Columbia Learning Connection Inc. Rights for new listings take effect the year implementation begins. Please check with British Columbia Learning Connection Inc. before ordering new videos.

SELECTING LEARNING RESOURCES FOR THE CLASSROOM

Selecting a learning resource means choosing locally appropriate materials from the list of recommended resources or other lists of evaluated resources. The process of selection involves many of the same considerations as the process of evaluation, though not to the same level of detail. Content, instructional design, technical design, and social considerations may be included in the decision-making process, along with a number of other criteria.

The selection of learning resources should be an ongoing process to ensure a constant flow of new materials into the classroom. It is most effective as an exercise in group decision making, co-ordinated at the school, district, and ministry levels. To function efficiently and realize the maximum benefit from finite resources, the process should operate in conjunction with an overall district and school learning resource implementation plan.

Teachers may choose to use provincially recommended resources to support provincial or locally developed curricula; or they may choose resources that are not on the ministry's list; or they may choose to develop their own resources. Resources that are not on the provincially recommended list must

be evaluated through a local, board-approved process.

CRITERIA FOR SELECTION

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Resources on the ministry's *recommended* list are not matched directly to learning outcomes, but they are linked to the appropriate curriculum organizers. It is the responsibility of the teacher to determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources have been recommended to support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The suitability of a resource for any of these audiences has been noted in the resource annotation. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The

suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of *recommended* resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are *recommended* materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technology Considerations

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

Social Considerations

All resources on the ministry's *recommended* list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring

otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print resources or CD-ROM can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

Funding

As part of the selection process, teachers should determine how much money is available to spend on learning resources. This requires an awareness of school and district policies, and procedures for learning resource funding. Teachers will need to know how funding is allocated in their district and how much is available for their needs. Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

Existing Materials

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via a computer.

SELECTION TOOLS

The Ministry of Education has developed a variety of tools to assist teachers with the selection of learning resources.

These include:

- Integrated Resource Packages (IRPs) which contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- learning resources information via annotation sets, resource databases on disks, the Learning Resources CD-ROM, and, in the future, on-line access
- sets of the most recently recommended learning resources (provided each year to a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays)
- sample sets of provincially recommended resources (available on loan to districts on request)

A MODEL SELECTION PROCESS

The following series of steps is one way a school resource committee might go about selecting learning resources:

1. Identify a resource co-ordinator (for example, a teacher-librarian).
2. Establish a learning resources committee made up of department heads or lead teachers.
3. Develop a school vision and approach to resource-based learning.
4. Identify existing learning resource and library materials, personnel, and infrastructure.
5. Identify the strengths and weaknesses of the existing systems.
6. Examine the district Learning Resources Implementation Plan.

7. Identify resource priorities.
8. Apply criteria such as those found in *Selection and Challenge* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set from the Learning Resources Branch.
10. Make recommendations for purchase.

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, CD-ROM catalogues, annotation sets, or resource databases, please contact the Learning Resources Branch at 387-5331 or by fax at 387-1527.

APPENDIX B: LEARNING RESOURCES



Contrast and Continuum: Music for Creative Dance, Volume I

General Description: CD contains 16 melodies for creative movement. Accompanying support print material describes each track by tempo, time, and theme. It includes suggested activities and concepts for each track.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Dance and Society*
Elements of Movement
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: 1995

Supplier: *American Alliance for Health*
 1900 Association Drive
 Reston, Virginia
 22091

Tel: (703) 476-3400

Price: \$18.00 (U.S. Funds)

ISBN/Order No: RVCD9301NDA



Contrast and Continuum: Music for Creative Dance, Volume II

General Description: CD contains 21 melodies for creative movement. Accompanying support print material describes each track by tempo, time, and theme. It includes suggested activities and concepts for each track.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Dance and Society*
Elements of Movement
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: 1995

Supplier: *American Alliance for Health*
 1900 Association Drive
 Reston, Virginia
 22091

Tel: (703) 476-3400

Price: \$18.00 (U.S. Funds)

ISBN/Order No: RVCD9401NDA



Creative Dance for All Ages

General Description: Book explains the theory of movement elements and provides a method of teaching movement with sample lesson plans. It incorporates a practical approach to classroom management, use of facilities, and grouping according to physical development.

Audience: *General*

Gifted - provides suggestions to include those children who already dance

LD - example lesson plans use plain, simple language of instruction

Physical Disabilities - provides suggestions for inclusion

Deaf or Hard of Hearing - provides suggestions for inclusion

Blind/Visual Impairments - provides suggestions for inclusion

Category: *Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Elements of Movement*
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: 1995

Supplier: *American Alliance for Health*
 1900 Association Drive
 Reston, Virginia
 22091

Tel: (703) 476-3400

Price: \$17.50 (U.S. Funds)

ISBN/Order No: 0-88314-532-4/ A532-4

APPENDIX B: LEARNING RESOURCES



The Creative Dance Keys Kit

General Description: Teacher's guide, video, and audio cassette with music encourage exploration of elements of creative dance. The teacher's guide is organized into laminated key shapes which describe dance movements, exercises, and evaluation. Vocabulary cards provide ideas for dance composition. Video demonstrates ideas presented on cards.

Caution: *There are exercises in which teachers may need to address safety risks (e.g., lifting, balancing on other students' bodies).*

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Elements of Movement*
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓				

Year Recommended: 1995

Supplier: *Synergy Movement Workshops*
 13903 48th Avenue
 Edmonton, AB
 T6H 0G1

Tel: (403) 437-1156 Fax: (403) 430-8993

Price: \$300.00

ISBN/Order No: 9696137-0-9/0001



Dance at Court

General Description: Fifty-eight-minute documentary video explores culture through dance in the context of royal courts: Louis XIV, Japan, Indonesia, Ghana, Asante Court, Bugaku, Kumase, Java, Jogjakarta. The video also addresses dance history and the cultural origins of dance.

Audience: *General*

Gifted - highly academic approach to dance history

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Dance and Society*
Elements of Movement
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
				✓	✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
 878 Viewfield Road
 Victoria, BC
 V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: \$22.00

ISBN/Order No: VA3000



Dance Education Initiative

General Description: Professional resource package comprises a binder, three booklets, and two summaries, one of which is on a Macintosh computer disk. The components comprehensively relate dance to child and adolescent development. Topics of dance making, dance sharing, dance inquiry, and dance movement vocabulary are central.

Audience: *General*

Category: *Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Dance and Society*
Elements of Movement
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *Minnesota Center for Arts Education*

6125 Olson Memorial Highway
 Golden Valley, Minnesota
 55422

Tel: (612) 591-4709 Fax: (612) 591-4747

Price: \$5.00 - \$15.00

ISBN/Order No: (not available)

APPENDIX B: LEARNING RESOURCES



Form Without Formula: A Concise Guide to the Choreographic Process

General Description: Book describes the choreographic process in sections on movement, building skills, narrative, abstraction, music, sets, props, titles, performing space, lighting, costuming, and concepts. Ideas and activities to implement the main topics are organized sequentially.

Audience: *General*
Gifted - opportunities for in-depth analysis, extension and lateral thinking

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Presentation and Performance*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
					✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *Dance Collection Danse*

145 George Street
 Toronto, ON
 M5A 2M6

Tel: (416) 365-3233 Fax: (416) 365-3169

Price: \$8.50

ISBN/Order No: 929003-17-9



The Making of a Dancer

General Description: Forty-nine-minute video documents the story of a 20-year-old male Canadian factory worker who, through inspiration and determination, becomes a gifted ballet performer. Stephan Leonard is followed to Russia where he trains and then performs.

Audience: *General*
Gifted - can be used for independent study

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*
Organizer(s): *Dance and Society*
Elements of Movement
Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
					✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *B. C. Learning Connection Inc.*

c/o Learning Resources Branch (Customer Service)
 878 Viewfield Road
 Victoria, BC
 V9A 4V1

Tel: (604) 387-5331 Fax: (604) 387-1527

Price: \$22.00

ISBN/Order No: VA3004



Moon Magic: Gail Grant and the 1920's Dance in Regina

General Description: Booklet is a biography of Regina-born performer (Edith) Gail Grant, a pioneer in early Canadian dance. The biography is integrated with the realities of the state of dance in Canada from the 1920s to the 1950s. Original black and white photographs enhance the text.

Audience: *General*
Gifted - can be used for independent study

Category: *Student, Teacher Resource*

Curriculum: *Dance and Society*
Organizer(s): *Presentation and Performance*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
						✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *Dance Collection Danse*

145 George Street
 Toronto, ON
 M5A 2M6

Tel: (416) 365-3233 Fax: (416) 365-3169

Price: \$9.95

ISBN/Order No: 0-929003-10-1

APPENDIX B: LEARNING RESOURCES



Movement Improvisation: In the Words of a Teacher and Her Students

General Description: Book describes how to teach expressive movement. It offers principles and techniques to conduct a creative movement class and features an easy-to-use table with 163 themes for eliciting genuine impromptu responses. The themes are categorized by experience level, number of participants, and purpose.

Audience: *General*

Category: *Professional Reference*

Curriculum: *Creation and Composition*

Organizer(s): *Elements of Movement*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: 1995

Supplier: *Human Kinetics-Canada*

Box 24040
1275 Walker Road
Windsor, ON
N8Y 4Y9

Tel: (519) 944-7774 Fax: (519) 944-7614

Price: \$29.50

ISBN/Order No: 0-87322-530-9/BSCH0530



The Power of Dance

General Description: Fifty-eight-minute documentary video explores global cultural exchange through dance. Video provides an in-depth examination of the influences on North American dance from other cultures: First Nations, Cajun, Indian. Narration discusses how cultures influence styles of dance and how technology affects dance.

Audience: *General*

ESL - authentic representation of various cultural influences in dance

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*

Organizer(s): *Dance and Society*

Elements of Movement

Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *International Tele-Film Enterprises Ltd.*

Suite #301, 5090 Explorer Drive
Mississauga, ON
L4W 4T9

Tel: (905) 629-3133 Fax: (905) 629-1211

Price: \$22.00

ISBN/Order No: VA3002



Teaching Beginning Dance Improvisation

General Description: Two 60-minute video tapes present a series of activities for teaching improvisation from various aspects. The accompanying teacher's manual provides clearly stated objectives, lesson goals, activities, teaching hints, and coaching phrases.

Audience: *General*

Category: *Student, Teacher Resource*

Curriculum: *Creation and Composition*

Organizer(s): *Dance and Society*

Elements of Movement

Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *American Alliance for Health*

1900 Association Drive
Reston, Virginia
22091

Tel: (703) 476-3400

Price: \$205.00 (U.S. Funds)

ISBN/Order No: (not available)

APPENDIX B: LEARNING RESOURCES



Upper Elementary Children: Moving and Learning

General Description: Resource binder and two audio cassettes with music provide students with opportunities to explore movement and self-expression through solving movement problems. The binder contains 120 movement activities in 40 well-organized lesson plans.

Caution: Teachers need to be aware of comfort levels of students for sections "On Balance" and "Close Relations."

Audience: General

Category: Teacher Resource

Curriculum: *Elements of Movement*

Organizer(s): *Presentation and Performance*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
	✓	✓	✓	✓	✓	✓	✓	✓		

Year Recommended: 1995

Supplier: *Human Kinetics-Canada*

Box 24040
1275 Walker Road
Windsor, ON
N8Y 4Y9

Tel: (519) 944-7774 Fax: (519) 944-7614

Price: \$65.95

ISBN/Order No: 0-87322-468-X/PBIC0468



The Young Dancer

General Description: Book describes and illustrates the world of ballet. It includes sections on the classical ballet steps, mime, make-up, costumes, character dancing performance, other dance forms, and choreography. A detailed glossary and useful addresses are provided.

Audience: General

ESL - high interest, good key visuals are used, with a predictable pattern and pictorial support

Category: Student, Teacher Resource

Curriculum: *Creation and Composition*

Organizer(s): *Dance and Society*

Elements of Movement

Presentation and Performance

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Year Recommended: 1995

Supplier: *Irwin Publishing*

1800 Steeles Avenue West
Concord, ON
L4K 2P3

Tel: (905) 660-0611 Fax: (905) 660-0676

Price: \$13.56

ISBN/Order No: 7737-27353

APPENDIX C

CROSS-CURRICULAR OUTLINES



The three principles of learning stated in the introduction of this Integrated Resource Package (IRP) support the foundation of the Kindergarten to Grade 12 Education Plan. They have guided all aspects of the development of this document, including the curriculum outcomes, instructional strategies, assessment strategies, and learning resource evaluations. In addition to these three principles, it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- English as a Second Language (ESL)
- Environment and Sustainability
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism Education
- Science-Technology-Society
- Special Needs

APPLIED FOCUS IN CURRICULUM

An applied focus in all subjects and courses promotes the use of practical applications to demonstrate theoretical knowledge. Using real world and workplace problems and

situations as a context for the application of theory makes school more relevant to students' needs and goals. An applied focus strengthens the link between what students need to know to function effectively in the workplace or in post-secondary education and what they learn in Kindergarten through Grade 12.

Implementation of an applied approach involves working with a wide range of partners including universities, colleges, institutes, employers, community groups, parents, and government.

The applied focus in curriculum is consistent with the following statements from the Kindergarten to Grade 12 Education Plan:

All levels of the program are developed around a common core of learning to ensure that students learn to read, write, and do mathematics, solve problems, and use computer-based technology.

Employers expect graduates to be good learners, to think critically and solve problems, to communicate clearly, to be self-directed, and to work well with others. The new workplace also requires people to be knowledgeable about technology and able to search out and apply information from many sources.

Some examples of an applied focus in different subjects are:

Dance—real world applications such as working co-operatively and using creative and critical thinking, problem solving, communication, and risk taking; recognizing and analysing dance represented in the students' community; and experiencing improved mental and physical well-being

English Language Arts—increasing emphasis on language used in everyday situations and in the workplace, such as for job interviews, memo and letter writing, word processing, and technical communication (including the ability to interpret technical reports, manuals, tables, charts, and graphics)

Mathematics—more emphasis on skills needed in the workplace, including knowledge of probability and statistics, logic, measurement theory, and problem solving

Science—more practical applications and hands-on experience of science, such as reducing energy waste in school or at home, caring for a plant or animal in the classroom, using computers to produce tables and graphs and for spreadsheets

Business Education—more emphasis on real world applications such as preparing résumés and personal portfolios, participating in groups to solve business communication problems, using computer software to keep records, and using technology to create and print marketing material

This summary is derived from *The Kindergarten to Grade 12 Education Plan* (September 1994), and curriculum documents from British Columbia and other jurisdictions.

CAREER DEVELOPMENT

Career development is an ongoing process through which learners integrate their personal, family, school, work, and community experiences to facilitate career and lifestyle choices. The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the process of career development students develop:

- an open attitude toward a variety of occupations and types of work

- an understanding of the relationship between work and leisure, work and the family, and work and one's interests and abilities
- an understanding of the role of technology in the workplace and in daily life
- an understanding of the relationship between work and learning
- an understanding of the changes taking place in the economy, society, and the job market
- an ability to construct learning plans and reflect on the importance of lifelong learning
- an ability to prepare for multiple roles throughout life

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued from the primary years. Topics include:

- interests, aptitudes, and possible future goals
- technology in the workplace and in our daily lives
- social, family, and economic changes
- future education options
- career clusters (careers that are related to one another)
- lifestyles
- external influences on decision making

Games, role plays, drama, and appropriate community volunteer experience can be used to help students actively explore the world of work. Field experiences in which students observe and interview workers in their occupational environments may also be appropriate. These learning activities will facilitate the development of interpersonal communications and group problem-solving skills needed in the workplace and in other life situations.

In Grades 9 and 10

The emphasis is on providing students with opportunities to prepare for and make appropriate and realistic decisions. In developing their student learning plans, they will relate self-awareness to their goals and aspirations. They will also learn many basic skills and attitudes that are required for an effective transition into adulthood. This will assist in preparing them to be responsible and self-directed throughout their lives.

Topics include:

- entrepreneurial education
- employability skills (e.g., how to find and keep a job)
- the importance of lifelong education and career planning
- involvement in the community
- the many different roles that an individual can play throughout life
- the dynamics of the working world (e.g., unions, unemployment, supply and demand, Pacific Rim, free trade)

The examination of personal interests and skills through a variety of career exploration opportunities (e.g., job shadowing) is emphasized at this level. Group discussion and individual consultation can be used to help students examine and confirm their personal values and beliefs.

Descriptions of career development are drawn from the Ministry of Education's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the draft of the *Prescribed Provincial Curriculum for Personal Planning, Kindergarten to Grade 12*, January 1995.

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL assistance is provided to students whose use of English is sufficiently different from standard English to prevent them from reaching their potential. Many students learning English speak it quite fluently and

seem to be proficient. School, however, demands a more sophisticated version of English, both in reading and writing. Thus even fluent speakers might require ESL to provide them with an appropriate language experience that is unavailable outside the classroom. ESL is a transitional service rather than a subject. Students are in the process of learning the language of instruction and, in many cases, the content matter of subjects appropriate to their grade level. Thus ESL does not have a specific curriculum. The provincial curriculum is the basis of much of the instruction and is used to teach English as well as individual subject areas. It is the methodology, the focus, and the level of engagement with the curriculum that differentiates ESL services from other school activities.

Students in ESL

Nearly 10% of the British Columbia school population is designated as ESL students. These students come from a diversity of backgrounds. Most are recent immigrants to British Columbia. Some are Canadian-born but have not had the opportunity to learn English before entering the primary grades. The majority of ESL students have a well-developed language system and have had similar schooling to that of British Columbia-educated students. A small number, because of previous experiences, are in need of basic support such as literacy training, academic upgrading, and trauma counselling.

Teachers may have ESL students at any level in their classes. Many ESL students are placed in subject-area classes primarily for the purpose of contact with English-speaking peers and experience with the subject and language. Other ESL students are wholly integrated into subject areas. A successful

integration takes place when the student has reached a level of English proficiency and background knowledge in a subject to be successful with a minimum of extra support.

Optimum Learning Environment

The guiding principle for ESL support is the provision of a learning environment where the language and concepts can be understood by the students.

Good practices to enhance the learning of students include:

- using real objects and simple language at the beginning level
- taking into consideration other cultural backgrounds and learning styles at any level
- providing adapted (language-reduced) learning materials
- respecting a student's "silent period" when expression does not reflect the level of comprehension
- allowing students to practise and internalize information before giving detailed answers
- differentiating between form and content in student writing
- keeping in mind the level of demand placed on students
- allowing a range of methods of representation (e.g., through dance, music, drama, visual arts)

This summary is drawn from *Supporting Learners of English: Information for School and District Administrators*, RB0032, 1993, and *ESL Policy Discussion Paper (Draft)*, Social Equity Branch, December 1994.

ENVIRONMENT AND SUSTAINABILITY

Environmental education is defined as a way of understanding human relationships with the environment. It involves:

- students learning about their connections to the natural environment through all subjects
- students having direct experiences in the environment, both natural and human-built
- students making decisions about and acting for the environment

The term *sustainability* helps to describe societies that "promote diversity and do not compromise the natural world for any species in the future."

Value of Integrating Environment and Sustainability Themes

Integrating these themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Studies that integrate environment and sustainability themes provide students with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

The guiding principles that should be interwoven in subjects from Kindergarten to Grade 12 are:

- Direct experience is the basis of human learning.
- Analysis of interactions helps humans make sense of their environment.
- Responsible action is both integral to and a consequence of environmental education.

Some organizing principles are:

- Human survival depends on complex natural and human-built systems.

- Human decisions and actions have environmental consequences.
- Students should be provided with opportunities to develop an aesthetic appreciation of the environment.

The theme study units might include: Consumerism, School Operating Systems, Pollution, or Endangered Species.

This summary is derived from *Environmental Education/Sustainable Societies: A Conceptual Framework*, Curriculum Branch, 1994.

FIRST NATIONS STUDIES

First Nations studies focus on the richness and diversity of First Nations cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. First Nations studies are based on a holistic perspective that integrates the past, present, and future. First Nations peoples are the original inhabitants of North America and live in sophisticated, organized, and self-sufficient societies. The First Nations constitute a cultural mosaic as rich and diverse as that of Western Europe, including different cultural groups (e.g., Nisga'a, KwaKwaka'Wakw, Nlaka'pamux, Secwepemc, Skomish, Tsimshian). Each is unique and has a reason to be featured in the school system. The First Nations of British Columbia constitute an important part of the historical and contemporary fabric of the province.

Value of Integrating First Nations Studies

- First Nations values and beliefs are durable and relevant today.
- There is a need to validate and substantiate First Nations identity.
- First Nations peoples have strong, dynamic, evolving cultures that have adapted to changing world events and trends.
- There is a need to understand similarities and differences among cultures to create tolerance, acceptance, and mutual respect.
- There is a need for informed, reasonable discussion and decision making regarding First Nations issues, based on accurate information (for example, as modern treaties are negotiated by Canada, British Columbia, and First Nations).
- First Nations artistic traditions are continually evolving, vital aspects of First Nations cultures. First Nations art is a total cultural expression, involving the interrelation of all four disciplines of dance, drama, music and visual arts.

In studying First Nations, it is expected that the students will:

- demonstrate an understanding and appreciation for the values, customs, and traditions of First Nations peoples
- demonstrate an understanding of and appreciation for unique First Nations communications systems
- demonstrate a recognition of the importance of the relationship between First Nations peoples and the natural world
- recognize dimensions of First Nations art as a total cultural expression
- give examples of the diversity and functioning of the social, economic, and political systems of First Nations peoples in traditional and contemporary contexts
- describe the evolution of human rights and freedoms as they pertain to First Nations peoples

Some examples of curriculum integration include:

Dance—comparing the styles of two or more First Nations dances

English Language Arts—analysing portrayals and images of First Nations peoples in various works of literature

Home Economics—identifying forms of food, clothing, and shelter in past and contemporary First Nations cultures

Technology Education—describing the sophistication of traditional First Nations technologies (e.g., bentwood or kerfed boxes, weaving, fishing gear)

Physical Education—participating in and developing an appreciation for First Nations games and dances

This summary is derived from *First Nations Studies: Curriculum Assessment Framework (Primary through Graduation)*, Aboriginal Education Branch, 1992, and *B.C. First Nations Studies 12 Curriculum*, Aboriginal Education Branch, 1994.

GENDER EQUITY

Gender-equitable education involves the inclusion of the experiences, perceptions, and perspectives of girls and women, as well as boys and men, in all aspects of education. It will initially focus on girls in order to redress historical inequities. Generally, the inclusive strategies, which promote the participation of girls, also reach boys who are excluded by more traditional teaching styles and curriculum content.

Principles of Gender Equity in Education

- All students have the right to a learning environment that is gender equitable.
- All education programs and career decisions should be based on a student's interest and ability, regardless of gender.
- Gender equity incorporates a consideration of social class, culture, ethnicity, religion, sexual orientation, and age.
- Gender equity requires sensitivity, determination, commitment, and vigilance over time.

- The foundation of gender equity is co-operation and collaboration among students, educators, education organizations, families, and members of communities.

General Strategies for Gender-Equitable Teaching

- Be committed to learning about and practising equitable teaching.
- Use gender-specific terms to market opportunities—for example, if a technology fair has been designed to appeal to girls, mention girls clearly and specifically. Many girls assume that gender-neutral language in non-traditional fields means boys.
- Modify content, teaching style, and assessment practices to make non-traditional subjects more relevant and interesting for female and male students.
- Highlight the social aspects and usefulness of activities, skills, and knowledge.
- Comments received from female students suggest that they particularly enjoy integrative thinking; understanding context as well as facts; and exploring social, moral, and environmental impacts of decisions.
- When establishing relevance of material, consider the different interests and life experiences that girls and boys may have.
- Choose a variety of instructional strategies such as co-operative and collaborative work in small groups, opportunities for safe risk taking, hands-on work, and opportunities to integrate knowledge and skills (e.g., science and communication).
- Provide specific strategies, special opportunities, and resources to encourage students to excel in areas of study in which they are typically under-represented.
- Design lessons to explore many perspectives and to use different sources of information; refer to female and male experts.

- Manage competitiveness in the classroom, particularly in areas in which male students typically excel.
- Watch for biases (e.g., in behaviour or learning resources) and teach students strategies to recognize and work to eliminate inequities they observe.
- Be aware of accepted gender-biased practices in physical activity (e.g., dance as a physical education option for girls only).
- Do not assume that all students are heterosexual.
- Share information and build a network of colleagues with a strong commitment to equity.
- Model non-biased behaviour: use inclusive, parallel, or gender-sensitive language; question and coach male and female students with the same frequency, specificity, and depth; allow quiet students sufficient time to respond to questions.
- Have colleagues familiar with common gender biases observe your teaching and discuss any potential bias they may observe.
- Be consistent over time.

In addition, the following strategies apply to gender equity in dance classes:

- Assume that both females and males can be committed to personal expression in the arts.
- Assume that dance is appropriate for both male and female students.
- Examine critically the roles of men and women portrayed in dances, as well as issues of sex and sexuality stereotyping.
- Encourage both male and female students to experience a wide range of movements and movement qualities.
- Include dance types, strategies, and resources relevant to both male and female students.

This summary is derived from the preliminary *Report of the Gender Equity Advisory Committee*, received by the Ministry of Education in February 1994, and from a review of related material.

INFORMATION TECHNOLOGY

Information technology is the use of tools and electronic devices that allow us to create, explore, transform, and express information.

Value of Integrating Information Technology

As Canada moves from an agricultural and industrial economy to the information age, students must develop new knowledge, skills, and attitudes. The information technology curriculum has been developed to be integrated into all new curricula to ensure that students know how to use computers and gain the technological literacy demanded in the workplace.

Overall, students will acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students will also identify ethical and social issues arising from the use of information technology.

With information technology integrated into the curriculum, students will be expected to:

- demonstrate basic skills in handling information technology tools
- demonstrate an understanding of information technology structure and concepts
- relate information technology to personal and social issues
- define a problem and develop strategies for solving it
- apply search criteria to locate or send information
- transfer information from external sources
- evaluate information for authenticity and relevance

- arrange information in different patterns to create new meaning
- modify, revise, and transform information
- apply principles of design affecting appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- **Foundations**—the basic physical skills, and intellectual and personal understandings required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- **Explorations**—defining a problem to establish a clear purpose for search strategies and retrieval skills
- **Transformations**—filtering, organizing, and processing information
- **Expressions**—designing, integrating, and presenting a message using text, audio and visual information, and message delivery

This information is derived from the draft *Information Technology Curriculum K to 12* currently under development.

MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. It deals with key media concepts and focusses on broad issues such as the history and role of media in different societies, as well as media-related social, political, economic, and cultural issues. Instead of addressing these concepts in depth, as would a course in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Value of Integrating Media Education

Popular music, television, film, radio, magazines, computer games, and informa-

tion services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. All curriculum areas provide learning opportunities for media education. It is not taught as a separate curriculum.

The key themes of media education are:

- media products (purpose, values, representation, codes, conventions, characteristics, production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

Examples of curriculum integration include:

Dance—critically viewing professional and amateur dance productions, film, and television programs to analyse purpose and impact

English Language Arts—critiquing advertising and examining points of view

Visual Arts—designing and analysing images according to their effectiveness and influence on a designated audience

Career and Personal Planning—examining the influence of the media on body concepts and healthy lifestyle choices

Music—critically listening to professional and amateur music productions, recordings, film, and television programs to identify purpose

Social Studies—comparing the depiction of First Nations in the media over time

This summary is derived from *A Cross-Curricular Planning Guide for Media Education*, prepared by the Canadian Association for Media Education for the Curriculum Branch in 1994.

MULTICULTURALISM AND ANTI-RACISM EDUCATION

Multiculturalism Education

Multiculturalism education stresses the promotion of understanding, respect, and acceptance of cultural diversity within our society.

Multicultural education involves:

- recognizing that everyone belongs to a cultural group
- accepting and appreciating cultural diversity as a positive feature of our society
- affirming that all ethnocultural groups are equal within our society
- understanding that multicultural education is for all students
- recognizing that similarities across cultures are much greater than differences and that cultural pluralism is a positive aspect in our society
- affirming and enhancing self-esteem through pride in heritage, and providing opportunities for individuals to appreciate the cultural heritages of others
- promoting cross-cultural understanding, citizenship, and racial harmony

Anti-Racism Education

Anti-racism education promotes the elimination of racism through identifying and

changing institutional policies and practices as well as identifying individual attitudes and behaviours that contribute to racism.

Anti-racism education involves:

- proposing the need to reflect about one's own attitudes on race and anti-racism
- understanding what causes racism in order to achieve equality
- identifying and addressing racism at both the personal and institutional level
- acknowledging the need to take individual responsibility for eliminating racism
- working toward removing systemic barriers that marginalize groups of people
- providing opportunities for individuals to take action to eliminate all forms of racism, including stereotypes, prejudice, and discrimination

Value of Integrating Multiculturalism and Anti-Racism Education

Multiculturalism and anti-racism education provides learning experiences that promote strength through diversity and social, economic, political, and cultural equity.

Multiculturalism and anti-racism education gives students learning experiences that are intended to enhance their social, emotional, aesthetic, artistic, physical, and intellectual development. It provides learners with the tools of social literacy and skills for effective cross-cultural interaction with diverse cultures. It also recognizes the importance of collaboration between students, parents, educators, and communities working toward social justice in the education system.

The key goals of multiculturalism and anti-racism education are:

- to enhance understanding of and respect for cultural diversity
- to increase creative intercultural communication in a pluralistic society

- to provide equal opportunities for educational achievement by all learners, regardless of culture, national origin, religion, or social class
- to develop self-worth, respect for oneself and others, and social responsibility
- to combat and eliminate stereotyping, prejudice, discrimination, and other forms of racism
- to include the experiences of all students in school curricula

Examples of curriculum integration include:

Fine Arts—examining ways in which dance, drama, music, and visual arts portray and influence cultural experiences

Humanities—identifying similarities and differences within cultural groups' lifestyles, histories, values, and beliefs

Mathematics or Science—recognizing that individuals and cultural groups have used both diverse and common methods to compute, to record numerical facts, and to measure

Physical Education—developing an appreciation of games and dances from diverse cultural groups

This summary is derived from *Multicultural and Anti-Racism Education—Planning Guide (Draft)*, developed in the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and how science and technology affect the well-being of individuals and our global society.

The study of STS includes:

- the contributions of technology to scientific knowledge and vice versa
- the notion that science and technology are expressions of history, culture, and a range of personal factors
- the processes of science and technology such as experimentation, innovation, and invention
- the development of a conscious awareness of ethics, choices, and participation in science and technology

Value of Integrating STS

The aim of STS is to enable learners to investigate, analyse, understand, and experience the dynamic interconnection of science, technology, and human and natural systems.

The study of STS in a variety of subjects gives students opportunities to:

- discover knowledge and develop skills to foster critical and responsive attitudes toward innovation
- apply tools, processes, and strategies for actively challenging emerging issues
- identify and consider the evolution of scientific discovery, technological change, and human understanding over time, in the context of many societal and individual factors
- develop a conscious awareness of personal values, decisions, and responsible actions about science and technology
- explore scientific processes and technological solutions
- contribute to responsible and creative solutions using science and technology

The organizing principles of STS are: Human and Natural Systems, Inventions and Discoveries, Tools and Processes, and Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, environment, ethics, social structures, culture, politics, and education. Each context provides a unique perspective for

exploring the critical relationships that exist and the challenges we face as individuals and as a global society.

Examples of curriculum integration include:

Dance—recognizing that demands generated by dancers have led to the development of new technologies and processes (e.g., use of choreographic and animation software, mixed-media productions, developments in sports medicine specific to dancers), and that dance reflects the social impact of scientific and technological developments

English Language Arts—analysing the recent influence of technologies on listening, speaking, and writing (e.g., CDs, voice mail, computer-generated speech)

Physical Education—studying how technology has affected our understanding of the relationship between activity and well-being

This summary is derived from *Science-Technology-Society—A Conceptual Framework*, Curriculum Branch, 1994.

SPECIAL NEEDS

Students with special needs have disabilities of an intellectual, physical, sensory, emotional, or behavioural nature; or have learning disabilities; or have exceptional gifts or talents. Although physical disabilities, intellectual disabilities, sensory impairments, and other special needs may limit the extent to which some students can participate, teachers can develop creative ways to include these students in the study of dance.

All students can benefit from an inclusive learning environment that is enriched by the diversity of the people within it. Opportunities for success are enhanced when provincial learning outcomes and

resources are developed with regard for a wide range of student needs, learning styles, and modes of expression.

Educators can assist in creating more inclusive learning environments by introducing the following:

- activities that focus on development and mastery of foundational skills (basic literacy)
- a range of co-operative learning activities and experiences in the school and community, including the application of practical, hands-on skills in a variety of settings
- references to specialized learning resources, equipment, and technology
- ways to accommodate special needs (e.g., incorporating adaptations and extensions to content, process, product, pacing, and learning environment; suggesting alternative methodologies or strategies; making references to special services)
- a variety of ways, other than through paper-and-pencil tasks, for students to demonstrate learning (e.g., dramatizing events to demonstrate understanding of a poem; recording observations in science by drawing, composing or performing a music piece or dance, or by creating a work of art)
- promotion of the capabilities and contributions of children and adults with special needs
- participation in physical activity

All students can work toward achievement of the provincial learning outcomes. Many students with special needs learn what all students are expected to learn. In some cases the student's needs and abilities require that education programs be adapted or modified. A student's program may include regular instruction in some subjects, modified instruction in others, and adapted

instruction in still others. Adaptations and modifications are specified in the student's Individual Education Plan (IEP).

Adapted Programs

An adapted program addresses the learning outcomes of the prescribed curriculum but provides adaptations so the student can participate in the program. These adaptations may include alternative formats for resources (e.g., Braille, books-on-tape), instructional strategies (e.g., use of interpreters, visual cues, learning aids), and assessment procedures (e.g., oral exams, additional time). Adaptations may also be made in areas such as skill sequence, pacing, methodology, materials, technology, equipment, services, and setting. Students on adapted programs are assessed using the curriculum standards and can receive full credit.

Modified Programs

A modified program has learning outcomes that are substantially different from the prescribed curriculum and specifically selected to meet the student's special needs. For example, a Grade 5 student in language arts may be working on recognizing common signs and using the telephone. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Ministry Resources for Teachers of Students with Special Needs

The following publications are currently available from the Learning Resources Branch or are under development and will be made available soon:

The Universal Playground: A Planning Guide (Ministry of Education, 1991, FCG 129)

Hard of Hearing and Deaf Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1994, RB0033)

Special Education Services—A Manual of Policies, Procedures and Guidelines (Ministry of Education, 1995)

I.E.P. Planning Resource (Ministry of Education, 1995)

Students with Visual Impairments—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Gifted Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Students with Intellectual Disabilities: A Resource Guide to Support Teachers (Ministry of Education, 1995)

Teaching for Student Differences—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Resource Handbook for Adapted Curriculum Software (Ministry of Education, 1995)

Awareness Series (Ministry of Education, 1995)

This summary is derived from the *Handbook for Curriculum Developers*, February 1994, and *Special Education Services—A Manual of Policies, Procedures and Guidelines*, June 1995.

APPENDIX D

ASSESSMENT AND EVALUATION



ABOUT THIS APPENDIX

Prescribed learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular dance program. The generic assessment and evaluation tools at the end of this appendix provide further planning support for teachers.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods include: student self-assessments, reviews of performance, portfolio assessments, and conferencing. Assessment tools may include observation, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, and oral and written reports.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect

efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for Dance 8 to 10.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used

to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

1. Identify the prescribed learning outcomes (as stated in the Integrated Resource Package).
2. Identify the key learning objectives for instruction and learning.
3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
6. Provide examples of the desired levels of performance.
7. Implement the learning activities.
8. Use various assessment methods based on the particular assignment and student.
9. Review the assessment data, and evaluate each student's level of performance or quality of work in relation to criteria.
10. Report the results of the evaluations to students and parents.

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year. The following are guidelines and suggestions for assigning letter grades. Letter grades are used to indicate a student's level of performance in relation to expected learning outcomes. They may be assigned for an activity, a unit of study, a term, as a final grade at the end of the year, or at the completion of a course or subject.

The assignment of letter grades may be based on these steps:

1. Identify learning outcomes for the activity and unit to make clear what the student is expected to know and be able to do. The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.
2. Establish specific criteria for the unit and activity. It is helpful for students to be involved in establishing criteria. In this way, they understand what is expected of them.
3. Develop different levels of performance or models. Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.
4. Students participate in learning activities to allow them to practise the skills and acquire the required knowledge. Feedback is provided to help the students continue their learning. Practice exercises help students meet the criteria and achieve the expected level of performance. Results from practice exercises support the student's learning but should not contribute to the term evaluation or final letter grade.

5. Give students opportunities to demonstrate their learning. Teachers may have students represent their learning in a variety of ways. Assessment data may be collected from tests, teacher observations, conferences, student self-assessments, written assignments, portfolios, or performance tasks.
6. Evaluate students' levels of performance in relation to the criteria. Base the evaluation of each student's performance on the assessment data collected and compare the data to the established criteria.
7. The teacher assigns a letter grade for a set of activities. The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way, students gain information necessary to continue their learning.

ASSESSMENT AND EVALUATION IN DANCE EDUCATION

Dance education is an integrated program; assessment and evaluation should therefore reflect outcomes in all four curriculum organizers. For example, while evaluating work focussed on achieving Elements of Movement outcomes, teachers may also make observations related to outcomes from the Creation and Composition, Presentation and Performance, and Dance in Society organizers.

Consistent feedback is particularly important to the successful development of good dance techniques, and to the development of a positive and enthusiastic attitude toward lifelong involvement in dance. Helping students set goals and objectives for their own artistic and physical development and lifestyle choices, and then working with

them to monitor their progress, are important responsibilities of all dance teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. These explorations may be intimidating for students in that the final product or presentation may not meet the standard they might have achieved if they had "played it safe" and worked in a more familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Although not all work will result in a public presentation, whenever students' work is to be presented, it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of genres and contexts which are articulated in this curriculum. Students particularly benefit when they participate in developing the assessment criteria. Tools and techniques include:

- holistic rating scales
- journal entries
- dance portfolios
- teacher-student conferences
- participation records
- planning and goal-setting worksheets and exercises
- short- and long-term observation reports
- practice assignments
- checklists

- self-assessment tools
- peer assessment tools
- performance- and skill-testing exercises and drills
- creative process anecdotal reports
- projects
- pencil-and-paper tests

Student Journals

Journal writing is a valuable part of instruction and assessment in the dance classroom, and provides a dated record of students' development over time. Student journals are a powerful tool for encouraging students to reflect on their experiences. Journals may be fairly structured, or they may be a general review of the events of the week in the dance class. Entries may comment on a specific activity or topic or provide a broad reflection on progress or an issue.

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

The journal can take many forms. It may be used for reflecting on activities within a class unit or for looking at an issue of importance to students. It can be a reflection of the work in dance classes or an exploration of the world of the dance student.

Questions posed can focus journal writing activities to assist students' understanding of their experiences in dance. They could include any of the following:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like and dislike about the activities?
- Describe solutions or approaches to a problem.
- What special adjustments or considerations would you make for a different situation?
- What would make you lose interest in a performance?
- What images or feelings were evoked during today's activities?
- What plans do you have for applying what you have learned today in your future dance activities?

Other items included in a journal may be poems, songs, artwork, collage, or anything that reflects students' thoughts or feelings about themselves and the work. Teachers can respond to student journals in a letter, with a short comment in the journal, or verbally to the student.

Portfolios

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress. Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in a portfolio?
- In what ways should students be involved in the process of answering the previous questions?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and construction of a student portfolio.

Dance portfolios might contain:

- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- analysis and critique of videos, films, concerts, performances
- background information on costume, cultural and historical context, music, biographical information (of choreographers, dancers)
- evaluation of peers' performances
- self-evaluation of skills based on viewed performances
- self-assessment of contributions to group work
- original artwork, poetry, music, and so forth
- notations of dance works learned or created
- organization: table of contents, introductory autobiography, and so forth
- work from related subject areas (e.g., music, drama, visual arts, social studies, English language arts)
- teacher's comments, checklists, and rating scales

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:

- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why didn't it work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, how to get support, and where to go to get that support.
- What ideas do you like to work with? Have you always been interested in these

ideas? How has the meaning in your work changed?

- When you look ahead, what role do you see in your life for dance?

Student-Teacher Conferences

Conferences can provide valuable information about students' understanding, thoughts, and feelings about dance education. Conferences may give the student an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions which lead to an open-ended discussion, or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout instruction.

Observation Sheets

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

Planning and Goal-Setting Worksheets

Setting individual goals for progress in dance is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities—and specifying both short- and long-term goals can be a basis for students' progress in the various units of a dance program.

Checklists

Checklists allow the teacher to observe the entire class “at a glance.” They provide a quick reference for keeping track of specific information about student attitudes, knowledge, and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple check mark identifying a *yes* or *no*. Checklists can be useful in developing a learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

EVALUATION SAMPLES

The samples on the following pages illustrate the process a teacher might use in applying criterion-referenced evaluation in dance. The samples represent a broad use of criterion-referenced evaluation, including individual pieces of work, units of study, and work completed over the course of a term.

There are three key stages to the process:

- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

Planning for Assessment and Evaluation

This section outlines:

- background information to explain the classroom context
- instructional tasks
- opportunities that students were given to practise learning
- feedback and support that was offered students by the teacher
- ways in which the teacher prepared students for the assessment

Defining the Criteria

This section illustrates the specific criteria, which are based on:

- learning outcomes
- assessment task
- various reference sets

Assessing and Evaluating Student Performance

This section includes:

- assessment tasks or activities
- support that the teacher offered students
- tools and methods used to gather the assessment information
- ways the criteria were used to evaluate the student performance

GRADE 8**Topic:** *Hip-Hop***Prescribed Learning Outcomes:***Elements of Movement*

It is expected that students will:

- demonstrate dance techniques associated with particular genres

Creation and Composition

It is expected that students will:

- create movement in response to the expressive elements of sound and music
- choreograph a movement sequence for a variety of environments and purposes
- apply the creative process to revise and refine dance

Presentation and Performance

It is expected that students will:

- rehearse and perform dance for a specific environment
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience
- use established criteria to analyse the work of self and others

The teacher also assessed students' participation and group communication skills.

PLANNING FOR ASSESSMENT

This unit focussed on a street dance form related to jazz dance. Because of its origin in popular culture, the steps and the style of hip-hop are constantly changing. Before beginning the creative work, students had been introduced to some basic steps of hip-hop, had practised simple sequences, and had been introduced to performing skills.

- Throughout the unit, students made daily records in their dance journals, where they described and responded to the day's activity and assessed their own work.
- Students researched new movements by watching videotapes of hip-hop performances. After discussing what constitutes a hip-hop style, they worked in partners to transform dance steps selected from other dance forms (e.g. Charleston) into new steps. They also created their own hip-hop steps and improvised to suitable music.
- Following a teacher-lead discussion of how the elements of movement can be used to make choreography more interesting, groups of four created short hip-hop sequences (each dancer contributing 8 to 16 counts of material). Over several lessons, following the task requirements and criteria provided, the pairs refined their sequences. After a review of performing techniques, each group gave a practice performance for another group, received feedback, then performed for videotaping.
- The teacher evaluated the extent to which students had attained the learning outcomes by assessing:
 - choreography (group)
 - performance (individual)
 - dance journal (individual)

DEFINING THE CRITERIA

The teacher and students discussed and agreed on the following criteria for evaluation. Students recorded the criteria in their journals, and had copies of the checklists and rating scales to guide them as they worked.

Choreography

- movements are appropriate to style
- shows sensitivity to sound and music
- effective structure (clear beginning, smooth transitions, strong and clear ending)
- conscious use of elements of movement (variety in level, rhythm, body parts; change in focus, dynamics; interesting floor pattern)
- demonstrates originality and creativity

Performance

- dance memory
- clear dynamics
- accurate rhythm
- skills executed
- stage presence

Journal

- complete
- reflections or comments show evidence of attempts to refine dance
- entries show understanding of students' own strengths and weaknesses
- entries indicate commitment to refining performance

ASSESSING AND EVALUATING STUDENT PERFORMANCE

As the groups created their dance sequence, they referred to the choreography checklist to ensure that their sequence met the established criteria. They used the checklists to give feedback to other groups during practices. After revisions and practice the dances were videotaped.

The teacher used the checklists to record and comment on specific features of the choreography and performance before assigning overall grades. The same checklists and

ratings were adapted and used for similar assignments throughout the course.

Journals

The teacher also collected, responded to, and assigned one of the following ratings to students' journals:

Committed

Entries are complete; comments are detailed and thoughtful. Shows awareness of own strengths and weaknesses, and a commitment to refining and improving own work.

Developing

Entries are complete and include some detail. Some self-analysis; may be somewhat vague or frequently repeat the same comments.

Minimal

Most required entries are included, but they are often extremely brief. Little detail or analysis.

Requirement not Completed

This course requirement has not been met. Entries are frequently missing or incomplete.

Checklist and Feedback Sheet for Choreography and Performance

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

Ratings: 3—strong;
2—satisfactory;
1—partial;
ND—not demonstrated

		Rating	Comments/suggestions
Choreography	<p><i>Structure</i></p> <ul style="list-style-type: none"> • clear beginning • smooth transitions between steps • strong/ clear ending 	<p>_____</p> <p>_____</p> <p>_____</p>	
	<p><i>Conscious use of elements of movement</i></p> <ul style="list-style-type: none"> • variety in levels • interesting floor pattern • variety in rhythm • change in focus of group • variety in body parts used • change in dynamics 	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	
	<p><i>Style and music</i></p> <ul style="list-style-type: none"> • movements appropriate to style • shows sensitivity to sound and music 	<p>_____</p> <p>_____</p>	
	<p><i>Creativity</i></p> <ul style="list-style-type: none"> • innovative; unusual content or staging 	<p>_____</p>	
Performance	<p><i>Performance (may be individual or group)</i></p> <ul style="list-style-type: none"> • dance memory • clear dynamics • accurate rhythm • clear execution of skills • stage presence 	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	

Summary/Overall Ratings:

Instructions: review the Checklist and Feedback Sheet for Choreography and Performance, then assign an overall rating for each.

Choreography

- 5—most elements are strong; several interesting/innovative features
- 4—some elements are strong; some interesting/innovative features.
- 3—meets all requirements
- 2—attempts most requirements; often uneven
- 1—evidence of some required features

Performance

- 5—outstanding: most features are strong
- 4—good: requirements met; some strong features
- 3—satisfactory: evidence of most requirements
- 2—developing: evidence of some requirements; often uneven
- 1—minimal: evidence of some requirements and features

GRADE 9**Topic:** *Jazz Dance***Prescribed Learning Outcomes:***Elements of Movement*

It is expected that the students will:

- demonstrate dance techniques associated with particular genres
- apply principles of movement (alignment, balance, flexibility, strength, breathing) to dance
- apply principles of fitness, health, and safety to dance

Presentation and Performance

It is expected that the students will:

- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience
- use established criteria to analyse the work of self and others

PLANNING FOR ASSESSMENT

This section of the course focussed on skill development and performance.

- The students were introduced to skills of jazz dance warm-up and basic technique. The class focussed on basic movements (e.g., pli , jazz lunge) and the application of the principles of movement (e.g., alignment). The teacher provided analyses of the movements as they were taught, as well as demonstrations of correct and incorrect positioning. As new skills were taught and analysed, the teacher recorded the skill on a chart, and the essential components of that skill (e.g., pli : straight

spine, head and neck in line, knees over toes, equal weight on inner and outer thigh, bend at knees, shoulders relaxed).

- The teacher showed videos of dance so that students could see and practise analysis of jazz dance techniques (using a framework for movement analysis). They also analysed and discussed the qualities which distinguished jazz dance from other forms of dance.
- Students were taught a number of jazz movements in isolation and in a warm-up sequence. In each class, the students followed as the teacher taught a warm-up to music and then a choreographed jazz dance. The choreographed dance was selected by the students from choices given by the teacher. Students practised the dance and refined the jazz movements being taught.
- The teacher videotaped the students so that they could analyse their own performances. Students were evaluated for:
 - jazz dance techniques
 - performance skills
 - attitudes (as performer and participant)

DEFINING THE CRITERIA*Jazz Dance Techniques*

Performs the following skills accurately:

- back curl
- pli 
- relev 
- tendu
- battement
- rondes de jambe
- stretch
- turn
- jazz lunge
- leap

Attitude as Performer and Participant

- willingly engages in class activities
- shows energy and effort in executing tasks and assignments
- perseveres, concentrates
- committed to improving, seeks and accepts feedback
- supports other dancers with encouragement and feedback

ASSESSING AND EVALUATING STUDENT PERFORMANCE

Jazz Dance Techniques

To record observations, the teacher used a class list with a grid for each of the following 10 skills.

Skills Checklist for Jazz Dance		
<p>Instructions: check off each skill you observe, using the following ratings:</p>		<p>2—demonstrated accurately 1—inconsistent, partial ND—not attempted/demonstrated</p>
Skills	Student Names	Rating
• back curl		
• plié		
• relevé		
• tendu		
• battement		
• rondes de jambe		
• stretch		
• turn		
• jazz lunge		
• leap		

GRADE 10**Topic:** *Modern Dance***Prescribed Learning Outcomes:***Presentation and Performance*

It is expected that the students will:

- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience

Dance and Society

It is expected that the students will:

- analyse the cultural context and evolution of a particular dance genre
- create a personal plan for lifelong involvement in dance as a career, recreation, or entertainment

The teacher also assessed the students' attitudes and effort. This unit provided opportunities for integration with career and personal planning, and with English language arts.

PLANNING FOR ASSESSMENT AND EVALUATION

This unit involved students in a series of research activities and presentations to the class. Students drew on their previous experiences, information they acquired through their own research, and their classmates' presentations, to create personal plans for short- and long-term involvement in dance.

- Students who participated in this unit had several years of dance training in a variety of genres, including modern dance and ballet. In other units of the course, they

were studying technique, improvising, and creating and performing dance.

- The teacher made the major assignments and expectations clear at the beginning of the unit. While students would receive feedback throughout the unit, evaluation would be based on three projects:
 - oral presentation of research on a major figure in modern dance (in pairs)
 - report (in any format) on a contemporary or future dance career or recreational opportunity
 - personal plan, including short- and long-term goals for involvement in dance
- Students focussed first on modern dance history. They viewed a video, and noted the names and contributions of some major figures in modern dance. They worked in pairs to choose, research, and report on a particular person or company of their choice. Task requirements included:
 - identify major contributions of person or company
 - include a demonstration of some aspect of style, technique, or choreography
 - provide background information on training, development, influences, career
 - explain why this person or company is interesting or important to you and your involvement in dance
- Students also had copies of the marking criteria and scales to guide them as they worked. Students presented their research in a number of formats: slide shows; role plays; simulated radio or TV interviews; lectures, and so on. All included a demonstration of a dance movement(s). Students were encouraged to make notes as they listened to and watched the presentations.

- To follow up this activity, students worked in groups of two or three to select a dance career or recreational opportunity to research and report on. Students were encouraged to speculate about future opportunities as well as considering those that currently exist. They brainstormed questions that should be answered by their research. For example:

Careers

- Is prior training or education needed? If so, where? What are the costs and prerequisites?
- What is the job description?
- What are the salaries, benefits?
- What are the advantages or disadvantages of the career?
- In what ways does this career suit my aptitudes?
- Are there any barriers or stereotypes related to this career?
- What are the best sources of current information?

Recreation

- Where could I pursue this interest? What are the locations, times, costs?
 - What equipment is needed?
 - What opportunities for advancement are there?
 - What are the benefits of participating?
 - How does this activity suit my skills and interests?
 - What are the best sources of current information?
 - Are there any barriers or stereotypes related to this activity?
- Students worked with a variety of resources: CD-ROM; job and career databases; print resources; local dancers; dance companies, dance studios and

recreation professionals; and individuals, groups, and organizations in other places that they were able to contact by telephone, e-mail, or letter.

- Each pair or group presented their research in a format of their choice (e.g., a live or taped interview, chart, slide show, research paper, visual display, performance, dramatization). All groups were also required to prepare a written summary or chart that could be displayed and kept for future reference to assist other students in personal planning.
- After listening to and discussing the reports, students developed personal plans for lifelong involvement in dance. Students drew on their own knowledge and experiences with dance, as well as some of the planning skills and formats they had learned in career and personal planning, and information about recreational and dance opportunities their classmates had presented. Teachers and students discussed the task requirements, and agreed that each plan would include:
 - at least two long-term goals for involvement in dance
 - relevant personal attributes; experiences; resources or support available
 - an action plan (a series of actions or changes to make) for this year that would begin to work toward these goals
 - potential issues or barriers and ideas about how to deal with them
 - a tentative timeline
 - a schedule for reviewing, monitoring, and revising the plans

Students chose their own formats. These included:

- charts based on Student Learning Plans
- illustrated “road maps” that show a lifelong journey in dance

- webs that emphasize the relationships among various activities rather than specifying a step-by-step approach (including some labels, captions, or short explanations)
- flow charts
- Hypercard stacks
- interview records (where partners ask for and record details of each other's plans)

The teacher provided copies of the criteria. Students were encouraged to consult with a partner and with others at school, home, or in the community who might have useful information or suggestions.

DEFINING THE CRITERIA

The students and the teacher worked together to establish the criteria:

Presentation/Demonstration

- information on a major figure in modern dance is:
 - complete
 - accurate
 - relevant
 - detailed
 - makes logical connections or generalizations; draws logical conclusions
 - cites relevant sources
- presentation/ demonstration is:
 - clear and easy to follow
 - dance movements are relevant and accurately executed
 - attempts to engage audience

Report (any format)

- information on contemporary or future career or recreational opportunity in dance is:
 - complete
 - accurate

- relevant
- detailed
- presentation/ demonstration is:
 - clear and easy to follow
 - attempts to engage audience

Personal Plan (including short- and long-terms goals for involvement in dance)

- includes all required elements
- information is relevant and accurate
- action plan connects logically to goals
- action plan connects logically to present abilities and experiences
- action plan shows evidence of resourcefulness, willingness to address issues or barriers realistically and constructively
- shows evidence of commitment: work is complete, detailed and personally relevant

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher developed a five-point rating scale for evaluating the presentations and reports. The basis of the scale was similar for both projects; however, it was tailored to reflect some of the specific aspects of each assignment. Students had copies of the scale as they prepared their assignments; they were able to use these to elicit feedback from their classmates and others as they worked on their projects.

Presentations and Reports

Required content for historic research: Students identify major contributions; provide accurate and detailed background information on training, development, influences, and career. Includes an accurate demonstration of some aspect of style, technique, or choreography that is particularly relevant to understanding the contribution of the chosen figure. Presenters make personal connections with the subject or the subject's work.

Required content for career/recreational research:
Students include the information required to answer the listed questions in detail, and address other important aspects or questions that may have arisen in the course of their research. Written or chart summaries provide a useful reference for others who are interested in the topic.

- 5—Exceeds project requirements (e.g., format may be innovative; may be particularly engaging; information may include relevant details beyond those required). The project presents complete, accurate, and relevant information from a variety of resources. Insightful and detailed. The presentation is clear, easy to understand, and engages the other students.
- 4—Presents complete, accurate, and relevant information. Detailed. Presentation is clear, easy to follow, and attempts to engage audience. Fully addresses project requirements.
- 3—Addresses all required aspects of the assignment. Information is complete and accurate, but often uneven. May deal with some aspects of the topic in a cursory way, providing little detail or insight. Relevance of some of the information is not always clear. Examples or demonstrations may be flawed. Presentation is clear and easy to follow.
- 2—Attempts to address most requirements. Information may be incomplete or confusing in places. May offer unsupported conclusions or generalizations. Often difficult to see the connection or relevance of the detail included. Examples or demonstrations may be inaccurate. Presentation sometimes difficult to follow.
- 1—Incomplete. Fails to present a large portion of the required information. Typically includes few details; often very brief.

Personal Plans for Lifelong Involvement in Dance

Contents: (check each as "+" = complete "-" = partial; NI=not included).

Checklist

- | | |
|--|---|
| <input type="checkbox"/> two long-term goals | <input type="checkbox"/> actions / changes planned |
| <input type="checkbox"/> relevant personal attributes | <input type="checkbox"/> potential issues / barriers and solutions, or approaches |
| <input type="checkbox"/> relevant experiences | <input type="checkbox"/> a tentative timeline |
| <input type="checkbox"/> resources / support available | |

Rate each of the following features as

- 3—outstanding
- 2—satisfactory
- 1—partial
- 0—not evident

Include comments and suggestions that will help the student work toward or improve the plan.

Rating Scale

	Rating	Comments
Personal plan is complete with accurate, relevant information		
Goals and plans connect logically to present abilities and experiences		
Action plan shows evidence of resourcefulness; willingness to address issues or barriers realistically and constructively		
Evidence of commitment: work is complete; detailed; personally relevant		

GRADE 10

Topic: *Folk Dance*

Prescribed Learning Outcomes:*Elements of Movement*

It is expected that the students will:

- demonstrate competent use of dance techniques specific to particular genres
- apply principles of movement (alignment, breathing, balance, flexibility, strength) to dance

Creation and Composition

It is expected that the students will:

- create and demonstrate a dance sequence in a chosen genre or style and for a given purpose

Presentation and Performance

It is expected that the students will:

- demonstrate dance movements in the appropriate style for the chosen genre or choreography
- demonstrate skills and attitudes appropriate to a range of dance experiences as performer, participant, and audience
- use established criteria to analyse structure, style, and meaning in dance

Dance and Society

It is expected that the students will:

- analyse the cultural context and evolution of a particular dance genre

PLANNING FOR ASSESSMENT

- The teacher selected a number of dances from the Balkans and surrounding area. Students watched a video and analysed elements of the dances, reviewing the vocabulary for analysing elements of a dance.

- During the first half of the unit, a number of Balkan dances were taught. Students discussed the origin of the dances and entered information about them on a class chart and in their dance journals (e.g., name of the dance, region, major steps, formations, hand-holds, styles). Each day new dances were taught and ones previously learned reviewed. Students kept daily records of the dances they learned and assessed their own efforts in a double-entry journal.
- During the second half of the unit, students worked on a project in two phases:

Phase 1: (Performance and Informance)

- Students worked in groups to select, rehearse, and perform a dance from those already learned. They used the performance rating scale (see Assessment and Evaluation) to seek and offer peer feedback. The final performance was videotaped.
- Students and teacher viewed and discussed the videotape work together; the teacher then assigned an overall rating. All group members received the same mark. Students rated their own skills and assigned an overall rating after consulting with at least one peer.

Phase 2 (Creation and Notation)

- Students practised deciphering simple dance descriptions by obtaining a published folk dance description from the teacher. With a partner, students reconstructed the first 16–32 counts, and then demonstrated it for another group, receiving peer feedback. The teacher also assessed the work and offered feedback (comments and a rating on a five-point scale).

- Next, the partners choreographed a 32-count sequence of four separate steps in a Balkan folk dance style (two learned and two similar or new). They recorded their choreography on a dance description sheet, then practised the sequence together, repeating it twice. The students used a choreography information sheet to ensure they had all essential elements. The pairs then exchanged their dance description sheets with another group of dancers and reconstructed each other's dance. They then compared the versions of the dances and gave feedback to one another. Finally, they videotaped the dances for self- and teacher evaluation of both the choreography and the performance.

DEFINING THE CRITERIA

Choreography/Composition

- meets content requirements (32 counts; two steps taught in class; two own choice)
- genre appropriate steps
- styling is evident, consistent, and appropriate
- shows sensitivity to music
- effective structure (clear beginning, smooth transitions, strong and clear ending)
- conscious use of elements of movement (variety in level, rhythm, body parts; change in focus, dynamics; interesting floor pattern)
- originality; creativity

Performance Skills

- dance memory
- clear dynamics
- accurate rhythm
- movements executed accurately
- styling is evident

- effective use of space
- appropriate relationships (formation and handhold)
- stage presence

Attitudes and Contributions

- shows individual commitment to processes of learning, rehearsal, and performance
- takes leadership role in group or class activities
- shows energy and enthusiasm
- takes responsibility
- perseveres; concentrates in rehearsal and performance
- sensitive to needs of other dancers; supportive and encouraging
- seeks and offers constructive feedback to and from other dancers

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher and students used three scales to evaluate work in this unit: a rating scale for performance skills, a rating scale for choreography, and a rating scale for participation and attitudes. All students had copies of the scales in their journals. The scales were used frequently throughout the course for similar assignments.

Teachers and students used the following rating scale to analyse and assign overall ratings to two performances in this unit:

- performance of dance taught in class
- performance of the dance they choreographed

Performance Skills (Self-Evaluation and Teacher Evaluation)

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.

Ratings: 5—outstanding
 4—good
 3—satisfactory
 2—partial
 1—not demonstrated

	Rating	Comments/suggestions
<p><i>Rating Feature</i></p> <ul style="list-style-type: none"> • 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) 	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	

Summary Rating: Performance Skills

Use the following rating scale to assign an overall rating.

Performance Skills



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

Holistic Rating Scale for Choreography in Performance

The teacher used the following rating scale to evaluate the choreography project.

- 5—The partners create an exciting dance consisting of precisely executed learned steps along with interesting new steps. The elements of movements show variety and creativity. The choreography contains essential components put together in a dynamic way. The music and the movements match perfectly. The presentation of the dance is polished and pleasing to watch.
- 4—The partners present a well thought out dance demonstrating all required criteria.
- 3—The partners create a dance similar to Balkan folk dances. There is an awareness of elements of movement in their sequence. The performance is complete but may require more rehearsal time.
- 2—The dance may not fully reflect Balkan style folk dance. Some elements of movement are considered. Some components of choreography are present. The presentation may need to be worked on.
- 1—The dance shows little evidence of Balkan style. Some components of choreography are present. The performance may be incomplete.

Participation and Attitude

The teacher and students used the following scale to evaluate the extent to which students demonstrated the skills and attitudes that strengthened the sense of community; respected others' contributions; and showed audience and performer etiquette. This scale was frequently used throughout the year for

teacher and self-evaluation of aspects of presentation and performance.

Strong Contribution

- shows individual commitment to processes of learning, rehearsal, and performance
- frequently takes an appropriate leadership role in group or class activities
- energetic and enthusiastic; contributes willingly to group and class tasks
- takes responsibility for both individual and group efforts and accomplishments
- perseveres and concentrates in rehearsal and performance
- sensitive to needs of other dancers; supportive and encouraging
- offers constructive feedback to other dancers in an appropriate, sensitive manner
- seeks and attempts to use feedback from other dancers

Good Contribution

- shows individual commitment to processes of learning, rehearsal, and performance
- contributes willingly to group and class tasks; often enthusiastic
- may take a leadership role in particular activities or contexts
- takes responsibility for both individual and group efforts and accomplishments
- perseveres and concentrates in rehearsal and performance
- frequently supports and encourages other dancers
- volunteers constructive feedback to other dancers
- accepts—and sometimes seeks out—feedback from other dancers

Satisfactory Contribution

- shows some commitment to processes of learning, rehearsal, and performance
- may attempt to show leadership but is not always effective
- willingly completes requirements of both individual and group tasks
- perseveres and concentrates in rehearsal and performance
- supports and encourages other dancers (may need prompting)
- offers feedback to other dancers when prompted; may be vague or have difficulty being constructive at times
- accepts feedback from other dancers; may occasionally be defensive or extremely sensitive

Minimal Contribution

- shows little commitment to processes of learning, rehearsal, and performance
- is often reluctant: completes requirements of both individual and group tasks with guidance and supervision
- shows frequent lapses in concentration; may give up when faced with difficulty
- tends to focus on own activities and performance, and consider others from an egocentric point of view
- may attempt to support other dancers or provide feedback, but comments are often inappropriate, inaccurate, or vague
- tends to be defensive; avoids feedback from other dancers

Not Evident

- does not meet minimal requirements for contributing to the class and the sense of community

APPENDIX E

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APPENDIX F

GLOSSARY



The following defines terms used in this Integrated Resource Package as they pertain to dance.

AB	A choreographic form in which the A part represents a phrase of specified length and the B part a different phrase of specified length. The two A and B phrases are made to complement and enhance each other, but 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 an altered version of the A phrase, which 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.
alignment	Body placement or posture; proper alignment lessens body strain and promotes dance skills.
call and response	A choreographic form in which one soloist or group performs, with the second soloist or group entering in response to the first.
canon	A choreographic form in which groups perform the same single theme or sequence at different times so that it overlaps.
choreographic form	The way in which the choreography of a dance is structured. For examples of choreographic form, see: <i>AB, ABA, call and response, canon, narrative, rondo</i> .
choreography	The art of planning and arranging dance movements into a meaningful whole; the process of building a composition; a finished dance work.
cool-down	Slow, stretching activities to help the 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 activities.
creative process	An ongoing and circular process of exploration, selection, combination, refinement, and reflection to compose movement sequences or dances.

dynamics	The degree of energy, intensity, or power in the execution of movements.
echoing	A lead-and-follow activity for movement exploration, in which the leader makes a movement, and the follower(s) repeat the movement with some change in dynamics, shape, tempo, etc.; effective in building trust and sensitivity between individuals or within a group where the leader and the follower are clearly identified.
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. Students at all levels, Kindergarten to Grade 12, will work with the elements of movement, but use them with increasing degrees of refinement and complexity as they gain experience and maturity.(See the Types of Movement table at the end of this appendix.)
expressive elements of music	The elements of rhythm, tempo, melody, harmony, timbre, articulation, and dynamics.
flocking	An activity for movement exploration in which dancers move in groups with no set pattern or formation, all doing the same movements simultaneously.
floor pattern	The paths travelled during a movement sequence.
form	(See <i>choreographic form</i> .)
genre	A broad categorization of dance, incorporating several related dance styles. (e.g., Fox trot, rumba, and tango are styles within the genre of ballroom; disco, lambada, and line dancing are styles within the genre of social dance.)
improvisation	Movement that is created spontaneously, ranging from free-form to highly structured, but always with an element of chance; provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration.

isolation	Moving individual parts of the body (body centres) independently of others.
mirroring	A lead-and-follow activity for movement exploration, in which the leader and the follower face each other; effective in building trust and sensitivity between individuals or within a group where the leader and the follower are clearly identified.
movement memory	The acquisition and retention of kinesthetic sensation which helps the body to remember what a given movement feels like.
narrative	A choreographic form which follows a storyline and conveys specific meaning through that story.
pathways	The course on the floor or ground along which the dancer (or dancers) moves. (See the Types of Movement table at the end of this appendix.)
performance skills	Skills used to enhance a dance presentation, such as focus, stage presence, performing energy, and 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 movement	Principles of alignment, balance, flexibility, strength, and breathing.
rondo	A choreographic form similar to ABA, but which can continue for an indefinite period of time (ABA CA DA, etc.); the A phrase can be repeated or varied.
scatter position	Dancers move from a group position to individual placement with no set pattern (although one may emerge).

shadowing	A lead-and-follow activity for movement exploration, in which the leader faces away from the follower, and the follower shadows the leader's movement; effective in building trust and sensitivity between individuals or within a group where the leader and the follower are clearly identified.
stagecraft	Elements of sound, lighting, sets, costumes, make-up, props, media, and so on, used to enhance a theatrical or dance production.
technique	Ability to perform elements of movement efficiently, safely, and as appropriate to the dance style (within the context of this generalist document, does not refer to traditional, formalized techniques for particular styles or genres, such as ballet or Graham).
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); can be used as a basis for applying the creative process.
warm-up	A series of movements and exercises to increase heart rate and circulation, to encourage concentration and body awareness, and to stretch muscles that will be used in forthcoming activity.

Types of Movement

The following table outlines examples of types of movements within each of the five movement element categories.

Element	Technique Examples
Body	<p><i>“What is the body doing?”</i></p> <ul style="list-style-type: none"> • whole or partial body action: using the whole body (e.g., whole body stretch); using isolated parts of the body (e.g., gesture) • type of movement <ul style="list-style-type: none"> - locomotor/travelling: basic (e.g., walk, jump, slide, roll); combined (e.g., step-hop, waltz-run or triplet, grapevine) - non-locomotor/on-the-spot (e.g., curl, stretch, spin) • dimension: small, large, narrow, wide • weight transfer: lunge, leap, roll • balance: on-balance, off-balance; supported, unsupported • shape: angular, curved, twisted; symmetrical, asymmetrical
Space	<p><i>“Where is the body moving?”</i></p> <ul style="list-style-type: none"> • direction: forward, backward, sideways, diagonal, up, down <ul style="list-style-type: none"> - pathway (e.g., zig-zag, 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 • personal space/general space: how little, how much; around body, within available space
Time	<p><i>“How does the body move in relation to time?”</i></p> <ul style="list-style-type: none"> • tempo: slow, fast; accelerating, decelerating • metre: uneven, even; $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ • rhythm: simple, complex; pulse, breath; accent
Dynamics	<p><i>“How is the body moving?”</i></p> <ul style="list-style-type: none"> • energy: strong, light; tension, relaxation • flow: sustained, suspended; lyrical, staccato
Relationship	<p><i>“With whom or what is the body moving?”</i></p> <ul style="list-style-type: none"> • grouping: apart, connected; solo, duet, ensemble; formations • 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

APPENDIX G

PLANNING YOUR PROGRAM



The Dance 8 to 10 Integrated Resource Package has been designed to provide flexibility in organizing and implementing courses and programs to best meet the needs of students, teachers, and communities. Courses offered in dance in grades 8 to 10 may be designated as

- Dance 8
- Dance 9
- Dance 10

Districts and schools may choose to develop programs that integrate more than one of the fine arts disciplines. For students to satisfy the fine arts requirement for grades 8 to 10, however, they must meet all the prescribed learning outcomes from one of the disciplines (dance, drama, music, visual arts). This requirement ensures that students receive a strong foundation in at least one of the fine arts disciplines. Units within an integrated fine arts program might include:

- How the Arts Mirror and Influence Society
- The Arts Within Cultures and Across Time
- Musical Theatre
- Design
- Filmmaking
- Arts in the Media

The four fine arts curricula include many common components; identifying these commonalities can help educators develop integrated units or programs.

ORGANIZING FOR INSTRUCTION

Teachers may wish to deliver the prescribed learning outcomes using a unit plan approach. Units in dance may be based on:

- genre (e.g., jazz, modern, folk)
- theme (e.g., purposes of dance, roles of women and men, role of dance in contemporary culture)

- methodology (e.g., musical theatre, multimedia, choreography)

(For examples of units organized by genre, see “Planning for Assessment” in Appendix D.)

When planning a dance program and sequencing lessons, teachers may want to consider whether they have:

- addressed the learning outcomes
- set appropriate goals
- included opportunities for the students to explore and express themselves through dance
- included opportunities for students to research ideas and topics
- included opportunities for both individual and group work
- included opportunities for students to reflect on their own work
- included opportunities for looking at and responding to dances of others
- included a range of cultural content
- addressed a range of learning styles
- addressed students’ needs and abilities
- included activities and strategies relevant for both male and female students
- connected the lesson to things relevant to students and their communities
- made plans for assessing the extent to which students are achieving the learning outcomes

A balanced dance program should include a range of dance experiences. These experiences can serve as the basis for exploring dance concepts as articulated by this curriculum. As students refine their use of the elements of movement, their creativity and presentation skills, and their knowledge of dance’s role in society, they are afforded greater possibilities for a wider variety of experiences.

APPENDIX G: PLANNING YOUR PROGRAM

Dance			
<i>Presentation and Performance</i>	<i>Creation and Composition</i>	<i>Dance and Society</i>	<i>Elements of Movement</i>

Music		
<i>Thoughts, Images, and Feelings</i>	<i>Context</i> Historical and Cultural Self and Community	<i>Structure</i> Elements of Expression Elements of Melody Elements of Rhythm Form and the Principles of Design

Drama		
<i>Exploration and Imagination</i> Critical Analysis Expression and Trust	<i>Context</i> Social and Cultural Making Connections	<i>Drama Skills</i> Body and Voice Drama as Metaphor Elements and Structures Role Technique

Visual Arts			
<i>Image-Development and Design Strategies</i> Creating/Communication Perceiving/Responding	<i>Context</i> Creating/Communication Perceiving/Responding	<i>Visual Elements and Principles of Art and Design</i> Creating/Communication Perceiving/Responding	<i>Materials, Techniques, and Processes</i> Creating/Communication Perceiving/Responding

The following table outlines dance types within each of the five categories of 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
<i>Ethno-cultural</i>	<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)
<i>Social</i>	<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)
<i>Historical</i>	<ul style="list-style-type: none"> • baroque • renaissance • minuet • Charleston • twist • disco • lambada • hip-hop
<i>Modern</i>	<ul style="list-style-type: none"> • creative • classical (e.g., Graham, Bausch) • post-modern
<i>Theatrical</i>	<ul style="list-style-type: none"> • tap • musical theatre • dance drama • ice dance • ethno-cultural (e.g., kabuki, bharata natyam, Scottish highland)

In planning dance experiences, teachers should ensure that they include dance styles representative of the cultural makeup of the community. Teachers may also wish to create links with other subject areas and the cultures being studied (e.g., social studies, other fine arts). The following suggests additional connections to other subject areas using the four curriculum organizers for dance:

Elements of Movement

- music: elements of metre, rhythm, tempo
- visual arts: use of line, patterns, and so on
- physical education, science, career and personal planning: anatomy, health, fitness, safety

Creation and Composition

- drama, music, visual arts: creative structures and processes in other arts compared to dance; fine arts as a means of expression and communication
- music: relationship of dance to the expressive elements of music
- music: relationship between dance form and music form (e.g., AB, ABA, call and response)
- drama, English language arts: use of stagecraft and media

Presentation and Performance

- drama, music, visual arts: structures in other fine arts
- music: relationship between music form and dance form (e.g., AB, ABA, rondo)
- drama, music: rehearsal and performance process and etiquette
- drama: elements of stagecraft
- social studies: contexts
- languages: value of an additional language for learning dances from other cultures

- English language arts: revision and editing process in writing

Dance and Society

- music, drama, visual arts: compare within the same historical or cultural context
- social studies, home economics: historical and cultural contexts, costumes
- career and personal planning: careers and lifelong opportunities in dance
- physical education: “artistic sports” (e.g., figure skating, synchronized swimming, aerobics, gymnastics)

LEARNING STYLES AND INSTRUCTIONAL STRATEGIES

In order to meet the needs of the widest possible range of learners, teachers are strongly encouraged to use a variety of instructional strategies when planning and implementing a dance program.

Types of instructional strategies and learning styles include:

- *direct instruction* (e.g., structured overview, lecture, demonstration, didactic questions)
- *indirect instruction* (e.g., problem solving, case studies, inquiry, concept mapping)
- *independent learning* (e.g., research, computer-aided instruction, home work, learning centres)
- *experiential learning* (e.g., field studies, experiments and exploring, games)
- *interactive instruction*. (e.g., co-operative learning groups, debates, problem solving, interviewing, role play, improvisation)

For more information on the use of many of these strategies, refer to the publication *Selected Strategies for Instruction* (Province of British Columbia, Ministry of Education, 1995). For more information on strategies

related to classroom equity and inclusion (i.e., including students with special needs, female and male students, and students for whom English is a second language), please refer to Appendix C: Cross-Curricular Areas earlier in this IRP.

Three broad strategies relevant to dance classes are *dancemaking* (students create their own sequences or dances), *set dance* (students learn an established dance such as a folk dance, ballroom dance, or a choreographed piece), and *responding to dance* (live or video presentations).

TIPS FOR DANCEMAKING

Dancemaking requires students to be active learners. As they create dances, students are experiencing, gaining knowledge, experimenting, and facilitating at the same time. Often there is a social dimension where students are working with partners or in groups. To facilitate students' learning in the creation of dance, teachers need to be interactive—coaching, guiding, and discussing with the students. The following tips may help the teacher:

- Establish a warm and accepting atmosphere where students feel safe and free to take risks. Show enthusiasm. Join the students in the activities whenever appropriate to help establish trust.
- Set ground rules to keep the lesson running smoothly. For example, students should know if they are to start and stop on a signal from the teacher, where the boundaries of the dance space are, and so on.
- Begin with an appropriate warm-up and conclude with a cool-down.
- Use themes and topics of interest to the students.
- Coach the students while they move, speaking in a clear and loud voice so that

they can hear. Say words in a manner that conveys their meaning, encouraging students to respond in a particular way (e.g., “s-t-r-e-e-e-e-t-c-h”).

- Use images to stimulate the students' imaginations and assist in the development of their elements of movement. Use a range of adjectives and adverbs. Use a variety of images to encourage students to explore several possibilities. Remember that imagery can also limit students if used incorrectly (e.g., avoid asking students to “be” something as this often results in mimicry rather than movement exploration).
- Use visual aids and other representations to convey ideas whenever appropriate.
- Use a range of accompaniment, such as recorded or live music, percussion instruments, student-created accompaniment, body percussion, and soundscapes.
- Encourage the value of stillness where appropriate. Stillness is not a state of “not doing,” but can have equal validity in the choreography.
- Use repetition. Students gain satisfaction from learning a phrase of movement and repeating it. Allow opportunities for refinement.
- Be generous with praise for students' efforts.

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

TEACHING A SET DANCE

The following tips may help in teaching a set dance:

- Begin with a warm-up and end with a cool-down. Both may incorporate steps to be used in the dance.
- Separate the dance into the steps and the pathway. Begin by teaching the steps,

describing and demonstrating each separately. Steps are done slowly at first, using counts, then at the proper tempo.

- Teach one part of the basic step pattern at a time. When two parts have been learned, combine them to establish continuity of the dance.
- Explain the floor pattern. Have the dancers walk through the floor pattern. Then combine the steps with the floor pattern, first without music, then with music. (Remember that not all dances have a set floor pattern.)
- Use key words and counts to cue the steps and directional changes, and to alert students (e.g., “ready”). This 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, its vigour, and uniqueness.
- Encourage students to identify the music phrases in the dance. Most traditional folk dances, for instance, are phrased similarly to the music. Being familiar with the accents and general qualities of the music will help students’ movement memory.
- Encourage vigorous activity so that students become involved in the experience and have little time to worry about things such as who their partner is.
- Encourage opportunities for solo, line, circle, scatter, or group formations of three and four. This dispels the idea that one must have a partner to dance. Restrict choice when partners are needed (e.g., ask students to dance with the person standing opposite, the person closest). Encourage frequent and rapid change of partner.
- Once the whole dance has been learned, repeat several times to increase fluency and enjoyment.

- If the dance is to be performed in a formal or public setting, allow opportunities for all students to perform, and not just the most able dancers.

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

RESPONDING TO DANCE PRESENTATIONS

Viewing live or recorded dance presentations should be an active experience for audience members. Teachers should encourage students to become totally involved in the dance—engaged visually, aurally, emotionally, and physically.

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

Different people respond in different ways to the same dance presentation. In addition, one person can, and in most cases should, respond in more than one way. The following are three levels of response:

- *emotional*—this refers to feelings evoked by a dance presentation
- *associative*—this refers to associations one makes with the dance or with images in the dance, and may have a personal or cultural basis
- *formal intellectual level*—this refers to responses one has after a formal analysis and interpretation of the dance presentation

The three types of responses vary and shift in emphasis from viewer to viewer and from dance to dance.

When structuring a formal response activity, teachers may wish to include the following steps:

- *preparation*—teacher establishes the focus for viewing the dance
- *first impression*—students respond spontaneously, and there are no wrong answers
- *description*—students take inventory of what they saw and heard
- *analysis*
 - examine how the movements, costume, dancers, stagecraft were combined and arranged to achieve certain effects
 - analyse by looking at the connections among the elements of movement and principles of composition, and the form of the dance, using appropriate terminology
 - identify cultural elements represented in the dance
- *interpretation*
 - students reflect on and discuss what the dance means to each of them
 - students analyse how their responses are influenced by their own experiences and perceptions of the world
- *background information*—students learn about the choreographer, the dance, and the dancers
- *informed judgment*—students refer back to their first impressions and support their initial opinions of the work, or develop and support a new opinion of the dance (based on their discussions, research, and reflection)

These steps may be combined or rearranged as appropriate to the situation (e.g., students responding to their own dances, to peers' dances, or to professional presentations). Note also that in some situations it is entirely appropriate for students to have an intuitive "gut reaction" to dance without having to attribute a technical qualification.

When analysing, interpreting, and researching the background of dances of various cultures and societies, students could consider the following topics:

- the origin of the dance
- the purpose of the dance (e.g., social, ritual, ceremonial, celebratory, occupational)
- the geography and climate of the dance's country of origin
- the beliefs and customs of the culture or society
- any historical factors that might have influenced the dance
- the symbolism, if any, used in the dance

Adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

WORKING WITH THE DANCE COMMUNITY

Whether dancemaking, learning set dances, or responding to dance, students' opportunities for learning may be greatly enriched when guest choreographers or dancers from the community are involved. Teachers are encouraged to provide these experiences for their students whenever possible.

The broad nature of dance as envisioned by this curriculum enables teachers and students to begin where they are most comfortable. It is important to note that teachers are not expected to teach dances with which they are unfamiliar. To broaden the range of opportunities for students, teachers may

wish to enlist the help of the community. It is particularly useful to use experts when presenting culture-specific dances in order to avoid misrepresentation, offence, and misappropriation of culture.

When working with guest choreographers and dancers, teachers should:

- arrange for a meeting to discuss appropriate learning outcomes and expectations, and to decide which areas of the curriculum are to be addressed (e.g., include focusses on the elements of movement, and the historical, cultural, and societal contexts)
- prepare students for the experience (e.g., discuss the expectations for process and etiquette, and provide useful background information)
- determine the needs of the choreographer (e.g., music, space, temperature)
- debrief with students and guests

Students should also have opportunities to work as choreographers themselves, creating dances for peers or younger students. When students are working as choreographers, encourage them to consider the following:

- What are the dancers able to reasonably accomplish at that grade level?
- What safety factors must be kept in mind?
- Which warm-up and cool-down activities need to be incorporated?
- Is the music appropriate for a school setting and will it motivate dancers to move?
- What is your plan for working through and sequencing parts of the dance?
- What are your criteria for success?

Teachers and students should consider the following community resources for broaden-

ing the range of learning opportunities in dance:

- professional dance studios, companies, and associations
- community, provincial, and national arts councils
- college and university fine arts departments
- school and public libraries
- dance teacher associations
- cultural associations
- community and recreation centres
- arts periodicals and publications
- arts broadcasting (radio, television)
- continuing education programs
- cultural festivals
- Internet web sites for dance

ADDITIONAL CONSIDERATIONS FOR INSTRUCTION IN DANCE

When planning a dance program, consideration must be given to health and safety issues, sensitive content, and facilities and materials.

Creating a Safe Learning Environment

Teachers should address the following questions prior to, during, and after an activity has taken place:

- Are students aware of established rules and procedures for safety (e.g., move in the designed space with control and respect for others, recognize hazards in the dance area)?
- Is the activity suitable to the student's gender, interest, confidence, ability, and physical condition?
- Has the instruction been sequenced progressively to ensure safety?
- Are students being properly supervised?
- Have students been given specific instruction about how to use the facilities and their bodies appropriately?

- Are the facilities and equipment suitable and in good repair?
- Are students wearing clothing and footwear appropriate for the activity?

In addition to physical safety, teachers should consider the emotional safety of students when planning a dance program. Be sensitive to individual students, and be prepared to respond to unique situations, and develop creative strategies to deal with rivalry, stress, stage fright, and so on. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., blindfolding, working in closed environments), and be prepared to offer alternative strategies as necessary.

Sensitive Content

The study of dance can involve dealing with issues and topics that may be a source of sensitivity or special concern for some students or their parents (e.g., dance in religious or cultural contexts, social pressure on adolescents, human sexuality, standards of personal behaviour, assertive communication). The following are some suggested guidelines for dealing with sensitive issues:

- Inform parents of the objectives of the curriculum before addressing any sensitive issues in the classroom and provide opportunities for them to be involved in their children's learning.
- Be aware of district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in classroom activities).
- Be aware of provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- Inform an administrator or counsellor when a concern arises.
- Be aware of warning signals for eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight, or avoidance of wearing standard dance attire).
- Obtain appropriate in-service training, or consult with those in the school who have relevant expertise (e.g., the teacher counsellor) before beginning instruction in a new, unfamiliar, or potentially sensitive area of study.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing those issues.
- Promote critical thinking and open-mindedness and refrain from taking sides, denigrating, or propagandizing one point of view.

Teachers are particularly encouraged to consult with administrators and district personnel on the topic of touching. Dance teachers use touch frequently as a means of instruction, to identify, encourage, aid in visualization, correct, and facilitate muscle memory. However, physical touch can be problematic in the public school system, where teachers feel particularly vulnerable to misunderstanding and public censure. In addition, students who have experienced physical or sexual abuse, or whose cultural practices do not include touching by non-relatives, may respond negatively to touching in the context of a dance class. When establishing guidelines for the use of touch in classes such as dance, drama, and physical

education, teachers and administrators may wish to consider the following points:

- Talk to the students about the value of touching and how it can help them in their dance learning.
- Demonstrate on your own body frequently so students will be aware that this is one of your teaching tools.
- Ask students for their permission before touching them.
- Touch briefly, using the back of the hand, the flattened palm, or the fingertips.
- Never touch a student correctively unless others are present and watching.
- Where possible, stop short of touching, and mime the action parallel to the student's body.
- Learn to read students' non-verbal cues. Let students know that they can talk to you privately if touching makes them uncomfortable.

Facilities and Materials

Although several components of the curriculum can take place in regular classrooms with desks (e.g., learning about the historical and cultural contexts of the dance), the movement components of the curriculum require a special environment. When choosing or designing a facility for the physical components of the curriculum, consider the following:

- Does the facility have a resilient floor with protection from dirt and foreign objects?
- Is the space open and unobstructed (including a high enough ceiling)?
- Is there adequate lighting, heating, and ventilation?
- Are there mirrors (with curtains) and barres?
- Do you have access to video equipment and an adequate sound system?

- Do you have access to storage (for equipment, costumes)?
- Do you have access to props (e.g., ribbons, hoops, umbrellas, stretchy bags, masks, balloons, ropes)?

CAREERS RELATED TO DANCE

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

Performance

Concert

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

Commercial

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

Choreography

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

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

- wigmakers
- shoemaker
- film and video production, post production
- film and video operator

Therapy

- kinesiologist
- dance therapist
- sports medicine practitioner
- Pilate
- Alexander technique practitioner
- Feldenkrais practitioner
- yoga

Writing and Criticism

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

