



# DANCE 11 AND 12

- *Performance*
- *Choreography*



BRITISH  
COLUMBIA

Ministry of Education,  
Skills and Training

*Integrated Resource Package 1997*

IRP 066

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This Integrated Resource Package (IRP) provides some of the basic information that teachers require to implement the Dance 11 and 12 curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education, Skills and Training’s home page: <http://www.est.gov.bc.ca/>

### THE INTRODUCTION

The Introduction provides general information about Dance 11 and 12, including special features and requirements. It also provides a rationale for the teaching of Dance 11 and 12 in BC schools.

### THE PERFORMANCE 11 AND 12 AND CHOREOGRAPHY 11 AND 12 CURRICULA

The main body of this document consists of the Performance and Choreography courses of the Dance 11 and 12 curriculum. When other courses are completed, they will be added to this IRP. For each course, an introduction is followed by four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for each subject area
- 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*

*Learning outcome statements* are content standards for the provincial education system.

Prescribed 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 be able to 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 depend on the professional judgment of teachers, guided by provincial policy.

### *Suggested Instructional Strategies*

Instruction involves the use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that 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 BC teachers in collaboration with the Ministry of Education, Skills and Training according to 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 to meet specific local needs. 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* lists the prescribed learning outcomes for the curriculum arranged by curriculum organizer and grade.
- *Appendix B* contains a comprehensive, annotated list of the provincially recommended learning resources for this curriculum. This appendix will be updated as new resources are evaluated.
- *Appendix C* outlines the cross-curricular reviews used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of this IRP.
- *Appendix D* contains assistance for teachers related to provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluation.
- *Appendix E* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix F* contains definitions of terms specific to the study of dance.

# PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

**Grade** | PERFORMANCE 11 • *Dance and Society* | **Curriculum Organizer**

**Prescribed Learning Outcomes**

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

**PRESCRIBED LEARNING OUTCOMES**

*It is expected that students will:*

- identify the various social, cultural, and historical influences on dance
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - accepting direction
  - giving and receiving constructive criticism
  - taking appropriate risks
  - setting and revising personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity
- establish a plan for lifelong participation in dance as a career or for recreation or entertainment

**SUGGESTED INSTRUCTIONAL STRATEGIES**

- As a class, brainstorm the characteristics required to accept direction and constructive criticism. Have students use their journals to reflect on their own abilities to take direction and to act as leaders.
- Ask students to list groups they belong to or could join (e.g., family, student council, sports team, school orchestra, service club, work force, church congregation). Have them create word webs or tableaux to illustrate the various roles and responsibilities associated with each of these groups. Bring the class together to discuss how group dynamics apply to dance performance situations.
- Challenge students to research (e.g., using the Internet, education counsellors) the requirements for various careers in dance performance, arts production, and arts administration. Invite representatives from these career areas to talk to the class, or assist students in initiating job shadowing programs.
- As a class, brainstorm opportunities for dance experiences outside the classroom (e.g., participating in recreational classes, social dance clubs, religious or ceremonial dances; watching performances). Have students use their Student Learning Plans to record how they see themselves participating in dance in the future.
- Suggest that students select one or more dance styles they have learned and performed, and research their history, cultural context, and purpose in current society. Remind them to include information on roles (e.g., gender, age, status), costume, music, and function. After students share their findings, focus a class discussion on the similarities and differences among various styles, as well as their influences on students' own performances.
- Provide opportunities for students to organize and conduct debates on issues related to dance, such as:
  - Dance always has meaning.
  - Ballet training is essential for all dancers.
  - Dance contributes to the economy.

**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** | PERFORMANCE 11 • *Dance and Society* | **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**

- Form groups and ask each group to role-play a rehearsal at which several things go wrong. Invite observers to stop the action periodically and give direction to correct players' behaviour. Videotape each performance. Have students view the videos and record evidence of performers or observers who:
  - give constructive feedback
  - accept and implement directions
  - receive and implement constructive feedback
  - practise individual responsibilities
  - practise group responsibilities
  - respect diversity
- As a class, discuss the results, referring to specific examples of each behaviour. Instruct students to use their journals to reflect on their own abilities to demonstrate the skills and attitudes necessary to participate as dance performers.
- Suggest that students work in small groups to research and record dance opportunities in their communities in the areas of career, recreation, and entertainment. Ask them to identify activities they might consider participating in as lifelong pursuits. Invite them to present their research to the class and look for evidence of:
  - exploration of a variety of research sources
  - accurate, detailed, and relevant information
  - clear, well-prepared delivery
- Encourage students to keep ongoing logs for documenting their various dance learning experiences, both in and outside the classroom. At regular intervals, provide opportunities for review. As students reflect on their dance experiences, have them look for evidence that they are applying what they learn to the revision and achievement of their performance goals. Collect their logs and note the extent to which students are able to make connections between their dance experiences and their goals.

**RECOMMENDED LEARNING RESOURCES**

**Print Materials**

- Ballet & Modern Dance
- Dance Composition & Production
- Dance Education Initiative
- Moon Magic
- The Young Dancer

**Video**

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Carmen
- Dance at Court
- The Dancemakers Series
- Dancing in One World
- Fonteyn And Nureyev
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- Karen Kain
- Lord of the Dance
- Lost in the Shuffle
- The Making of a Dancer
- Martha Graham
- New Worlds, New Forms
- The Nutcracker
- The Power of Dance
- Romeo and Juliet
- Sex and Social Dance
- Swan Lake

**Multimedia**

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation

**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 is included in Appendix B of this IRP.





This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Dance 11 and 12. The development of this IRP 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.

### 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 from the power of music, literature, drama, and the visual arts. Dance is a natural means of communication and expression, integrating movement, feeling, and intellect.

Appreciation of dance provides a context for understanding the world and contributes to a vibrant culture. As one of the fine arts, dance embraces movement, creation, and performance. It requires a balance of knowledge, skills, and attitudes that 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. Dance education provides all students with opportunities to experience, understand, and value the language and art of dance. Because dance uses movement in unique ways, it provides an exciting impetus for learning in all areas of the curriculum.

Instruction 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 (for careers or 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

### THE DANCE 11 AND 12 CURRICULUM

Dance 11 and 12 builds on and extends the knowledge, skills, and attitudes developed through the Kindergarten to Grade 7 and Grades 8 to 10 dance curricula. This dance IRP has been developed to make dance accessible to all students and schools, while encouraging the physical, creative, intellectual, social, and emotional development of each individual.

Dance education in the graduation years builds 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.

### CURRICULUM ORGANIZERS

Prescribed learning outcomes for all dance curricula (Kindergarten to Grade 12) are grouped under the following interrelated 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. Every 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 from Kindergarten to Grade 12 work with the elements and principles 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 foundation that supports lifelong interest in, appreciation of, and curiosity about dance.

#### *Presentation and Performance*

Dance is an art that is meant to be shared. By working toward informal presentation and formal performance, students recognize and develop both aesthetic and social values. They learn that there is a dynamic interaction between process and product. By experiencing dance as both performers and as audience members, students learn appropriate behaviour and gain the sensitivity essential for developing an appreciative performer-to-audience relationship.

#### *Dance and Society*

People dance for a variety of reasons, including:

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

Dance provides opportunities for students to gain an understanding of people and a respect for diverse cultures. A balanced dance program should draw on the cultural and historical wealth dance has to offer.

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

**DANCE KINDERGARTEN TO GRADE 12 OBJECTIVES**

The prescribed learning outcomes for all dance curricula have been developed to address the broad objectives for learning in dance from Kindergarten to Grade 12. The Dance Kindergarten to Grade 12 Objectives

chart shows the relationship of these objectives to the curriculum organizers. Instruction and assessment should address these objectives at each grade.

**Dance Kindergarten to Grade 12 Objectives**

Organizer	Objective
<p><b>Elements of Movement</b></p>	<p>▶ Students use the elements of movement (body, space, time, dynamics, and relationship) with increasing degrees of refinement, complexity, and variety.</p>
<p><b>Creation and Composition</b></p>	<p>▶ Students use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.</p>
<p><b>Presentation and Performance</b></p>	<p>▶ Students participate in the presentation and performance of dance.</p>
<p><b>Dance and Society</b></p>	<p>▶ Students demonstrate a growing awareness, understanding, and appreciation of the history, diversity, roles, and influences of dance within society.</p>

### SUGGESTED 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.

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 to meet the needs of students and to respond to local requirements.

### SUGGESTED ASSESSMENT STRATEGIES

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

#### *About Assessment in General*

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 for further instruction 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 which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). 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 learning outcomes.

Students benefit 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.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix D includes a more detailed discussion of assessment and evaluation.

### *About the Provincial Learning Assessment Program*

The Provincial Learning Assessment Program gathers information on students' performance throughout the province. Results from these assessments are used in the development and revision of curricula, and provide information about teaching and learning in British Columbia. Where appropriate, knowledge gained from these assessments has influenced the assessment strategies suggested in this IRP.

### *Provincial Reference Sets*

The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. These are:

- *Evaluating Reading Across Curriculum* (RB 0034)
- *Evaluating Writing Across Curriculum* (RB 0020 & 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 developed to provide guidance for teachers as they explore and expand their assessment repertoires is also available:

- *Performance Assessment* (XX0246)
- *Portfolio Assessment* (XX0247)
- *Student-Centred Conferencing* (XX0248)
- *Student Self-Assessment* (XX0249)

### INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. These issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies in this IRP with respect to the following:

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

(See Appendix C, Cross-Curricular Interests, for more information.)

### LEARNING RESOURCES

The Ministry of Education, Skills and Training promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use

non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

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 encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. 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 BC schools fall into one of two categories: *provincially recommended materials* or *locally evaluated materials*.

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

### *Provincially Recommended Materials*

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as *recommended* materials. These resources are listed in Appendix B of each IRP.

### *Locally Evaluated Materials*

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

### *Internet Resources*

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

### ORGANIZING FOR INSTRUCTION

There are several educational, social, and technical issues to consider before starting a dance program. The following is a general guide to issues common to all areas of dance.

### *Considerations for Planning*

The view of dance education embodied in the Dance 11 and 12 curriculum reflects the belief that instructional approaches should:

- emerge from and reflect the diverse dance experiences of people throughout the world
- allow all students to be actively involved in the arts through opportunities to create, respond to, and present dance throughout their school years
- reflect the variety of media and contexts through which people experience dance

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



Three broad, interrelated approaches relevant to dance classes are *creating* (students create their own dances), *performing* (students prepare and present a dance), and *responding* (to live, recorded, or print presentations). These three approaches should be addressed in any dance program, whether the emphasis is performance or choreography.

The following information on creating, performing, and responding to dance is adapted from *Dance 10, 20, 30: Curriculum Requirements* (Saskatchewan Education, June 1997).

### *Creating Dance*

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

The creative process in choreography includes the following components:

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

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

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

### Creating Dance

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



### *Performing Dance*

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

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

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

- appropriate warmup and preparation activities
- technique appropriate to the genre
- ability to follow the choreographer, and to direct the ensemble themselves as appropriate
- ability to maintain an individual role within the ensemble while respecting others' contributions
- interpretation and effect
- performance skills and etiquette (as appropriate to the given situation)
- commitment to the rehearsal process (including individual and ensemble, and out-of-class practice as appropriate)

- organization and implementation of the performance format
- application and, where appropriate, design of elements of stagecraft (e.g., sound, video, lighting, sets, costumes, staging)

### *Responding to Dance Presentations*

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

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

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

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

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

## Responding to Dance

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

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

### *Working with the Arts Community*

All aspects of learning in dance may be greatly enriched when arts practitioners—such as performers, choreographers, musicians, stagecraft technicians, producers, administrators—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 requires students to be exposed to a variety of dance forms. 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 material to avoid misrepresentation, offence, and misappropriation of culture.

When working with guest artists, teachers should:

- familiarize themselves with school and district policies and procedures for involving guest instructors in the classroom (e.g., reference checks)
- arrange for a meeting to discuss appropriate learning outcomes and expectations, and to decide which areas of the curriculum are to be addressed
- ensure that age-appropriate material is used
- prepare students for the experience (e.g., discuss etiquette and the expectations for process, provide relevant background information)
- determine the needs of the presenter (e.g., music, space, lighting)
- debrief with students and guests

In Dance 11 and 12, students should also have opportunities to work as arts practitioners themselves, creating dances with or for use by peers, younger students,

and the community at large. When students are working as choreographers or dance teachers, encourage them to consider the following:

- What classroom management problems might arise and how should they be handled?
- What are students at that grade level able to reasonably accomplish?
- What safety factors must be kept in mind?
- Which warmup and cooldown activities need to be incorporated?
- Is the work appropriate for a school setting?
- Do you have a choreographic plan for working through and sequencing the work?
- Who will be responsible for designing and incorporating stagecraft elements?
- What are your criteria for success?

Teachers and students should consider the following community resources for broadening the range of learning opportunities in dance:

- professional studios, performance companies, and associations
- college and university fine arts departments
- school and public libraries
- dance teachers' associations
- community, provincial, and national arts councils
- arts regulating and policy-making authorities
- cultural associations
- Aboriginal organizations and performance groups
- continuing education programs
- community and recreation centres
- arts periodicals and publications
- local radio and television stations (for access to audio-visual equipment)

- arts broadcasting (television, radio, film boards)
- arts and cultural festivals
- Internet web sites for the fine arts

### *Dance Education and Students with Special Needs*

Dance—as are all fine arts—is a rich experience and a form of communication that provides opportunities for self-expression appropriate for all students. Although sensory impairments, physical or intellectual disabilities, and other special needs may limit the extent to which some students can participate, teachers can develop creative ways to include all students in the study of dance. Sample strategies include:

- non-locomotor movement activities for students with physical disabilities
- opportunities for students with hearing impairments to experience music and sound through vibration and vision
- opportunities for students with visual impairments to experience art through touch

Most of the instructional and assessment strategies in this IRP can be used with all students, including those with special needs. Some strategies may require adaptations to ensure that students with special needs can successfully achieve the prescribed learning outcomes. Modifications can be made to the prescribed learning outcomes for students with Individual Education Plans. See Appendix C for further details.

### *Gender Equitable Instruction*

Creative expression through dance is appropriate for both young women and young men. To assist in creating a positive learning environment for all students, consider the following:

- Recognize that a diversity of learning styles requires a diversity of teaching strategies.
- Include strategies and resources relevant to both male and female students.
- Assume that both females and males can be committed to personal expression in dance.
- Encourage both young women and young men to participate in all dance activities.
- Ensure that young women and young men are not stereotyped as to choice of form of artistic expression.
- Include emphases on the contributions of both male and female artists and their works.
- Critically examine the images and roles of men and women portrayed in various art forms for sex-role and sexuality stereotyping.
- Demonstrate the relevance of the fine arts to careers and everyday life in ways that appeal to all students in the school or class.

### *Sensitive Content*

As in other subject areas, 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., the arts in religious 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).

- Use the services of support systems and professional networks for teachers.
- Be aware of district policy and procedures regarding photographing or videotaping students for purposes of assessment or presentation.
- Be aware of federal copyright law and district licensing agreements for the reproduction of printed materials and the use of recorded music and videos.
- 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.
- 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 provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- 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, wearing loose clothing, irregular attendance, vague medical excuses).
- 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. Promote critical thinking and open-mindedness and refrain from taking sides, denigrating, or propagandizing one point of view. Assure students of their rights to emotional and physical safety

(e.g., allow them to opt out of activities or discussions that cause personal discomfort).

Teachers are especially encouraged to consult with administrators and district personnel on the topic of instructional touching. In dance classes, 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 especially 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 this context. When establishing guidelines for instructional touching, teachers and administrators may wish to consider the following points:

- Talk to students about the value of touching and how it can help them in their learning.
- Demonstrate on your own body frequently so students will be aware that touching 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.

Another concern is the appropriateness of musical and visual repertoire, whether as

focus for response or as a stimulus for creation. While the fine arts curricula advocate opportunities for students to present, respond to, and discuss their own preferences, teachers should ensure unsuitable material is not presented if an appropriate context has not been established (e.g., obscenities, images of violence, gender roles, cultural stereotypes). It is recommended that teachers review students' selections before allowing them to be presented, and prepare to focus discussion on any sensitive issues that may arise. In addition, materials for particular occasions or contexts (e.g., Christmas songs, Halloween masks, ritual dances, national anthems, political protest songs) may be religiously or culturally objectionable for some students. Teachers should ensure that a range of contexts in repertoire are represented, and should be prepared to offer alternative strategies as required.

### *Safety Considerations for Dance Instruction*

To ensure 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., moving in the designed space with control and respect for others, hearing conservation, proper warmup routines)?
- Is the activity suitable to the student's interest, confidence, ability, and physical condition?
- Has the instruction been sequenced progressively to ensure safety?
- Are students being properly supervised?
- Are the facilities conducive to the safety of students?

- Have students been given specific instruction about how to use the facilities and their bodies appropriately (e.g., safe use of apparatus, proper warmup and cooldown)? Do they fully understand the instructions?
- Are students aware of the location and safe use of power switches and fuse boxes?
- Are students wearing clothing and footwear appropriate for the activity?
- Is the equipment suitable and in good repair?

In addition to physical safety, teachers should consider the emotional safety of students when planning a dance program. Be sensitive to individual students, be prepared to respond to unique situations, and develop creative strategies to deal with rivalry, stress, harassment, fear of failure, 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.





# CURRICULUM

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*Performance 11 and 12*





Performance 11 and 12 focus on dance as a performance art. By participating in formal and informal performances in a variety of settings, students increase their knowledge and develop skills in all phases of dance preparation and production. The emphasis is on refining students' control of the elements of movement and presentation. Developing their awareness of the social contexts in which dance occurs is also important.

Dance performance is collaborative in nature. In Performance 11 and 12, students learn the skills and attitudes necessary to work within a performance group, including teamwork, adaptability, support, leadership, and responsibility for stagecraft elements such as props, costumes, lights, music, and scenery. Self-assessment, goal setting, and response and reflection skills are developed as part of the rehearsal process and are used to evaluate the performances of self and others.

A dancer's performance occurs at one end of a continuum that begins with learning new movement and develops through rehearsing and refining toward a polished product. This course emphasizes the knowledge, skills, and attitudes required throughout this process.

### THE PERFORMANCE 11 AND 12 CURRICULUM

As discussed in the Introduction to this IRP, the prescribed learning outcomes for dance are grouped according to the same four curriculum organizers used for Kindergarten to Grade 12. The following descriptions define the specific course content for Performance 11 and 12.

#### *Elements of Movement*

Applying the essential elements and principles of movement helps students develop greater technical proficiency.

Refining technique is a means to an end, enabling students to become more versatile performers.

#### *Creation and Composition*

Performance is a creative act. Applying the creative process (exploration, selection, combination, refinement, and reflection) in interpreting and developing roles and in collaborating with choreographers and other dancers enables students to understand and develop their own artistic choices as performers. Performance requires ongoing use of the creative process. For this reason, the ability to formulate criteria for evaluating their own and others' work is an essential tool for dancers' growth.

#### *Presentation and Performance*

Dancers seek a connection with the audience—everything they do in rehearsal or in performance is a means toward that end. To achieve this connection, dancers go through a cycle of self-discovery and personal growth that involves collaboration with co-performers as well as with the audience. Students learn to refine and polish their performance skills to achieve this connection and to further their artistic growth. The process of refining and polishing requires dancers to self-assess constantly and continue to set new performance goals based on feedback from peers and teachers.

#### *Dance and Society*

Dance exists within personal, historical, and cultural contexts. A skilled performer draws from a secure knowledge of the various social issues that influence and are influenced by the practice of dance as an art form, and is therefore able to establish meaningful communication with the audience.

Working in a performance group develops valuable personal and interpersonal skills that students can apply in broader social and career contexts. These skills include the ability to:

- act responsibly and demonstrate commitment
- accept direction and take on leadership roles as appropriate
- give and receive criticism
- conduct ongoing self-assessment of goals
- recognize the role of the individual within the group, and put the needs of the group ahead of personal needs as appropriate
- demonstrate respect for diversity

### FINE ARTS GRADUATION REQUIREMENTS

Performance 11 and Performance 12 are two of the provincially approved four-credit courses that satisfy the two-credit fine arts requirement for graduation. Schools are encouraged to provide opportunities for students to take more than one dance course (or fine arts course) at any given grade level. Each course must address all the learning outcomes for its designated grade.

### CLASSROOM CONSIDERATIONS

The success of a dance program depends on establishing a relaxed but regulated atmosphere. By fostering an environment of both structure and enjoyment, teachers will ensure a classroom atmosphere in which students feel safe and comfortable enough to learn and create. Specifically, teachers can facilitate the creation of a productive environment by working with students to establish guidelines and routines for the following:

- determining the purpose of each lesson and exercise (so that all students in the class know why a particular exercise or

activity is being used and are aware of the goals of the program)

- clothing and footwear as appropriate for given activities
- warmup and cooldown routines
- forming partners or groups, choosing working buddies, and making transitions between groupings (being aware of cultural taboos and personal discomfort with regard to boy-girl partnerships and touching)
- using personal and general space
- appropriateness of artistic choices (e.g., for music, movement content, props, costumes)
- distributing and collecting props, costumes, and equipment
- selecting and playing music (including consideration of more than one piece of music playing at the same time)
- giving and receiving constructive criticism and respecting the contributions of others

Although some components of the curriculum can be carried out in regular classrooms, dance performance courses for Grade 11 and Grade 12 have some special facility considerations. When choosing or designing a facility for teaching dance, consider the following questions:

- Is the space open and unobstructed (including a high-enough ceiling)?
- Is there adequate lighting, heating, and ventilation?
- Is there access to changing rooms, showers, lockers, and drinking water?
- Does the facility have a resilient (sprung) floor with an appropriate surface and with protection from dirt and foreign objects? Is the floor cleaned daily?
- Are there mirrors (with curtains) and barres?
- Does the facility have the capacity for subdivision and sound insulation (for

several small groups working separately with different pieces of music)?

- Is the facility enclosed and private?
- Is there access to video equipment and an adequate sound system with remote control?
- Is there access to computer systems (for research and networking with dance professionals, and for computer notation of choreography)?
- What storage facilities are available (for equipment, costumes, music)?
- Is there access to a variety of props and musical instruments to enhance performance and choreography and to inspire movement?
- Does the facility allow provision of a variety of musical and non-musical stimuli for movement?
- Is there access to a theatrical performance environment (e.g., with adjustable lighting, sound, sets, staging)?
- What access will students have to rehearsal space out of class time?

Teachers wishing to emphasize multimedia performance but who are unable to purchase all the required supplies may be able to access specialized equipment from other departments in the school or district (e.g., music, visual arts, drama, technology education, business education), as well as from local colleges, television and radio stations, studios, and businesses. This equipment includes:

- video recording equipment (camera and batteries, VCR, lighting kits, tripods, filters)
- video editing systems (mixer, titler, edit controller)
- still cameras with lenses, flash equipment, and filters
- computers with imaging, multimedia presentation, and animation capabilities with appropriate software (including Internet access, CD-ROM, video capability, MIDI capability, digital camera, scanners, colour printers)
- sound production and mixing equipment (tape decks, CD players, microphones and amplifiers, headphones, mixing board, synthesizers, piano, percussion instruments)

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- refine techniques specific to one or more genres
- improve their control of the principles of movement
- distinguish the definitive styles of two or more genres in terms of the elements of movement
- identify the impact of fitness, health, and safety on dance technique
- apply appropriate terminology to describe technique

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Lead a discussion on the components of a safe and effective warmup as appropriate for a given dance style or genre. Discuss movements that may be questionable in terms of safety (e.g., hyperextension, jazz half-splits). Have students consider how these movements could be done safely. Invite a dancer from the community to demonstrate these movements.
- After students have learned techniques from a variety of dance genres (e.g., through teacher instruction, guest instructors, video), have them create charts listing the similarities and differences in terms of the elements of movement. Introduce related vocabulary as necessary. Ask students to use these charts, individually or in groups, to focus practice of various techniques. Extend by having students research (e.g., through interviews, the Internet, CD-ROM, print resources) the various genres.
- Provide ongoing opportunities for students to practise in order to extend and refine dance techniques in given genres. Emphasize improvements in the principles of movement (e.g., strength, flexibility, alignment) and movement memory.
- As students learn dance techniques and the related terminology, have them create personal dictionaries of movement terminology, incorporating drawings, photographs, video clips, invented language, and computer graphics as appropriate. Students should add to their dictionaries over time as they learn new techniques. Encourage them to solicit input from their peers.
- Invite a school or community counsellor or health practitioner to talk about issues related to health and well-being in dance (e.g., body image, eating disorders, steroid use, lifestyle, stereotypes). Suggest that students conduct a media analysis project to examine the portrayal of “ideal” body types for men and women. Have them co-ordinate with home economics students to design one-week menus of healthy meals for dancers that contain sufficient calories for physical activity.

### SUGGESTED ASSESSMENT STRATEGIES

- Have each student choose two dance genres (e.g., ballet and rock) and select video clips illustrating each. Ask students to submit analyses of the clips, identifying similarities and differences in time, dynamics, use of space and body, and relationships. Look for:
  - sophistication in selections chosen
  - degree of detail in the analysis
  - accurate and specific analysis of the elements of movement in both selections
- During performance and practice sessions, encourage students to work in pairs to observe one another and provide feedback. Have students record observations to help their partners refine and revise their work. Assessment criteria might include:
  - effective use of focus
  - clear dynamics
  - accurate rhythm
  - clear movement
  - commitment to movement
  - appropriate relationship to other performers
  - movement appropriate to intended emotional quality
- After a community health professional talks to students about health and well-being in dance, have students record their eating habits for one week and analyse the nutritional content. Ask students to suggest changes they could make to their eating habits to meet nutritional standards for a dancer, then develop weekly healthy eating plans based on those changes. Look for evidence that students are able to:
  - identify and apply principles of nutrition
  - describe nutritional issues and their effects on well-being in dance
  - outline an appropriate balance of nutrients for a dancer
  - include sufficient calories for a dancer

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- Baryshnikov Dances Sinatra
- Carmen
- Dance Centerstage
- The Dancemakers Series
- Denishawn
- Fonteyn And Nureyev
- Giselle
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- Lester Horton Technique
- Lost in the Shuffle
- Martha Graham
- The Nutcracker
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- La Sylphide
- Tap Dancing: Intermediate



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation



#### *Music CD*

- Contrast and Continuum: Volume I

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- move in response to the expressive elements of music
- demonstrate abilities to improvise within a given structure
- evaluate the structure, style, and meaning in dance in terms of:
  - technical and aesthetic use of the elements of movement
  - dance genre and technique
  - use of roles
  - choreographic form and design
  - use of stagecraft
- identify artistic choices available to performers in presenting choreography

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Play examples of music in  $\frac{3}{4}$  and  $\frac{4}{4}$  metres and have students take turns leading various improvisational lead-and-follow activities for each. Ask them to identify the rhythmic patterns and accented beats and to consider how their movements relate to these elements of music. Repeat using other metres.
- Invite students to improvise freely by moving in general space to a given focus point. Change focus points throughout the improvisation. Have students add variety by introducing different effort qualities, levels, and so on.
- Use imagery to guide students as they improvise. (e.g., You are slashing through the jungle with a machete while being annoyed by wispy spider webs.) Invite students to take turns providing the imagery.
- Call out individual body parts and ask students to improvise with that part in isolation. Add more parts until the whole body is moving.
- Have a group of students perform a prepared piece. Ask the performers to provide a description of the artistic choices they made in the performance (e.g., in terms of emotional quality, focus, gender and culture roles, relationships between dancers and the audience, costumes, timing) without showing it to the audience. After the performance, challenge the audience to work in groups to create descriptions of the dancers' artistic choices, using the same aspects. Post these around the classroom and have groups attempt to identify the performers' statement.
- As a class, brainstorm criteria for assessing a given performance piece. Encourage students to consider any special criteria based on the dance style or genre, as well as on the context. (e.g., Are the performers students or professionals? Is this a work-in-progress or a polished performance?) Have students evaluate the performance according to the criteria and discuss their findings.



### SUGGESTED ASSESSMENT STRATEGIES

- Have half the class observe as the other half improvises in response to a given element of music (e.g., melody, rhythm). Ask the audience to provide feedback on:
  - diversity of movement (e.g., variety in rhythm, body parts used, levels)
  - appropriate dynamics
  - risk taking in offering different interpretations
  - working within the boundaries of the task
- To provide individual performers with opportunities to justify their artistic choices, have each performer respond to questions and statements such as:
  - What worked well?
  - What would you do differently in another performance?
  - What would help you?
  - How did you feel about your performance?
  - What inspires the particular kind of energy needed for this piece?
  - Discuss your decisions regarding props, timing, and focus.
  - How did you want the audience to respond?
  - What did you do to create that desired effect?
  - What do you love about dancing?

Collect students' responses and look for evidence that they are able to understand and articulate their artistic choices.
- After students have brainstormed criteria for assessing a given performance piece, have them use the criteria to evaluate performances. Criteria might include:
  - accuracy in technique
  - effective use of props
  - evidence of consistent and appropriate styling

After students have viewed performances in a number of genres, pose questions such as:

  - What do you already know about these genres?
  - What are the expectations of each genre?
  - How have your expectations changed after watching the performances?
  - What did you learn about the different or similar uses of elements of movement in the genres?

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- Carmen
- Dance at Court
- The Dancemakers Series
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- The Making of a Dancer
- The Nutcracker
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- La Sylphide
- W5: The Boom In Ballroom Dancing



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- rehearse dances with attention to technical accuracy and aesthetic quality
- demonstrate performance skills as appropriate to a given style
- demonstrate a clear interpretation of choreographic intent
- apply stagecraft to enhance performance
- demonstrate skills and attitudes appropriate to the collaborative process of presenting dance:
  - commitment to the rehearsal process
  - respect for others' contributions
  - body and mind management
  - arts administration and production tasks
- adapt a performance for a given environment

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for students to research administration and production tasks (e.g., stagecraft, ticket sales, program production, publicity). Have them each perform a learned sequence, then alter one of the stagecraft elements and perform the sequence again. Compare results. Students should keep ongoing logs rating applications of these elements in their own performances and in those seen on television and in films.
- Invite students, in groups or as a class, to brainstorm skills and attitudes required in the collaborative process of preparing and presenting a dance performance. Ask them to role-play various backstage behaviours. Discuss appropriate management of costumes, props, and time, as well as effective relaxation techniques. Use these ideas to generate criteria for self-assessment after performances.
- Have students select a learned dance and describe how they would alter the performance of it for various environments and audiences (e.g., elementary school gym without lighting or sets, seniors' home, park bandstand). Ask them to identify which performance skills would have to be changed. Provide opportunities for students to rehearse dance performances with these audiences and environments in mind, and to "tour" the community with their dances.
- Ask half the class to learn a sequence or dance, basing their interpretation on a statement of the choreographer's intent. Have students perform the sequence for the other half of the class, who write their own interpretations of the intent. Discuss as a class, using a contrast chart to compare the two perspectives.
- As a class, discuss the characteristics of a good performer. What makes you want to watch a performance? Suggest that students compile video portfolios of their own dance performances to identify their strengths and weaknesses in terms of technical accuracy, aesthetic quality, and performance skills (e.g., focus, projection, expression).



### SUGGESTED ASSESSMENT STRATEGIES

- As students participate in a wide range of dance experiences, observe and conference with them, noting the extent to which they:
  - show commitment to the processes of learning, rehearsal, and performance
  - take leadership roles
  - show energy and enthusiasm
  - take and fulfil responsibilities; manage props and costumes
  - persevere; concentrate in rehearsals and performances
  - are sensitive to the needs of other dancers; are supportive and encouraging
  - seek and offer constructive feedback
  - are open to new dance experiences
- For students' dance portfolios, ask them to demonstrate their growth by each including a video of him- or herself taped at three different times during the year. Have students watch the videos and assess their performance skills using a four-point scale. Suggest that they invite at least two other people to watch the videos and assess their performances using the same rating scale. Ask students to record their comments and observations. Collect the assessments and look for evidence that students can identify which performance aspects they are working on and that they can make the changes required to improve their technique over time. Specific criteria that could become the basis of a rating scale or checklist include:
  - coping with mistakes
  - expressive dynamics
  - accurate rhythm
  - clarity of movement
  - relation to music
  - appropriate use of relationship
  - evidence of stage presence
- Conduct a field trip to a dance company rehearsal and then to the same company's performance. Have students record interesting observations about the rehearsal process, especially regarding the working atmosphere, attention to detail, and relationship between dancers and director. Ask them to use their journals to reflect on any problems that arose and how these were solved in the performance.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Education Initiative
- Dance: The Art of Production
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- Baryshnikov Dances Sinatra
- Carmen
- Dance at Court
- Dance Centerstage
- The Dancemakers Series
- Denishawn
- Dido and Aeneas
- Hoop Dancing
- The Individual and Tradition
- The Jazz Workout
- Karen Kain
- Lost in the Shuffle
- The Making of a Dancer
- The Nutcracker
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- Tap Dancing: Intermediate
- W5: The Boom In Ballroom Dancing



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation



#### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



#### *Music CD*

- Contrast and Continuum: Volume I

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- identify the various social, cultural, and historical influences on dance
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - accepting direction
  - giving and receiving constructive criticism
  - taking appropriate risks
  - setting and revising personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity
- establish a plan for lifelong participation in dance as a career or for recreation or entertainment

### SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm the characteristics required to accept direction and constructive criticism. Have students use their journals to reflect on their own abilities to take direction and to act as leaders.
- Ask students to list groups they belong to or could join (e.g., family, student council, sports team, school orchestra, service club, work force, church congregation). Have them create word webs or tableaux to illustrate the various roles and responsibilities associated with each of these groups. Bring the class together to discuss how group dynamics apply to dance performance situations.
- Challenge students to research (e.g., using the Internet, education counsellors) the requirements for various careers in dance performance, arts production, and arts administration. Invite representatives from these career areas to talk to the class, or assist students in initiating job shadowing programs.
- As a class, brainstorm opportunities for dance experiences outside the classroom (e.g., participating in recreational classes, social dance clubs, religious or ceremonial dances; watching performances). Have students use their Student Learning Plans to record how they see themselves participating in dance in the future.
- Suggest that students select one or more dance styles they have learned and performed, and research their history, cultural context, and purpose in current society. Remind them to include information on roles (e.g., gender, age, status), costume, music, and function. After students share their findings, focus a class discussion on the similarities and differences among various styles, as well as their influences on students' own performances.
- Provide opportunities for students to organize and conduct debates on issues related to dance, such as:
  - Dance always has meaning.
  - Ballet training is essential for all dancers.
  - Dance contributes to the economy.

### SUGGESTED ASSESSMENT STRATEGIES

- Form groups and ask each group to role-play a rehearsal at which several things go wrong. Invite observers to stop the action periodically and give direction to correct players' behaviour. Videotape each performance. Have students view the videos and record evidence of performers or observers who:
  - give constructive feedback
  - accept and implement directions
  - receive and implement constructive feedback
  - practise individual responsibilities
  - practise group responsibilities
  - respect diversity

As a class, discuss the results, referring to specific examples of each behaviour. Instruct students to use their journals to reflect on their own abilities to demonstrate the skills and attitudes necessary to participate as dance performers.
- Suggest that students work in small groups to research and record dance opportunities in their communities in the areas of career, recreation, and entertainment. Ask them to identify activities they might consider participating in as lifelong pursuits. Invite them to present their research to the class and look for evidence of:
  - exploration of a variety of research sources
  - accurate, detailed, and relevant information
  - clear, well-prepared delivery
- Encourage students to keep ongoing logs for documenting their various dance learning experiences, both in and outside the classroom. At regular intervals, provide opportunities for review. As students reflect on their dance experiences, have them look for evidence that they are applying what they learn to the revision and achievement of their performance goals. Collect their logs and note the extent to which students are able to make connections between their dance experiences and their goals.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Ballet & Modern Dance
- Dance Composition & Production
- Dance Education Initiative
- Moon Magic
- The Young Dancer



#### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Carmen
- Dance at Court
- The Dancemakers Series
- Dancing in One World
- Fonteyn And Nureyev
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- Karen Kain
- Lord of the Dance
- Lost in the Shuffle
- The Making of a Dancer
- Martha Graham
- New Worlds, New Forms
- The Nutcracker
- The Power of Dance
- Romeo and Juliet
- Sex and Social Dance
- Swan Lake



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- refine techniques specific to two or more genres
- apply fitness, health, and safety considerations to dance technique
- apply appropriate terminology to describe technique

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for students to design and lead safe and effective pre-performance warmup routines appropriate to the dance styles or genres being performed. Ask them to justify their choices, explaining their relationship to the particular genres as well as the associated safety and fitness factors.
- Suggest that students research common dance injuries (e.g., shin splints, lower-back strain, groin pulls, knee injuries) and present their findings to the class, including recommendations for prevention. Have them compile this information in an injury prevention and safety manual for performers.
- Challenge students to describe their movement experiences in a variety of pictorial forms, labelling their pictures with appropriate dance terminology. Post students' work as a Gallery Walk.
- Ask students to present videotaped dance performances of their choice to the class, providing oral critiques based on established performance criteria (e.g., aesthetic and technical use of the elements of movement). As an example, students could compare performances from two or more cultures, genres, or historical contexts.
- After students have learned a variety of exercises to improve techniques for given genres, establish a routine to be repeated daily. As the term progresses, review the routine and add difficulty, variety, and intensity as needed.
- Have students identify their technical strengths and weaknesses in various genres. Encourage them to set goals for improving their techniques by the end of the term. Invite them to develop plans for achieving their goals and periodically assess and redefine them with partners.

### SUGGESTED ASSESSMENT STRATEGIES

- Before students in groups develop and demonstrate warmup activities, provide or negotiate assessment criteria. These might be categorized as *delivery* and *content*. Criteria for delivery could include:
  - clearly presents instructions
  - accurately demonstrates engaging activities
  - effectively leads class so members can follow
  - equally shares leadership among group members
 Criteria for content might include:
  - accurately identifies principles of fitness, health, and safety
  - provides a logical progression of activities
  - effectively includes elements of safety
  - appropriately uses a diversity of muscle groups
  - accurately stretches small and large muscle groups
 Following each group's warmup activities, have peers assess and provide feedback based on questions such as:
  - What did you notice about their work?
  - What worked well?
  - What one piece of advice could you give the group?
- As students identify their technical strengths and weaknesses in various genres, ask them to record and monitor short- and long-term goals in their notebooks. Provide prompts for action planning such as:
  - I want to be able to know \_\_\_\_\_ .
  - I want to be able to do \_\_\_\_\_ .
  - The resources I will need to find or use are \_\_\_\_\_ .
  - My action plan to reach my goal will include the following steps \_\_\_\_\_ .
  - I will know that I have achieved my goal when \_\_\_\_\_ .
- After students have learned several movements, specify one and have them demonstrate it. Note the extent to which students are able to accurately demonstrate knowledge of the terms and appropriate techniques.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- The Young Dancer



#### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Carmen
- Dance at Court
- Dance Centerstage
- The Dancemakers Series
- Denishawn
- Fonteyn And Nureyev
- Giselle
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- Lester Horton Technique
- Martha Graham
- The Nutcracker
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- La Sylphide
- Tap Dancing: Advanced
- W5: The Boom In Ballroom Dancing



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation



#### *Music CD*

- Contrast and Continuum: Volume I

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- move with sensitivity to the expressive elements of music
- evaluate improvisation as a tool for refining performance
- use established criteria to reflect on and refine dance performances from a range of contexts
- justify their artistic choices in performance

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite music performance students to play music with changes in the elements of expression (e.g., dynamics, articulation, tempo) while dance students improvise. Following the activity, ask dance students to suggest how the expression affected their movements and the creative possibilities for composition.
- Show video clips of dance duets from a variety of contexts (e.g., ballet, musical theatre, modern, ballroom), and provide students with guided-response sheets to focus their viewing. Invite students, as a class or in groups, to discuss the differences in relationships established in the choreography, the differences between the roles of the dancers, and how these aspects are related.
- Have students create movement sequences for a selection of music that contains contrasts (e.g., in timbre, texture, phrasing) and present them to the class. Discuss the effects from the perspectives of audience and performer.
- Ask each student to prepare a dance lesson to teach to the class, to another performance class, to younger students, or to parents. Encourage students to focus on exploration and improvisation (e.g., lead-and-follow activities), direct instruction (e.g., using the language process), creating, sharing, and reflection.
- Suggest that each student create a solo to be used as an audition piece. Set up a mock audition that includes a panel of judges (students and teacher) who ask the performers prepared questions regarding artistic choices (use of stagecraft, choice of music, and application of the elements and principles of movement).
- To work on specific performance skills, invite dancers from the community to lead an activity that uses improvisation. Afterward, ask students to articulate their successes and frustrations and to reflect on the potential of this approach for refining performance skills.

## SUGGESTED ASSESSMENT STRATEGIES

- As students create solos to be used as audition pieces, develop criteria for assessment and feedback with the class (e.g., length, given dance genre, style, context). In assessing each mock audition, the panel of judges might consider the following questions:
    - Did the performer complete the solo within the predetermined time?
    - Did the movement have a clear relationship to the music?
    - Did the performer choose enough variety to showcase strengths and abilities?
    - How have the principles of design been used?
    - Did the stagecraft elements detract from or add to the piece?
    - Was there a complex use of the elements of movement?
- Additional criteria might include:
- effective contact with the audience
  - stage presence
  - clarity of movement
  - effective, expressive movement
- Ask students in groups to perform prepared pieces and then explain their artistic choices to the class. Afterward, conference with each group, posing questions to help them articulate and reflect on their choices and their awareness of the range of creative possibilities. Questions might include:
    - What did you want the audience to feel as you made your entrance?
    - What did you do to create that desired effect?
    - How did you prepare offstage for your performance?
    - Did you try to create a particular effect on the audience using any of the following: focus, timing, a prop, or a costume?
    - If you are portraying a particular emotion, how do you generate and channel that energy?
    - Did you do any research or special training to prepare for this performance?
    - How did you work with the other dancers to create the choreographer's desired effect?
    - What idea or feeling did you want the audience to leave with? What did you do to ensure that?

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Movement Improvisation
- The Young Dancer



### *Video*

- Ballet Class For Beginners
- Carmen
- Dance at Court
- The Dancemakers Series
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- The Making of a Dancer
- The Nutcracker
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- La Sylphide
- W5: The Boom In Ballroom Dancing



### *Multimedia*

- Teaching Beginning Dance Improvisation



### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II



### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate technical accuracy and aesthetic quality in performing dance
- demonstrate performance skills appropriate to a given style
- articulate a clear interpretation of choreographic intent
- demonstrate abilities to enhance performance through proficient use of stagecraft
- demonstrate skills and attitudes appropriate to the collaborative process of presenting dance:
  - commitment to the rehearsal process
  - respect for others' contributions
  - body and mind management
  - arts administration and production design and application
- adapt a performance for a chosen environment

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students interview professional performers and athletes about their relaxation techniques. Share results as a class, with students also contributing their own techniques. Encourage students to develop and apply individual and group pre-performance routines.
- Ask students to suggest various environments in which dances could be performed. Form groups and have each group select a dance and an environment, identify the adaptations necessary for the environment, and perform the dance in that environment (real or simulated). Evaluate the effect of each adaptation on the performer-audience relationship.
- Discuss as a class: When is it appropriate to interpret a choreography? To what extent should the choreographer dictate the performance? Are there different guidelines for different genres? Invite representatives from the Aboriginal community to talk about issues of copyright and ownership of dances.
- Provide opportunities for students to view mixed-media performances and to list the skills required for dancers working with various media. Have them work in groups to rehearse and perform dances for a mixed-media production, identifying which specialized skills they have used.
- Challenge each student to learn and perform one dance that requires proficient use of a prop (e.g., shadow puppetry), another that uses a mask, and a third that uses a costume that is altered on stage. Invite students to form groups to discuss and record the challenges associated with dancing with props and costumes and the ways stagecraft can influence the success of a performance.
- Ask students to compile video portfolios of their rehearsals and performances over time. Encourage them to share the videos with their dance mentors to obtain feedback in terms of technique, aesthetic quality, and performance skills. How has the application of these skills reflected the particular dance styles or genres?



### SUGGESTED ASSESSMENT STRATEGIES

- Have students create and perform short pieces (approximately one and a half minutes). Invite the rest of the class to record their observations and comments using audience response sheets with categories such as:
  - technical accuracy
  - aesthetic quality
  - stage presence

Ask students to collect the feedback sheets and synthesize the information. Have them each include a self-analysis using the same form. Instruct students to set one short-term goal for the next class, based on their self-analysis and feedback from the audience. Collect the summaries and note the extent to which students are able to accurately assess their performances and set relevant goals based on feedback from others.
- As students learn and perform dances that require props, masks, or costumes, assess their abilities to enhance performances through the use of production elements by asking them questions such as:
  - What were the props or costumes you used?
  - How did using them affect the way you danced?
  - How do they change the dance?
  - How do they enhance the performance?
- After each performance, have students use a five-point rating scale to self-assess skills and attitudes represented in statements such as:
  - I am punctual for rehearsals and performances.
  - I treat my fellow dancers with respect and sensitivity.
  - I actively seek and apply constructive feedback.
  - I set and revise personal goals for performance.
  - Overall, I would rate my contribution as \_\_\_\_\_.

Ask students to provide reasons and specific examples to support their ratings.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Form Without Formula
- The Young Dancer



#### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Dance at Court
- Dance Centerstage
- The Dancemakers Series
- Dido and Aeneas
- Giselle
- Hoop Dancing
- The Individual and Tradition
- The International Championship of Ballroom Dancing
- The Jazz Workout
- Lester Horton Technique
- Lost in the Shuffle
- The Making of a Dancer
- Martha Graham
- Points In Space
- The Power of Dance
- Sleeping Beauty
- Swan Lake
- La Sylphide
- Tap Dancing: Advanced



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation



#### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



#### *Music CD*

- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- evaluate the purpose of dance in a given social, historical, or cultural context
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - assuming leadership roles in a variety of contexts
  - actively seeking and applying constructive criticism
  - refining personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity
- assess the influence of the work of various artists on students' own dances
- evaluate career opportunities in dance performance

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to scan the entertainment sections of local, national, and trade periodicals to find and list the jobs required to produce the various productions mentioned. Then have them search the employment opportunities sections for jobs related to careers in dance performance. Invite them to research (e.g., using the Internet, career resource centre) the skills required and training programs available for each and to share their findings. Discuss the short- and long-term economic and social advantages for a community in hosting an arts production.
- Challenge students to produce an Evening of Dance, showcasing their work. Have them establish a production plan and assume responsibility for all aspects of the event. Suggest that they keep journals to reflect on the tasks they performed, their performance goals, and their leadership responsibilities.
- Ask students to name their favourite artists from a variety of media and art forms (e.g., singers, composers, actors, cartoonists, dancers). Form groups and suggest that each group select one artist to research, then set up a station displaying her or his work and background. Invite students to circulate around the stations, recording how various artists' works might influence their own dances.
- Set up a network of performance-critique partnerships (pairs, small groups, or both). Establish a routine in which students critique one another's performances within this network.
- Invite students in groups to imagine that they are performance groups in other historical and cultural settings. Have them prepare dance demonstrations appropriate for those settings, ensuring that a range of genres and purposes are represented (e.g., ceremonial, theatrical, recreational). Ask them to record the specific historical and cultural aspects they considered (e.g., gender and status roles, societal values) and present their dances in a History of Dance showcase.

### SUGGESTED ASSESSMENT STRATEGIES

- As students work in groups to research and report on careers in dance performance, assess the extent to which they include relevant, accurate, clear, and well-organized information about:
  - why they chose to investigate a particular dance career
  - the skills required and training programs available
  - the requirements and qualifications needed
  - the nature of the career, including salary and working conditions
- Following the Evening of Dance production, have students self-assess their work in terms of tasks performed, performance goals, and leadership responsibilities. Ask them to respond in their journals to statements such as:
  - During the Evening of Dance production, I assumed a leadership role when \_\_\_\_\_ .
  - I was responsible for \_\_\_\_\_ .
  - I actively sought and applied feedback when \_\_\_\_\_ .
  - The production plan worked well when \_\_\_\_\_ .
  - The production plan could have been improved by \_\_\_\_\_ .
  - My strengths as a dancer are \_\_\_\_\_ .
  - My strengths as a group member are \_\_\_\_\_ .
  - A personal goal I am working on is \_\_\_\_\_ .
- When students have researched dance in another era and performed dance demonstrations based on their research, note the extent to which they:
  - accurately articulate the historical and cultural settings and make logical connections to how these are represented in their dances
  - effectively reconstruct dances from other eras and include relevant and accurate special historical and cultural considerations
  - accurately evaluate the purpose of the dances in those contexts

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Ballet & Modern Dance
- Dance Education Initiative
- Dance: The Art of Production
- Form Without Formula
- Moon Magic



#### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Carmen
- Dance at Court
- Dance Centerstage
- Dancing in One World
- Denishawn
- Dido and Aeneas
- Fonteyn And Nureyev
- Giselle
- Hoop Dancing
- The Individual and Tradition
- Karen Kain
- Lord of the Dance
- Lost in the Shuffle
- New Worlds, New Forms
- Points In Space
- The Power of Dance
- Sex and Social Dance
- Sleeping Beauty
- La Sylphide
- W5: The Boom In Ballroom Dancing



#### *Multimedia*

- The Ballroom Dance Pack
- Teaching Beginning Dance Improvisation





# CURRICULUM

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*Choreography 11 and 12*



Choreography 11 and 12 provide students with opportunities to create dance for a variety of informal and formal settings and for a variety of purposes. Students learn to explore, create, refine, and produce dance using the elements of movement to serve artistic intentions. By working through the creative process, students develop an understanding of these elements and how they combine to form the final product, a choreographed piece. In Choreography 11 and 12, students also have opportunities to apply a range of techniques in composing dance in some of the diverse styles and genres found in Canadian society.

The creative process draws on all the learned movement elements and skills. This process requires a nurturing environment that encourages risk taking. Such an environment enables students to become comfortable moving back and forth through the creative process of exploring, selecting, combining, refining, and reflecting. Students learn to discuss their own creative processes and those of others as they describe and respond to choreography.

### THE CHOREOGRAPHY 11 AND 12 CURRICULUM

As discussed in the Introduction to this IRP, the prescribed learning outcomes for dance are grouped according to the same four curriculum organizers used for Kindergarten to Grade 12. The following descriptions define the specific course content for Choreography 11 and 12.

#### *Elements of Movement*

A choreographer requires a thorough knowledge of the elements of movement in order to be able to create original movement sequences that are both safe for dancers and interesting for audiences. Exploring,

manipulating, and describing the elements and principles of movement provide the material from which choreography is made.

#### *Creation and Composition*

While exploring a range of choreographic forms and genres, students learn to apply the creative process and the principles of design to create dances intended for a variety of audiences. Conscious use of the creative process (exploration, selection, combination, refinement, and reflection) to create dance helps students build their critical-thinking and problem-solving abilities.

#### *Presentation and Performance*

By working toward informal presentation and formal performance of their own creative works, students acquire and refine their creative, collaborative, and leadership skills. Application of stagecraft and production skills enables students to fulfil their creative goals and assess their success as choreographers.

Working individually and co-operatively to present their choreography develops valuable personal and interpersonal skills that students can apply in broader social and career contexts. These skills include the ability to:

- act responsibly and demonstrate commitment
- accept direction and take on leadership roles as appropriate
- give and receive criticism
- conduct ongoing self-assessment of goals
- recognize the role of the individual within the group, and put the needs of the group ahead of personal needs as appropriate
- demonstrate respect for diversity

### *Dance and Society*

Dance exists within personal, historical, and cultural contexts. By experiencing dance in the wider economic, technological, and political contexts, students are able to draw from the various social issues that influence and are influenced by the practice of dance as an aesthetic and communicative art form. They can then create dances that are personally meaningful and relevant to the community.

### FINE ARTS GRADUATION REQUIREMENTS

Choreography 11 and Choreography 12 are two of the provincially approved four-credit courses that satisfy the two-credit fine arts requirement for graduation. Schools are encouraged to provide opportunities for students to take more than one dance course (or fine arts course) at any given grade level. Each course must address all the learning outcomes for its designated grade.

### CLASSROOM CONSIDERATIONS

The success of a dance program depends on establishing a relaxed but regulated atmosphere. By fostering an environment of both structure and enjoyment, teachers will ensure a classroom atmosphere in which students feel safe and comfortable enough to learn and create. Specifically, teachers can facilitate the creation of a productive working environment by working with students to establish guidelines and routines for the following:

- determining the purpose of each lesson and exercise (so that all students in the class know why a particular exercise or activity is being used and are aware of the goals of the program)

- appropriateness of artistic choices (e.g., for music, movement content, props, costumes)
- distributing and collecting props, costumes, and equipment
- selecting and playing music (including consideration of more than one piece of music playing at the same time)
- giving and receiving constructive criticism and respecting the contributions of others
- forming partners or groups, choosing working buddies, and making transitions between groupings (being aware of cultural taboos and personal discomfort with regard to boy-girl partnerships and touching)
- clothing and footwear as appropriate for given activities
- warmup and cooldown routines
- using personal and general space

Although some components of the curriculum can be carried out in regular classrooms, dance choreography courses for Grade 11 and Grade 12 have some special facility considerations. When choosing or designing a facility for teaching dance, consider the following questions:

- Is the space open and unobstructed (including a high-enough ceiling)?
- Is there adequate lighting, heating, and ventilation?
- Is there access to a variety of props and musical instruments to enhance choreography and performance and to inspire movement?
- Does the facility allow provision of a variety of musical and non-musical stimuli for creation?
- Is there access to a theatrical performance environment (e.g., with adjustable lighting, sound, sets, staging)?



- Is there access to video equipment and an adequate sound system with remote control?
- Is there access to computer systems (for research and networking with dance professionals, and for computer notation of choreography)?
- Does the facility have the capacity for subdivision and sound insulation (for several small groups working separately with different pieces of music)?
- Is there access to changing rooms, showers, lockers, and drinking water?
- Does the facility have a resilient (sprung) floor with an appropriate surface and with protection from dirt and foreign objects? Is the floor cleaned daily?
- Are there mirrors (with curtains) and barres?
- Is the facility enclosed and private?
- What storage facilities are available (for equipment, costumes, music)?
- What access will students have to rehearsal space out of class time?

Teachers wishing to emphasize multimedia performance but who are unable to purchase all the required supplies at this time may be able to access specialized equipment from other departments in the school or district (e.g., music, visual arts, drama, technology education, business education), as well as from local colleges, television and radio stations, studios, and businesses. This equipment includes:

- video recording equipment (camera and batteries, VCR, lighting kits, tripods, filters)
- video editing systems (mixer, titler, edit controller)
- still cameras with lenses, flash equipment, and filters
- computers with imaging, multimedia presentation, and animation capabilities with appropriate software (including Internet access, CD-ROM, video capability, MIDI capability, digital camera, scanners, colour printers)
- sound production and mixing equipment (tape decks, CD players, microphones and amplifiers, headphones, mixing board, synthesizers, piano, percussion instruments)

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- improvise movement:
  - to extend understanding of the elements of movement
  - to expand known movement vocabulary in new applications
- apply principles of movement to dance exploration
- apply an understanding of fitness, health, and safety to choreography
- use appropriate terminology to describe movement

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students select everyday tasks (e.g., brushing teeth, eating breakfast, biking to school) and develop them as abstract movements (e.g., whole-body or travelling). Introduce the term *pedestrian movement* and the concept of broadening concrete movements to the abstract. Extend by debating a resolution such as: “All movement is dance.”
- Establish a routine of selecting a particular element of movement and having students improvise as broad a range of movement as possible within that element (e.g., energy—from strongest to lightest). Use language and imagery to focus students’ movement explorations. Extend by asking students to combine two or more elements of movement in the same way (e.g., change the relationship or level while going from light to strong). Have half the class move while the other half watches. Discuss the range of possibilities for movement.
- After movement-exploration activities, encourage students to record their favourite ways of moving. Provide opportunities for students to teach their favourite movements to their peers. Discuss as a class: Are these movements safe? How do they rely on and contribute to fitness and health? Encourage students to keep movement journals for reference in composition.
- Select a principle of movement and use it as a basis for group composition. Ensure that students focus on their use of the chosen principle throughout the composition. Provide activities that develop the principle (e.g., maintain breathing while moving).
- While students are viewing video clips or live performances, have them use guided-response sheets to record what they see, using appropriate terminology. Use this terminology to direct teacher-led improvisation. Introduce new terminology as necessary.

### SUGGESTED ASSESSMENT STRATEGIES

- Ask students to observe groups of people engaged in everyday activities in various locations (e.g., school cafeteria, hallways, shopping malls, on the street). Then have them record, on paper or videotape, examples of pedestrian movement that reveal qualities of dance. Invite them to present their examples to the class. Assess presentations for:
  - clear and well-prepared delivery
  - clear explanations of how the selected movements exemplify their definitions of dance
- As students select a particular element of movement and improvise a broad range of movement within that element, set limitations to encourage students to solve problems in new ways. (e.g., Show the movement in three different ways. Do the movement with your back to the audience.) Ask students to work with partners, taking turns observing and then giving feedback on which versions provide the clearest interpretation of the element of movement. As an option, ask students to record in their journals how they solved problems in new ways. Collect their responses and look for evidence that students are able to use appropriate terminology to describe movement.
- As students view a videotaped or live dance class, have them use response sheets to record their observations, using appropriate terminology. Ask them to record evidence of the teacher applying principles of fitness, health, and safety in the dance. Collect their response sheets and look for evidence that students are able to:
  - accurately describe movements, using appropriate terminology
  - make appropriate connections between choreography and principles of fitness, health, and safety

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Form Without Formula
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- The Dancemakers Series
- The Jazz Workout
- Lester Horton Technique
- The Making of a Dancer



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- improvise within a given structure, using the elements of movement as stimulus for exploration
- create compositions for a variety of purposes:
  - to respond to or represent a range of stimuli
  - for a given genre or style
  - to emphasize given elements of movement
  - for various performance group sizes
- apply one or more of the principles of design to create dances in narrative and pattern choreographic forms
- refine dance sequences to clarify and enhance the choreography
- articulate own choreographic intent
- select or create stagecraft elements for a chosen choreography
- identify a variety of ways to record choreography

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Collect articles of clothing and simple props that represent various occupations in the community (e.g., hard hats, aprons, briefcases, stethoscopes). Have each student select a “costume” and create a sequence based on a character who would wear that costume. Bring the class together to discuss students’ choices: Did they stereotype their characters according to gender? To ability? Provide time for students to refine their sequences, if desired, and to combine the sequences as a group dance representing careers in the community.
- Review the terminology for choreographic form and the principles of design. Form groups and ask each group to create two dances: one in a narrative form and one in a pattern form. Discuss the creative possibilities and challenges of each.
- Set up a Gallery Walk with videos showing several examples of choreography. For each video, ask students to consider the question: What defines powerful choreography in this video? As a class, discuss the various responses, and use these to establish criteria for assessing students’ own choreographic efforts and for defining choreographic intent.
- Provide opportunities for each student to select or design stagecraft elements for another student’s composition. Have partners share their ideas and reach a consensus on how they will incorporate them into their compositions.
- Demonstrate, or encourage students to research and share, various methods of recording choreography (e.g., video, computer animation, computer notation, invented notation, standard notation, flip books). Have students develop short movement sequences, then attempt to teach them to other students only by speaking. As a class, discuss the advantages and disadvantages of each method. Encourage students to visit choreography web sites to discover how dance is represented on the Internet.

### SUGGESTED ASSESSMENT STRATEGIES

- When students create movement sequences appropriate to a given style or genre, note the extent to which they:
  - use the steps of the creative process (exploration, selection, combination, refinement, reflection)
  - use the elements of movement appropriately
  - effectively respond to a range of stimuli for a given genre or style
  - clearly articulate reasons for the decisions and choices they make
  - develop effective structures
- Provide opportunities for students to videotape their dances as they progress over time. Have them use the videos to critique their own work, and encourage them to invite others to provide feedback. Criteria for viewing may include:
  - demonstrates variety and creativity
  - provides clear evidence of principles of design
  - choreography contains essential components put together in a dynamic way
  - makes effective connections between music and movement
  - is engaging to watch
- Encourage students to keep work-in-progress journals, documenting the various stages of development in their choreographic works. Invite them to include in their journals self-assessments on a variety of assigned or optional choreographic tasks. Individual entries might include annotated sketches or diagrams, peer or teacher feedback and comments, and student reflections. Consider providing prompts for students' responses such as:
  - What was my intent?
  - How did the format suit the intent?
  - How did the choreography create a mood or communicate an idea or feeling?
  - What evidence is there that I have used all the steps in the creative process?
  - Did the selection of music and the use of stagecraft contribute significantly to the intention or vision?
  - Was there anything jarring or distracting?
  - What would I revise and refine?

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Form Without Formula
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Dance to Remember
- The Dancemakers Series
- Dido and Aeneas
- Giselle
- The International Championship of Ballroom Dancing
- The Making of a Dancer
- The Nutcracker
- Points In Space
- The Power of Dance
- Romeo and Juliet
- Sleeping Beauty
- Swan Lake
- La Sylphide



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate skills and attitudes appropriate to the role of the choreographer in presenting dance:
  - ability to give direction
  - respect for others' contributions
  - commitment to the rehearsal process
  - ability to give and receive constructive criticism
- use established criteria to analyse structure, style, and meaning in dance in terms of:
  - technical and aesthetic use of the elements of movement
  - representation of style or genre
  - choreographic form, design, and roles
  - use of stagecraft

### SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm the tasks involved in preparing a dance presentation (e.g., choreography, hiring performers, publicity, ticket sales, programs production, arranging for concessions, stage management). Form groups and have each group research the requirements of one of these tasks and identify the relationship between the choreographer and all the other people in a production team. Ask students to devise a job description and handbook for a choreographer (e.g., lead warmups, hold auditions, plan and direct creative and technical rehearsals).
- Have students form collaborative groups to present their dances. Suggest that each group select a decision-making process (e.g., consensus, vote, single leader making decisions) to determine who will fulfil each task and how the presentation will be organized. Afterward, invite students to use their journals to reflect on the process, including their feelings about the tasks they performed and the way decisions were made. Encourage them to consider which decision-making method is most applicable to the role of choreographer in various contexts, and how the production would have been different if they had assumed all the tasks themselves.
- Suggest that students keep logs to record the roles and relationships represented in their own and others' compositions. Ask them to defend or critique the use or avoidance of stereotypes.
- As a class, brainstorm criteria for evaluating structure, style, and meaning in a dance (e.g., use of the elements of movement; portrayal of an issue; authentic representation of the genre; use of stagecraft). Have students use a checklist of these criteria to critique live and videotaped performances. Provide opportunities for students to discuss their critiques. Have each student write a critical review of one of the performances.

### SUGGESTED ASSESSMENT STRATEGIES

- As students are given many opportunities to experience the role of choreographer in presenting dance, observe the extent to which they:
  - consistently commit to the rehearsal process
  - are sensitive to the needs of others
  - are supportive and encouraging
  - seek constructive feedback from and offer it to others
  - consider roles such as gender, culture, and status
  - demonstrate leadership as appropriate

Conference with students and have them use the same criteria for self-assessment.
- Invite a choreographer to observe and respond to students' compositions. Based on this feedback, have students revise, refine, and assess their work. Ask them to respond to statements such as:
  - Based on my assessment, my best choreographic work this term was \_\_\_\_\_ .
  - The most important new knowledge I gained was \_\_\_\_\_ .
  - Based on feedback, I will revise and refine \_\_\_\_\_ .
  - Overall, as a choreographer I am trying to \_\_\_\_\_ .
  - My next goal is to \_\_\_\_\_ .
  - Resources that can help me are \_\_\_\_\_ .
- Work with students to develop a rating scale for evaluating choreography in performances. Ask them to use the criteria to critique live and videotaped performances. Have them discuss their critiques in groups or as a class. Then ask each student to synthesize his or her critiques and write a critical review of one of the performances. Questions that could become the basis of a rating scale include:
  - Was the choreography appropriate for the performance and successful?
  - Were the movements innovative and creative?
  - What was being expressed in the choreography?
  - How were the dancers expressing the mood or intent of the choreography?
  - Did they emphasize the key movements or images of the choreography?

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Form Without Formula
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- Carmen
- The Dancemakers Series
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- Lost in the Shuffle
- The Making of a Dancer
- Martha Graham
- The Nutcracker
- Points In Space
- Romeo and Juliet
- Sleeping Beauty
- Swan Lake
- La Sylphide
- Tap Dancing: Advanced
- Tap Dancing: Intermediate



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II



### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- articulate their goals in terms of the creative process
- identify the influences of technology on choreography
- compare the definitive styles of two or more choreographers
- analyse the cultural influences and evolution of choreography in a variety of contexts
- assess the role of choreography in responding to community needs
- establish a plan for achieving personal goals for lifelong participation in dance as a career, for recreation, or for entertainment

### SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm and discuss the various ways dance contributes to the well-being and identity of a community (socially, culturally, and economically). Have students use their journals to reflect on the presence of dance in their lives and what their lives would be like without dance.
- Invite choreographers to discuss their work with the class. Include representation from a variety of choreographic contexts (e.g., figure skating, television productions, advertising, special events such as the Olympics). Alternatively, ask students to interview choreographers via the Internet. Encourage students to share their information, and discuss as a class the similarities and differences of choreography in these various contexts.
- Have each student create and display a calendar of dance events in the community, recording reasons for the events, background traditions or cultural context influencing the choreography, and any current or historical social issues affecting the events.
- Ask students to keep logs or journals to record their creative goals and use of the creative process during choreography experiences. Encourage them to discuss their feelings with their choreography mentors.
- Suggest that students use a variety of resources to research the work of various choreographers. Ask them to list the features that define each choreographer's style. Provide opportunities to compare and contrast. Have students write biographies of chosen choreographers.
- Have students each select a dance performed in the local community and research its evolution and cultural influences to the present. Then challenge each student to create a dance that reflects the evolution of the chosen style.
- As a class, brainstorm the various ways technology affects choreography (e.g., notation, mixed-media productions). Invite each student to research and present one of these aspects.



## SUGGESTED ASSESSMENT STRATEGIES

- Have students assess the role of choreography in the community by collecting advertising materials, press coverage, and attendance figures and incorporating them into their calendars of community dance events. Ask students to use the information in their calendars to write summary reports about the presence of dance in the community. Collect their reports and note the extent to which students:
  - make logical, substantiated statements about the current state of dance in the community
  - collect and record information
  - demonstrate thorough research
  - demonstrate awareness of sources of information about dance
- Have students establish personal plans for lifelong involvement in dance. In their work, ask students to research a variety of resources (e.g., CD-ROMs, job and career databases, print resources, local dance studios, dance companies, dancers, recreation professionals). Invite them to display their individual plans to assist other students in personal planning. Look for evidence that students:
  - include information that is relevant and accurate
  - develop action plans that connect logically to goals
  - develop action plans that connect logically to present abilities and experiences
  - demonstrate commitment (work is complete, detailed, and personally relevant)
- As students record their creative goals and uses of the creative process during choreography experiences, have them periodically review their journal entries and self-assess their creative goals. Conference with students and ask them to respond to questions such as:
  - Did you reach your goals? Why or why not?
  - How will you work toward achieving your goals?
  - When you discussed your goals with your choreography mentor, what was the response?
  - How can your mentor help you?
  - What feedback will you incorporate into your work?
  - What support do you need to get closer to your goals?

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Ballet & Modern Dance
- Dance Composition & Production
- Form Without Formula
- Moon Magic
- The Young Dancer



### *Video*

- Ballet Class Intermediate-Advanced
- Carmen
- Dance at Court
- Dance Centerstage
- Dance to Remember
- Dancing in One World
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- The Individual and Tradition
- Karen Kain
- The Making of a Dancer
- Martha Graham
- New Worlds, New Forms
- Points In Space
- The Power of Dance
- Romeo and Juliet
- Sex and Social Dance
- La Sylphide
- W5: The Boom in Ballroom Dancing



### *Multimedia*

- Teaching Beginning Dance Improvisation

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- improvise movement:
  - to extend understanding of the elements of movement
  - to expand known movement vocabulary in new applications
- apply principles of movement to dance exploration
- apply an understanding of fitness, health, and safety to choreography
- use appropriate terminology to describe movement and staging

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students work in groups to select and apply particular elements of movement and to improvise as broad a range of movement as possible within those elements. Ask groups to teach their movement ideas to one another and discuss how they can be combined and expanded.
- Invite each student to improvise movement based on one of the principles of movement. Then ask students to continue to work individually, in pairs, or in groups to develop sequences based on their improvisations. Share results as a class and discuss the best and safest ways to develop and apply the various principles of movement.
- Challenge each student to create a two-week rehearsal plan for teaching one of her or his compositions to a group of performers. Remind students to include warmups and cooldowns appropriate to the movements used in their dances. Encourage them to also include opportunities for “warming up the mind” (e.g., guided visualizations). Provide opportunities for students to put their plans into action.
- Invite a health or dance practitioner from the community to discuss health, fitness, and safety issues related to choreography. Students could pose questions related to how these issues vary when creating movement for different performers (e.g., younger students, professionals), in various types of choreography (e.g., group size, genre), and in different environments.
- Ask each student to produce outlines for the same piece of choreography in two types of staging (e.g., proscenium and round). Encourage students to create dioramas to illustrate the stagecraft elements for the two productions, incorporating accurate movement and theatre terminology. Have students present both of their versions, and discuss as a class the similarities and differences.

### SUGGESTED ASSESSMENT STRATEGIES

- Provide students with many opportunities to improvise movement while applying principles of movement. Observe students and pose questions such as:
  - How has the exploration expanded your range of possibilities?
  - How has your understanding of the elements of movement expanded?
  - How have the principles of movement helped you?
- Invite students to imagine they are up-and-coming choreographers seeking to work with a specific dance company. Ask them to pretend the company director likes their work but wants to ensure that their creative and unconventional styles of movement will not injure the dancers. Before their interviews, give them the following question to respond to in writing: In what ways can choreographers minimize the risk of injury to the dancers they are working with? Collect their responses and look for evidence that students are able to effectively apply principles of fitness, health, and safety to dance.
- Have students reflect on their experiences with choreography by reviewing their dance portfolios. Work with them to develop requirements and criteria. Periodically conference with them to review their dance portfolios and look for evidence of:
  - consistent self-assessment of effort
  - accurate records of dance activities
  - use of appropriate terminology to describe movement and staging
  - awareness of personal strengths and weaknesses
  - long- and short-term goals
  - commitment to the process of becoming a choreographer
  - analysis of personal attitudes toward becoming a choreographer
  - response to a range of stimuli as inspiration

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Form Without Formula
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- The Dancemakers Series
- The Jazz Workout
- Lester Horton Technique
- The Making of a Dancer



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- evaluate improvisation as a creative tool
- create compositions for a variety of purposes:
  - to respond to or represent a range of stimuli
  - for a variety of audiences
  - for a variety of settings
  - to represent different points of view
- apply elements of movement to develop a choreographic motif
- apply the principles of design to create dances in a wide range of pattern and narrative choreographic forms
- evaluate their choreography in terms of choreographic intent
- design stagecraft for a chosen choreography
- apply one or more methods to record choreography

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for students to transform dance sequences composed by other students (e.g., changing the elements, music, emotion) and to share their ideas with the original choreographers. Have students write analyses of their own choreography, justifying their artistic choices and comparing the original works with the transformed pieces in terms of choreographic intent.
- Ask students in groups to create movement sequences and notate them using any of various systems (e.g., video, computer notation, invented notation, standard notation, flip books). Invite groups to exchange notations and attempt to reproduce one another's dances. As a class, discuss how easy or difficult this process was and whether a standardized system of dance notation is necessary or possible.
- Have students create a forum of dances based on a single issue or concept. Discuss the range of choreography that can represent the same idea.
- Ask students to choreograph narrative dances for video, including references to music choices, storyboards, camera angles, and so on. Students could also design stagecraft for the dances (e.g., costumes, sets, lighting). Invite students to videotape their dances and present the videos in a dance-film festival.
- Challenge each student to select a simple arm gesture, then develop this motif using the elements of movement (e.g., use another body part, reverse the order). Have them work individually or in groups to select their five favourite motif developments and apply the principles of design to develop sequences based entirely on manipulation of the motifs. Ask them to consider phrasing, intention, staging, and so on.
- Invite a guest teacher to conduct a contact improvisation class. Afterward, ask students to articulate their successes and frustrations and to reflect on the creative potential of this approach to movement creation.

## SUGGESTED ASSESSMENT STRATEGIES

- As students create compositions for a variety of purposes, observe the extent to which they are able to:
  - clearly communicate choreographic intent
  - effectively select and sequence elements of movement
  - artistically apply the principles of design to develop choreographic forms
  - creatively apply and, where appropriate, design elements of stagecraft
  - effectively adapt or expand their original ideas to create new compositions
  - appropriately integrate their creations with another fine arts discipline (e.g., use a music composition as a stimulus for dance choreography)
- After students create a series of motif developments and select five of them to combine in sequences, pose questions such as the following:
  - Have you placed your variations adjacent to similar or contrasting motif developments?
  - Which variation feels strongest (like a climax)?
  - Where is the original motif placed?
  - Should the climax be at the end?
  - What staging considerations are used in the sequence?
- Provide opportunities for students to apply the principles of design to create dances in a wide range of pattern and narrative choreographic forms. Have students in small groups choreograph dances for videotaping. Ask groups to provide feedback to one another by using questions such as:
  - Was the intent clear to you?
  - Did the dance effectively create a mood? Tell a story? Create intriguing images or textures? Show a theme and variations?
  - Did the music suit the purpose? Was it well chosen?
  - Were the movements original? Creative?
  - Was there some kind of tension to hold the audience's attention throughout?
  - Can you describe your favourite passage?
  - Was the opening engaging? Was the ending effective? What images or impressions stay in your mind?

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Creative Dance for All Ages
- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Form Without Formula
- Movement Improvisation
- The Young Dancer



### *Video*

- Ballet Class Intermediate-Advanced
- Baryshnikov Dances Sinatra
- Dance to Remember
- The Dancemakers Series
- Dido and Aeneas
- Giselle
- The International Championship of Ballroom Dancing
- The Making of a Dancer
- The Nutcracker
- Points In Space
- The Power of Dance
- Romeo and Juliet
- Sleeping Beauty
- Swan Lake
- La Sylphide



### *Multimedia*

- Teaching Beginning Dance Improvisation



### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate skills and attitudes appropriate to the role of the choreographer in presenting dance:
  - ability to lead a group effectively
  - respect for others' contributions
  - commitment to the rehearsal process
  - ability to seek and apply constructive criticism
- assume the role of choreographer for a dance performance
- evaluate structure, style, and meaning in dance in terms of:
  - technical and aesthetic use of the elements of movement
  - representation of style or genre
  - choreographic form, design, and roles
  - use of stagecraft

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to suggest a range of performance or production situations they could take part in (e.g., presentation of own choreography, dance performance classes, elementary school classes, community productions). Have them list the tasks involved in putting on one of these productions (e.g., publicity, ticket sales, program production, organizing concessions, stage management). Arrange with dance performance classes to have students act as choreographers for an upcoming production.
- Have students develop television commercials for an upcoming event, each featuring a chosen choreographic piece (own or others' work). Ask them to share their commercials in groups, defending the way they reflect the style, structure, and meaning of the choreography.
- Invite each student to research how an element or principle of design is used in another art form (e.g., line in visual arts, repetition in music, texture in drama). Have students create charts comparing the use of these elements in other arts and in dance, rating similarities and differences. Students could then create short compositions either focussing on one of these elements or using the music, drama, or visual images as inspiration. As an extension, students could suggest other areas that may be described in terms of form and design (e.g., nature, mathematics).
- As a class, list and discuss specific behaviours necessary in collaboratively presenting dance. Ask students to compile these requirements into computer spreadsheets to be used for self-evaluation.
- Provide opportunities for students to attend a live performance (or series of performances) that showcases the work of a range of choreographers. Have them write critical reviews focussing on the structure, style, and meaning of the performance. Encourage them to submit their reviews to the school or community newspaper for publication.

### SUGGESTED ASSESSMENT STRATEGIES

- As students arrange with dance performance classes to act as choreographic directors for an upcoming production, have them work in groups to plan and structure effective timelines for production and rehearsal. Collect the plans and look for evidence that students:
  - include all relevant tasks necessary for the production
  - develop realistic timelines
  - include effective and responsible use of stagecraft (e.g., safe, environmentally sound)
  - effectively communicate information and ideas
  - demonstrate qualities of co-operation and respect for others
- Discuss with students the skills and attitudes required of a choreographer. Provide or negotiate criteria to guide feedback and assessment. Ask students to develop a five-point scale to rate themselves, using statements such as:
  - I am punctual and prepared.
  - I am committed to the rehearsal process.
  - I work well with others. I am sensitive, respectful, and open-minded.
  - I look for something positive in other students' work and offer sincere, specific feedback.
  - I am able to apply constructive feedback to my own work.
  - I exercise self-discipline. I am patient and persistent.
  - I am an enthusiastic learner. I can handle a challenge. I can take a risk. I want to grow and develop as a choreographer.
  - I can make the creative process work for me.
  - I can articulate my goals as a choreographer.
- Provide students with various samples of published dance performance reviews. As a class, establish the characteristics of formal review writing. Have students each select a live or videotaped performance to review. Assess reviews according to appropriate format, clarity of writing, depth of observation, and sufficient support for opinions.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Dance Composition & Production
- Dance Education Initiative
- Dance: The Art of Production
- Form Without Formula
- Movement Improvisation
- The Young Dancer



#### *Video*

- Ballet Class For Beginners
- Carmen
- The Dancemakers Series
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- Lost in the Shuffle
- The Making of a Dancer
- Martha Graham
- The Nutcracker
- Points In Space
- Romeo and Juliet
- Sleeping Beauty
- Swan Lake
- La Sylphide
- Tap Dancing: Advanced
- Tap Dancing: Intermediate



#### *Multimedia*

- Teaching Beginning Dance Improvisation



#### *Audio Cassette*

- Library of Atmospheres for Theatre, Dance and Teaching



#### *Music CD*

- Contrast and Continuum: Volume I
- Contrast and Continuum: Volume II



### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- analyse cultural and historical influences on their choreography
- evaluate the influences of technology on choreography
- assess the function of dance in Canadian society
- evaluate career opportunities in choreography

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Present a scenario such as the following: The government has announced that the Canadian economy can no longer support the arts; as of next year, dance will be outlawed. Have students compose letters to the government defending the function of dance in Canada's economic and social fabric.
- Suggest that students work individually to research the requirements for various choreographic careers. Ensure that they include research on working conditions, salary expectations, and so on, in addition to educational and skill requirements. Provide opportunities for students to share their information at a school or district career fair.
- Encourage students to keep logs to record cultural and historical influences on their own choreography (e.g., influences of various artists; of technology; within specific political, cultural, or geographical contexts). Students could present this information in the form of pictorial autobiographies.
- Challenge students to create a dance based on a current community issue or crisis. Have them list aspects they should consider in preparing for specific audiences. (e.g., If the audience represents one side of a contentious issue, do they want to present a balanced picture or a bias toward that side?) As a class, discuss the purpose of dance in society and the ways in which choreographers and performers can address societal needs. Is this purpose different for the various cultural groups represented in Canada? In other countries?
- Ask students, individually or in groups, to create dances specifically for video. Discuss the requirements of dance for video and have students compare them with the requirements for live dances. Invite community resource people or technology students to collaborate in incorporating technology into the choreography.

### SUGGESTED ASSESSMENT STRATEGIES

- Have students work individually or in groups to research the purpose of dance in chosen cultural contexts and to create dances that reflect those contexts. Invite students to organize a Multicultural Carousel, incorporating elements of dance from a range of cultures within a single dance composition. Co-ordinate with music composition students to integrate music from the various cultures. Collect students' research and observe their dances, noting the extent to which students are able to:
  - analyse cultural and historical influences on their own choreography
  - identify key social and political representations and historical perspectives
  - identify social influences on costumes and roles
  - make personal connections between their own cultural backgrounds and the role of dance in another cultural context
- Ask students to work in groups to assess career opportunities in choreography and present their research to the class. Have students include summaries and visual aids (e.g., taped interviews, charts, slide shows, dramatizations, visual displays) in their presentations. During presentations, observe the extent to which students:
  - include complete, accurate, and engaging information about career opportunities in choreography
  - have collected and assessed relevant information from a variety of resources
  - clearly present their findings
- Over time, prompt students to reflect on and assess choreography within personal, historical, and cultural contexts by having them compile responses to questions such as:
  - What opportunities can you identify to participate in choreography or dance-related activities throughout your life?
  - What career opportunities in choreography or related areas interest you?
  - What stands out in your mind about the purposes of choreography in different cultures?
  - How can technology influence and support your work as a choreographer?

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- Ballet & Modern Dance
- Dance Composition & Production
- Form Without Formula
- Moon Magic
- The Young Dancer



#### *Video*

- Ballet Class Intermediate-Advanced
- Carmen
- Dance at Court
- Dance Centerstage
- Dance to Remember
- Dancing in One World
- Denishawn
- Dido and Aeneas
- Giselle
- Hoop Dancing
- The Individual and Tradition
- Karen Kain
- The Making of a Dancer
- Martha Graham
- New Worlds, New Forms
- Points In Space
- The Power of Dance
- Romeo and Juliet
- Sex and Social Dance
- La Sylphide
- W5: The Boom in Ballroom Dancing



#### *Multimedia*

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# APPENDICES

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*Dance 11 and 12*



# APPENDIX A

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*Prescribed Learning Outcomes*



Performance Grade 11	
<p>▶ <b>ELEMENTS OF MOVEMENT</b></p> <p>Students 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"> <li>• refine techniques specific to one or more genres</li> <li>• improve their control of the principles of movement</li> <li>• distinguish the definitive styles of two or more genres in terms of the elements of movement</li> <li>• identify the impact of fitness, health, and safety on dance technique</li> <li>• apply appropriate terminology to describe technique</li> </ul>
<p>▶ <b>CREATION AND COMPOSITION</b></p> <p>Students use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• move in response to the expressive elements of music</li> <li>• demonstrate abilities to improvise within a given structure</li> <li>• evaluate the structure, style, and meaning in dance in terms of:                             <ul style="list-style-type: none"> <li>- technical and aesthetic use of the elements of movement</li> <li>- dance genre and technique</li> <li>- use of roles</li> <li>- choreographic form and design</li> <li>- use of stagecraft</li> </ul> </li> <li>• identify artistic choices available to performers in presenting choreography</li> </ul>
<p>▶ <b>PRESENTATION AND PERFORMANCE</b></p> <p>Students participate in the presentation and performance of dance.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• rehearse dances with attention to technical accuracy and aesthetic quality</li> <li>• demonstrate performance skills as appropriate to a given style</li> <li>• demonstrate a clear interpretation of choreographic intent</li> <li>• apply stagecraft to enhance performance</li> <li>• demonstrate skills and attitudes appropriate to the collaborative process of presenting dance:                             <ul style="list-style-type: none"> <li>- commitment to the rehearsal process</li> <li>- respect for others' contributions</li> <li>- body and mind management</li> <li>- arts administration and production tasks</li> </ul> </li> <li>• adapt a performance for a given environment</li> </ul>



**Performance Grade II**

► **DANCE AND SOCIETY**

Students demonstrate a growing awareness, understanding, and appreciation of the history, diversity, roles, and influences of dance within society.

*It is expected that students will:*

- identify the various social, cultural, and historical influences on dance
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - accepting direction
  - giving and receiving constructive criticism
  - taking appropriate risks
  - setting and revising personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity
- establish a plan for lifelong participation in dance as a career or for recreation or entertainment

Performance Grade 12	
<p>▶ <b>ELEMENTS OF MOVEMENT</b></p> <p>Students 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"> <li>• refine techniques specific to two or more genres</li> <li>• apply fitness, health, and safety considerations to dance technique</li> <li>• apply appropriate terminology to describe technique</li> </ul>
<p>▶ <b>CREATION AND COMPOSITION</b></p> <p>Students use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• move with sensitivity to the expressive elements of music</li> <li>• evaluate improvisation as a tool for refining performance</li> <li>• use established criteria to reflect on and refine dance performances from a range of contexts</li> <li>• justify their artistic choices in performance</li> </ul>
<p>▶ <b>PRESENTATION AND PERFORMANCE</b></p> <p>Students participate in the presentation and performance of dance.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate technical accuracy and aesthetic quality in performing dance</li> <li>• demonstrate performance skills appropriate to a given style</li> <li>• articulate a clear interpretation of choreographic intent</li> <li>• demonstrate abilities to enhance performance through proficient use of stagecraft</li> <li>• demonstrate skills and attitudes appropriate to the collaborative process of presenting dance:                             <ul style="list-style-type: none"> <li>- commitment to the rehearsal process</li> <li>- respect for others' contributions</li> <li>- body and mind management</li> <li>- arts administration and production design and application</li> </ul> </li> <li>• adapt a performance for a chosen environment</li> </ul>

**Performance Grade 12****► DANCE AND SOCIETY**

Students demonstrate a growing awareness, understanding, and appreciation of the history, diversity, roles, and influences of dance within society.

*It is expected that students will:*

- evaluate the purpose of dance in a given social, historical, or cultural context
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - assuming leadership roles in a variety of contexts
  - actively seeking and applying constructive criticism
  - refining personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity
- assess the influence of the work of various artists on students' own dances
- evaluate career opportunities in dance performance

Choreography Grade 11	
<p>▶ <b>ELEMENTS OF MOVEMENT</b></p> <p>Students 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"> <li>• improvise movement:                             <ul style="list-style-type: none"> <li>- to extend understanding of the elements of movement</li> <li>- to expand known movement vocabulary in new applications</li> </ul> </li> <li>• apply principles of movement to dance exploration</li> <li>• apply an understanding of fitness, health, and safety to choreography</li> <li>• use appropriate terminology to describe movement</li> </ul>
<p>▶ <b>CREATION AND COMPOSITION</b></p> <p>Students use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• improvise within a given structure, using the elements of movement as stimulus for exploration</li> <li>• create compositions for a variety of purposes:                             <ul style="list-style-type: none"> <li>- to respond to or represent a range of stimuli</li> <li>- for a given genre or style</li> <li>- to emphasize given elements of movement</li> <li>- for various performance group sizes</li> </ul> </li> <li>• apply one or more of the principles of design to create dances in narrative and pattern choreographic forms</li> <li>• refine dance sequences to clarify and enhance the choreography</li> <li>• articulate own choreographic intent</li> <li>• select or create stagecraft elements for a chosen choreography</li> <li>• identify a variety of ways to record choreography</li> </ul>
<p>▶ <b>PRESENTATION AND PERFORMANCE</b></p> <p>Students participate in the presentation and performance of dance.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate skills and attitudes appropriate to the role of the choreographer in presenting dance:                             <ul style="list-style-type: none"> <li>- ability to give direction</li> <li>- respect for others' contributions</li> <li>- commitment to the rehearsal process</li> <li>- ability to give and receive constructive criticism</li> </ul> </li> <li>• use established criteria to analyse structure, style, and meaning in dance in terms of:                             <ul style="list-style-type: none"> <li>- technical and aesthetic use of the elements of movement</li> <li>- representation of style or genre</li> <li>- choreographic form, design, and roles</li> <li>- use of stagecraft</li> </ul> </li> </ul>

**Choreography Grade 11**

► **DANCE AND SOCIETY**

Students demonstrate a growing awareness, understanding, and appreciation of the history, diversity, roles, and influences of dance within society.

*It is expected that students will:*

- articulate their goals in terms of the creative process
- identify the influences of technology on choreography
- compare the definitive styles of two or more choreographers
- analyse the cultural influences and evolution of choreography in a variety of contexts
- assess the role of choreography in responding to community needs
- establish a plan for achieving personal goals for lifelong participation in dance as a career, for recreation, or for entertainment

<b>Choreography Grade 12</b>	
<p>▶ <b>ELEMENTS OF MOVEMENT</b></p> <p>Students 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"> <li>• improvise movement:                             <ul style="list-style-type: none"> <li>- to extend understanding of the elements of movement</li> <li>- to expand known movement vocabulary in new applications</li> </ul> </li> <li>• apply principles of movement to dance exploration</li> <li>• apply an understanding of fitness, health, and safety to choreography</li> <li>• use appropriate terminology to describe movement and staging</li> </ul>
<p>▶ <b>CREATION AND COMPOSITION</b></p> <p>Students use the creative process of exploration, selection, combination, refinement, and reflection to compose movement sequences and dances.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate improvisation as a creative tool</li> <li>• create compositions for a variety of purposes:                             <ul style="list-style-type: none"> <li>- to respond to or represent a range of stimuli</li> <li>- for a variety of audiences</li> <li>- for a variety of settings</li> <li>- to represent different points of view</li> </ul> </li> <li>• apply elements of movement to develop a choreographic motif</li> <li>• apply the principles of design to create dances in a wide range of pattern and narrative choreographic forms</li> <li>• evaluate their choreography in terms of choreographic intent</li> <li>• design stagecraft for a chosen choreography</li> <li>• apply one or more methods to record choreography</li> </ul>
<p>▶ <b>PRESENTATION AND PERFORMANCE</b></p> <p>Students participate in the presentation and performance of dance.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate skills and attitudes appropriate to the role of the choreographer in presenting dance:                             <ul style="list-style-type: none"> <li>- ability to lead a group effectively</li> <li>- respect for others' contributions</li> <li>- commitment to the rehearsal process</li> <li>- ability to seek and apply constructive criticism</li> </ul> </li> <li>• assume the role of choreographer for a dance performance</li> <li>• evaluate structure, style, and meaning in dance in terms of:                             <ul style="list-style-type: none"> <li>- technical and aesthetic use of the elements of movement</li> <li>- representation of style or genre</li> <li>- choreographic form, design, and roles</li> <li>- use of stagecraft</li> </ul> </li> </ul>

**Choreography Grade 12**

► **DANCE AND SOCIETY**

Students demonstrate a growing awareness, understanding, and appreciation of the history, diversity, roles, and influences of dance within society.

*It is expected that students will:*

- analyse cultural and historical influences on their choreography
- evaluate the influences of technology on choreography
- assess the function of dance in Canadian society
- evaluate career opportunities in choreography



# APPENDIX B

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*Learning Resources*

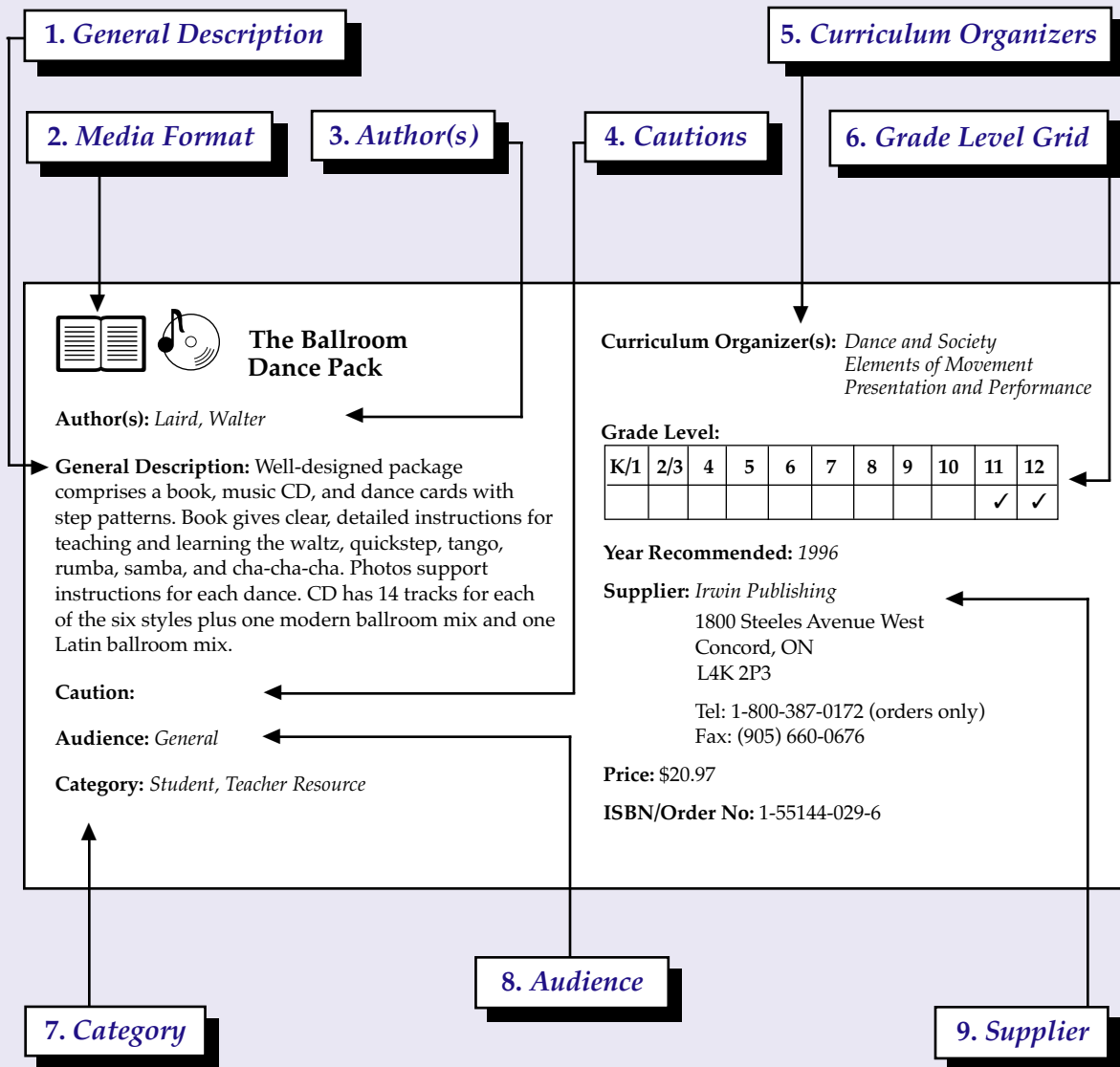




**WHAT IS APPENDIX B?**

Appendix B is a comprehensive list of the *recommended* learning resources for Performance 11 and 12 and Choreography 11 and 12. 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?*



## APPENDIX B: LEARNING RESOURCES

1. **General Description:** This section provides an overview of the resource.
2. **Media Format:** This part 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 Materials**



**Record**



**Slides**



**Software**



**Video**

3. **Author(s):** Author or editor information is provided where it might be of use to the teacher.
4. **Cautions:** This category is used to alert teachers about potentially sensitive issues.
5. **Curriculum Organizers:** This category helps teachers make links between the resource and the curriculum.
6. **Grade Level Grid:** This category indicates the suitable age range for the resource.
7. **Category:** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.
8. **Audience:** This 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)
9. **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; choose resources that are not on the ministry's list; or 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 outcomes that the teacher wants to address. Teachers will 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 of 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 is a factor. 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 database to help keep track of a multitude of titles. If such a system is available, then teachers can check the availability of a particular resource via a computer.

## SELECTION TOOLS

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

These include:

- Integrated Resource Packages (IRPs) that contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- resource databases on disks or on-line
- 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 existing systems.
6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.

8. Apply criteria such as those found in *Evaluating, Selecting, and Managing Learning Resources: A Guide* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set by contacting either a host district or the Curriculum and Resources Branch.
10. Make recommendations for purchase.

## FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, annotation sets, or resource databases, please contact the Curriculum and Resources Branch of the Ministry of Education, Skills and Training.

## APPENDIX B: LEARNING RESOURCES • Performance 11 and 12



### Ballet Class For Beginners

**General Description:** Forty-minute video portrays a classical ballet class clearly narrated by David Howard. The purpose of the program is to familiarize novices with the vocabulary and technique of the Cecchetti (Italian) style of ballet.

**Caution:** *This class should not be attempted by the beginning ballet student without proper warm-up and work on developing a turnout and extension.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Ballet Class Intermediate-Advanced

**General Description:** Fifty-five-minute video portrays an intermediate-advanced ballet class taught by David Howard. He demonstrates exercises using appropriate vocabulary, which is captioned; comments on technique and feeling; and provides individual correction. Professionals of the American Ballet Theatre are part of the class.

**Caution:** *Students must be at the intermediate to advanced levels of ballet to take this class.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Ballet & Modern Dance: A Concise History

**Author(s):** *Anderson, Jack*

**General Description:** Book explores the realm of dance from Greek and Roman times to its present form. Topics deal with the influences of culture, religion, choreographers, and dancers. Outlines the stories of the ballets in conjunction with background information. Includes related readings and short profiles.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Fitzhenry & Whiteside Ltd.*  
195 Allstate Parkway  
Markham, ON  
L3R 4T8

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$24.95

**ISBN/Order No:** 0-87127-172-9

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### The Ballroom Dance Pack

**Author(s):** Laird, Walter

**General Description:** Well-designed package comprises a book, music CD, and dance cards with step patterns. Book gives clear, detailed instructions for teaching and learning the waltz, quickstep, tango, rumba, samba, and cha-cha-cha. Photos support instructions for each dance. CD has 14 tracks for each of the six styles plus one modern ballroom mix and one Latin ballroom mix.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Supplier:** *Irwin Publishing*  
1800 Steeles Avenue West  
Concord, ON  
L4K 2P3

Tel: 1-800-387-0172 (orders only)  
Fax: (905) 660-0676

**Price:** \$20.97

**ISBN/Order No:** 1-55144-029-6



### Baryshnikov Dances Sinatra

**General Description:** Sixty-minute video presents three dances performed by Mikhail Baryshnikov with the American Ballet Theatre and choreographed by Twyla Tharp. They are *The Little Ballet*, *Sinatra Suite*, and *Push Comes To Shove*.

**Caution:** *That's Life in the Sinatra suite is a contentious piece that shows the man treating the woman roughly. This was choreographed with tongue in cheek by the choreographer, who is known for her radical and humorous style.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Carmen

**General Description:** Forty-four-minute video presents the ballet *Carmen* and is shown in its entirety without narration. The production, set to the music of composer Georges Bizet, was choreographed for the camera and features Mikhail Baryshnikov in the lead role.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
 4 Hidden Forest Drive  
 Cedar Valley, ON  
 L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Contrast and Continuum: Music for Creative Dance, Volume I

**Author(s):** *Chappelle, Eric*

**General Description:** CD features 16 melodies for creative movement. Accompanying support material describes each track by tempo, time, and theme. Includes suggested activities and concepts for each track. Ideas for activities are taken from the recommended title *Creative Dance For All Ages*, by Anne Green Gilbert, but music titles are not cross-referenced to Gilbert's book.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance K-10*  
*Choreography 11/12*

**Supplier:** *Ravenna Ventures, Inc.*  
 4756 University Village Place, North East #117  
 Seattle, WA  
 98105

Tel: (206) 522-7799

**Price:** \$18.00 U.S. Funds

**ISBN/Order No:** RVCD9301NDA

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### **Contrast and Continuum: Music for Creative Dance, Volume II**

**Author(s):** *Chappelle, Eric*

**General Description:** CD features 21 melodies for creative movement. Accompanying support print material describes each track by tempo, time, and theme. Includes suggested activities and concepts for each track. Ideas for activities are taken from the recommended title *Creative Dance For All Ages*, by Anne Green Gilbert, but music titles are not cross-referenced to Gilbert's book.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *Ravenna Ventures, Inc.*  
4756 University Village Place, North East #117  
Seattle, WA  
98105

Tel: (206) 522-7799

**Price:** \$18.00 U.S. Funds

**ISBN/Order No:** *RVCD9401NDA*



### **Creative Dance for All Ages**

**Author(s):** *Green Gilbert, Anne*

**General Description:** Book explains the theory of elements of movement 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. Useful for specialist and generalist. Two music CDs that support the activities in this book are also recommended. Please refer to the separate annotations for *Contrast and Continuum: Music For Creative Dance, Volumes 1 and 2* for further information. Teachers may also wish to supplement with their own selection of music.

**Caution:** *Teachers will need to be aware of comfort levels of each child with regard to touching.*

**Audience:** *General*

*LD - sample 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 Organizer(s):** *Creation and Composition  
Elements of Movement  
Presentation and Performance*

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *American Alliance for Health*  
1900 Association Drive  
Physical Education, Recreation & Dance  
Reston, VA  
22091

**Price:** \$28.00

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

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Dance at Court

**General Description:** Fifty-eight-minute documentary video explores culture through dance in the context of royal courts in various parts of the world such as France, Japan, Indonesia, Ghana, Java, and so on. It is part of the *Dancing Series*, which addresses dance history and the cultural origins of dance.

**Audience:** *General*

*Gifted - highly academic approach to dance history*

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3000



### Dance Centerstage

**General Description:** Fifty-eight-minute documentary video compares ballet and Kabuki dance styles. A very informative program, it compares the two styles through dance clips, interviews with dancers and choreographers, history, storylines, and the prerequisites for being a successful performer in these genres.

**Caution:** *Mentions Japanese view of suicide as a way of dealing with problems; may require teacher mediation.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9*

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Dance Composition & Production

**Author(s):** Hayes, Elizabeth

**General Description:** Book provides detailed information on movement technique, use of space, rhythm, dance composition, auditions, rehearsals, performances, music, costumes, lighting, and non-traditional approaches to choreography and production. Each chapter has an introduction, a list of terms, visuals, a conclusion, and activities.

**Audience:** General

**Category:** Student, Teacher Resource

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** Fitzhenry & Whiteside Ltd.

195 Allstate Parkway  
Markham, ON  
L3R 4T8

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$24.95

**ISBN/Order No:** 0-87127-188-5



### Dance Education Initiative

**Author(s):** White, E.; Bucek, L.

**General Description:** Resource package comprises a resource binder, three supplementary booklets, and two summaries, one of which is on a Macintosh computer disk. It comprehensively relates dance to child and adolescent development. Focusses on dance making, dance sharing, dance inquiry, and dance vocabulary. Suitable for a specialist or serious enthusiast.

**Audience:** General

**Category:** Teacher Resource

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

**Also Recommended For:** *Dance K-10*  
*Choreography 11/12*

**Supplier:** Minnesota Center for Arts Education

6125 Olson Memorial Highway  
Golden Valley, MN  
55422

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

**Price:** Resource binder: \$15.00

Print summary: \$5.00

Software summary: \$5.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Dance: The Art of Production

**Author(s):** Schlaich, Joan; DuPont, Betty (eds)

**General Description:** Well-designed book deals in depth with the components necessary to produce a dance performance: initial concept, music and sound, auditions, rehearsals, costuming, lighting, make-up, press, and publicity. Provides organizational checklists on different aspects of show production.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Fitzhenry & Whiteside Ltd.*  
195 Allstate Parkway  
Markham, ON  
L3R 4T8

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$21.95

**ISBN/Order No:** 0-916622-68-1



### The Dancemakers Series

**General Description:** Series of six 28-minute videos portrays Canadian choreographers exploring style, motivation, and method of teaching. The choreographers are David Earle, Danny Grossman, Christopher House, James Kudelka, Ginette Laurin, and Constantine Patsalas. Tapes feature interviews and the development of dances. Includes a teacher's guide.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Dance Collection Danse*  
145 George St.  
Toronto, ON  
M5A 2M6

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

**Price:** Videos: \$21.95

Teacher's Guide: \$39.90 each

**ISBN/Order No:** Videos: (not available)  
Teacher's Guide: 0-929003-31-4

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Dancing in One World

**General Description:** Fifty-eight-minute video documents dance across cultures: how dance fits into the make-up of different cultures; how it holds communities together, preserves their traditions and history, and gives them a cultural identity. Interviews, dance clips, and photos help examine dances from around the world.

**Caution:** *Graphic lyrics during rap song.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *B.C. Learning Connection Inc.*  
 c/o Learning Resources Branch (Customer Service)  
 PO Box 1967 Stn Prov Govt  
 Victoria, BC  
 V8W 9H5

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** DA0001



### Denishawn: The Birth of Modern Dance

**General Description:** Forty-minute documentary video is a historical account of the contributions to and effects on modern dance by Ruth St. Denis and Ted Shawn in the early 1900s. Two actors portraying the dancers/choreographers describe their careers. Includes actual footage of the duo performing.

**Caution:** *Historical footage of the dance Adonis, performed by Ted Shawn, shows revealing male dance costume.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

*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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
 4 Hidden Forest Drive  
 Cedar Valley, ON  
 L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Dido and Aeneas

**General Description:** Fifty-five-minute video shows the modern dance choreographed and performed by Mark Morris and his company to a 1689 baroque operatic work by Henry Purcell. Songs are subtitled. The danced opera takes the form of the Greek theatre, with males performing the lead roles, a chorus, and choreography incorporating Greek poses. Mature content is for the serious student of dance.

**Caution:** *Some of the scenes feature violence, sorcery, and provocative dancing.*

**Audience:** *General  
Gifted - critical analysis of modern dance and opera*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6*

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$250.00

**ISBN/Order No:** (not available)



### Fonteyn And Nureyev: The Perfect Partnership

**Curriculum Organizer(s):** *Dance and Society  
Elements of Movement*

**General Description:** Well-designed 90-minute video documents "the perfect partnership" of Margot Fonteyn and Rudolph Nureyev. It examines their dance careers before, during, and after their partnership through historical dance clips, narration, interviews, newsreels, rehearsals, and actual 8 mm film segments.

**Caution:** *Some swearing noted.  
Nureyev's costume in Lucifer shows naked buttocks.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Jeflyn Media Consultants  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0*

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Form Without Formula: A Concise Guide to the Choreographic Process

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

**Author(s):** *Beatty, Patricia*

**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*

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *Dance Collection Danse  
145 George St.  
Toronto, ON  
M5A 2M6*

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

**Price:** \$8.50

**ISBN/Order No:** 929003-17-9

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Giselle

**General Description:** Twenty-seven-minute video explores the history, music, and characters of the ballet *Giselle*. Narrated by Frank Augustyn, it uses humour, interviews, demonstrations, and dance clips from the Bolshoi Ballet. Compares the emotional demands of Act I and the technical and physical demands of Act II.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Hoop Dancing

**General Description:** Fifteen-minute documentary video is an exemplary representation of a First Nations hoop dance. The dancer discusses his motivation and training, the meaning of the dance, and its place in his culture. Also addresses the challenge and concentration required to perform this dance.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)*  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$55.00

**ISBN/Order No:** (not available)





### The Individual and Tradition

**General Description:** Fifty-eight-minute video discusses the impact of 20th-century dancers and choreographers such as Twyla Tharp, Martha Graham, Isadora Duncan, and Ruth St. Denis. Shows the innovative styles of these and other choreographers from around the world and discusses how these pioneers used dance as a form of female liberation.

**Caution:** Teachers should preview for occasional profanity, safety considerations, and lifestyle information of dancers such as Isadora Duncan.

**Audience:** General

**Category:** Student, Teacher Resource

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### The International Championship of Ballroom Dancing

**General Description:** Forty-eight-minute video of an international ballroom dance competition shows couples performing compulsory and freestyle routines. There is commentary on the basics of the competition, including some aspects of judging. Includes a brief history of the cha-cha-cha, rumba, tango, and waltz.

**Category:** Student, Teacher Resource

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Multimedia Group of Canada*  
5225 Berri Street  
Montréal, PQ  
H2J 2S4

Tel: (514) 273-4231 Fax: (514) 276-5130

**Price:** \$200.00

**ISBN/Order No:** (not available)



### The Jazz Workout

**General Description:** Fifty-five-minute video demonstrates the components of a jazz dance class, beginning with the warm-up; then moving through isolations, floor progressions, and dance combinations; and ending with a choreographed routine. Clear narration emphasizes safety. Skills build in a logical progression.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Karen Kain: A Farewell Dance

**General Description:** Twelve-minute video highlights Karen Kain's career through interviews, training, rehearsals, performances, and question-and-answer periods. It emphasizes the demands on the dancer in the many facets of a dancing career. It gives insights into ballet and looks at options for dancers as they grow older.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *CBC Educational Sales*  
P.O. Box 500, Station A  
Toronto, ON  
M5W 1E6

Tel: (416) 205-6384 Fax: (416) 205-3482

**Price:** \$99.00

**ISBN/Order No:** Y8Q-94-02

## APPENDIX B: LEARNING RESOURCES • Performance 11 and 12



### Lester Horton Technique: The Warm-Up

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

**General Description:** Forty-five-minute video teaches the basic concepts for a dance warm-up. Individual exercises emphasize body alignment, safety, breathing, and proper use of muscles. A continuous warm-up follows that can be used separately.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Library of Atmospheres for Theatre, Dance and Teaching

Curriculum Organizer(s): *Presentation and Performance*

**General Description:** Set of 15 audio tapes with accompanying teacher's guide provides a library of atmospheric music. The guide cross-references each selection to music type and possible intent, includes a list of key words to suggest movement or moods, and provides suggestions for cross-curricular integration.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Durkin Hayes Publishing Ltd.*  
Unit B7, 3375 North Service Road  
Burlington, ON  
L7N 3G2

Tel: 1-800-263-5224 Fax: (905) 332-3008

**Price:** (not available)

**ISBN/Order No:** (not available)



### Lord of the Dance

Curriculum Organizer(s): *Dance and Society*

**General Description:** Fifty-eight-minute documentary video discusses how cultural beliefs have shaped traditions of sacred and secular dance in West Africa, India, and Europe. It includes performances of Bharata Natyam; snake rituals; Kathakali; Osun (goddess of the river) dances of India; and the Los Seises dance of Seville, Spain.

**Caution:** *Authentic Greek sculpture depicts nudity. Serpent ritual moves should not be attempted without proper warm-up and instruction.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Lost in the Shuffle

**General Description:** Fifteen-minute video explores the history and development of modern tap dancing, including African tribal dance, Appalachian buck dancing, and Irish folk dancing. Jackie Christian and Savion Glover professionally demonstrate the buck and tap styles. The Uhuru dancers perform the Mali dance Derumba as an example of the African influence on tap dance.

**Caution:** *Slides on the side of the foot should not be attempted without proper preparation and training.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4*

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$125.00

**ISBN/Order No:** (not available)



### 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 dancer. Stéphane Léonard is followed to Russia, where he trains and then performs. Includes clips from interviews with him and his main instructors.

**Audience:** *General*

*Gifted - can be used for independent study*

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3004

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Martha Graham: The Dancer Revealed

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

**General Description:** Sixty-minute video details the life of Martha Graham and her contribution to the world of modern dance. It combines narration, historical photos, film clips, dance segments, and re-created dances and interviews as it documents how Graham developed a new dance language and form.

**Caution:** *One dance shows a male dancer doing a turn that displays a bare backside.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
 4 Hidden Forest Drive  
 Cedar Valley, ON  
 L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$65.00

**ISBN/Order No:** (not available)



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

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

**Author(s):** *Rennie, Karen*

**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*

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance 8-10*  
*Choreography 11/12*

**Supplier:** *Dance Collection Danse*  
 145 George St.  
 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 • *Performance 11 and 12*



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

**Author(s):** *Schmeer, Georgette*

**General Description:** Book describes how to teach expressive movement. It offers principles and techniques for conducting a creative movement class and features a table with 163 themes for eliciting genuine impromptu responses. Categorizes themes by experience level, number of participants, and purpose.

**Audience:** *General*

**Category:** *Professional Reference*

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

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *Human Kinetics Canada*

Box 24040  
1275 Walker Road  
Windsor, ON  
N8Y 4Y9

Tel: 1-800-465-7301 Fax: (519) 944-7614

**Price:** \$29.50

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



### New Worlds, New Forms

**General Description:** Fifty-eight-minute documentary video focusses on the influence of African dance culture on dance styles in the Americas (lindy hop, jitterbug, rock and roll, reggae, and so on). Shows how Africans used dance to keep their culture throughout repression and slavery and how it was combined with European culture to create new dance forms.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*

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

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### The Nutcracker

**General Description:** Twenty-seven-minute documentary video narrated by Frank Augustyn explores the history, music, and characters of *The Nutcracker* ballet. It discusses the thin plot line, lack of role development, use of the *corps de ballet* versus lead dancers, and the perception that the ballet may be overperformed by companies.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly*  
 60 Briarwood Avenue  
 Port Credit, ON  
 L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Points In Space

**General Description:** Award-winning 55-minute instructional video details the process of choreographing a dance for film or video. Through narration and interviews with Merce Cunningham, John Cage, and the dancers, it details the development of *Points In Space*. Also covers costume and set design, music scoring, and camera angles.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition*  
*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
 4 Hidden Forest Drive  
 Cedar Valley, ON  
 L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### The Power of Dance

**General Description:** Fifty-eight-minute documentary video explores global cultural exchange through dance. It examines the influences of other cultures on North American dance: First Nations, Cajun, and Indian. Discusses how cultures influence dance styles and how technology affects dance.

**Audience:** *General*

*ESL - authentic representation of various cultural influences in dance*

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance 8-10  
Choreography 11/12*

**Supplier:** *B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3002



### Romeo and Juliet

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *Romeo and Juliet*. A well-designed instructional tool, it uses humour, interviews, narration, demonstrations, and dance clips to tell the story. Explores the development of the role of the male dancer.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6*

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Sex and Social Dance

**General Description:** Fifty-eight-minute documentary video outlines the evolution and importance of social dancing in the United States, Cook Islands, and Morocco. Focuses on dance from historical, cultural, and religious points of view and examines the roles of men and women in social dance.

**Caution:** *Because the traditional Polynesian dance themes focus on the genitals, some historical pictures and statues depict the nude body.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### Sleeping Beauty

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, characters, and music of the ballet *Sleeping Beauty*. Dancers share personal views on roles, relationships between characters, and dancers and conductors. Dance clips, photos, and demonstration models detail all aspects, from rehearsal to performance.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Swan Lake

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *Swan Lake*. A well-designed instructional tool, it uses humour, interviews, historical footage, and dance clips from the Bolshoi Ballet. Contains in-depth analysis of the roles of Odette/Odile and the Prince.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### La Sylphide

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *La Sylphide*. A well-designed instructional tool, it uses humour, interviews, demonstrations, and dance clips to tell the story of a dance that introduced the Romantics. Also explores the development of pointe, including shoe construction and the effect of pointe work on a dancer's feet.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
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:** *1996*

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Tap Dancing: Advanced Routine

**General Description:** Forty-minute video features a tap routine choreographed, taught, and performed by Charles Goddertz of New York. The style is essentially American.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Tap Dancing: Intermediate Routine

**General Description:** Forty-minute video features a tap routine choreographed, taught, and performed by Charles Goddertz of New York. The style is essentially American.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Performance 11 and 12*



### Teaching Beginning Dance Improvisation Curriculum Organizer(s): *Creation and Composition*

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

**Audience:** *General*

**Category:** *Student, Teacher Resource*

*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

**Also Recommended For:** *Dance K-10*  
*Choreography 11/12*  
*Physical Education K-10*

**Supplier:** *American Alliance for Health*  
1900 Association Drive  
Physical Education, Recreation & Dance  
Reston, VA  
22091

**Price:** \$205.00 U.S. Funds

**ISBN/Order No:** 0-9623745-0-4NDA



### W5: The Boom In Ballroom Dancing Curriculum Organizer(s): *Creation and Composition*

**General Description:** Eight-minute W5 video portrays dance as a competitive sport, showing the training, preparation, and performance of the waltz, fox trot, cha-cha-cha, quickstep, and tango. It also covers the general public's perception of dance, how ballroom dance fits into society, and how people from all walks of life participate.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

*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:** 1996

**Also Recommended For:** *Choreography 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)*  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$49.00

**ISBN/Order No:** (not available)



**The Young Dancer**

**Author(s):** *Bussell, Darcey*

**General Description:** Book describes and illustrates the world of ballet through sections on the classical ballet steps, mime, make-up, costumes, character dancing, other dance forms, and choreography. Includes a detailed glossary and useful addresses.

**Audience:** *General*

*ESL - high interest, good visuals, predictable pattern, pictorial support*

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10  
Choreography 11/12*

**Supplier:** *Irwin Publishing  
1800 Steeles Avenue West  
Concord, ON  
L4K 2P3*

*Tel: 1-800-387-0172 (orders only)  
Fax: (905) 660-0676*

**Price:** \$13.56

**ISBN/Order No:** *7737-27353*



**Ballet Class For Beginners**

**General Description:** Forty-minute video portrays a classical ballet class clearly narrated by David Howard. The purpose of the program is to familiarize novices with the vocabulary and technique of the Cecchetti (Italian) style of ballet.

**Caution:** *This class should not be attempted by the beginning ballet student without proper warm-up and work on developing a turnout and extension.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum 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:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Ballet Class Intermediate-Advanced** Curriculum Organizer(s): *Creation and Composition  
Dance and Society*

**General Description:** Fifty-five-minute video portrays an intermediate-advanced ballet class taught by David Howard. He demonstrates exercises using appropriate vocabulary, which is captioned; comments on technique and feeling; and provides individual correction. Professionals of the American Ballet Theatre are part of the class.

**Caution:** *Students must be at the intermediate to advanced levels of ballet before attempting the dances portrayed in this video.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Ballet & Modern Dance: A Concise History** Curriculum Organizer(s): *Dance and Society*

**Author(s):** *Anderson, Jack*

**General Description:** Book explores the realm of dance from Greek and Roman times to its present form. Topics deal with the influences of culture, religion, choreographers, and dancers. Outlines the stories of the ballets in conjunction with background information. Includes related readings and short profiles.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Fitzhenry & Whiteside Ltd.*  
195 Allstate Parkway  
Markham, ON  
L3R 4T8

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$24.95

**ISBN/Order No:** 0-87127-1729



### Baryshnikov Dances Sinatra

**General Description:** Sixty-minute video presents three dances performed by Mikhail Baryshnikov with the American Ballet Theatre and choreographed by Twyla Tharp. They are *The Little Ballet*, *Sinatra Suite*, and *Push Comes To Shove*.

**Caution:** That's Life in the Sinatra suite is a contentious piece that shows the man treating the woman roughly. This was choreographed with tongue in cheek by the choreographer, who is known for her radical and humorous style.

**Audience:** General

**Category:** Student, Teacher Resource

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** Jeflyn Media Consultants  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Carmen

**General Description:** Forty-four-minute video presents the ballet *Carmen* and is shown in its entirety without narration. The production, set to the music of composer Georges Bizet, was choreographed for the camera and features Mikhail Baryshnikov in the lead role.

**Audience:** General

**Category:** Student, Teacher Resource

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

*Presentation and Performance*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** Jeflyn Media Consultants  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Contrast and Continuum:  
Music For Creative Dance, Volume I**

**Author(s):** *Chappelle, Eric*

**General Description:** CD features 16 melodies for creative movement. Accompanying support material describes each track by tempo, time, and theme. Includes suggested activities and concepts for each track. Ideas for activities are taken from the recommended title *Creative Dance For All Ages*, by Anne Green Gilbert, but music titles are not cross-referenced to Gilbert's book.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *Ravenna Ventures, Inc.*  
4756 University Village Place, North East #117  
Seattle, WA  
98105

Tel: (206) 522-7799

**Price:** \$18.00 U.S. Funds

**ISBN/Order No:** RVCD9301NDA



**Contrast and Continuum:  
Music for Creative Dance, Volume II**

**Author(s):** *Chappelle, Eric*

**General Description:** CD features 21 melodies for creative movement. Accompanying support print material describes each track by tempo, time, and theme. Includes suggested activities and concepts for each track. Ideas for activities are taken from the recommended title *Creative Dance For All Ages*, by Anne Green Gilbert, but music titles are not cross-referenced to Gilbert's book.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *Ravenna Ventures, Inc.*  
4756 University Village Place, North East #117  
Seattle, WA  
98105

Tel: (206) 522-7799

**Price:** \$18.00 U.S. Funds

**ISBN/Order No:** RVCD9401NDA





**Creative Dance for All Ages**

**Author(s):** *Green Gilbert, Anne*

**General Description:** Book explains the theory of elements of movement 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. Useful for specialist and generalist. Two music CDs that support the activities in this book are also recommended. Please refer to the separate annotations for *Contrast and Continuum: Music For Creative Dance, Volumes 1 and 2* for further information. Teachers may also wish to supplement with their own selection of music.

**Caution:** *Teachers will need to be aware of comfort levels of each child with regard to touching.*

**Audience:** *General*

*LD - sample 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 Organizer(s):** *Creation and Composition  
Elements of Movement*

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *American Alliance for Health  
1900 Association Drive  
Physical Education, Recreation & Dance  
Reston, VA  
22091*

**Price:** \$28.00

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



**Dance at Court**

**General Description:** Fifty-eight-minute documentary video explores culture through dance in the context of royal courts in various parts of the world such as France, Japan, Indonesia, Ghana, Java, and so on. It is part of the *Dancing Series*, which addresses dance history and the cultural origins of dance.

**Audience:** *General*

*Gifted - highly academic approach to dance history*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3000



### Dance Centerstage

**General Description:** Fifty-eight-minute documentary video compares ballet and Kabuki dance styles. A very informative program, it compares the two styles through dance clips, interviews with dancers and choreographers, history, storylines, and the prerequisites for being a successful performer in these genres.

**Caution:** *Mentions Japanese view of suicide as a way of dealing with problems; may require teacher mediation.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Performance 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### Dance Composition & Production

**Author(s):** *Hayes, Elizabeth R.*

**General Description:** Book provides detailed information on movement technique, use of space, rhythm, dance composition, auditions, rehearsals, performances, music, costumes, lighting, and non-traditional approaches to choreography and production. Each chapter has an introduction, a list of terms, visuals, a conclusion, and activities.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

*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:** *1996*

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Fitzhenry & Whiteside Ltd.*  
195 Allstate Parkway  
Markham, ON  
L3R 4T8

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$24.95

**ISBN/Order No:** 0-87127-1885

## APPENDIX B: LEARNING RESOURCES • *Choreography 11 and 12*



### Dance Education Initiative

**Author(s):** *White, E.; Bucek, L.*

**General Description:** Resource package comprises a resource binder, three supplementary booklets, and two summaries, one of which is on a Macintosh computer disk. It comprehensively relates dance to child and adolescent development. Focuses on dance making, dance sharing, dance inquiry, and dance vocabulary. Suitable for a specialist or serious enthusiast.

**Audience:** *General*

**Category:** *Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *Minnesota Center for Arts Education  
6125 Olson Memorial Highway  
Golden Valley, MN  
55422*

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

**Price:** Resource binder: \$15.00  
Print summary: \$5.00  
Software summary: \$5.00

**ISBN/Order No:** (not available)



### Dance: The Art of Production

**Author(s):** *DuPont, Betty; Schlaich, Joan*

**General Description:** Well-designed book deals in depth with the components necessary to produce a dance performance: initial concept, music and sound, auditions, rehearsals, costuming, lighting, make-up, press, and publicity. Provides organizational checklists on different aspects of show production.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Fitzhenry & Whiteside Ltd.  
195 Allstate Parkway  
Markham, ON  
L3R 4T8*

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$21.95

**ISBN/Order No:** 0-916622-681



**Dance to Remember**

**General Description:** Twenty-six-minute video follows a young Japanese dancer who creates a dance to help her learn about herself and the Japanese internment in Canada during the 1940s. She finds a reluctance to share camp experiences and faces parental and cultural pressures to change her lifestyle. Includes an information sheet with discussion ideas.

**Caution:** *Occasional inappropriate language.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
Dance and Society*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *B.C. Learning Connection Inc.*  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$21.00

**ISBN/Order No:** IGLA11



**The Dancemakers Series**

**General Description:** Series of six 28-minute videos portrays Canadian choreographers exploring style, motivation, and method of teaching. The choreographers are David Earle, Danny Grossman, Christopher House, James Kudelka, Ginette Laurin, and Constantine Patsalas. Tapes feature interviews and the development of dances. Includes a teacher's guide.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Dance Collection Danse*  
145 George St.  
Toronto, ON  
M5A 2M6

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

**Price:** Videos: \$39.90 each

Teacher's Guide: \$21.95

**ISBN/Order No:** Videos: (not available)

Teacher's Guide: 0-929003-31-4



**Dancing in One World**

**General Description:** Fifty-eight-minute video documents dance across cultures: how dance fits into the make-up of different cultures; how it holds communities together, preserves their traditions and history, and gives them a cultural identity. Interviews, dance clips, and photos help examine dances from around the world.

**Caution:** *Graphic lyrics during rap song.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Performance 11/12*

**Supplier:** *B.C. Learning Connection Inc.*  
 c/o Learning Resources Branch (Customer Service)  
 PO Box 1967 Stn Prov Govt  
 Victoria, BC  
 V8W 9H5

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** DA0001



**Denishawn: The Birth of Modern Dance**

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

*Presentation and Performance*

**General Description:** Forty-minute documentary video is a historical account of the contributions to and effects on modern dance by Ruth St. Denis and Ted Shawn in the early 1900s. Two actors portraying the dancers/choreographers describe their careers. Includes actual footage of the duo performing.

**Caution:** *Historical footage of the dance Adonis, performed by Ted Shawn, shows revealing male dance costume.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** *1996*

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
 4 Hidden Forest Drive  
 Cedar Valley, ON  
 L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Dido and Aeneas**

**General Description:** Fifty-five-minute video shows the modern dance choreographed and performed by Mark Morris and his company to a 1689 baroque operatic work by Henry Purcell. Songs are subtitled. The danced opera takes the form of the Greek theatre, with males performing the lead roles, a chorus, and choreography incorporating Greek poses. Mature content is for the serious student of dance.

**Caution:** *Some of the scenes feature violence, sorcery, and provocative dancing.*

**Audience:** *General  
Gifted - critical analysis of modern dance and opera*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6*

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$250.00

**ISBN/Order No:** (not available)



**Form Without Formula: A Concise Guide to the  
Choreographic Process**

**Author(s):** *Beatty, Patricia*

**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. Includes ideas and activities organized sequentially.

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

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *Dance Collection Danse  
145 George St.  
Toronto, ON  
M5A 2M6*

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

**Price:** \$8.50

**ISBN/Order No:** 929003-17-9



### Giselle

**General Description:** Twenty-seven-minute video explores the history, music, and characters of the ballet *Giselle*. Narrated by Frank Augustyn, it uses humour, interviews, demonstrations, and dance clips from the Bolshoi Ballet. Compares the emotional demands of Act I and the technical and physical demands of Act II.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Hoop Dancing

**General Description:** Fifteen-minute documentary video is an exemplary representation of a First Nations hoop dance. The dancer discusses his motivation and training, the meaning of the dance, and its place in his culture. Also addresses the challenge and concentration required to perform this dance.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)*  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$55.00

**ISBN/Order No:** (not available)



### The Individual and Tradition

**General Description:** Fifty-eight-minute video discusses the impact of 20th-century dancers and choreographers such as Twyla Tharp, Martha Graham, Isadora Duncan, and Ruth St. Denis. Shows the innovative styles of these and other choreographers from around the world and discusses how these pioneers used dance as a form of female liberation.

**Caution:** *Teachers should preview for occasional profanity, safety considerations, and lifestyle information of dancers such as Isadora Duncan.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



**The International Championship of Ballroom Dancing** Curriculum Organizer(s): *Creation and Composition*

**General Description:** Forty-eight-minute video of an international ballroom dance competition shows couples performing compulsory and freestyle routines. There is commentary on the basics of the competition, including some aspects of judging. Includes a brief history of the cha-cha-cha, rumba, tango, and waltz.

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Multimedia Group of Canada*  
5225 Berri Street  
Montréal, PQ  
H2J 2S4

Tel: (514) 273-4231 Fax: (514) 276-5130

**Price:** \$200.00

**ISBN/Order No:** (not available)



**The Jazz Workout** Curriculum Organizer(s): *Elements of Movement*

**General Description:** Fifty-five-minute video demonstrates the components of a jazz dance class, beginning with the warm-up, then moving through isolations, floor progressions, and dance combinations; and ending with a choreographed routine. Clear narration emphasizes safety. Skills build in a logical progression.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Karen Kain: A Farewell Dance** Curriculum Organizer(s): *Dance and Society*

**General Description:** Twelve-minute video highlights Karen Kain's career through interviews, training, rehearsals, performances, and question-and-answer periods. It emphasizes the demands on the dancer in the many facets of a dancing career. It gives insights into ballet and looks at options for dancers as they grow older.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *CBC Educational Sales*  
P.O. Box 500, Station A  
Toronto, ON  
M5W 1E6

Tel: (416) 205-6384 Fax: (416) 205-3482

**Price:** \$99.00

**ISBN/Order No:** (not available)



## APPENDIX B: LEARNING RESOURCES • *Choreography 11 and 12*



### Lester Horton Technique: The Warm-Up

**General Description:** Forty-five-minute video teaches the basic concepts for a dance warm-up. Individual exercises emphasize body alignment, safety, breathing, and proper use of muscles. A continuous warm-up follows that can be used separately.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Elements of Movement*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Library of Atmospheres for Theatre, Curriculum Organizer(s): *Creation and Composition*

### Dance and Teaching *Presentation and Performance*

**General Description:** Set of 15 audio tapes with accompanying teacher's guide provides a library of atmospheric music. The guide cross-references each selection to music type and possible intent, includes a list of key words to suggest movement or moods, and provides suggestions for cross-curricular integration.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Durkin Hayes Publishing Ltd.*  
Unit B7, 3375 North Service Road  
Burlington, ON  
L7N 3G2

Tel: 1-800-263-5224 Fax: (905) 332-3008

**Price:** (not available)

**ISBN/Order No:** (not available)



### Lost in the Shuffle

**General Description:** Fifteen-minute video explores the history and development of modern tap dancing, including African tribal dance, Appalachian buck dancing, and Irish folk dancing. Jackie Christian and Savion Glover professionally demonstrate the buck and tap styles. The Uhuru dancers perform the Mali dance Derumba as an example of the African influence on tap dance.

**Caution:** *Slides on the side of the foot should not be attempted without proper preparation and training.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)*  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$125.00

**ISBN/Order No:** (not available)



### 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 dancer. It follows Stéphane Léonard to Russia, where he trains and then performs. Includes clips from interviews with him and his main instructors.

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

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10*  
*Performance 11/12*

**Supplier:** *B.C. Learning Connection Inc.*  
*c/o Learning Resources Branch (Customer Service)*  
*PO Box 1967 Stn Prov Govt*  
*Victoria, BC*  
*V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3004



### Martha Graham: The Dancer Revealed

**General Description:** Sixty-minute video details the life of Martha Graham and her contribution to the world of modern dance. It combines narration, historical photos, film clips, dance segments, and re-created dances and interviews as it documents how Graham developed a new dance language and form.

**Caution:** *One dance shows a male dancer doing a turn that displays a bare backside.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
*4 Hidden Forest Drive*  
*Cedar Valley, ON*  
*L0G 1N0*

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$65.00

**ISBN/Order No:** (not available)



**Moon Magic: Gail Grant and the 1920s Dance in Regina** Curriculum Organizer(s): *Dance and Society*

**Author(s):** *Rennie, Karen*

**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*

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance 8-10*  
*Performance 11/12*

**Supplier:** *Dance Collection Danse*  
145 George St.  
Toronto, ON  
M5A 2M6

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

**Price:** \$9.95

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



**Movement Improvisation: In the Words of a Teacher and Her Students** Curriculum Organizer(s): *Creation and Composition*  
*Elements of Movement*  
*Presentation and Performance*

**Author(s):** *Schneer, Georgette*

**General Description:** Book describes how to teach expressive movement. It offers principles and techniques for conducting a creative movement class and features a table with 163 themes for eliciting genuine impromptu responses. Categorizes themes by experience level, number of participants, and purpose.

**Audience:** *General*

**Category:** *Professional Reference*

**Grade Level:**

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

**Year Recommended:** *1995*

**Also Recommended For:** *Dance K-10*  
*Performance 11/12*

**Supplier:** *Human Kinetics Canada*  
Box 24040  
1275 Walker Road  
Windsor, ON  
N8Y 4Y9

Tel: 1-800-465-7301 Fax: (519) 944-7614

**Price:** \$29.50

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

## APPENDIX B: LEARNING RESOURCES • *Choreography 11 and 12*



### New Worlds, New Forms

**General Description:** Fifty-eight-minute documentary video focusses on the influence of African dance culture on dance styles in the Americas (lindy hop, jitterbug, rock and roll, reggae, and so on). Shows how Africans used dance to keep their culture throughout repression and slavery and how it was combined with European culture to create new dance forms.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### The Nutcracker

**General Description:** Twenty-seven-minute documentary video narrated by Frank Augustyn explores the history, music, and characters of *The Nutcracker* ballet. It discusses the thin plot line, lack of role development, use of the *corps de ballet* versus lead dancers, and the perception that the ballet may be overperformed by companies.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Points In Space

**General Description:** Award-winning 55-minute instructional video details the process of choreographing a dance for film or video. Through narration and interviews with Merce Cunningham, John Cage, and the dancers, it details the development of *Points In Space*. Also covers costume and set design, music scoring, and camera angles.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### The Power of Dance

**General Description:** Fifty-eight-minute documentary video explores global cultural exchange through dance. It examines the influences of other cultures on North American dance: First Nations, Cajun, and Indian. Discusses how cultures influence dance styles and how technology affects dance.

**Audience:** *General*

*ESL - authentic representation of various cultural influences in dance*

**Category:** *Student, Teacher Resource*

**Curriculum Organizer(s):** *Creation and Composition  
Dance and Society*

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Dance 8-10  
Performance 11/12*

**Supplier:** *B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
PO Box 1967 Stn Prov Govt  
Victoria, BC  
V8W 9H5*

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$22.00

**ISBN/Order No:** VA3002



### Romeo and Juliet

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *Romeo and Juliet*. A well-designed instructional tool, it uses humour, interviews, narration, demonstrations, and dance clips to tell the story. Explores the development of the role of the male dancer.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6*

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)

## APPENDIX B: LEARNING RESOURCES • *Choreography 11 and 12*



### Sex and Social Dance

**General Description:** Fifty-eight-minute documentary video outlines the evolution and importance of social dancing in the United States, Cook Islands, and Morocco. Focuses on dance from historical, cultural, and religious points of view and examines the roles of men and women in social dance.

**Caution:** *Because the traditional Polynesian dance themes focus on the genitals, some historical pictures and statues depict the nude body.*

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### Sleeping Beauty

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, characters, and music of the ballet *Sleeping Beauty*. Dancers share personal views on roles, relationships between characters, and dancers and conductors. Dance clips, photos, and demonstration models detail all aspects, from rehearsal to performance.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Swan Lake

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *Swan Lake*. A well-designed instructional tool, it uses humour, interviews, historical footage, and dance clips from the Bolshoi Ballet. Contains in-depth analysis of the roles of Odette/Odile and the Prince.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### La Sylphide

**General Description:** Twenty-seven-minute documentary video, narrated by Frank Augustyn, explores the history, music, and characters of the ballet *La Sylphide*. A well-designed instructional tool, it uses humour, interviews, demonstrations, and dance clips to tell the story of a dance that introduced the Romantics. Also explores the development of pointe, including shoe construction and the effect of pointe work on a dancer's feet.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel: (905) 278-0566 Fax: (905) 278-2801

**Price:** \$150.00

**ISBN/Order No:** (not available)



### Tap Dancing: Advanced Routine

**General Description:** Forty-minute video features a tap routine choreographed, taught, and performed by Charles Goddertz of New York. The style is essentially American.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



### Tap Dancing: Intermediate Routine

**General Description:** Forty-minute video features a tap routine choreographed, taught, and performed by Charles Goddertz of New York. The style is essentially American.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

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

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Jeflyn Media Consultants*  
4 Hidden Forest Drive  
Cedar Valley, ON  
L0G 1N0

Tel: 1-888-453-3596 Fax: (905) 473-1408

**Price:** \$50.00

**ISBN/Order No:** (not available)



**Teaching Beginning Dance Improvisation** Curriculum Organizer(s): *Creation and Composition*

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

**Audience:** *General*

**Category:** *Student, Teacher Resource*

*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

**Also Recommended For:** *Dance K-10*  
*Performance 11/12*  
*Physical Education K-10*

**Supplier:** *American Alliance for Health*  
1900 Association Drive  
Physical Education, Recreation & Dance  
Reston, VA  
22091

**Price:** \$205.00 U.S. Funds

**ISBN/Order No:** 0-9623745-0-4NDA



**W5: The Boom in Ballroom Dancing** Curriculum Organizer(s): *Dance and Society*

**General Description:** Eight-minute W5 video portrays dance as a competitive sport, showing the training, preparation, and performance of the waltz, fox trot, cha-cha-cha, quickstep, and tango. It also covers the general public's perception of dance, how ballroom dance fits into society, and how people from all walks of life participate.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

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

**Year Recommended:** 1996

**Also Recommended For:** *Performance 11/12*

**Supplier:** *Magic Lantern Communications Ltd. (Ontario)*  
Unit 38, 775 Pacific Road  
Oakville, ON  
L6L 6M4

Tel: 1-800-263-1717 Fax: (905) 827-1154

**Price:** \$49.00

**ISBN/Order No:** (not available)





**The Young Dancer**

**Author(s):** *Bussell, Darcey*

**General Description:** Book describes and illustrates the world of ballet through sections on the classical ballet steps, mime, make-up, costumes, character dancing, other dance forms, and choreography. Includes a detailed glossary and useful addresses.

**Audience:** *General*

*ESL - high interest, good visuals, predictable pattern, pictorial support*

**Category:** *Student, Teacher Resource*

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

**Also Recommended For:** *Dance K-10  
Performance 11/12*

**Supplier:** *Irwin Publishing  
1800 Steeles Avenue West  
Concord, ON  
L4K 2P3*

*Tel: 1-800-387-0172 (orders only)  
Fax: (905) 660-0676*

**Price:** \$13.56

**ISBN/Order No:** *7737-27353*





# APPENDIX C

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## *Cross-Curricular Interests*



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, the Ministry of Education, Skills and Training wants to ensure that education in British Columbia is relevant, equitable, and accessible to all learners. In order to meet the needs of all learners, the development of each component of this document has been guided by a series of cross-curricular reviews. This appendix outlines the key aspects of each of these reviews. The information here is intended to guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The areas of cross-curricular interest are:

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

### APPLIED FOCUS IN CURRICULUM

An applied focus combines the following components in curriculum development, consistent with the nature of each subject area:

**Learning Outcomes**—expressed as observable, measurable, and reportable abilities or skills

**Employability Skills**—inclusion of outcomes or strategies that promote skills that will enable students to be successful in the workplace (e.g., literacy, numeracy, critical and creative thinking, problem solving, technology, and information management)

**Contextual Learning**—an emphasis on learning by doing; the use of abstract ideas and concepts, including theories, laws, principles, formulae, rules, or proofs in a practical context (e.g., home, workplace, community)

**Interpersonal Skills**—inclusion of strategies that promote co-operative activities and teamwork

**Career Development**—inclusion of appropriate connections to careers, occupations, entrepreneurship, or the workplace

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 postsecondary education and what they learn in Kindergarten through Grade 12.

Some examples of an applied focus in different subjects are:

**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 communications (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, and 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

**Visual Arts**—applying visual arts skills to real-world design, problem solving, and communications; exploring career applications of visual arts skills; experimenting with a variety of new technologies to create images; and a new emphasis on creating and understanding images of social significance to the community

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.

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

The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

#### *In the Primary Years*

Career awareness promotes an open attitude toward a variety of career roles and types of work. Topics include:

- the role of work and leisure
- relationships among work, the family, one's personal interests, and one's abilities

A variety of careers can be highlighted through the use of in-class learning activities that focus on the students themselves and on a range of role models, including non-traditional role models.

#### *In Grades 4 to 8*

The emphasis on self-awareness and career awareness is continued. 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-playing, 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.

### *In Grades 11 and 12*

Career development in these grades is focussed more specifically on issues related to the world of work. These include:

- dynamics of the changing work force and changing influences on the job market (e.g., developing technology and economic trends)
- job-keeping and advancement skills (interpersonal skills needed in the workplace, employment standards)
- occupational health issues and accessing health support services
- funding for further education
- alternative learning strategies and environments for different life stages
- mandatory work experience (minimum 30 hours)

### *Work Experience*

Work experience provides students with opportunities to participate in a variety of workplace situations to help prepare them for the transition to a work environment.

Work experience also provides students with opportunities to:

- connect what they learn in school with the skills and knowledge needed in the workplace and society in general
- experience both theoretical and applied learning, which is part of a broad liberal education
- explore career directions identified in their Student Learning Plans

Descriptions of career development are drawn from the ministry's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the *Career and Personal Planning 8 to 12 IRP* (1997).

### 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 students.

Good practices to enhance learning 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

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 how humans are part of and influence 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 “environment and sustainability” themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Students are provided with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

Some guiding principles that support the integration of “environment and sustainability” themes in subjects from Kindergarten to Grade 12 include:

- Direct experience is the basis of learning.
- Responsible action is integral to, and a consequence of, environmental education.
- Life on Earth depends on, and is part of, complex systems.
- Human decisions and actions have environmental consequences.
- Environmental awareness enables students to develop an aesthetic appreciation of the environment.

- The study of the environment enables students to develop an environmental ethic.

This summary is derived from *Environmental Concepts in the Classroom: A Guide for Teachers*, Ministry of Education, 1995.

## ABORIGINAL STUDIES

Aboriginal studies focus on the richness and diversity of Aboriginal cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. Aboriginal studies are based on a holistic perspective that integrates the past, present, and future. Aboriginal 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 Aboriginal 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, and 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).

In studying First Nations, it is expected that 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:

**Visual Arts**—comparing the artistic styles of two or more First Nations cultures

**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 where 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-bias practices in physical activity (e.g., in team sport, funding for athletes, and choices in physical education programs).
- 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.

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.

In learning about information technology, students acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students 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 the appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- **Foundations**—provides the basic physical skills and intellectual and personal understanding required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- **Process**—allows students to select, organize, and modify information to solve problems

- **Presentation**—provides students with an understanding of how to communicate ideas effectively using a variety of information technology tools

This information is derived from the Information Technology K to 12 curriculum.

### MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts and focusses on broad issues such as the history and role of media in different societies and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would 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, TV, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' abilities 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:

*English Language Arts*—critiquing advertising and examining viewpoints

*Visual Arts*—analysing the appeal of an image by age, gender, status, and other characteristics of the target audience

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

*Drama*—critically viewing professional and amateur theatre productions, dramatic films, 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.

Multiculturalism 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 multiculturalism 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 heritage 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 on one's own attitudes about 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***—identifying ways in which the fine arts portray 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 by the Social Equity Branch in 1994.

### SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and of 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, Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, the 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:

**Visual Arts**—recognizing that demands generated by visual artists have led to the development of new technologies and processes (e.g., new permanent pigments, fritted glazes, drawing instruments)

**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.

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 or by composing and performing a music piece)
- 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, or a secondary student could be mapping the key features of the main street between school and home. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.





# APPENDIX D

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*Assessment and Evaluation*



Prescribed learning outcomes, expressed in observable 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.

### ASSESSMENT AND EVALUATION

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

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 Performance 11 and 12 and Choreography 11 and 12.

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:

- Step 1** ▶ Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- Step 2** ▶ Identify the key learning objectives for instruction and learning.
- Step 3** ▶ Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- Step 4** ▶ Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- Step 5** ▶ Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- Step 6** ▶ Provide examples of the desired levels of performance.
- Step 7** ▶ Implement the learning activities.
- Step 8** ▶ Use various assessment methods based on the particular assignment and student.
- Step 9** ▶ Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- Step 10** ▶ Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- Step 11** ▶ Report the results of the evaluations to students and parents.

## ASSESSMENT AND EVALUATION IN DANCE EDUCATION

Assessment and evaluation in dance should reflect outcomes from all four curriculum organizers. For example, while evaluating Elements of Movement skills and concepts, teachers should also evaluate student performance in relation to the prescribed learning outcomes from Creation and Composition, Presentation and Performance, and Dance and Society.

Consistent feedback is particularly important to the successful development of dance techniques and to the development of a positive and enthusiastic attitude toward lifelong involvement in dance. Dance teachers have a responsibility to help students set goals and objectives for their own artistic and physical development and lifestyle choices, and then to work with them to monitor their progress.

Much of the daily work in arts education will be process oriented. Students should be encouraged to challenge themselves personally and explore new ideas and learning styles. While this may be intimidating for students—a higher standard in the final product or presentation may be easier to achieve if they “play it safe” and work in more familiar ways—teachers should emphasize that this process of exploration is essential for artistic development.

Some students may be reluctant to challenge themselves if they know that their work will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, students need to know that the creative problem-solving process itself is of equal importance. As well, whenever students’ work is to be shown in a formal or public presentation, they should be involved in the selection and decision-making process.

Teachers should carry out assessment using a variety of genres and contexts that are articulated in this curriculum. Students also benefit when they participate in developing the assessment criteria. Tools and techniques include:

- holistic rating scales
- journal writing
- 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

### *Portfolios*

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

Portfolios can achieve a variety of purposes. They can motivate students, encourage parental participation, 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 the portfolio?
- In what ways should students be involved in the process of answering these questions?

The teacher and students can use a planning sheet to determine and clarify the purpose, design, and construction of a student portfolio.

Dance portfolios might contain:

- videos of dance creation activities, rehearsals, and performances in various contexts
- daily records in double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- analyses and critiques of videos, films, concerts, performances
- background information on costumes, cultural and historical contexts, music, biographical information (on choreographers, dancers)
- evaluations of peers' performances
- self-evaluations of skills based on viewed performances
- self-assessments of contributions to group work
- original artwork, poetry, music, and so on
- notations of dances learned or created
- organizational features, such as table of contents and introductory autobiography
- work from related subject areas (e.g., music, drama, visual arts, social studies, English language arts, career and personal planning)
- 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 by doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do and how to get 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 for dance in your life?

### *Student Journals*

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

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

Questions such as the following can focus journal-writing activities and assist students in understanding their dance experiences:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like or dislike about the activities?
- What solutions or approaches to problems did you use?
- 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?

Teachers can respond to each journal through a letter, a short comment in the journal, or a conversation with the student.

### *Teacher-Student Conferences*

Conferences can provide valuable information about students' understanding, thoughts, and feelings regarding dance education. Through conferences, students gain opportunities to reflect on the unit of study, while the teacher gathers information about students' knowledge and attitudes and diagnoses their needs. Conferences may take the form of a planned series of questions that lead to open-ended discussions, 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 an individual student or a co-operative activity. It is recommended that teachers focus their assessment by selecting only a few attributes for each observation. In any one period of instruction, teachers will find time limited and may only be able to observe a small portion of the students in the class. Information from observation sheets is useful when reporting on individual student progress.

### *Planning and Goal-Setting Worksheets*

Setting individual goals for progress in dance education is an important assessment strategy. Planning and goal-setting worksheets, including reflections on physical interests and abilities and specific short- and long-term goals, can form the basis for evaluating 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 sheet that can identify specific information regarding student attitudes, knowledge, or skills. Checklists allow the teacher to create an individual record-keeping system (e.g., by date, using a legend of skill proficiency, using check marks for *yes* or *no*). Teachers can use checklists to develop learning profiles of students that indicate growth over time and to gather information about student co-operation, participation, attitude, leadership, or skill development.







# APPENDIX D

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*Assessment and Evaluation Samples*



The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

### HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

- identification of the prescribed learning outcomes
- overview
- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

#### *Prescribed Learning Outcomes*

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

#### *Overview*

This is a summary of the key features of the sample.

#### *Planning for Assessment and Evaluation*

This part outlines:

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

#### *Defining the Criteria*

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

#### *Assessing and Evaluating Student Performance*

This part includes:

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

### EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Dance 11 and 12.

- Sample 1: Performance Grade 11  
*Present a Dance*  
(Page D-12)
- Sample 2: Performance Grade 12  
*Push Your Boundaries*  
(Page D-17)
- Sample 3: Choreography Grade 11  
*Choreography for Large Groups of Dancers*  
(Page D-20)
- Sample 4: Choreography Grade 12  
*Multicultural Carousel*  
(Page D-26)

▼ **SAMPLE 1: PERFORMANCE GRADE 11**

**Topic:** *Present a Dance*

**Prescribed Learning Outcomes:**

*Presentation and Performance*

It is expected that students will:

- rehearse dances with attention to technical accuracy and aesthetic quality
- demonstrate performance skills as appropriate to a given style
- demonstrate a clear interpretation of choreographic intent
- apply stagecraft to enhance performance
- demonstrate skills and attitudes appropriate to the collaborative process of presenting dance:
  - commitment to the rehearsal process
  - respect for others' contributions
  - body and mind management
  - arts administration and production tasks
- adapt a performance for a given environment

*Dance and Society*

It is expected that students will:

- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - accepting direction
  - giving and receiving constructive criticism
  - taking appropriate risks
  - setting and revising personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity

**OVERVIEW**

Students prepared a public performance of their work. Evaluation was based on self- and teacher assessment of:

- preparation for the performance
- individual contributions to the performance

**PLANNING FOR ASSESSMENT AND EVALUATION**

- After compiling a repertoire of dances, students prepared a public performance of their work. Class time was spent brainstorming and assigning the various production tasks, such as setting and striking props or set pieces, printing tickets, and designing and printing posters.
- The teacher asked students to list appropriate skills and attitudes required in the collaborative process of preparing and presenting a dance performance.
- Students also used their class time to discuss the expectations for appropriate backstage conduct and the demands of technical and dress rehearsals. Students then role-played appropriate and inappropriate backstage behaviour.
- As a class, students discussed appropriate management of costumes, props, and time, as well as effective relaxation techniques. These criteria were used as a basis for self-assessment after the rehearsals and performance.

**DEFINING THE CRITERIA**

The teacher and students discussed and agreed on the following evaluation criteria for rehearsals and the performance. Students recorded the criteria in their journals.

*Preparation for the Performance*

- willingly attends all rehearsals on time, and brings everything needed for the rehearsals
- demonstrates individual commitment to the processes of rehearsal and performance
- consistently sets high standards and works to meet them
- seeks and accepts constructive feedback
- respects the contributions of others
- willingly contributes to tasks
- demonstrates energy and enthusiasm
- effectively meets all required deadlines

*Individual Contribution to the Performance*

- arrives on time
- consistently maintains a calm attitude backstage
- attends to responsibilities efficiently
- uses relaxation routines (if needed) effectively
- follows stage manager's directions accurately
- effectively demonstrates accuracy, focus, energy, and joy in performing

**ASSESSING AND EVALUATING STUDENT PERFORMANCE**

The teacher and students used rating scales and checklists to assess specific aspects of preparation and performance. Students had copies of the checklists and rating scales to guide them as they worked. The checklists were used to assess rehearsal work habits, offstage behaviour on performance night, and performance quality. Copies were also posted on the studio wall for easy reference during the rehearsal weeks.

As the preparations progressed, students were encouraged to refer to the posted checklists and to monitor their contributions in relation to the agreed-upon expectations. The teacher also observed and guided students as necessary. After the performance had taken place, the teacher met with each student to review her or his self-assessments and used a rating scale to help them agree on an overall grade.

**Preparation for the Performance**

Criteria	Rating
<ul style="list-style-type: none"> <li>• I attended every rehearsal.</li> </ul>	
<ul style="list-style-type: none"> <li>• I consistently arrived on time and remembered to bring everything I needed, especially to the dress rehearsal.</li> </ul>	
<ul style="list-style-type: none"> <li>• I set high standards for myself and worked consistently to meet them, even when it meant practising the same thing many times.</li> </ul>	
<ul style="list-style-type: none"> <li>• I tried to do something useful during enforced “wait time.”</li> </ul>	
<ul style="list-style-type: none"> <li>• I maintained a positive, enthusiastic attitude.</li> </ul>	
<ul style="list-style-type: none"> <li>• I was eager to be coached and accepted criticism gracefully.</li> </ul>	
<ul style="list-style-type: none"> <li>• I made sure I did nothing to waste others’ time or hold up the rehearsal.</li> </ul>	
<ul style="list-style-type: none"> <li>• I performed with as much commitment, energy, and focus as I would if there were an audience.</li> </ul>	
<ul style="list-style-type: none"> <li>• I respected the needs and contributions of the stage manager and technical crew.</li> </ul>	
<ul style="list-style-type: none"> <li>• My production task was _____ . I treated this task seriously and met all required deadlines.</li> </ul>	

**Key: 3**—Strongly Evident  
**2**—Competent  
**1**—Developing  
**ND**—Not Demonstrated

**Individual Contribution to the Performance**

Criteria	Rating
<ul style="list-style-type: none"> <li>• I arrived at the call time or earlier.</li> </ul>	
<ul style="list-style-type: none"> <li>• I maintained a calm attitude backstage and looked after my responsibilities quietly.</li> </ul>	
<ul style="list-style-type: none"> <li>• I brought everything I needed.</li> </ul>	
<ul style="list-style-type: none"> <li>• I made sure I didn't interrupt other performers' concentration as they prepared to go onstage.</li> </ul>	
<ul style="list-style-type: none"> <li>• I calmed my own nervousness by following a relaxation routine I'd learned.</li> </ul>	
<ul style="list-style-type: none"> <li>• I followed the stage manager's directions without question.</li> </ul>	
<ul style="list-style-type: none"> <li>• I gave one of my best performances onstage: accurate, focussed, energetic, and joyful.</li> </ul>	
<p>Three important things I have learned from doing this performance are:</p>	

**Key: 3**—Strongly Evident  
**2**—Competent  
**1**—Developing  
**ND**—Not Demonstrated

**Overall Performance**

<b>Rating</b>	<b>Criteria</b>
<b>A</b>	All criteria are clearly evident. The student consistently goes beyond the requirements of the production and performance tasks to enhance the production.
<b>B</b>	Meets all criteria and occasionally goes beyond the requirements of the production.
<b>C+</b>	Meets most criteria.
<b>C</b>	Attempts to meet criteria; most are satisfactory. Not consistent.
<b>I/F</b>	Criteria are not yet demonstrated. Some attempt was made, but the required learning has not been observed.



▼ **SAMPLE 2: PERFORMANCE GRADE 12**

**Topic:** *Push Your Boundaries*

**Prescribed Learning Outcomes:**

*Elements of Movement*

It is expected that students will:

- refine techniques specific to two or more genres

*Presentation and Performance*

It is expected that students will:

- demonstrate technical accuracy and aesthetic quality in performing dance
- articulate a clear interpretation of choreographic intent
- adapt a performance for a chosen environment

*Dance and Society*

It is expected that students will:

- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
  - assuming leadership roles in a variety of contexts
  - actively seeking and applying constructive criticism
  - refining personal goals for performance
  - practising individual and group rights and responsibilities in dance performance
  - respecting diversity

## OVERVIEW

As a culminating project for the course, the teacher asked students to create dance performances that “pushed their boundaries.” Evaluation was based on the individual projects students designed, prepared, and performed.

## PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher asked students to reflect on their strengths and weaknesses as performers. Students were then asked to set individual performance goals that would require them to work beyond their usual levels of comfort.
- Students worked alone or in small groups to identify potential areas for personal growth. The teacher encouraged them to work in unfamiliar dance styles or genres, to use improvisation in new ways, to work with challenging music, to experiment with unusual staging or relationships to the audience, to take new leadership roles, or to design all the stagecraft details personally.
- The teacher then asked students to design dance projects that would allow them to reach their performance goals. The teacher distributed a dance performance rating scale to help students choose appropriate projects. On planning sheets, students identified their goals, described their visions of the final performance, and explained how their projects would demonstrate success in meeting their personal goals. Students also established rehearsal schedules and technical and stagecraft needs.
- As students created their pieces, the teacher circulated, facilitating production needs and observing student responses when confronted with various challenges, both expected and unexpected. The teacher and students made notes of their individual observations in anticipation of student-teacher conferences.
- As students worked, they gave one another feedback and assessed their own progress based on performance criteria they had set for themselves and negotiated with the teacher and other students.

### DEFINING THE CRITERIA

Projects were assessed in terms of the criteria that individual students developed for the design, preparation, and presentation of their dance performances. To some extent, each project was measured on a slightly different basis, depending on the degree of risk taking involved. The following criteria appeared on most students' lists.

- clear movement
- effective focus
- ability to cope with mistakes
- attention to dynamics, expression
- effective stage presence
- ability to relate to musical score or soundscape
- effective use of stagecraft

### ASSESSING AND EVALUATING STUDENT PERFORMANCE

On the performance date, students were individually evaluated by the teacher, using students' own performance criteria. Students assessed and evaluated their own success in relation to their performance goals, then met to discuss their conclusions with the teacher. During conferences with students, the teacher asked questions such as:

- During the creation of this project, what went especially well?
- What obstacles did you have to overcome?
- How successful were your solutions?
- What new skills or knowledge have you acquired?
- How might you apply this new learning in the future?
- How has this project helped to round out your abilities as a dancer?

At the end of the conference, the student and teacher used a scale to help them agree on an overall rating for the project.

**Dance Performance**

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

▼ **SAMPLE 3: CHOREOGRAPHY GRADE 11**

**Topic:** *Choreography for Large Groups of Dancers*

**Prescribed Learning Outcomes:***Elements of Movement*

It is expected that students will:

- improvise movement:
  - to extend understanding of the elements of movement
  - to expand known movement vocabulary in new applications
- apply principles of movement to dance exploration

*Creation and Composition*

It is expected that students will:

- create compositions for a variety of purposes:
  - to respond to or represent a range of stimuli
  - for a given genre or style
  - to emphasize given elements of movement
  - for various performance group sizes
- apply one or more of the principles of design to create dances in narrative and pattern choreographic forms

*Presentation and Performance*

It is expected that students will:

- use established criteria to analyse structure, style, and meaning in dance in terms of:
  - technical and aesthetic use of the elements of movement
  - representation of style or genre
  - choreographic form, design, and roles
  - use of stagecraft

**OVERVIEW**

This unit explored choreography for large groups of dancers. Evaluation was based on:

- double-entry journals
- written choreography of a myth
- dance creations based on a classic or student-created fairy tale

**PLANNING FOR ASSESSMENT AND EVALUATION**

Through previous activities, students had developed a clear understanding of narrative dance and had done some personal exploration and choreography of their own, primarily for single dancers or small groups.

- The teacher reviewed the learning outcomes for the activities in this unit and outlined the requirements that would be used to evaluate their work on the three tasks. The teacher provided copies of the rating scales that would be used to assess students' journals, myth projects, and fairy-tale dance creations.
- Students participated in short improvisations and compositional studies that examined some of the elements of movement (e.g., time, levels, quality of effort, dynamics).
- The class discussed how choreography for a large group would differ from choreography for an individual or small group. For example, working with more dancers would place different emphasis on some of the elements of movement (e.g., personal and general space, pathways, shape) and choreographic forms (e.g., unison and canon; contrasting and opposing shapes and movement).
- Students worked on some short compositional studies using large groups of dancers (e.g., moving a group of eight dancers across the floor; shifting a group of

dancers through a series of tableaux; creating contrasting but complementary movement). Students kept records of these experiences in their double-entry journals. On one side of the journal, students described the movements or forms they explored (improvised); on the other side, they analysed what was powerful about the movement or forms, when the movements or forms might be effective, and what changes they would make.

- Students reviewed the narrative form by watching dance videos and through class discussion. Then, to introduce the myth project, the teacher asked students to brainstorm effective and imaginative ways of presenting some well-known stories through dance. The class developed a collaborative list.
- The teacher asked students to individually record and discuss their ideas for presenting self-chosen myths through dance (working with a minimum of 10 dancers). Students were encouraged to select myths that had already been studied in humanities classes. The teacher also encouraged them to be as extravagant and imaginative as possible (budget was unlimited), and to use ideas from the collaborative list they had developed. Students included self-assessments with their projects, using a form provided by the teacher.
- Students then worked in groups of eight or more dancers to choreograph dances based on a classic or student-created fairy tale. Each group paraphrased the plot and created significant scenes. Each member choreographed one of the scenes using the others in the group as dancers. The groups analysed their choices, using prompts, and

presented their analyses to the class.

Prompts included:

- The main scenes in the story are \_\_\_\_\_ . We chose them because \_\_\_\_\_ .
- We would describe the main character(s) of \_\_\_\_\_ as \_\_\_\_\_ .
- Individual choreographers analysed their work by responding to questions such as:
  - How did you use movement to tell the story?
  - Which elements of movement (e.g., space, pathways, groupings) did you use?
  - How did you use movement to develop characters?

### DEFINING THE CRITERIA

The class discussed and agreed to the following criteria for the projects in the unit.

#### *Double-Entry Journal*

- thorough understanding of the element or form
- insightful comments
- deep commitment to the process
- thoughtful responses that make connections with personal experience

#### *Myth Project*

##### *Narrative Form*

- clear beginning, middle, and end
- obvious climax
- effective character development for individuals and the group

##### *Creative Interpretation*

- story is represented through movement alone
- appropriate use of props, costumes, and lights to develop the story
- interesting variety of groupings on stage

- effective use of elements of movement (e.g., quality of effort and dynamics to define characters, use of stage and floor space)
- original and unique interpretation

### *Fairy-Tale Dance Creation*

#### *Group Choreographic Work*

- clear representation of the plot in scenes
- effective transitions (e.g., one scene flows into another)
- appropriate and creative use of props and costumes
- consistent character development throughout

#### *Individual Choreographic Work*

- clear identification of characters
- effective use of movement transitions between scenes
- original and creative work
- effective use of different elements of movement
- effective use of a variety of choreographic forms (e.g., unison/canon; opposition/contrast)

## ASSESSING AND EVALUATING STUDENT PERFORMANCE

### *Double-Entry Journal*

The teacher collected the journals in the middle of the unit and used a rating scale to evaluate the personal reflections. Each student had a list of the required entries and a copy of the rating scale.

### *Myth Project*

Students used a rating scale, provided by the teacher, to indicate the score that they felt they had earned for each of the criteria. The teacher assigned the final rating.

### *Fairy-Tale Dance Creation*

Each group rated its work using the given criteria. Each student also rated his or her individual choreography. Students then rated the work of two peers within their own groups. The teacher considered self- and peer ratings in assigning a final grade.

**Double-Entry Journal**

<b>Rating</b>	<b>Criteria</b>
<b>Excellent</b>	The student demonstrates a thorough understanding of the element or form. Thoughts are consistently insightful and indicate a deep commitment to the process.
<b>Good</b>	Reflections are occasionally insightful. The student demonstrates an understanding of the element or form but does not investigate other ways to represent it.
<b>Satisfactory</b>	Work is complete. Reflections tend to be “safe” and to focus on the obvious and superficial. Comments are similar from one exploration to another, which represents an insufficient understanding of the element or form.
<b>Not Evident</b>	Work is incomplete. Reflections are brief and relate to issues other than the element or form explored.

**Myth Project**

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



**Fairy-Tale Dance Creation**

Criteria	Rating
<b>Group Choreographic Work:</b>	
• clear representation of the plot	
• effective transitions	
• appropriate and creative use of props and costumes	
• consistent character development throughout	
<b>Individual Choreographic Work:</b>	
• clear identification of characters	
• original and creative work	
• effective use of different elements of movement	
• effective use of a variety of choreographic forms	
<b>Comments:</b>	

**Key:** **A**—Consistently goes beyond the criteria to demonstrate excellence in dance choreography.  
**B**—Meets all criteria; some aspects demonstrate excellence in dance choreography.  
**C<sup>+</sup>**—Meets all criteria.  
**C**—Meets most criteria.  
**C<sup>-</sup>**—Meets most criteria at a minimal level.  
**I/F**—Criteria not yet demonstrated.

▼ **SAMPLE 4: CHOREOGRAPHY GRADE 12**

**Topic:** *Multicultural Carousel*

**Prescribed Learning Outcomes:**

*Elements of Movement*

It is expected that students will:

- apply principles of movement to dance exploration

*Creation and Composition*

It is expected that students will:

- create compositions for a variety of purposes:
  - to respond to or represent a range of stimuli
  - for a variety of audiences
  - for a variety of settings
  - to represent different points of view
- apply the principles of design to create dances in a wide range of pattern and narrative choreographic forms

*Presentation and Performance*

It is expected that students will:

- demonstrate skills and attitudes appropriate to the role of the choreographer in presenting dance:
  - ability to lead a group effectively
  - respect for others' contributions
  - commitment to the rehearsal process
  - ability to seek and apply constructive criticism
- evaluate structure, style, and meaning in dance in terms of:
  - technical and aesthetic use of the elements of movement
  - representation of style or genre
  - choreographic form, design, and roles
  - use of stagecraft

*Dance and Society*

It is expected that students will:

- analyse the cultural and historical influences on their choreography

**OVERVIEW**

This unit involved students in a series of research and presentation activities. Students created a multicultural carousel dance to celebrate and educate the community about cultural diversity. Evaluation was based on:

- individual skills and attitudes demonstrated throughout the unit
- small-group choreography of dances with essential elements from chosen cultures

**PLANNING FOR ASSESSMENT AND EVALUATION**

Students reflected a diversity of cultures and levels of dance skills and experience. Some students had several years of dance education and some had no experience.

- With teacher direction, students assessed the multicultural diversity of the class. The class identified that all Canadians, except Aboriginal people, had ancestors who immigrated to Canada. Students were invited to volunteer information about their cultural origins and to seek additional information from family members.
- The teacher invited students to demonstrate and teach traditional dances from their respective cultures. For example, one student brought a Scottish kilt and swords; another student brought Filipino sticks used in dances (*tinikling*); and an Aboriginal student brought in her mother to talk about Aboriginal dances and the importance of passing on traditional dances. Students and teachers discussed the similarities and differences in terms of

the costumes, music, elements of movement, and social contexts of the dances.

- Students worked in small groups to each research and analyse a traditional dance in terms of the elements of movement. (Students in each group did not necessarily choose a dance from their own cultures.) The class discussed ways of collecting information, using community resources as well as electronic and print resources. Most groups were able to interview community members or groups (e.g., multicultural associations, Aboriginal elders) as part of their research.
- Through group discussion, participation, and shared leadership, each group created an original dance (no longer than two minutes) that included the essential aspects of the traditional dance they had researched. Before they began, all students received copies of the criteria and rating scales that would be used to assess their work. Each dance included an entrance and exit, costumes, and music. Students selected music with a multicultural theme: some students chose popular tunes with lyrics promoting unity and respect for all cultures; other students mixed recordings of music from various cultures.
- Students recorded their group choreography (e.g., audiotapes, journals) and analysed the cultural and historical influences on their dances. Group members then practised their dances together. The groups also observed one another's dances and gave feedback.
- The groups then worked together to combine all the dances into a multicultural carousel dance to convey the importance of respecting and celebrating cultural

diversity. With teacher direction, students focussed on the similarities and differences of dance moves in each culture and created a sequence that incorporated all the cultural dances created by the groups.

- Students performed the dance carousel for the community, using international flags in the performance. The dance was videotaped for self- and teacher evaluation.

## DEFINING THE CRITERIA

### *Individual Skills and Attitudes*

- willingly participates in collaborative choreography
- demonstrates individual commitment
- effectively takes on a leadership role in group or class activities
- shows energy and enthusiasm
- consistently takes responsibility
- perseveres and concentrates
- is sensitive to the needs of other choreographers; is supportive and encouraging
- seeks constructive feedback and offers feedback to others

### *Group Choreography Project*

- shows sensitivity to cultural music, costumes, and style
- demonstrates consistent and appropriate styling
- demonstrates understanding of structure (clear beginning, smooth transitions, strong and clear ending)
- consciously applies the principles of movement
- consciously applies the principles of design
- develops original and creative work

**ASSESSING AND EVALUATING STUDENT PERFORMANCE**

The teacher and students used two rating scales to evaluate work in this unit: one for skills and attitudes appropriate to the role of choreographer and one for the small-group choreography project. The teacher also collected students' journals and viewed the

performance videotapes to collect evidence for evaluation. All students had copies of the rating scales as they worked. The scales were frequently used throughout the year for self- and teacher evaluation.

**Skills and Attitudes**

Criteria	Not Evident	Developing	Competent	Powerful
• willingly participates in collaborative choreography				
• demonstrates individual commitment				
• effectively takes a leadership role in group or class activities				
• shows energy and enthusiasm				
• consistently takes responsibility				
• perseveres and concentrates				
• is sensitive to the needs of other choreographers; is supportive and encouraging				
• seeks and offers constructive feedback				
<b>Overall Rating</b>				

**Comments**

**Group Choreography Project**

Rating	Criteria
<p><b>4</b> <b>Outstanding</b></p>	<p>The group creates a dance that demonstrates a high degree of sensitivity to traditional music, costumes, and elements of movement that characterize the style. The choreography contains an effective structure and essential components put together in a dynamic way. There is strong evidence of the application of the principles of movement and design in the dance.</p>
<p><b>3</b> <b>Very Good</b></p>	<p>The group creates a well-conceived dance and demonstrates all required criteria.</p>
<p><b>2</b> <b>Meets Basic Requirements</b></p>	<p>The group creates a dance that reflects an awareness of traditional music, costumes, and style. The choreography contains some evidence of structure and principles of movement. Some components of choreography are present, but they need to be worked on.</p>
<p><b>1</b> <b>Fails to Meet Basic Requirements</b></p>	<p>The group creates a dance that reflects some of the required elements of music, costumes, and style, but these tend to be weakly defined, poorly integrated with the dance, and often confusing. The choreography fails to adequately demonstrate the principles of movement and design.</p>





# APPENDIX E

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## *Acknowledgments*





Many people contributed their expertise to this document. The project co-ordinator was Anne Hill of the Curriculum and Resources Branch, working with evaluators and reviewers, Ministry of Education, Skills and Training personnel, and our partners in education. Additional reviews of this Integrated Resource Package were carried out by school districts, teacher organizations, and others. We would like to thank all who participated in this process.

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# APPENDIX F

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*Glossary*



The following defines terms used in this IRP as they pertain to dance performance and choreography.

<b>abstract</b>	To do with thought rather than matter, or in theory rather than practice; not tangible or concrete; denoting a quality, a condition, or an intangible thing rather than a concrete object (e.g., freedom, love). <i>Abstract</i> can also refer to choreographic forms that are not narrative.
<b>aesthetic</b>	Pertains to understanding that incorporates intellectual, sensory, and emotional involvement in and responses to the fine arts; of or relating to a sense of what is pleasing or “artistic.” What is considered aesthetic varies greatly in different contexts. In dance performance, aesthetic qualities may take into consideration the application of style and performance skills; in choreography, <i>aesthetics</i> may be defined in terms of use of the elements of movement, choreographic form, and the principles of design, stagecraft, and the application of the creative process.
<b>alignment</b>	One of the principles of movement—body placement or posture. Proper alignment lessens body strain and promotes dance technique.
<b>artistic choice</b>	The aspects of a dance performance not dictated by the choreographer (e.g., emotional quality, relationship to other dancers and to the audience, timing).
<b>balance</b>	See <i>body</i> .
<b>beat</b>	The regular pulse of the music.
<b>body</b>	One of the five elements of movement. Refers to <i>what</i> the body is doing, which may be described in terms of: <ul style="list-style-type: none"> <li>• whole or partial body action—using the whole body (e.g., whole body stretch), using isolated parts of the body (e.g., gesture); cross-lateral (e.g., left arm and right leg)</li> </ul>

**body (cont'd)**

- type of movement:
  - locomotor (travelling)—basic (e.g., walk, jump, slide, roll) or combined (e.g., step-hop, waltz-run or triplet, grapevine)
  - non-locomotor (on the spot) (e.g., curl, stretch, spin)
- size—small, large
- weight transfer—lunge, leap, roll
- balance—on-balance, off-balance; supported, unsupported
- shape—narrow, wide; angular, curved, twisted; symmetrical, asymmetrical

**body percussion**

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

**canon**

See *choreographic form*.

**choreographer**

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

**choreographic form**

The way in which the choreography of a dance is structured. Choreographic form may be defined as *narrative* or *pattern*.

- Narrative—follows a storyline (introduction, rising action, climax, resolution) and may convey specific meaning or concepts through that story.
- Pattern—structured around repetition of the elements of movement. Pattern forms may be abstract, rather than always following a concept or an idea. Pattern choreographic forms may be based on the form of the music. Examples of pattern forms include:
  - AB—consists of two distinct, self-contained sections that share either a character or a quality (e.g., same tempo, style). The A part represents a phrase of specified length and the B part a different phrase of specified length.

**choreographic form (cont'd)**

The A and B phrases are made to complement and enhance each other, and may deal with either two parts of the same theme or two different themes.

- ABA—an extension of the AB choreographic structure; after the B phrase, the piece returns to the A phrase (which may be altered). The A or B phrases can be manipulated by changing the tempo, rhythm, length, or dynamics of the movement, or by fragmenting, repeating, or changing the order of the sequence.
- Call and response—one soloist or group performs, with the second soloist or group entering in response to the first.
- Canon—groups perform the same single theme or sequence but beginning at different times so that they overlap.
- Rondo—similar to ABA but may continue indefinitely (ABACADA, and so on). The A phrase may be repeated or varied.
- Theme and variations—a movement idea is established, then repeated with various modifications (e.g., done faster or slower, in a new place, lighter or stronger) but still maintaining its structure and sequence. The theme may be repeated between the variations.

**choreographic intent**

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

**choreography**

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

**context**

Circumstances influencing the creation of a dance work. Context includes social, cultural, historical, and personal circumstances.

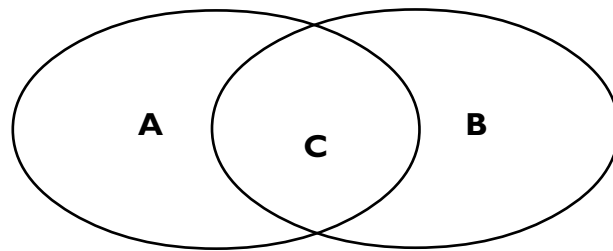
**contrast**

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

**contrast chart**

An instructional strategy—any tool students use to compare and contrast two or more issues or art forms and to arrange the observed similarities and differences. Contrast charts can be used by individual students, small groups, or the whole class. Examples include:

- Venn diagram—two or more partially overlapping circles or ovals, in which the characteristics are recorded in terms of applying to one (A) or the other (B) or both (C) sets.



- Same-Different chart—a two-column chart, often used to focus brainstorming of the similarities and differences between two ideas.

Contrast charts can also be represented in formats such as dramatizations, models and manipulatives, computer spreadsheets, music compositions, movement sequences, and so on.

**cooldown**

A series of slow, stretching activities following active movement, to help students' heart rates return to normal and to help students reflect on the process they have just undergone. Warmup activities can be adapted for use as cooldown exercises.

**creative process**

An ongoing and circular process of exploration, selection, combination, refinement, and reflection to create dance.



<b>critique</b>	Constructive criticism of the effectiveness of a work or the appropriateness of the choices made by a creator or performer, based on established criteria as appropriate for the given circumstances (e.g., students' work or professional work, polished performance or work-in-progress).
<b>diorama</b>	An instructional strategy—a technique generally used to design or illustrate the set for a dance or theatrical presentation, or a scene from daily life. Traditionally a box with a small opening for viewing, a diorama can take many forms as appropriate for a given purpose (e.g., an open space to illustrate a dance stage set outdoors).
<b>dynamics</b>	1. In dance, one of the five elements of movement. Refers to <i>how</i> the body is moving, which may be described in terms of energy, force, and weight (e.g., strong or light) or flow (e.g., free, bound; tension, relaxation). 2. In music, the degree of loudness or softness.
<b>elements of movement</b>	The elements of body, space, time, dynamics, and relationship. The number of possible combinations and permutations of these elements is virtually endless.
<b>emphasis</b>	A principle of design concerned with making one or more elements stand out in such a way as to appear more important or significant.
<b>environment</b>	The created place and mood for a work, including any combination of sound, levels, light, staging, and audience.
<b>expression</b>	A performance skill—an indication of feeling, spirit, or character; bringing out the meaning, emotion, or aesthetics of something danced, read, spoken, played, sung, painted, and so on.
<b>expressive elements of music</b>	The interrelated elements of rhythm, tempo, melody, harmony, texture, timbre, articulation, and dynamics.

<b>flexion</b>	Bending a joint so that the angle between the bones is diminished (usually less than 180 degrees).
<b>focus</b>	1. A performance skill—concentration or transmission of energy or attention toward a specific person, object, or location; may be external or internal. 2. Dynamics and relationship, in which the focus may be narrow (relating to one person) or wide (relating to a group of people).
<b>form</b>	See <i>choreographic form</i> .
<b>Gallery Walk</b>	An instructional strategy—an approach to exploring a range of responses to a given image or idea. A set of images (e.g., drawings, photographs, displays, videos) are set up around a room or space. They are posted with no explanation, but one or two focus questions are provided. Students working in small groups travel from image to image, discuss what they think is happening (in response to the focus questions), and record their responses on paper provided. Each new group builds on comments provided by the previous groups' responses.
<b>general space</b>	The defined space in which the whole group works.
<b>genre</b>	A broad categorization of dance, incorporating several related types of dance. (e.g., Foxtrot, rumba, and tango are examples of dances within the ballroom genre.)
<b>guided response sheet</b>	An instructional strategy—can be used to record and focus responses to a given viewing or listening experience. Usually in the form of prepared handouts, guided response sheets can be used for in-class, home, or community experiences with dance. Questions on the sheets are aimed at having students identify given characteristics of a presentation (e.g., technique, emotional responses, use of form and design, use of stagecraft).

**guided visualization**

An instructional strategy—can be used as a mental warmup to prepare students for a creation activity, as a pre-performance relaxation technique, or to refocus students at the end of a class. Typically, a visualization begins by asking students to find comfortable positions, relax, and close their eyes (if they feel comfortable doing so). Then the teacher or student facilitator recites a prepared script designed to help students focus on the activity ahead or reflect on the one just concluded. The script can be designed to have students recall or construct specific incidents, visualize particular places, or explore emotional responses. Guided visualization can be done in pairs, in small groups, or as a whole class, and might last 5 to 20 minutes.

**hyperextension**

Extending the angle of a joint beyond 180 degrees.

**improvisation**

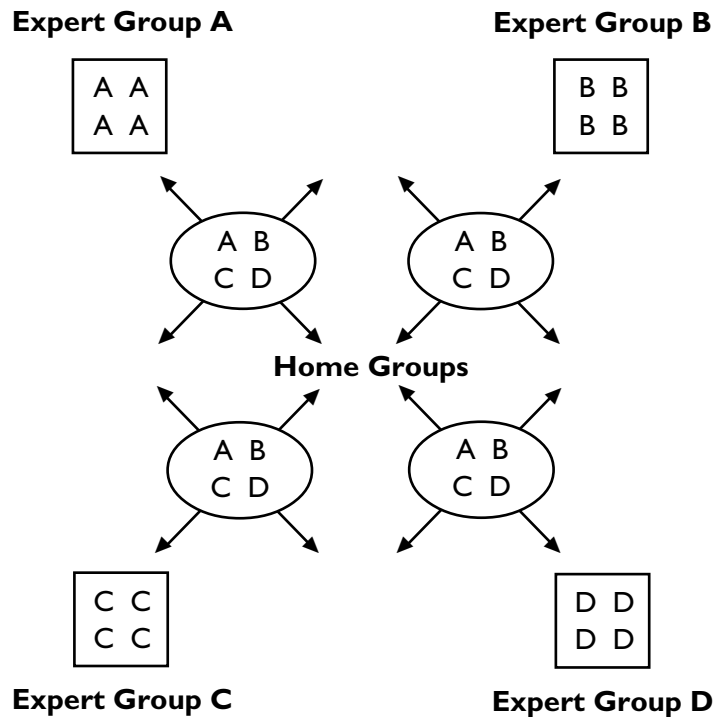
Movement that is created spontaneously, ranging from loosely structured to tightly limited (e.g., based on a given genre, a particular element of movement, or an understanding of a role), but always with an element of chance. Improvisation provides an artist with an opportunity to bring together elements without preplanning, and requires focus and concentration. *Contact improvisation* is a more complex form of improvisation, in which dancers create movement using the physical laws of gravity, momentum, friction, and inertia as they govern the motion of two or more bodies in contact.

**isolation**

Moving individual parts of the body independently of others.

**jigsaw**

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



1. Divide students into home groups and present an overview of the task.
2. Give each home group member a different part of the task (e.g., divide a choreographic piece, music selection, or text into several parts). Students with the same information then leave their home groups and form expert groups.
3. Expert group members work together to learn or create their piece of the final product.
4. Students return to their home groups, and each expert proceeds to share his or her expertise with the others. Each home group is responsible for combining all the contributions of its members to create the final product.

**language process**

A method for teaching a set dance:

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

All of these can occur before adding the music.

**lead-and-follow activities**

Techniques for movement exploration in dance that are effective in building trust and sensitivity between individuals or within a group. Examples are:

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

**mentoring**

An instructional strategy—students select (with assistance from teachers or parents, as applicable) an adult from the local community who uses dance in the workplace or in her or his daily life. Students maintain ongoing contact with their mentors, preferably over several years, using them as resource people with whom they share and discuss fine arts concepts and skills and their application in the real world. Where possible, mentors should be representative of the diversity of students and of the community (e.g., diverse cultures, both genders).

**metre**

The grouping in which a succession of rhythmic pulses or beats is organized; in written music, the metre is usually divided into measures and indicated by a time signature at the beginning of a piece (e.g.,  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{7}{8}$ ).

<b>motif</b>	A dominant, usually recurring idea or element in a dance or sequence. Motif development as a choreographic device involves using a single movement or short movement phrase that is manipulated (e.g., by varying the elements of movement, by repetition, by fragmentation, using different body parts) to develop movement sequences for a dance.
<b>movement memory</b>	The acquisition and retention of sensation that helps the body remember what a given movement feels like (also referred to as <i>muscle memory</i> or <i>kinesthetic awareness</i> ).
<b>movement vocabulary</b>	An individual's repertoire of learned dance movements, patterns, and sequences as well as non-dance movements (e.g., from sports, everyday activity) used for dance.
<b>notation</b>	Any written, audio, or visual record of choreography. Standard dance notation systems range from the simple (e.g., folk dance or ballroom notation) to the complex (e.g., Laban notation, Benesh). Invented notation for dance could take the form of computer notation, animation, sculpting, prose, symbols and colours, flip books, and so on.
<b>pattern</b>	A principle of design concerned with repetition of one or more of the elements in a planned way. (See also <i>choreographic form</i> .)
<b>pedestrian movement</b>	Movement originating in everyday gestures or actions and performed in an ordinary, non-stylized way; non-dance movement that may become the actual dance movement (e.g., walking, opening a door, swinging a bat, lifting a box) or the source for creating dance movement.
<b>performance skills</b>	The qualities that a dancer contributes to a performance in order to create a connection with the audience and fulfill the choreographer's intent (e.g., focus, projection, stage presence, concentration, effort, commitment to movement, expression, clarity of execution).

<b>principles of design</b>	Unity, variety, contrast, repetition, balance, climax and resolution, sequencing and development, transition, and pattern—used for example, in conjunction with the elements of dance. Application of the principles of design within the creative process determines an artwork’s form.
<b>principles of movement</b>	Principles of alignment, balance, flexibility, strength, and breathing used to refine dance technique according to a given style, and to ensure safety.
<b>relationship</b>	One of the five elements of movement in dance. Refers to <i>with whom or what</i> the body is moving, which may be described in terms of: <ul style="list-style-type: none"> <li>• grouping—apart, connected; solo, duet, ensemble; formations (e.g., circle, diamond, flock, free-form)</li> <li>• relationship between or among dancers—side-by-side, supported, near, far; roles (e.g., for gender, age)</li> <li>• interactions—leading, following, mirroring; unison, contrast; meeting, parting; action, reaction</li> <li>• relationship to props (e.g., chair, hat, umbrella)</li> </ul>
<b>repertoire</b>	A collection of learned dance works at a ready-to-perform level. (See also <i>movement vocabulary</i> .)
<b>repetition</b>	A principle of design in which one or more components of a composition (e.g., choreographic motif, stagecraft element) appear again and again for effect.
<b>rhythm</b>	The arrangement of notes and silences of varying duration.
<b>role</b>	Assigned or assumed function or position of an individual within a dance (e.g., in relation to gender, status, age, leader or follower).
<b>rondo</b>	See <i>choreographic form</i> .

<b>sequence</b>	A combination of movements that have been selected and arranged in a deliberate manner.
<b>set dance</b>	A dance with established steps and choreography, such as a folk or a ballroom dance (e.g., foxtrot, rumba, Virginia reel).
<b>shadow puppetry</b>	An instructional strategy—students perform a dance behind a screen so that only their shadows or silhouettes show through. Shadow puppetry can be done using prefabricated puppets, student-made puppets, or with students acting as puppets themselves.
<b>shape</b>	See <i>body</i> .
<b>space</b>	One of the five elements of movement. Refers to <i>where</i> the body is moving, which may be described in terms of: <ul style="list-style-type: none"><li>• direction—forward, backward, sideways, diagonal, up, down</li><li>• pathway (e.g., zigzag, curved, spiral, circle, straight)</li><li>• focus (e.g., direction body is facing, eye focus direction)</li><li>• level—high, medium, low (e.g., on floor, kneeling, elevation)</li><li>• plane—horizontal, vertical, sagittal</li><li>• personal space and general space—how little, how much; around the body, within available space</li></ul>
<b>stagecraft</b>	Use of music, sound, lighting, sets, costumes, makeup, props, media, and so on, to enhance a theatrical dance, drama, or music production; the knowledge and skills required for full-scale theatrical production.
<b>stage presence</b>	A performance skill—a quality defined by a performer’s ability to command the audience’s attention through projection, focus, attention, expression, confidence, and so on.



<b>staging</b>	The process of selecting, designing, adapting to, or modifying the performance space for a given purpose. This includes the use or absence of stagecraft elements as well as the structure of the stage and its components (e.g., proscenium stage with arch, curtain, wings, legs, and apron; theatre-in-the-round, park, alleyway). (See also <i>environment</i> .)
<b>style</b>	The distinctive quality given to a dance by its creator, performer, or both.
<b>tableau</b>	A still picture representing concretized thought, physically created by dancers. A tableau can be performed in conjunction with a freeze or an improvisation activity, or it may be planned and rehearsed for a given purpose.
<b>technique</b>	In dance, the ability to perform elements and principles of movement efficiently, safely, and accurately as appropriate to a dance style or genre (does not necessarily refer to traditional, formalized techniques for particular styles, such as ballet or Graham).
<b>tempo</b>	Speed or pace of dance or music; the use of slower and faster beats and steps.
<b>theme and variations</b>	See <i>choreographic form</i> .
<b>time</b>	One of the five elements of movement. Refers to <i>how</i> the body moves in relation to time, which may be described in terms of: <ul style="list-style-type: none"> <li>• tempo—slow, fast; accelerating, decelerating</li> <li>• metre—<math>\frac{2}{4}</math> <math>\frac{3}{4}</math> <math>\frac{4}{4}</math> <math>\frac{6}{8}</math></li> <li>• rhythm—simple, complex; pulse, breath; accent</li> </ul>
<b>transformation</b>	Altering a dance sequence by changing one or more of the elements of movement (e.g., maintaining the steps but changing the pathway; converting a solo to an ensemble piece). Transformation can be achieved using exaggeration, distortion, repetition, and selection, and can be used as a basis for applying the creative process.

**unity**

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

**warmup**

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