



# Culminating Dance Unit

---

## Ontario's Dance Scene

### Part One: Individual research--Discovering Ontario's Dance Scene

---

#### Researching a Ontario Dance Artist or Company

- Students are assigned the Ontario's Dance Scene Poster Assignment (See assignment handout and expectations).
- Students share completed posters with the class as part of a whole class forum.
- Posters will be mounted on the walls of the classroom for reference during the creative process.

### Part Two: Choosing an Ontario Artist or Company to Emulate

---

- Students will **pair up** and discuss the approaches of each of their researched dance artists.
- Students are informed that they will need to **choose one artist**, who interests them, the most in terms of creative process and approach to choreography.
- The pairs will then negotiate and **choose one** of the two researched dance artists.
- Students will continue the **research process** through looking at their websites again or conducting email interviews with artists to probe deeper into the artist's process of creating dances.

### Part Three: Choreography "What would my choreographer do?"

---

Using their Chosen Artist's Choreographic Approach to build their own choreography

- Students begin to form a hypothesis or create opinions based on their data on the style, and or choreographic approaches 'their' choreographer uses when creating dance work.
- Students **determine** what their starting place for choreography should be—but it should follow a similar process that their chosen artist may take. For example, Kaeja d'Dance uses **Improvisation and Contact**

**Dance** to build movement material that relates to a chosen theme, idea or premise. The choreographers themselves may improvise to build material if they are doing solos or duets with each other or when directing a company piece they give the dancers ideas or images to think about while they are spontaneously creating movement in the studio. This is then video taped. The artistic director looks at the footage and then selects movement material that he likes in the improvisation and begins setting movement phrases and sections of dance choreography. During this process he continues to experiment with staging-- adapting, changing, giving the movement a starting place, a floor pattern, a motivation, etc.

- Students **conference** with the teacher and explain the **choreographic approach** they will use—must be able to prove and justify choice with research. **Conference will be evaluated.**
- Students will also share their premise, theme, source, idea for their own choreography.
- Students **decide** if music or silence or spoken text will be used when performing their piece.
- Students **design** and put together a costume that supports your theme/choreography.
- Students continue to **ask the question** while creating “What would my choreographer do if he/she were creating this dance?”

## ***Showing EvidEnCe of the Choreographic Process***

- Student will **negotiate** with the teacher how they will show evidence of using their chosen choreographic approach (this can be through video-tapes of their rehearsal process, choreographic notes, journals, sketches, research of theme, etc). **This will be handed for evaluation.**
- **Students will also be evaluated on the creation and rehearsal process.**

## Part Four: Writing an Artist Statement

---

- Students **write and submit** a joint ‘**artist statement**’ about the **intent** or premise of their choreography/dance piece, so that it frames what the audience will see. This can be a brief paragraph; word-processed and **handed in** to me before you perform. In addition you will **read** your artist statement to your audience before you perform your piece.

## Part Five: Final Performances

---

See evaluation tool for detailed criteria

**Duets** will be performed and each student will be evaluated on

- Performance Preparation
- Technique
- Execution and memory of choreography
- Choreography/staging of piece,
- Costume design
- Music Choice
- Performance-- (communication through the art form)
- Clarity of choreographic intent

## Part Six: Personal Critique, Analysis of process and performance

---

Reflect on the following questions:

Please **organize** and **word-process** your answers. This reflection is due on \_\_\_\_\_ . Please review evaluation sheet for writing.

### Process

1. What did you find challenging in using someone else’s choreographic/artist approach/process when making your dance?
2. Do you feel that you honored the artistic approach that your chosen choreographer uses or did you slip into doing it your own way?
3. What new discoveries have you made about choreography in general throughout this semester and throughout this process of creating a duet using someone else’s choreographic approach? Was it an inspiring process or was it frustrating?

4. Is this a choreographic approach you might like to develop in yourself if given the chance to make more dances?
5. Are you changing your mind or opinions on how dances are made or do you still feel that you like your own approach the best and why?
6. Do you enjoy choreographing or would you rather just have other people set choreography on you and why?
7. Discuss and justify why your costume choices suited your piece.
8. Discuss and justify your choice of sound score for your piece.

### Performance

1. Did you warm-up/prepare your mind and body before your performance—describe how and what you did and if you feel it was appropriate for the kind of dancing you did?
2. If you did warm-up and prepare for performance, how do you think it helped with the outcome of your performance?
3. If you did not warm-up or prepare for your performance how do you think that disadvantaged your performance?
4. Do you feel warming-up and preparing your mind and body for performance as a valuable thing or a waste of time? Explain your answer.
5. Did you feel that you were well prepared for your performance? Explain your answer.
6. Did your performance go well? Describe what went well?
7. Was there anything in your performance that you would like to change if you could? Explain your answer.
8. What have you learned about yourself as a dance artist and as a performer this semester?

## Evaluation: Teacher Conference and Creative Process Evaluation

Group Evaluation	Criteria	Achieved Level			
Achievement Categories	Conference with Teacher	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Knowledge/ Understanding</b>	<ul style="list-style-type: none"> <li>• Students effectively discuss their chosen artist’s creative approach to choreography</li> <li>• Students justify their claims with research and examples</li> <li>• Students are effectively prepared for their conference (they bring notes, research, email contacts or electronic interviews with artists, visual aids to help bring the conference to life)</li> </ul>				
<b>Thinking</b>	<ul style="list-style-type: none"> <li>• Students effectively explain their chosen premise, theme, source, etc and how they will apply their artist’s approach to their creative process</li> <li>• Students effectively answer the question “What would my artist do if they were to explore ‘our’ chosen theme, premise, source, etc.</li> </ul>				
Achievement Categories	Creation and Rehearsal Process				
<b>Application</b>	<ul style="list-style-type: none"> <li>• Students applies knowledge of rehearsal practice each day during the creation process</li> <li>• Students equally share in the creative process by coming to class prepared with material or ideas to explore</li> <li>• Students work safely, within their physical range and with focus</li> <li>• Students seek informal feedback from their peers and teacher during the creative process</li> <li>• Students continually ask “what if” questions or “what would our chosen choreographer do?”</li> <li>• Students do not loose sight that they are applying a chosen choreographers approach to drive their creative work</li> </ul>				

# Assessment: Artist Statement and Program Information Sheet

---

Due on Performance Date: \_\_\_\_\_

<b>Title of Piece:</b>		
<b>Music Credits:</b> (artist and title of piece)		
<b>Design Team:</b> (full names)		
<b>Credits:</b> (for use of any non-original text or images)		
<b>Special Thanks:</b>		
<b>Artist Statement/quotation/synopsis of piece:</b>		
<ul style="list-style-type: none"><li>• Program information complete</li><li>• Submitted by deadline</li></ul>	<b>Yes</b>	<b>No</b>

# Evaluation: The Final Choreography

*Is the sum greater than its parts?*

Group Evaluation	Criteria	Achieved Level			
Achievement Categories	Composition	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Thinking/Inquiry</b>	<p><b>The sum is greater than its parts</b></p> <ul style="list-style-type: none"> <li>• Content of piece is thoughtfully constructed</li> <li>• Theme/idea/source is effectively explored.</li> <li>• Chosen sound score, music, or spoken text enhances the theme/ideas/choreography.</li> <li>• Costuming supports theme/ideas/choreography.</li> </ul>				
<b>Application</b>	<p><b>Chosen Choreographer's style or artistic approach is effectively applied</b></p> <ul style="list-style-type: none"> <li>• Students effectively explored various compositional manipulations to communicate their theme/ideas.</li> <li>• Students effectively apply compositional forms and structures.</li> <li>• Students develop movement vocabulary that is appropriate to their theme/ideas.</li> <li>• Students utilize prior knowledge of the dance elements (time, space, shape, energy) in their piece.</li> <li>• Students smoothly integrate music and costuming ideas into choreography</li> </ul>				
<b>Communication</b>	<p><b>Artistic intent is clear</b></p> <ul style="list-style-type: none"> <li>• Artist statement is shared with audience and intent is clear in choreography.</li> <li>• Theme/concept is communicated effectively through the dance, sound score, costuming, and other integrated media.</li> </ul>				

## Evaluation: The Final Performance

*Is the sum greater than its parts?*

Individual Evaluation	Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Achievement Categories					
Application	<b>Performance Preparation, Technique and Quality of Movement</b>				
	<ul style="list-style-type: none"> <li>• Student prepares mind and body before their performance.</li> <li>• Student demonstrates increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, quality of movement and strength in their performance.</li> </ul>				
Communication	<b>Dance Performance</b>				
	<ul style="list-style-type: none"> <li>• Student executes choreography with confidence.</li> <li>• Student recovers from mistakes gracefully.</li> <li>• Student demonstrates an understanding of projecting oneself during performance.</li> </ul>				

## Evaluation Tool for Post Performance Reflective Writing

Due:

Answer the questions on your choreographic process and performance found in your exam outline.

Categories and Criteria  Circle the appropriate level	Achievement Levels			
	Level 1 (50-59%) basic skills	Level 2 (60-69%) developing	Level 3 (70-79%) proficient	Level 4 (80-100%) exemplary
<b>Communication</b>				
Spelling/ grammar/ punctuation	1	2	3	4
Expresses ideas clearly (organized, logical)	1	2	3	4
<b>Thinking/Inquiry</b>				
Personal voice is heard	1	2	3	4
Reflects on artistic merit of their piece based on elements/principles of their chosen artist's choreographic approach	1	2	3	4
Reflects on the collaborative process	1	2	3	4
Refers to their research and knowledge of their artist and makes connections to their own piece	1	2	3	4
Self-evaluates knowledge and skills of choreography and performance	1	2	3	4
<b>Knowledge/Understanding</b>				
Supports ideas/opinions with examples	1	2	3	4
Clearly has an understanding of the chosen artist and the relationship between their artistic approach/ process and the artistic process that their artist uses	1	2	3	4



## Ontario Curriculum Connections

Grade 9	Grade 10	Grade 11	Grade 12
Theory	Theory	Theory	Theory
TT2.04X Demonstrate an understanding of the relationship between dance and social issues as expressed in the lives and works of particular artists	THV.02 identify and explain the historical and cultural significance of one or more world dance forms	THV.01 describe various dance forms found in Canada and around the world, using appropriate terminology	TH1.03 Describe societal and artistic changes affecting current dance forms in Canada and in other parts of the world
TTV.04 explain the historical and cultural significance of one or more world dance forms	THV.03 observe, identify, and describe a broad spectrum of dance	TH1.01 describe the elements, principles and techniques used in a variety of dance forms from around the world	TH1.04 Describe the significant contributions of various Canadian dance artists to dance in Canada
TTV.05 demonstrate basic movement skills in one or more world dance forms studied, and identify the terminology associated with each	TH1.01 describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance	TH1.03 demonstrate an understanding of the effect of social and political events on the evolution of dance	<b>Creation</b>
TT2.06 describe aspects of dance in their own surroundings and of the artistic heritage of Canadian peoples	TH2.03 Describe ways in which dance is part of the culture within their local community, in Ontario, in Canada, and worldwide, with particular <b>emphasis on dance in Ontario</b> (e.g., history of National Ballet Company).	CR1.01 demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms	CRV.03 Rehearse and perform increasingly complex dances in various settings and for a variety of purposes
TT3.03 demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at	TH3.02 demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-	CR2.02 demonstrate increased technical proficiency in dance, showing coordination endurance,	CRV.04 Demonstrate an understanding of stagecraft and management skills required for dance production

least one world dance form studied	locomotor movements in one or more world dance forms studied	flexibility, musicality, rhythmic sense, and strength in their performances	
TCV.02 improvise to vary established patterns and develop an idea or theme	TH3.03 demonstrate an understanding of how technique functions as a tool in developing artistic scope	CR3.03 use technique effectively to extend artistic scope	Demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms
TCV.03 demonstrate an understanding of fundamental presentation and performance skills	<b>Creation</b>	CRV.02 choreograph dance works that combine a broad spectrum of complex movement skills and techniques	CR1.02 Demonstrate increased technical proficiency in dance, showing accuracy, coordination, dynamic range, endurance, flexibility, musicality, rhythmic sense, strength and technical precision
<b>Creation</b>	CRV.02 use improvisation to vary established movement patterns	CRV.04 demonstrate an understanding of dance presentation and production	CR1.03 Use technique effectively in various ways to extend artistic scope
TC1.03 explore movement through structured improvisation	CRV.04 demonstrate the ability to practise and polish dance pieces for effective performance	CRV.03 rehearse and perform dances in various settings and for a variety of purposes	CR2.01 Use improvisation, compositional forms, and various approaches to choreography appropriately when creating dance works
TC1.04 explore improvised movement based on a variety of other stimuli	CRV.05 demonstrate a higher level of the skills that lead to effective rehearsals and performances	CR2.01 use improvisation appropriately as a compositional tool for individual and group presentations	CR2.02 Create complex dance compositions through experimentation
TC2.02 create dance compositions using various forms and structures	CR1.01 apply the elements of dance (e.g., flow, space, time) to create movement sequences	CR2.03 solve complex compositional problems through guided exploration	CR2.04 Translate the language of dance into a basic notation system for recording and documenting choreography
TC3.01 describe and demonstrate appropriate dress (e.g., proper footwear) and behaviour (e.g., punctuality) in dance class, rehearsal, presentation, and performance	CR1.03 observe and demonstrate improvised movement patterns, combinations, studies, and group dances	CR2.02 use sounds, visuals, textures, themes, and historical events as stimuli for improvisation	CR2.05 Apply the creative process to choreograph dance works and enhance their performance
TC3.02	CR2.02 create	CR2.06 use	CR2.06 Use technology effectively

demonstrate an understanding of the importance of focus, concentration, and repetition in reproducing movement accurately	increasingly long and complex dance compositions, exploring themes, ideas, and topics	technology effectively when creating dance works	when creating dance works
<b>Analysis</b>	CR2.01 develop compositional forms and structures	CR3.02 demonstrate an ability to prepare for rehearsals and performances (e.g. polish pieces, showing technical accuracy and mature interpretative skills)	CR3.01 Demonstrate appropriate leadership roles and attitudes in class, rehearsal, and performance
TAV.03 reflect on their own work and that of others	CR3.02 demonstrate an ability to prepare for rehearsal, polish pieces, practise movement memory, and refine technique	R3.03 demonstrate appropriate use of skills in technique and composition through the presentation of dance works	Demonstrate an understanding of the relationship between aspects of presentation/performance and aspects of production (e.g., the relationship between the selecting of costume colours and the selecting of lighting colours)
TAV.04 exhibit basic library research skills, using current information technologies	CR3.04 demonstrate an understanding of the need for and methods of projecting oneself during presentation and performance	CR4.01 use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects)	CR4.03 Demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking of sets)
TA1.02 demonstrate the difference between learning steps and creating a dance work	<b>Analysis</b>	CR4.02 use technology effectively in their productions of dance works	CR4.04 Demonstrate the essential leadership skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist)
TA1.03 demonstrate an understanding of concentration, effective projection and clarity in communication	ANV.03 develop and use criteria for self and peer evaluation	CR4.03 demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking sets)	<b>Analysis</b>
TA1.04 identify types and/or styles of dance, describing	AN1.03 reflect and report - in oral and written form - on	<b>Analysis</b>	ANV.01 Analyse, interpret and evaluate – orally and in writing – the formal structure and meaning

them orally and in written form	their own compositions and those of others (their peers, dancers in other cultures)		of a broad spectrum of dance forms, including their own works
TA2.02 use CD-ROMs, the Internet, and other sources, to collect and review information on various topics and themes (e.g., eating disorders, dance and gender, movement in ritual)	AN2.01 solve a variety of creative problems through movement	ANV.01 analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms	ANV.02 Analyse the significance and function of a wide variety of dance forms
	AN3.03 analyse their own dance works presented in small groups	ANV.02 analyse the significance and function of a variety of dance forms in specific cultures	AN1.01 Analyse, interpret, and evaluate a broad range of choreographic works, using a set of aesthetic principles
		AN1.04 create a set of aesthetic criteria by which to evaluate their own work and that of others	AN1.02 Explain their artistic decisions in relation to their own compositions
		AN1.01 analyse and evaluate the use of the elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms	AN1.04 Analyse and evaluate dance works, using a variety of theoretical approaches
			AN2.01 Compare their personal artistic abilities with those required in the professional dance world