MOVING INTO OUR FUTURE: THE INCLUSION OF HIGH SCHOOL DANCE CURRICULUM IN SMALL LEARNING COMMUNITIES

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MOVING INTO OUR FUTURE: THE INCLUSION OF HIGH SCHOOL DANCE CURRICULUM IN SMALL LEARNING COMMUNITIES

A Project

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Abstract

of

MOVING INTO OUR FUTURE: THE INCLUSION OF HIGH SCHOOL DANCE CURRICULUM IN SMALL LEARNING COMMUNITIES

by

Ana-Maria Frenes

This project is an Alternative Culminating Experience for a Master of Arts in Education: Curriculum and Instruction with an Elective Emphasis in Arts in Education. It follows Pathway III: Developing a curriculum, program, or performance related to arts education or arts in education. The project includes the review of relevant literature in arts education, Small Learning Communities and dance education. The process of training in curriculum writing for Small Learning Communities and the actual writing of courses was the main area of focus. The courses were based on high school dance repertory, performance, production, choreography and Improvisation. Documentation and submission of the two courses to the Stockton Unified School District board for approval was the final outcome of the project.

________________________________________, Committee Chair
Crystal Olson, Ed.D.

__________________________
Date

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Chapter 1

INTRODUCTION

The Problem

The project addressed the challenge of creating curriculum for a high school dance program that meets the requirements of Small Learning Communities in Stockton Unified School District. All SUSD high schools provide SLCs that are intended to prepare students for careers and college attendance. They are based on the results of research which states that all students who learn in a smaller community, that focuses on specific educational areas, have a higher rate of success in college, and the real world of work.

The mission of the program is to increase the engagement of all students by implementing real-life, career-related context into the educational experience. Ideally students will be enrolled in SLC courses in the performing arts for four years. These courses will include all aspects of the arts curriculum including technique, history, composition, performance and internship in the arts. The project focused on developing the curriculum areas of dance production, performance, and choreography/improvisation. The author believes that the specific skills which are developed in these areas are the most crucial for success in college and job performance. The process of developing dance technique over an extended period of time requires discipline and diligence. The act of learning choreography requires the work of cooperative groups. The skills necessary to perform choreography are those which involve integrity, perseverance and respect for others. The process of production involves planning, communication,
divergent thinking and management of performers. The process of creating dance works is dependent on creative thinking skills, risk-taking, open-ended discussions, constructive critiques, and revisions.

Significance of the Project

The author observed a need for more in-depth high school dance courses in the catalog. There are presently two high school dance courses offered in the physical education department. By developing and submitting new courses for dance there may be an opportunity for students to have a more valuable and enriching experience which would prepare them for college performing arts-requirements and work in the arts community.

The author attended the Stockton Unified School District Summer Institute for SLC curriculum development. She applied the concepts from this experience to the work of creating the two new courses which were submitted in the spring of 2010. She followed the guidelines of the new course creating packet required by SUSD. The author also applied the concepts of planning which were presented in the summer institute and used in some of the sessions during the spring semester. The dance students experienced growth in their performance skills and in the overall program as a result. The author experienced a significant amount of growth in the areas of curriculum planning, research, teaching and directing.

The intention of the project was to demonstrate the significance of the inclusion of performing arts programs in Small Learning Communities (SLCs). The author
demonstrated this by identifying areas of high school dance curriculum which developed the skills necessary for career and college success. This was based on research and 22 years’ experience in teaching dance in the community, Stockton Unified junior high magnets arts programs, competitive winterguard, and high school programs. It was through the process of observing the growth of students in these programs that convinced the author that development of dance curriculum was necessary. The author also witnessed a need for documentation of curriculum which serves as a model for other high school programs. California high schools have a lack of in-depth dance curriculum and articulated programs. There is also a need for a credential program in dance education. California does not have single-subject credential in dance for high schools. Teachers are required to hold a physical education credential in order to teach dance. This situation has fostered many poorly developed dance programs instructed by teachers with limited experience and knowledge in dance education. The approval of specialized higher-level dance courses may require the need for dance professionals with an in-depth knowledge of dance.

The author desired to develop her teaching skills in the areas of curriculum planning and writing before deciding on a project. She had a significant amount of experience in teaching, choreographing and directing which was not documented. The process of curriculum development allowed her to become a more effective dance educator and expanded the Stockton Unified School District’s course catalog in the area of high school dance. This will hopefully allow all high school dance programs in the
district to offer more in-depth course work which will in turn inspire creative, competent and disciplined performing arts students.

Context

The project began during the summer of 2009 at the Stockton Unified School District Summer Institute and concluded during the spring of 2010. The courses were developed at Franklin High School. The campus is located in a lower socio-economic area of east Stockton with a demographic of 64% Hispanic, 13% African American, 10% Asian, 10% Anglo, and 3 Native American. The population in the dance program is 150 high school students ages 14 to 18. The curriculum was written during the process of teaching and demonstrating in dance classes at Franklin High School. Although the courses are not formally offered, some of the lessons and concepts were applied during the regular dance classes of fall 2009 and spring 2010.

Limitations

There was a limited amount of time in implementing lesson plans. Since the courses were not yet approved and developed, the lessons were used in lower-level courses. The students received excerpts of curriculum which were applied to their regular courses. The curriculum developed in this project is in the beginning stages of implementation. The curriculum was not documented in time to gain approval before the project was completed. The courses may not be actually added to the Stockton Unified School District course catalog until the fall of 2011. Small learning communities are in the developmental stage at Franklin High School. It may take several years before the students are realistically in an SLC due to the time constraints of scheduling required
courses for graduation and exit exams. Students in the multi-media arts SLC may not be able to take consistent performing arts courses for four years as a result. Although the goals of keeping a few hundred students grouped together in small learning communities has been proven to be effective the problem of implementing them may interfere with the results.

Definition of Terms

Small Learning Communities (SLCs), also referred to as a School-Within-A-School, is a form of school structure that is increasingly common in secondary schools to subdivide large school populations into smaller, autonomous groups of students and teachers.

Academic Vocabulary Acquisition - The process of providing an experience in which students build background with word phrases. They provide a description, explanation, or example of the new term. Students give examples and non-examples of the term or phrase. The students may be asked to restate the example of their own words. They may be asked to construct a picture, symbol, or graphic representing term or phrase. Students may be periodically asked to discuss the terms with one another. They may be involved in games that allow them to play with the terms.

Dance Study - a short work or dance that investigates a specific idea or concept and shows a selection or movement of ideas. It can be improvised or composed.

Dynamics - The energy of movement expressed in varying intensity, accent, and quality.

Focus - In general, a gathering of forces to increase the projection of intent. In
particular, it refers to the dancer’s line of sight.

*Genre* - A particular kind or style of dance such as ballet, jazz, modern, folk, tap.

*Improvisation* - Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.

*Intent* - The state of having one’s mind fixed on some purpose.

*Locomotor* - Movement progressing through space from one spot to another.

Basic locomotor movements include walking, running, galloping, hopping, skipping, sliding, leaping.

*Mature/Successful Readers* - Students set a purpose for material, activate background knowledge and choose appropriate strategies before reading. They also focus attention, monitor understanding, visualize and summarize periodically during reading. After reading, they reflect, summarize major ideas, and seek additional information/question/apply/extend.

*Modern Dance* - A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a 20th century idiom.

*Motif* - A distinctive and recurring gesture used to provide a theme or unifying idea.

*New Reading Formats* - Research suggests a New Format which is composed of Pre-reading activities, discussions, predictions, and brainstorming before reading. The silent reading is guided. After reading there is discussion to clarify, reinforce, and extend the material.
**Partner and group skills** - Skills that require cooperation and dependence, including limitation, lead and follow, echo, mirroring, and call and response.

**Pathways** - A line along which a person or apart of the person, such as an arm or head, moves (i.e., her arm took a circular path; or he traveled along a zigzag pathway).

**Principles of composition** - The presence of unity, continuity transition, and a variety (contrasts and repetition) in choreography.

**Projection** - A confident presentation of one’s body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.

**Pulse** - The underlying and consistent beat.

**Repetition** - The duplication of movements or movement phrases within choreography.

**Rigor** - Learning materials and instructional strategies being used challenge and encourage all students to produce work or respond at above-grade level. All students are required to demonstrate mastery at these levels and have opportunities for re-teaching mastery.

**Rhythm** - A structure of movement patterns in time, a movement with a regular succession of strong and weak elements, the pattern produced by emphasis and duration of notes in music.

**Shape** - The position of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.

**Skills** - Technical abilities, specific movements or combinations.
Spaces - Elements of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

Spatial - Of or relating to space or existing space.

Technique - The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

Tempo - The speed of music or a dance.

Times - elements of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms such as breath, emotions, and heartbeat.

Transition - The bridging point at which a single movement, the end off a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase or sequence.

Unity - The feeling of wholeness in a dance achieved when all of the parts work well together.

Work - A piece of choreography or a dance.
Chapter 2

REVIEW OF RELEVANT LITERATURE

“My experience in performing arts has helped me to learn how to be a well-balanced student. I am able to participate in campus cultural clubs, dance organizations and work on regular curriculum. Had I not attended performing arts programs prior to college, I would not have become a confident, open-minded, and active college student.” Kierra Weaver, graduate of Stockton Unified School District performing arts programs and freshman at California State University Sacramento.

The foundation of education in American institutions was first based on family and social order. The role of the teacher later shifted to serve the knowledge and values instituted in the curriculum. The greatest standardizing influence of the 19th century was the textbook. This was the beginning of early attention to curriculum. The knowledge of a society’s values and their incorporation into the curriculum became evident. In the 1890s, groups that were to become the controlling factors in the struggle for the American curriculum in the 20th century were beginning to solidify (Kliebard, 1982).

Charles W. Eliot, chairman of the Committee of Ten, led the forces of the humanist interest group during this time period. Eliot supported the systematic development of reasoning power as the central function of the schools. He saw reasoning as a process of observing accurately, making correct classifications and categorizations, and finally, making correct inferences from these mental operations (Kliebard, 1982). Eliot was committed to electives in curriculum. He stated
The right selection of subjects along with the right way of teaching them could develop citizens of all classes endowed in accordance with the humanist ideal—with the power of reason, sensitivity to beauty, and high moral character. We Americans habitually underestimate the capacity of pupils at almost every stage of education from the primary school through the university. The proportion of grammar school children incapable of pursuing geometry, algebra and foreign language would turn out to be much smaller than we now imagine. (Kliebard, 1981, p. 3)

Eliot proposed that a differentiated curriculum would have an effect on determining the social and occupational destinies of students. He was considered an optimist of human capabilities. His recommendation for curriculum was not greeted with popularity by the other members of the committee. Stanley Hall, one of the members of the four interest groups vying for control believed in the theories of the developmentalists, who proceeded basically from the assumption that the natural order of development in the child was the most significant and scientifically defensible basis for determining what should be taught. The child-study movement was one outgrowth of the new status accorded science in the latter part of the 19th century and consisted, to a large extent, of research that involved careful observation and recording of children’s behavior (Kliebard, 1982).
William Torrey Harris, Commissioner of Education, was a member of the new Committee of Fifteen at the turn of the century. He tried to articulate a new rationale for a humanistic curriculum in the following: Harris, perhaps more than Eliot, was sensitive to the social changes that were occurring all around him, but he maintained that the curriculum properly constructed around the finest resources of Western civilization could preserve our cultural heritage. The five “windows of the souls,” as he like to call them: literature, and art, mathematics, geography, and history, would be the means by which the culture of the race would be transmitted to the vast majority of Americans (Kliebard, 1982).

The forces that were in opposition to the traditional humanist curriculum had grown by 1890. The National Herbart Society included John Dewey, a faculty member from the University of Michigan. Dewey’s position in curriculum matters was best seen not as directly allied to any of the competing interest groups but as integration and especially a reconstruction of certain of the ideas they were advocating (Kliebard 1982). Dewey’s philosophy on curriculum was later reinforced by his belief that learning must be meaningful. He believed experience that has meaning must be qualitative. He states, “There is a thoughtful action through assimilation of meanings from the background of past experiences,” (Dewey, 1934, p. 63). According to Dewey, in order for material in curriculum to be meaningful to students, appropriate context of learning must be created. There must be a connection of new and old material. Experience is meaningful if the material experienced runs its course to fulfillment. In such experience successive parts
flow freely, without unfilled blanks, into what ensues. At the same time, there is no self-
identity of the parts (Dewey, 1934).

Dewey also believed learning involves a social climate which promotes the act of
artistic expression. He stated

In a better-ordered society than that in which we live, an infinitely greater
happiness than is now the case would attend all modes of production. We live in a
world in which there is an immense amount of organization, but is an external
organization, not one of the ordering of a growing experience, one that involves,
moreover, the whole of the live creature, toward fulfilling conclusion. (Dewey,
1934, p. 38)

Philosopher Donald Arnstine supported Dewey’s view on the social climate for
learning by stating, “Knowledge and skills should be selected that will help students in
understanding, maintaining, and criticizing a society in the light of freedom of thought,
decision and social interaction” (Arnstine, 1967, p. 346). Both Dewey and Arnstine
agreed that in order for students to have a desire to learn, they must be in an environment
which fosters this experience.

Howard Gardner’s theory of Multiple Intelligences offers experiences for
students which involve the whole of the person. These experiences also create a learning
environment which supports creative social interaction. Gardner believed human intellect
to be more capricious and developed a list of seven different intelligences. He connected
his theory to occupational destinies in the following

Although few occupations rely entirely on a single intelligence, different
roles typify the ‘endstates” of each intelligence. For example, the ‘linguistic’ sensitivity to sounds and construction of language is exemplified by the poet, whereas the interpersonal ability to discern and respond to the moods and motivations of other people is represented in the therapist. Other occupations more clearly illustrate the need for a blend of intelligences. For instance, surgeons require both the acuity of spatial intelligence to guide the scalpel and the dexterity of bodily-kinesthetic intelligence to handle it. Similarly, scientists often have to depend on their linguistic intelligence to describe and explain the discoveries made using their logical-mathematic intelligence, and they must employ interpersonal intelligence in interacting with colleagues and in maintaining a productive and smoothly functioning laboratory. (Gardner & Hatch, 1989, p. 5)

Gardner reinforced Eliot’s ideas on human capabilities in the following examples of lessons based on the theory of Multiple Intelligences: At the junior and senior high school level, Arts PROPEL, a collaborative project with the Educational Testing Service and the Pittsburg Public School System, seeks to assess growth and learning in areas like music, imaginative writing and visual arts, which are neglected by most standard measures. Arts PROPEL has developed a series of modules or “domain projects,” that serve the goals of both curriculum and assessment. These projects feature sets of exercises and curriculum activities organized around a concept central to a specific artistic domain such as notation in music, character and dialogue in playwriting, and graphic composition in the visual arts. The drafts, sketches and final products generated by these and other curriculum activities are collected in portfolios which serve as a basis
for assessment of growth by both the teacher and the student. At the elementary level, Patricia Bolanos and her colleagues have used MI theory to design the entire public school in downtown Indianapolis. Through a variety of special classes and enrichment activities all children in Key School are given the opportunity to discover their areas of strength and to develop the full range of intelligences (Gardner, 1989).

This example of MI theory applied to programs fosters a meaningful learning experience in which all areas of intelligences are utilized. Students are able to apply critical thinking skills, social development experiences and use techniques of fine arts to develop real projects.

This kind of learning experience is also evident in the practice of Carl Orff, a German composer and educator. Orff defined the ideal music for children as never alone, but connected with movement, dance, and speech—not to be listened to, meaningful only in active participation (Orff, 2008). The Orff philosophy encourages children to experience music at their own level or understanding the music used as based on the multicultural heritage of American children. Orff lessons include interpretations of stories by the students and group activities where they learn social skills. Students are able to make choices and there is something for everyone at their level. Carl Orff developed Orff Schulwerk as a way to learn and teach music and movement. Orff Schulwerk creates a non-competitive environment where learning is meaningful only if it brings satisfaction to the students. The success in the work arises from the ability to use acquired knowledge for the purpose of creating. For both teachers and students, Schulwerk is a theme with endless variation.
Educator, Elliot W. Eisner connects with the teaching theories of Carl Orff in his philosophy on becoming literate. He believed that becoming literate in the broad sense means learning how to access in a meaningful way the forms of life that various meaning systems make possible. Eisner stated:

Among the various aims we consider important in education, two are especially so. We would like our children to be well informed that is to understand ideas that are important, useful, beautiful, and powerful. And we also want them to have the appetite and ability to think analytically and critically, to be able to speculate and imagine, to see connections among ideas and to be able to use what they know to enhance their own lives and then to contribute to the culture. Neither of these ideas is to be achieved if the schools are felt, and imagined; nor will these goals be achieved if we fail to appreciate culture’s role in making these processes of representation possible. (Eisner, 1998, p. 44)

The foundation for American curriculum was based on society’s values of family and social norms. The past debates over what is essential in Arts Education in high schools led to various opinions on human potential and capabilities. John Dewey argued that learning had to be meaningfully organized with appropriate context of learning. He valued the artistic process in all learning. Donald Arstine viewed significant social interaction and critical thinking skills as a part of curriculum development. Arts educators Carl Orff and Howard Gardner applied these theories in their practices. These
practices are essential in providing a curriculum which educates the whole individual in the American education system today.

Arts education in high school programs must foster compassionate, thoughtful, reflective, and responsible members of the community. High school curriculum in the arts must be viewed as an investment in preparing students for success in the real world. Whether the choice is higher education, community service, or employment; it is essential that students acquire skills necessary to be productive members of society. Eric Jensen, a current researcher in arts education, has placed an emphasis on the responsibility of schools to deliver curriculum which promotes these qualities in students. He states

Students must understand how to solve problems which make arguments plausible, how to build teams, and how to incorporate the concept of fairness into daily life. What employers are telling all of us in education is this: We want thinkers, we want people skills, we want problem-solvers, we want creativity, and we want teamwork. (Jensen 2001, p. 9)

Through his research on arts and brain development, Jensen finds that the arts enhance the process of learning. They nourish the integrated sensory, attention, cognitive, and emotional and motor capabilities. The arts allow learners to simultaneously develop and mature multiple brain systems. This makes it more important to value the nonacademic benefits of the arts. He adds

Why be sheepish about the possibility that the arts may promote self-discipline and motivation? What’s embarrassing about the countless other arts benefits that
include aesthetic awareness, cultural exposure, social harmony, creativity, improved emotional expression, and appreciation of diversity? Aren’t these underpinnings of a healthy culture. (Jensen, 2001, p. 3)

High school arts curriculum must provide opportunities for students to experience this process in order to further their development in becoming productive and healthy citizens. By participating in arts education programs which build these experiences, students are better prepared to apply a disciplined and holistic approach to the work world and higher education. This is essential in building a healthy community which supports the arts in all areas.

In approaching the process of creating high school arts curriculum, one must consider its value to the student’s life process. The curriculum should provide reflective practice, attentive learning, tangible results, inquiry, and human connections. This is necessary to build human qualities which allow students to develop both cognitive and emotional capabilities.

Education in its dominant institutional form has become training, has become investment, has become business and management, has become delivery of skills, has become measuring and grading and ranking, has become social control and certification—but it has not become an initiation of individuals into the art of authentic learning, into the resonant Community of Recognition. (Abbs, 2003, p. 24)

Abbs argues for a curriculum which gives students a collection of transformative experiences rather than a series of preconceived programs. Abbs developed three
reciprocal principles of educational activity. The first principle states open structure-gaps for the unknown, gaps for reflection, gaps for revision, gaps for contemplation, gaps for questions, gaps or imagination, gaps which constantly invite, provoke, unsettle, and support the deep self-involvement of the student (Abbs, 2003).

The second principle is the notion that education is a collaborative activity. The student who is to develop needs a community. Learning is an experience between people who may not always agree but wish to dispute meaning. He writes, “The teacher must struggle to ensure that the activity is open, at least in principle, to all relevant perspectives, is always open to revision, and is expressive of all those engaged in it” (Abbs, 2003, p.16).

His third principle argues that education is always a cultural activity to be continuously deepened and extended. This principle requires the teacher to introduce historic culture and promote connections with the present. According to this third principle education exists to set up a conversation down the ages and across the cultures, across both time and space, so that students are challenged by other ways of understanding and at the same time, acquire ever new material—metaphors, models, ideas, images, narrative facts—for shaping and reshaping and testing again that never finished process, their own intellectual and spiritual lives. The third principle calls for endless acts of cultural reincarnation—acts which enable students to see with new eyes and to speak with new tongues. This extends the growing collaboration from the group to the whole of historic culture and brings the existential quest into relationship with all other such quests down the ages (Abbs, 2003).
These three principles which Abbs proposes allow students to be more flexible and open-minded individuals. The ability to reflect, revise and question is necessary in situations which require problem solving. The experience of collaboration requires attentiveness to all perspectives. This encourages students to work as a community. The process of presenting historic culture gives the students the understanding of development of the arts over time. This creates opportunities for developing empathy.

Another consideration in developing arts curriculum is defining its intrinsic value. Arts curriculum should not be offered as a tool to develop non-arts subjects. It must have values on its own standing. Researcher and educator Jessica Hoffman Davis states

The arts need to be incorporated into every child’s learning—not to improve test scores, but to provide individuals with the necessary tools to make and find meaning through aesthetic symbols. The arts need to be incorporated into every child’s learning for the more important purpose of enabling future generations to participate across circumstance, culture and time in the ongoing human conversation that is perpetuated through art.

(Davis, 2008, p. 48)

Arts curricula should focus on its unique values which other subjects may not be able to provide. Davis places an emphasis on five features which are included in works of art. Davis explains, “But unlike other subjects, the arts allow children to create something new of their own invention that was not there before it was created. And that something
new and tangible—the product (even as it is a work in progress)—can be changed or completed at the child’s discretion” (Davis, 2008, p. 551).

The arts address the unclear boundaries between right and wrong, the focus on ambiguous representation and imagination. Davis defines the next two aspects of learning that emerge from this unique aspect of ambiguity.

INTERPRETATION: The arts in education enable students to see that there are many equally viable ways in and out of the same subject, to know that even if their views differ from others, what I think matters.

RESPECT: The arts in education help students to be aware of, interested in, and respectful of different ways of making sense of the world. They come to know that even if they disagree with peers, what others think matters (Davis, 2008).

The arts encourage students to experience the kind of questions that do not have a right or wrong answer. This is the process of inquiry. Arts education helps students to develop skills of on-going self-reflection and assessments. Davis states, “When reflection is prioritized, as it is above, the students are asked about the questions themselves and the ways to go about addressing, the students are actively involved in a kind of reflection called “metacognition,” thinking about thinking” (Davis, 2008, p. 73). As a result of this process of inquiry, students gain a sense of personal autonomy.

Finally, the arts allow students to feel human connections through works they create in class. The work created is a reflection of the student’s imagination and is imprinted with the student’s decision about process and product. Students also feel connected to the works of art they study. By the experience of exposure to the universal
and timeless themes of great art, they feel connected to the artist who created the works and a connection to a different time period. Davis concludes, “The arts connect human beings across time and place, and students feel and are engaged by that connection even as their realizing the connection across generation and place demands a sense of social responsibility that the arts awaken” (Davis, 2008, p. 75). In this manner, the arts inspire healing; celebrate differences as well as human connections which promote a sense of caring for others. The most unique feature of arts education may be the lessons on what it is to be human and what it is like to experience their humanity in thought or action.

High school arts curriculum must include theses, lessons and activities which make the process of developing interpretation and respect possible. Careful consideration must be involved in implementing this curriculum to insure that students are provided with the opportunities to develop self-discipline, empathy and respectful members of community. In order for public school districts to support arts education as described, they must consider the structure and manner in which programs are implemented. The high school arts curriculum must provide in-depth experience or students. These students must have a long-term and positive relationship with their teachers and a team of teachers who implement the programs. The courses offered must be designed with the intention of providing opportunities to transfer knowledge to the real world of work and higher education.

Small Learning Communities (SLCs) have been established in high schools to achieve this goal. SLC is a form of school structure that is provided in secondary schools
to subdivide large school populations into smaller, autonomous groups of students and teachers. The primary purpose of SLCs is to create a more personalized learning environment to better meet the needs of the students. Each community will often share the same teachers and students from grade to grade. SLCs may be theme-based or structured around academies such as careers or grade-level programs.

The US Department of Education describes SLCs as programs which award discretionary grants to local educational agencies to implement curriculum to improve the student academic achievement in large public schools. SLCs include structures such as freshman academies, multi-grade academies organized around career interests or other themes, “houses” in which small groups of students remain together throughout high school. They also include autonomous school-within-a-school, as well as personalization strategies, such as student advisories, family advocate systems, and mentoring programs. It is at the discretion of the school district and school itself to decide on the nature of the groups formed based on the needs of the student population and teacher qualifications.

The shift to SLC is supported by research which suggests: Smaller Learning Communities are a condition for boosting students’ achievement (Williams, 1990). School size has positive effects on students’ outcomes as evidenced by student attendance rate, frequency of disciplinary actions, school loyalty, use of alcohol or drugs, satisfaction with school and self-esteem (Raywid, 1995). Enrollment size has a stronger effect on learning in schools with large concentrations of poor and minority children (Cotton, 1996).
Research ultimately confirms what parents intuitively believe that smaller schools are safer and more productive because students feel less alienated, more nurtured, and more connected to caring adults; and teachers feel that they are given the opportunity to get to know and support their students (Fowler & Walberg, 1991; Gregor, 1992; Stockard & Mayberry, 1992).

Sacramento City Unified School District is one of seven districts in the country to receive 11 million dollars in grants to transfer into district schools. There are specific essential elements which provide the framework that guides SCUSD’s transformation. They include personalized and student-centered systems which give students pathways to the world of work and post-secondary education. They also find rigorous, relevant, and standards-driven teaching to be important and finally, a culture of continuous learning in an environment of collective responsibility with a home-school-community alliance.

These frameworks are very common elements which many high schools are embracing. There is still much debate on the rate of success of SLC programs set up in already large over-populated schools. Some of the barriers which are common include unprepared students, limited budgets, crowded curriculum, and time constraints on teachers. Many school districts believe that given limitations like these, the focus must be on quality instructional practices and comprehensive skill development. The school culture must foster learning, engagement and meaningful application of core knowledge.

The transition into Smaller Learning Communities must be more than structural. The level of instruction, content of curriculum and teacher qualifications must be considered. The commitment of teachers to deliver rigorous and relevant courses
is absolutely necessary. Jane L David, a researcher of SLCs states, what’s missing in current efforts is a substantial investment in teachers—for example, providing opportunities to learn what it means to teach in a rigorous manner and how to achieve relevance by changing the nature of curriculum and instruction. (David, 2008, p. 85)

Stockton Unified School District has implemented SLCs in various high schools. There are four high schools in SUSD. Starting with the 2009-2010 school year, all high schools have started with SLCs. This district is making an effort to reform high schools and increase the engagement of all students by making academics more relevant by implementing the real-life, career-related context into what students learn. Franklin High School has formed six SLCs which include: Business and Finance, Law and Government, Multimedia and the Arts, Teaching and Learning, Agriculture and Natural Resources, and the International Baccalaureate (IB) program.

The Dance Program at Franklin High school is included under Multimedia and the Arts and the IB program. The following chapter is the planning of high school dance curriculum for SUSD’s SLCs in dance. These courses are Dance, Repertory/Performance/Production, and Choreography/Improvisation. These courses will be submitted to the district or approval in the spring of 2010.

The author intends to use the theories of arts educators Charles W. Eliot, Howard Gardner, William Harris, and John Dewey as the foundation for curriculum development. The focus will be on the development of human capabilities in relation to occupational destinies which Eliot proposed. Attention will be placed on the theory of Multiple
Intelligence as described by Gardner. The preservation of our cultural heritage, emphasized by Harris will be an essential element in developing a meaningful and qualitative curriculum which Dewey defined as essential. These theories will be combined with the goals for SLCs proposed by the US Department of Education and of current researchers. This is the process of providing rigorous and relevant material to students in small groups housed in personalized programs by competent administrators and teachers.
Chapter 3

METHODOLOGY

“My education in dance has led me to create and direct a non-profit youth dance company in the community. Dance means more to me than steps or sport: it is an art form and a process. I plan to create and motivate youths for a lifetime. My education in performing arts programs has allowed me to realize what I really want as an artist, student and citizen.” Nicole Vasquez, graduate of Stockton Unified School District performing arts program, director of Kaos Dance Company and aspiring student at Mills College.

Introduction to Project

The Stockton Unified School District Summer Institute held a five-week workshop on curriculum development for small learning communities which took place during the months of June through July 2009. The workshop focused on developing lesson plans, curriculum mapping, enforcement of content standards, increasing literacy skills, and the submission of new course packets. The author chose to utilize the skills gained from the Institute to create curriculum for the two new dance courses: Dance Choreography/Improvisation and Dance Repertory/Performance/Production. The following is a review of the Summer Institute material and sample lesson plan.

Teaching with Rigor

Teaching and learning with rigor was described as engaging students in lessons that allow them to actively process information or communicate information in ways that
indicate they are focused on the task at hand and interested in it. The lessons also must be aligned with the content standards and on target with the scope and sequence of the course of study.

Rigorous lessons allow for in-depth discussion and processing of information. These are group activities in which all students are engaged, responding, and creating. The materials presented to students should promote questioning, risk-taking, and the mastering of work. The teacher must communicate high expectations, encourage collaborative and active learning, provide feedback, and appropriate assessment strategies and develops approaches geared to diverse talents and ways of learning.

Rigorous learning includes the setting of high personal standards and a strong sense of purpose. Students develop an effective relationship with the instructor in and out of the class. Classroom respect is enforced with the learning of classroom responsibilities. Students also experiment with all teaching and learning methods used in the class and determine which works best for them.

**Increasing Literacy Skills**

The summer institute focused on the theme of Literacy, Liberation and Opportunity. The intent was to generate the increase of literary skills across the entire curriculum. The notion was that generous amounts of in-school reading, writing and discussion, built on well prepared questions would create authentic literacy. The emphasis was on providing close, purposeful reading, rereading, writing and talking in all subject areas.
Strategies were offered on building mature and successful readers, developing new reading formats, academic vocabulary acquisition and improving content literacy. A common goal in all these strategies was to increase reading with purposeful creative activities. This may be done before reading and after guided active silent reading. Although there is a limited amount of time to use all of the strategies in the performing arts classroom, there are many opportunities to use reading and writing activities which relate to the curriculum. This allows for students to experience purposeful creative activities and make personal connections to the content.

Curriculum Mapping

Mapping the curriculum was the major topic before lesson plans were addressed. This process allows for collaboration where all teachers understand teaching and learning. By constructing a curriculum map, teachers can see and distinguish between essential concepts/outcomes and those that appear insignificant. Teachers need to assess material before designing the curriculum. They need to include relevant material which students will understand. Students must also understand what is most important to know and to be able to do.

The process of a collaborative curriculum development leads to a common curriculum. If a school decides that students should master certain outcomes, it should take steps to make sure that those outcomes are addressed regardless of who teaches the course. Teachers should play a major role in assessing students to ensure mastery of those outcomes. Teachers should be given the freedom to decide how the outcomes will be addressed on a day-to-day basis by the individual lesson plan design.
The first step in curriculum mapping is to break down standards into essential outcomes, what students have to know and be able to do. The actual map for the span of course is created and the map determines the order, timeframe, and connections of essential outcomes. The common assessments are determined by where they are in the curriculum and the format for each. Individual daily lesson plans are created to ensure learning experiences and the instructional activities based on established essential outcomes. Common assessments are giving to all students and results are analyzed to determine any adjustment which needs to be made to the curriculum.

Curriculum mapping for high school dance in Stockton Unified School District required the collaboration of dance teachers from various schools in the district. All high schools have one dance teacher in the physical education department. The author chose to meet with two dance instructors to discuss curriculum mapping for the two new courses. The two instructors reviewed the entire course creation packet before submission to the district board.

Lesson Design

The Institute focused on developing lesson plans for block-scheduling. The hope was that all high schools will eventually vote on blocked schedules with longer periods. Not all high schools in Stockton Unified School District have voted on blocked schedules. Franklin High School did not accept the blocked schedule plan. Although the author designed lessons for shorter periods of time, she attempted to include all the elements of lesson design that the summer institute presented.
The first element in lesson design was the inclusion of “hooking” activities. These are activities which adjust the state of mind of students, giving them the motivational energy to want to make the best of the class period. This can be a short video that shows dramatic real-life events, skits, simulations or any dramatic demonstration that shows the importance of a topic in terms of real-life situations. The focus on real-life application tasks should continue throughout the carefully planned lesson which makes use of longer time blocks. The brain seeks to pay attention to real-life relevance. The motivation that comes from introducing that relevance can be best maintained by the emphasizing the use of the subject matter and skills. Hooking activities can be used during short periods and can be creatively implemented into dance lessons.

The idea of pulsed learning was also presented to include in lesson plans for blocked schedules. Pulsed learning is based on the notion that the brain tends to learn most effectively in a pulsed sequence-focused activity followed by a more diffuse or less concentrated activity. The idea of the lesson should cycle between focused or concentrated activities and more diffused or relaxing activities as a natural pattern for the brain. A focused or concentrated learning activity is followed by more informal processing activity that gives the brain a change. The concentrated activity is longer and the processing activity may be considerably shorter. The author chose to implement pulsed learning in lesson plans for periods which were shorter than the suggested blocked schedule.
Cooperative learning was encouraged as a time for students to work in teams and develop interpersonal skills and team responsibility. This is valuable for students who have a preference for using interpersonal skills and team responsibility. This is valuable for students who have a preference for using interpersonal talent or “intelligence.” Since this is not true for all students, careful consideration should be made to use cooperative learning in the pulse learning process. The high school dance classroom allows for many opportunities to use cooperative learning methods. It is especially valuable for those students who have an individual talent in a performing arts method but needs to develop interpersonal skills. The author believed that cooperative learning activities can be successfully applied to shorter periods.

The need to give the students many learning options was emphasized as a way to give attention to various learning styles. Again, the option of longer periods makes this method possible. Giving all the students the option of learning and communicating in many ways by planning the use of visual, auditory, kinesthetic, and interpersonal activities ensures success. This is through the power of giving students the chance to learn his or her preferred way. It also gives the students opportunities to develop in areas that they need strengthening in and fosters the increase in their skills in a particular multiple intelligence area. This application is useful in presenting dance curriculum, as many students are motivated to work on movement skills if other strategies for learning are applied.

Developing Lesson Plans

The summer institute provided the author with the tools necessary to develop
more in-depth and meaningful performing arts lesson plans. The information gained included the following:

- The Hook used as a tool captures attention, warms up, or gives an introduction.
- New learning opportunities with large group instruction provided inductive learning, investigation and time to stop and process information.
- The guided practice allows students to practice new learning with safety and support by giving immediate feedback. This may be done by providing multiple opportunities throughout the lesson.
- Independent practice which fosters individual accountability allows for formal assessments.
- Closure which recaps the lessons, synthesizes the learning, checks for areas of understanding, and the need for support.
- A review which reinforces additional practice such as homework or assessments: this is short and structured and applies to all learning styles.

New Course Proposals

The final goal of the project was to create two new course proposals, Dance Choreography/Improvisation and Dance Repertory/Performance/Production. These course proposals will be submitted to the Stockton Unified School District Board for approval at the end of the spring semester 2010. The author intended to utilize her experience in teaching dance, research in dance education tools, acquired knowledge of arts education and curriculum instruction information from the small learning community’s summer institute in developing the new courses. The new course-creating
packet included an SLC course description, course syllabus, course implementation budget and instructional guide for quarter (Appendix A and Appendix B).

Lesson Plan I

FORMAL AND INFORMAL DANCE PRODUCTIONS

Subject/Course: Dance Repertory/Performance/Production

Standards: 3.1, 3.3, 4.4, 5.1 (Appendix C)

Essential Students Outcomes:
~ What are the elements of a dance production?
~ What is the difference between an informal lecture demonstration and formal dance concert?
~ When is it appropriate for less developed dancers and choreographers to demonstrate work?
~ What needs to be considered before planning a production?

Materials: DVD player, dry erase board and notebooks

I. The Hook: Students will view on DVD sample excerpts of performances of an informal studio lecture demonstration and a formal concert.

Time: 10 minutes

II. Guided Practice: Students will be asked to describe the difference in performance areas, lighting and sound, costumes, concert themes, level of dancer training, dancer to audience relationship and level of choreographic skill for each type of performance. The answers will be written on the board in outline form and students will record in notebooks.
III. Independence Practice: Students will work in groups of four and create a list of themes (educational, cultural, multimedia collaborations etc.) for informal lecture demonstrations and formal concerts which may be performed on or off campus. Students will be asked to discuss how the performance can be planned successfully based on the notes from the guided practice. Each student will record the list of ideas.

Time: 10 minutes

IV. Closure: One student from each group will report to the group ideas to the class.

Time: 5 minutes

Lesson Plan 2

PLANNING A DANCE COMPANY TOUR

Subject/Course: Dance Repertory/Performance/Production

Standards: 5.1, 5.4

Essential Outcomes:

~What are the components of a professional dance company?

~What are the technical needs of a touring professional dance company?

~What are the technical requirements for a high school lecture demonstration in elementary schools?

Materials: Video, VCR, handouts and dry erase board

II. The hook: Students will view an excerpt of a lecture format dance demonstration from a previous concert on campus.

10 minutes
II. Guided Practice: Students will read as a class, the following articles, The Jiving Lindy Hoppers and the Green Candle Dance Company from the text Staging Dance. Students will answer the following questions as a class and answers will be written on board:

1. What genre/culture of dance does each company perform?
2. What are the specific educational goals of each company?
3. What are the specific technical needs of each company?

15-20 minutes

III. Independent Practice: Students will complete a sample technical information worksheet for their class touring ensemble as applied to an elementary school tour (Appendix D)

10 minutes

Closure: Students will share information as class and selected answers will be written on the board.

5 minutes

Lesson Plan 3

USING IMAGERY TO CREATE A PERFORMANCE ENVIRONMENT AND ENHANCE PERFORMANCE SKILLS

Subject/Course; Dance Repertory/Performance/Production

Standards: 1.2, 1.4, 2.6, 4.1

Essential Outcomes:

~How does the using the imagery of a specific environment affect the quality of performance.
How can a performer use his or her focus to create an environment for an audience?

How does creating an imaginary environment change the performance level of movement studies?

Materials: Photographs of abstract designs and scenery

I. The Hook: Instructor performs a short phrase of movement twice changing the dynamics, timing and focus each time. Students describe the environment the movement was performed in and the emotional intent of the movement. Students describe how the performance skills of the instructor changed to communicate the imagined environment.

5 minutes

II. Guided Practice: Students review movement phrases which were created in groups from the previous class. These are to include two locomotor patterns, three level changes, two jumps, an axial movement and one lift.

Each group performs their dance study for the class.

10 minutes

III. Independent practice: Each group is given a photo of an abstract design or scene and is asked to change the movement dynamics, timing, and focus of the dance study to reflect the environment.

15 minutes

IV. Closure: Each group performs the dance study for other groups. Students guess the performance environment and comment on how the performers changed dance elements
in order to reflect this environment. They give a critique on how the performance skills changed or were developed.

10 minutes

Lesson Plan 4

PREPARING FOR A GUEST CHOREOGRAPHER

Course: Dance Repertory/Performance/Production

Standards: 1.2, 3.2, 3.3, 3.4

Essential Outcomes:

~ Why is it important to review the background and movement vocabulary of a specific choreographer?

~ What are the elements of rehearsal etiquette required for working with a new choreographer?

~ How can a dancer grow as a performer by working with a variety of choreographers and dancers?

I. Materials: Journals

The Hook: Instructor introduces a new warm-up based on the movement style of the guest choreographer (African, Irish, modern etc.). Students give verbal feedback on the dance elements of that particular style.

10 minutes

II. Guided Practice: Students perform progressions across the floor which is based on this new style of movement. Students are asked to give verbal feedback on the how these movement patterns differ from previous material learned in class.
15 minutes

III. Independent Practice:

The instructor gives students a handout with a photo and short biography of the guest choreographer. This is read in silence. Students are allowed to ask questions about the guest choreographer.

The instructor explains the choreographer’s plan for the class. The class is asked to discuss the important elements of rehearsal etiquette.

10 minutes

IV. Closure/Homework: Students are asked to write a one-page entry in journals answering the following questions:

~ What is expected of me as a dancer in class during repertory with a new choreographer?

~ What do I expect to learn from this new choreographer?

~ What do I expect to learn from working with other dancers on new choreography?

~ What areas of performance and rehearsal skills would I like to work on during this process?

5 minutes

Lesson Plan 5

CREATING A WRITTEN PROGRAM

Course: Dance Repertory/Performance/Production

Standards: 3.1, 3.3, 3.4

Essential Outcomes:
~ What are the elements of a written dance program for a formal production?
~ What is essential in developing a program order?
~ What written information is necessary for each dance work?
~ Why are biographies important in a written program?

Materials: Sample programs, notebooks and dry erase board

The Hook: Students are given sample programs of semi-professional and professional dance companies to review in small groups. Each member of the group reviews the program and discusses its contents. One member writes notes on the content as all members report their observations.

10 minutes

Guided Practice/Independent practice: Students will be given a worksheet which includes the content of a successful written program (Appendix E). These elements will be written on the dry erase board and described by the instructor. Each group will record on the worksheet the ways in which the dance company was or was not successful in creating a written program.

20 minutes

Closure: Each group will describe their written program and report their findings to the class.

5 minutes

Lesson Plan 6

EXPLORING TEMPO IN MOVEMENT PHRASES

Course: Choreography/Improvisation
Standards: 2.1, 2.2, 2.5, 2.6, 4.1

Essential Outcomes:

~What is tempo?
~How does the change in tempo affect locomotor and non locomotor movement?
~What is syncopation and how does it change movement patterns?
~How does the process of individually working on movement phrases help a dancer to understand the effect of time on movement qualities?

Materials: Hand drum, ipod or CDs and sound system

I. The Hook: Movement exploration: Students will explore the beat/pulse in a circle. They will be given a tempo then asked to walk, run, skip, leap etc... Students will be asked to change the movement as the tempo changes. They will be given a syncopated beat and asked to accent the upbeat of the locomotor movement. Students will then explore these tempo changes with axial movements, jumps, turns and twisted shapes.

10 minutes

II. Guided Practice:

Progressions: Students will move across the floor exploring runs, crawls, leaps, skips, jumps and turns with a variety of tempos. They will be given a movement phrase which progresses in vocabulary and includes a locomotor pattern, shape and turn. They will perform the phrases in a variety of tempos across the floor.

10-15 minutes

IV. Independent Practice: Each student will be asked to create a movement phrase including two shapes, three locomotor movements and two turns. They will be asked to
explore moving through the phrase in a variety of tempos accompanied by a hand drum.

10 minutes

V. Closure: One half of the class will perform their phrase for the other half in a slow, medium and fast tempo. Individuals will be asked to give verbal feedback on how the tempo changed the shape and quality of movement.

5 minutes

Lesson Plan 7

THE ELEMENT OF SPACE IN FLOOR PATTERNS AND INTENTION

Course: Choreography/Improvisation

Materials: DVD, DVD player, notebooks and dry erase books

Standards: 3.2, 3.3, 3.4, 4.1, 4.3

Essential outcomes:

~ How do spatial patterns support the choreographic intention of a dance?
~ What are floor patterns?
~ What are direct and non direct floor patterns and how do they create intention?

I. The Hook: Students will view the dance Frontier choreographed by Martha Graham on DVD. The will be asked to verbally identify spatial patterns i.e. circular, rectangular, lines at right angles. They will be asked to state how the use of space and shape communicates the theme of the piece (the history of 1930s America was explored in a previous lesson).

10 minutes
II. Guided practice: Students will be asked to move (walk, run, turn etc.) around the room a variety of floor patterns. They will be asked to describe the patterns created such as curved, straight, zigzag etc. Students will be asked to trace a specific floor pattern and repeat/memorize it.

10 minutes

Half of the class will perform the individual pattern for the other half. They will identify indirect and direct floor patterns.

3 minutes

Students will be asked to find a partner and combine the two floor patterns. Included in the pattern must be three locomotor movements and two turns. They will be asked to create a choreographic intention for the movement (emotion, story etc.) phrases.

5 minutes

Each duet will perform for the class. The class will be asked to identify or describe the intention of the movement and the floor pattern.

10 minutes

Closure(notebooks);

Students will answer the following questions:

How can a floor pattern help to communicate the choreographic intention?

What is my favorite floor pattern?

5 minutes

Lesson Plan 8

EXPLORING MOVEMENT DYNAMICS AND CREATING MOTIFS
Course: Choreography/Improvisation

Standards: 1.1, 1.4, 1.5

Essential Outcomes:

~ What are the eight basic movement dynamics?

~ How do you create an effort table?

~ What is a motif?

~ How does changing time affect movement dynamics?

~ How can motifs be combined to create a phrase within the structure of a dance?

I. The Hook: In one large group students will be given structured improvisational activities for the movement dynamics thrust, float, flick, dab press, glide, slash and wring. (Appendix F).

10 Minutes

II. Guided Practice: Students will create an effort table composed of the movement described in improvisational activities and the use of time, weight, space and flow (Appendix G).

This will be taken from notes on the board. Notes and lecture will be given on the effort table.

10 minutes

Students will be taught choreographed motifs which highlight specific efforts. Each motif will be identified by the effort it represents. This will be recorded on the board.

10 minutes

The movement motifs will be added together to create a structured dance work. Students
will refine, perform and discuss the dance work.

10 minutes

III. Independent practice/homework/closure:

Students will be given an assignment to create a movement motif for each movement quality (effort) which will be performed the next day.

2 minutes.

Lesson Plan 9

AESTHETIC PRINCIPLES OF DESIGN

Course: Choreography/Improvisation

Standards: 2.1, 2.5, 2.6, 4.1, 4.2

Essential Outcomes:

~ Why is a rubric used for aesthetic principles of design?

~ How does each element of the aesthetic principles contribute to create a successful dance piece?

~ In what ways does the process of performing works in progress help a choreographer to develop his/her process?

Materials: notebooks, DVD, rubric for aesthetic principles of design

I. The Hook: Students will watch a short video of a group dance piece from a professional dance company. They will analyze the use of sequencing, repetition, contrast, variety, unity, climax, proportion, harmony, transition and balance using a rubric (Appendix H). They will report and discuss the scores as a class.

10 minutes
Students will discuss how these elements worked together to create an overall successful aesthetic quality.

5 minutes

II. Guided practice: Students will begin to view and apply the rubric for aesthetic principles of design to small group choreography. Each group will perform choreographed works which are in progress, to be completed the following quarter. After each group performs there will be a short discussion on how each choreographer is successfully using the aesthetic principles.

15-20 minutes

IV. Closure: Instructor will give several constructive suggestions for each piece viewed to the entire class. The instructor will emphasize the strengths of each choreographer. Students will record these suggestions as well the comments from peers in their journals.

5 minutes

Lesson Plan 10

ORGANIZATION OF REFLECTIVE JOURNAL

Course: Choreography/Improvisation

Standards: 2.3, 3.4, 4.3

Essential Outcomes:

~ What is a reflective journal for dance composition?

~ How does reflecting and writing help a choreographer to develop his/her craft?

~ What are some of the resources and sources of inspiration that can be used to help a choreographer further develop a dance?
Materials; notebooks and dry erase board

The Hook: Students will read as a class a short article by a choreographer reflecting on his/her life and the process of making dances. Students will discuss how the individual choreographer has reflected on the many elements which make up the artistic process.

10 minutes

Guided Practice: Student will record the sections their reflective journals should include: daily entries on class activities, weekly entries on the process of composing a solo, research materials collected (readings, videos or live performances) and weekly entries on the personal reflection question in regards to the basic elements of dance and composition. This will be written on the dry erase board and students will be allowed to ask questions.

20 minutes

Independent Practice: Students will share in pairs the following questions:

1. What is your motivation in creating a solo piece?

2. Who or what has inspired you to create group dances?

3. In what areas do you hope to grow as an artist by composing a solo dance?

10 minutes

Closure/homework: Students will be asked to record the answers in their reflective journals.

5 minutes
Summary

The project was an accumulation of teaching experience, research on small learning communities, utilization of dance education resources and staff training from the summer institute. The author combined these processes to create the new course proposals. The creation of the new course proposal packet was an incentive to promote the inclusion of higher level dance courses in the Stockton Unified School District catalog. The hope was that the approval of this curriculum would reflect the significance of such courses in Small Learning Communities which build the skills necessary for college and work.
Chapter 4

REFLECTIONS

“Without my education in performing arts I would be a very different person than I am today. Overall, I am a very confident, healthy and enthusiastic person. I strive to be physically active and believe that I am a successful employee and student. After graduation from high school and a short lapse from dancing, I realized how much I was influenced by performing arts classes and plan to continue participating in them in my future.” Monique Moral, graduate of Stockton Unified School District performing arts programs, youth specialist at Youth Employment Opportunity Program and nursing student at San Joaquin Delta College

The inspiration for this project came from my observations of students whose lives had been changed from participating in extensive performing arts programs. I began teaching in a magnet arts junior high program which offered a wide range of experiences in dance and music. Students were involved in courses during their regular school day and most participated in competitive arts programs after school and on weekends. The Stockton Unified School District Summer Arts program was also developed during this period. I worked in these programs for seven years and later transferred to Franklin High School where I have taught dance for the past eight years. I had the unique experience of working with some of the same students in both the middle and high school.

I also had the opportunity to work in the same schools which my son attended. I
was able to observe his growth as a music student and performer in a manner in which most parents do not. This experience was extremely valuable since I observed how music programs affected many areas of his daily life. After graduation I witnessed how he transferred these skills to participating in a world class competitive drum corps and drumline. He is now working in the world of professional music performance. I was able to keep in touch with graduates of the high school dance programs by working with them in community non-profit dance projects and often communicated with many who attended college. Although not all students continued to participate in arts education, many were successful in their work and college experience. Some of these students later created and supported performing arts programs in the community.

Dance performance and production were always areas of high interest and strength in my teaching experience. I also focused on choreography and composition in college and later in community arts programs. The craft of choreography was recognized as an area of my strength. I often avoided documenting projects, lesson plans and programs in my career. It was always a process of doing and I felt a lack of organization of materials. I regretted not having the evidence and ideas to pass on to support existing arts programs. I also felt that I did not receive enough training in curriculum writing during the process of completing a credential. As a result creating higher level and more in-depth courses for Small Learning Communities was an ideal project.

The lack of performing arts programs and cuts to existing ones also motivated me to pursue this project. I had a strong desire to justify the need and produce evidence of the positive effects of these arts programs in education. The focus on standardized
testing also created a desire to develop these courses as many performing arts courses were affected by time constraints. The lack of well developed dance programs in California high schools due to a need for a dance credential was another motivating factor.

Literature and Instructional Materials

The process of reviewing relevant literature and materials for this project gave me a renewed sense of inspiration and motivation. The philosophies of the early arts educators on curriculum created a drive to create the new courses. John Dewey's idea of developing curriculum that is meaningful by offering material which promotes artistic expression and a connection between new and old experiences helped me to find an appropriate context for the content. Howard Gardner's Theory of Multiple Intelligence provided a guide for choosing activities to include in the lesson plans. The emphasis on developing social skills, an understanding of multicultural heritage and learning at your own level given by Carl Orff helped me to view the process of curriculum writing from a more sensitive and holistic perspective.

I discovered the writings of arts educators Eric Jensen and Peter Abbs. I enjoyed the experience of indulging myself in reading their material. Jensen emphasized the practical aspects of arts education such as building people skills and discipline with the unique creative contributions. Jensen’s approach of promoting the aspects of a healthy community by celebrating aesthetic awareness, creativity, and emotional expression was very satisfying. The need for a curriculum to offer transformative experiences with gaps
for reflection, the unknown, and imagination which Abbs emphasized was a refreshing
approach. After reviewing this literature, I acquired a greater sense of confidence in the
project. I also felt that I could verbally communicate the justification for arts education
in a more articulate manner. This, for me, was definitely an exciting process of growing.

Stockton Unified Summer Institute

I chose to attend the summer institute to develop an understanding of the concepts
of Small Learning Communities. I also needed training on curriculum writing. This was
an area which I had avoided during my entire teaching career. Previously I felt a lack of
motivation and interest in this area. I was excited to find the summer institute well
organized and led by trained instructors who traveled across the country to teach the
workshop. The information was given in an efficient and interesting manner and there
were many opportunities to experiment with sample activities. I felt as though I could
apply many of the concepts to dance curriculum. We spent the first sessions on learning
teaching tools and curriculum writing methods and the second half on writing the actual
curriculum.

I gained a new sense of appreciation for simple concepts such as teaching with
rigor which I could apply to daily lesson plans. The idea of adding more in-depth
discussion to activities and making certain students were truly engaged and responding
was something that I may have overlooked in the past. Many times rushing through the
process of doing an activity, I failed to allow students to discuss, reflect and respond.
This may have been due to the time constraints of offering only a few dance courses in
which teachers had to fit too many of the standards into the curriculum. Having more
specialized courses with longer time periods would address these challenges.

The inclusion of reading and writing into daily lessons in dance was not of interest to me in the past. I often felt that the value of the performing arts should be the process of participation in the skill itself which left very little time for increasing literacy. I resented the idea that arts educators should be expected to help in this area when we had so little time to motivate students to develop in performing arts. The concept of creating purposeful reading and writing activities relevant to the lives of students was convincingly presented in the institute. Development of literacy in the arts classes seemed a possibility. I attempted to include reading and writing activities into lessons and the course packet. This changed my approach to language development in all subject areas.

The inclusion of assessments and essential outcomes in curriculum mapping which all teachers agree on had not been accomplished in our district. I believe this is so important in dance education where many times the material appears trivial to other educators and administrators. This may have been one of the reasons for the lack of specialized or qualified dance teachers in the state. By creating curriculum maps and courses in which all teachers are qualified to instruct there may be an improvement in the overall dance programs for high schools. Although I was not able to create the courses with other teachers in the district, I did have several qualified teachers review and approve the course packets after completion and before submission.
The new ideas for creating lessons by adding hooking tools, brain compatible information, pulse learning and cooperative activities provided a source of inspiration. I realized how I often failed to add simple but effective concepts into lessons on a daily basis. I enjoyed adding these learning tools to the course outlines and lesson plans. It was satisfying to participate in these activities in other subject areas with teachers in the summer institute. By observing how to apply these concepts to other subject areas, I could better understand how to transfer them to performing arts.

Overall the summer institute was an informative and refreshing experience. I did not expect to enjoy the process of curriculum development which I had avoided in the past years. I felt that I could utilize the dance experience, skills and resources which I had gathered in a more effective manner. I was more disciplined and excited about the project and was eager to begin the process of using the concepts in the classroom. This was both a surprise and a great relief!

Developing New Course Packets and Sample Lesson Plans

The process of creating the new course packets allowed me to take the time to reflect on past experience and utilize both old and new resources. I found it a great benefit to have these materials available and to be able to reflect on the many dance educators workshops I had attended in the past. I felt that I had not taken enough time to apply this information to the courses I taught. It was satisfying to create courses dedicated to a specific area of dance. This would allow for inclusion of more selected standards and essential outcomes. I did create the courses with longer periods in mind even though the timeframe may have to be adapted to shorter periods. I decided to create
an ideal course description and implementation budget with the understanding that the goals may not be met in all situations.

The sample lesson plans were created using the concepts from the summer institute, new course packet and resource materials. I chose to plan lessons for students who were more experienced in dance and capable of working on more in-depth material. New ideas from the summer institute and new dance education resources helped make the process exciting and enjoyable. I did use some of these lessons in my regular dance courses and found the response of the students to be another source of inspiration. With more class time and enough students working at a higher level, the visions of performing arts courses in Small Learning Communities may be achieved.

Conclusion

The whole experience of curriculum writing was both a process of gaining new knowledge and application of old experiences. I was very satisfied with the acquired sense of confidence in an area I had previously viewed as my weakness. Coming into dance education I had no plans to focus on a project in curriculum writing. The possibility that the two new courses may be implemented is a vision which I could not have imagined in the past. I look forward to actually teaching the new courses and observing the growth in the Stockton Unified School District performing arts programs for dance.

I am grateful for the opportunity to complete this project with the help of my professors in the Arts Education Curriculum and Instruction Program at California State University, Sacramento. Without their encouragement and example of dedication to arts
education I would not have been this greatly motivated. Finally I am grateful to be a part of the lives of the performing arts students who inspired me to complete this project in the first place. Observing how performance and production have shaped my students' lives will be a treasured memory. Participating in the creative process with them has motivated me to continue work in performing arts education.
APPENDIX A

Dance Choreography/Improvisation Course Description

<table>
<thead>
<tr>
<th>General Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
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<tr>
<td><strong>Short Course Title:</strong></td>
</tr>
<tr>
<td><strong>Course Subtitle:</strong></td>
</tr>
<tr>
<td><strong>Subject Area:</strong></td>
</tr>
<tr>
<td><strong>Credential Type:</strong></td>
</tr>
<tr>
<td><strong>Course Duration/Credits:</strong></td>
</tr>
<tr>
<td><strong>Course Type:</strong></td>
</tr>
<tr>
<td><strong>Graduation Requirement:</strong></td>
</tr>
</tbody>
</table>

| **Submission Date:** | April 2010 |
| **Submitting School Site:** | Franklin High School | **SLC Pathway:** | Media and the Arts |
| **Funding Source(s):** | SUSD |
| **Projected Enrollment:** | 35 | **Number of Sections:** | 1 |

<table>
<thead>
<tr>
<th>Subject Area for UC Submission (if applicable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒ Visual/Performing Arts - Introductory Level</td>
</tr>
</tbody>
</table>

Secondary Course Description
Additional Course Information

- Is this course being reinstated after removal? □ Yes □ No
- Is this course identical to a course at another school within SUSD? □ Yes □ No
  - If yes, which school?
- Is this course based on an approved course in another District? □ Yes □ No
  - If yes, which District?
- Is this course an approved AP or IB course? □ Yes □ No
- Is this course an approved CDE Agricultural Education course? □ Yes □ No
- Is this course an approved AVID course? □ Yes □ No

Catalog Description

Brief Course Description
This course focuses on the development of the basic elements of choreography and composition. This includes exploring the elements of dance through improvisational exercises and creating short studies. The skills of composing, form and structure, aesthetic principles of design and the choreographic process will be developed. Students will gain an understanding of these principles through lectures, written assignments, movement explorations, DVD viewing and observation. Students will create solos, duets and group pieces which may be auditioned for formal productions.

Pre-Requisites
Dance 1-2

Co-Requisites

Background Information

Context for Course
Creating and composing dance as an art features both the creative process and the product. This process gives students the opportunity to practice risk taking, critical thinking and communicate their own ideas. This course encompasses creative dance, divergent thinking, improvising, composing and choreography. Creativity in dance allows the students to develop skills of composition and creative thinking which can be applied to all arts and subject areas.

Secondary Course Description
Texts and Supplemental Instructional Materials

Textbook(s)
Dance G. C. S. Easy
Space, Actions, Dynamics, Relationships
The Student Resource
Andrea Hayley Mallen

A Sense of Dance
Exploring Your Movement Potential
Second Edition
Sonstance A. Schrader

Supplemental Instructional Materials
Dance G.C.S. Easy
Teacher Edition
Andrea Hayley Mallen

Teaching Dance as Art in Education
Brenda Pugh McCatchen

Dance on DVD
Insight Media
www.insight-media.com

National Dance Education Organization
Resources For Dance Education
CD's, DVD's, Books Research, Standards and Assessments
Publications @NDEO.ORG

Course Content

Course Purpose
What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Do not simply recite standards for the course.

Course Goals

Secondary Course Description
The major goals of the course is to expose students to movement improvisation and develop critical creative thinking skills. The other goals of the course is to allow students the opportunity to develop skills in dance composition through observation, movement exploration, reading, writing and completing finished works.

**Major Student Outcomes**
Students will successfully:
- Participate in improvisational explorations
- Create short studies as solos and small groups
- Choreograph finished works in solos and small groups
- Complete workbooks and reflection/research paper
- Observe and critique dance studies in verbal and written form

Secondary Course Description
Course Requirements

Key Assignments
Include all major assignments that students will be required to complete each quarter. How do assignments incorporate the SLC theme?

First Quarter Key Assignments
Compose one two minute solo which includes an exploration of time, space and movement dynamics which reflects a selected personal choreographic theme.
Complete an eight week reflection journal which includes daily entries, weekly assigned questions from class and research materials.

Second Quarter Key Assignments
Compose a three minute group composition 2-3 minutes in length which includes the elements of basic choreographic tools and compositional principles.
Complete a personally designed work book which reflects the elements of dance and choreographic structure in relation to the solo or group composition.

Third Quarter Key Assignments
Choose and present a solo or small group piece of three to five minutes in length which reflect an understanding of improvisation (basic elements of dance), basic skills of composing of composing, form and structure and aesthetic principles of design. This is presented as a work in progress.

Fourth Quarter Key Assignments
Present a polished composition as a three to five minute duet, trio or small group piece in a formal class audition for spring concert.
Complete a final draft of research/reflection paper on the process of choreography based on the completed piece.

Writing
Courses should require recurrent practice in writing structured, analytical papers. Students must demonstrate understanding of the core and/or theme based content through written response to texts of varying lengths. Describe the writing requirements for this course. Include the estimated number and length of papers required.

First Quarter General Topic and Length of Paper(s)
Eight week reflection journal will include:
Short entries reflecting on the process of improvisational studies in class, log of solo work in progress and topics of basic elements of dance.
Weekly personal reflection question on the basic elements of dance and any research material such as reading, live or recorded performances, lectures or life observation.

Second Quarter General Topic and Length of Paper(s)

Secondary Course Description
Work book must be typed 12 in font and at least 20 pages must include:
Reflections on the use of elements of dance and choreographic structure in relation to the small composition.
Writings must be supported by pictures, graphs, poetry, readings, live performances documentation (programs)
or any other evidence of materials which communicate the elements of choreography and composition.

Third Quarter General Topic and Length of Paper(s)
Rough draft of Reflection/Research paper based on the process of the chosen duet, trio or small group piece.
The paper must be double spaced, 12 inch font and four to five pages in length.  It must include:
Reflections of the use of the elements of dance, choreographic structure, and aesthetic principals of
choreography.
Research on sources of inspirations which may include taped or live performances, readings or lectures.
Reflections of the personal process, progress and how the experience created skills which will be transferred to
real life situations.

Fourth Quarter General Topic and Length of Paper(s)
Final draft of Reflection/Research paper which includes an abstract, introduction, body and conclusion.  A list
of sources, both primary and secondary must be included.
Course Requirements (cont’d)

Project/Laboratory Activities
Courses should include hands-on activities that are directly related to and support the other core and/or theme based classwork. Describe projects and labs students will be expected to complete.

First Quarter General Topic for Projects/Labs
Weekly class presentation of a solo or group movement study based on the elements of dance.
Class observation of presentation with use of verbal feedback and rubric.
Weekly written notes on the basic elements of dance and a personal reflection question.
Weekly observations of taped performances to support notes and precede movement studies, discussions, critiques and revisions of work.

Second Quarter General Topic for Projects/Labs
Weekly presentation of a group movement study based on the choreographic structures of dance.
Class observations of presentations through verbal feedback and rubric.
Weekly written notes on the basics of choreographic structures and a personal reflection question.
Weekly observations of taped performances to support notes and precede movement studies, discussions, critiques and revisions of work.

Third Quarter General Topic for Projects/Labs
Weekly presentation of a group study based on the aesthetic principles of design.
Class observations of presentations through verbal discussion and rubric.
Weekly observations of taped performances to support notes and precede movement studies, discussions, critiques and revisions of work.

Fourth Quarter General Topic for Projects/Labs
Movement improvisational activities on more advanced explorations of the elements of dance and principles of choreography.
Weekly presentation on the works in progress with class observation, discussion and use of rubric.
Weekly notes on writing a dance reflection and research paper with directions on proper use of sources, creating an abstract and paper format.
Weekly activities on preparing for formal concert.

Assessment Methods and/or Tools
Describe the ongoing Formative and Summative Assessments

<table>
<thead>
<tr>
<th></th>
<th>Formative Assessments</th>
<th>Summative Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Quarter</td>
<td>Daily visual assessments on improvisational activities. Weekly group observations with feedback and rubric. Weekly journal checks on entries.</td>
<td>Presentations at end of quarter of solo compositions. Grade given based on rubric for composition on elements of dance. district Performing Arts</td>
</tr>
</tbody>
</table>

Secondary Course Description
<table>
<thead>
<tr>
<th>Quarter</th>
<th>Assessment Details</th>
<th>Rubric Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Quarter</td>
<td>Daily visual assessments on improvisational activities. Weekly group observations on movement studies using feedback and rubrics.</td>
<td>Presentations at end of quarter of small group compositions. Grade given based on rubric for choreographic structures of dance. District Performing Arts assessments 2.2, 2.5, 2.6, 4.1, 4.2</td>
</tr>
<tr>
<td>Third Quarter</td>
<td>Daily observations on more advanced movement studies on the elements of dance and choreography. Weekly presentations of group works in progress with verbal feedback and rubric. Observations on lecture discussions and weekly checks on reflections/research papers.</td>
<td>Presentation at end of quarter of work in progress for selected small group composition. Grade given based on rubric for all elements of choreography. District Performing Arts assessments on standards 4.1, 4.2, 4.3 and 4.4. Point based grade given upon submission of rough draft of Reflection/Research paper.</td>
</tr>
<tr>
<td>Fourth Quarter</td>
<td>Daily observations on more advanced movement studies on the elements of dance and choreography. Weekly presentations of group works in progress with verbal feedback and rubric. Observations on lecture discussions and weekly checks on reflection/research paper.</td>
<td>Formal audition presentation of completed group piece. Verbal feedback given and letter grade based on rubric. Point based grade given upon submission of reflection/research paper based on content criteria and rubric. Performing Arts assessments on standards: 4.1, 4.2, 4.3, 4.4, 4.5, 1.2, 1.3, 1.4, 1.5 and 2.1-2.6</td>
</tr>
</tbody>
</table>
## Course Outline

Detailed descriptions of topics covered. Show how the texts or readings are incorporated into the topics covered.

<table>
<thead>
<tr>
<th>First Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvisational/movement exploration experimentation.</td>
<td>Dance GCS; space actions dynamics and relationships Sections 1-2</td>
<td></td>
</tr>
<tr>
<td>week 1-2</td>
<td></td>
<td></td>
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<tr>
<td>Actions; gesture, jump, turn, travel, stillness.</td>
<td></td>
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<tr>
<td>weeks 3-4</td>
<td></td>
<td></td>
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<tr>
<td>Dynamics; dynamic effort, effort tasks, phrasing with effort, composing with effort.</td>
<td></td>
<td></td>
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<tr>
<td>weeks 5-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space and Time; personal and general, level, direction dimensions and planes, shape, floor pattern, air pattern, tempo, accelerating, decelerating, rhythm</td>
<td>A Sense of Dance Chapters 1-8</td>
<td></td>
</tr>
<tr>
<td>weeks 7-8</td>
<td></td>
<td>Notes and Handouts for research paper criteria</td>
</tr>
<tr>
<td>Relationships, formal presentations, observations, reflections and discussions, revisions and critiques.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPOSITION AND CHOREOGRAPHY</td>
<td>A Sense of Dance Chapter 9-12</td>
<td></td>
</tr>
<tr>
<td>Week 1-2</td>
<td>GCS Easy Section 3</td>
<td></td>
</tr>
<tr>
<td>basic structure; beginning-middle-end, selecting movement and motifs, phrasing and stating a theme.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 3-4</td>
<td></td>
<td>Handout or notes on workbook criteria</td>
</tr>
<tr>
<td>Criteria for workbook, extending and manipulating movement, clarifying and refining to communicate intended meaning, paralles to written composition, basic forms, phrase or sentence study, composition, choreography.</td>
<td>Rubrics for solo compositions</td>
<td></td>
</tr>
<tr>
<td>Week 5-6</td>
<td>Sample workbooks</td>
<td></td>
</tr>
<tr>
<td>Structural forms; two part three-part, theme and variation, theme and development, choosing a structure, group ing; solo, duet, trio, group (small and large) and structured improvisation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 7-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organic and kinetic structures and structures based on accompaniment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formal presentations, observations, revisions and critiques.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Course Outline (cont'd)

Detailed descriptions of topics covered. Show how the texts or readings are incorporated into the topics covered.

<table>
<thead>
<tr>
<th>Third Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Week 1-2&lt;br&gt;Aesthetic Principles of Design; sequencing, repetition, contrast and variety.&lt;br&gt;Week 3-4&lt;br&gt;overall aesthetic quality, choreographing criteria and aesthetic choices.&lt;br&gt;Week 5-6&lt;br&gt;technology software, making aesthetic decisions, editorial feedback and showing works in progress.&lt;br&gt;Week 7-8&lt;br&gt;Formal performances, critiques and revisions&lt;br&gt;Criteria review for research paper.</td>
<td>A Sace of Dance&lt;br&gt;Chapter 13&lt;br&gt;Dance GCS Easy&lt;br&gt;Section 4&lt;br&gt;Notes and handouts on criteria for revising research paper</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Fourth Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Week 1-2&lt;br&gt;Self-evaluation and editing&lt;br&gt;Leading group improvisions&lt;br&gt;Week 3-4&lt;br&gt;Completing a revised Research/Reflection Paper&lt;br&gt;Performance using review criteria for critique&lt;br&gt;Performance Quality&lt;br&gt;Week 5-6&lt;br&gt;Master dance makers and their works&lt;br&gt;Editing, revising and completing polished works for adjudication.&lt;br&gt;Weeks 7-8&lt;br&gt;Formal presentations and formal peer critiques&lt;br&gt;Preparation for Concert&lt;br&gt;Submission of final paper</td>
<td>A Sense of Dance&lt;br&gt;Chapter 14&lt;br&gt;Notes and handouts on Dance Critiques&lt;br&gt;Rubrics on Choreography/Composition for group piece</td>
</tr>
</tbody>
</table>
APPENDIX B

Dance Production/Repertory/Performance Course Description

<table>
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<tr>
<th>General Information</th>
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<tbody>
<tr>
<td><strong>Course Title:</strong></td>
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<td><strong>Short Course Title:</strong></td>
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<td><strong>Course Subtitle:</strong></td>
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<table>
<thead>
<tr>
<th>Subject Area:</th>
<th>Physical Education</th>
<th>Department:</th>
<th>PE Fine and Performing Arts</th>
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</thead>
<tbody>
<tr>
<td><strong>Credential Type:</strong></td>
<td>Physical Education/Dance</td>
<td><strong>Grade Level:</strong></td>
<td>10-12</td>
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<tr>
<td><strong>Course Duration/Credits:</strong></td>
<td>☒ 1 Year, 10 Units</td>
<td>☐ 1 Semester, 5 Units</td>
<td>☐ 1 Quarter, 2.5 Units</td>
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<tr>
<td><strong>Course Type:</strong></td>
<td>☐ Regular Course</td>
<td>☐ Honors Course</td>
<td>☒ SLC Course</td>
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<tr>
<td><strong>Graduation Requirement:</strong></td>
<td>☐ Yes</td>
<td>☒ No</td>
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</tr>
<tr>
<td><strong>Category (if applicable):</strong></td>
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<td></td>
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| Submission Date: | April 2010 |
| Submitting School Site: | Franklin High School |
| Funding Source(s): | SUSD |
| Projected Enrollment: | 35 |
| Number of Sections: | 1 |

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<tr>
<th>Subject Area for UC Submission (if applicable)</th>
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<tr>
<td>☐ History</td>
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<tr>
<td>☐ Laboratory Science</td>
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<tr>
<td>☒ College Prep Elective</td>
</tr>
<tr>
<td>☐ Visual/Performing Arts - Introductory Level</td>
</tr>
</tbody>
</table>
Additional Course Information

Is this course being reinstated after removal? ☐ Yes ☒ No

Is this course identical to a course at another school within SUSD? ☐ Yes ☒ No
If yes, which school?

Is this course based on an approved course in another District? ☐ Yes ☒ No
If yes, which District?

Is this course an approved AP or IB course? ☐ Yes ☒ No

Is this course an approved CDE Agricultural Education course? ☐ Yes ☒ No

Is this course an approved AVID course? ☐ Yes ☒ No

Catalog Description

Brief Course Description
This course focuses on the elements of dance production through the process of developing and implementing dance concerts and lecture demonstrations. This includes developing a written program for selected themes in dance education. This course also includes developing rehearsal etiquette and production schedules. Students will rehearse material from various choreographers and genres of dance. This course will focus on developing performance skills such as focus, technique, spatial awareness, rhythm and choreographic intent at an advanced level.

Pre-Requisites
Dance tech 1-2 and 3-4

Co-Requisites

Background Information

Context for Course
Dance production is essential in presenting artistic, cultural and educational works to the community. This course facilitates the skills necessary to build creative, productive and responsible students who are able to work cooperatively in groups. After experiencing the process of dance production, students should be capable of transferring this knowledge to the college performing experience and community arts educational programs.

Secondary Course Description
Course Outline

Detailed descriptions of topics covered. Show how the texts or readings are incorporated into the topics covered.

<table>
<thead>
<tr>
<th>First Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dance education: cultural, relationships to other subject areas, text and history of genres.</td>
<td>Appreciating Dance: chapters 1-4</td>
</tr>
<tr>
<td></td>
<td>Lecture Demonstrations: script writing defining themes, dancers, audience, and sites.</td>
<td>Dance and the Art of Production: chapters 1, 3 and 4</td>
</tr>
<tr>
<td></td>
<td>Performance skills; focus, projection and technique</td>
<td>Staging Dance: part two</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guest choreographers and rehearsal etiquette.</td>
<td>Staging Dance: part two continued</td>
</tr>
<tr>
<td></td>
<td>Planning a dance company tour.</td>
<td>Dance the Art of Production: chapters 2, 4 and 5</td>
</tr>
<tr>
<td></td>
<td>Performance skills: communicating choreographic intent and using imagery.</td>
<td>Appreciating Dance: chapters 5, 6 and 7</td>
</tr>
<tr>
<td></td>
<td>Defining personal reflections on performance skills.</td>
<td>Dance Imagery for Technique and Performance: part 1 and 2 Handouts or notes on reflection paper</td>
</tr>
<tr>
<td></td>
<td>Performing in a collaborative production.</td>
<td></td>
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</tbody>
</table>

Secondary Course Description
Course Outline (cont'd)

Detailed descriptions of topics covered. Show how the texts or readings are incorporated into the topics covered.

<table>
<thead>
<tr>
<th>Third Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>World dance forms.</td>
<td>Dance the Art of Production: 9-12</td>
</tr>
<tr>
<td></td>
<td>Rehearsal etiquette for lecture demonstrations:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>responsibilities, effort, technique and performance skills.</td>
<td>Staging Dance: part 1</td>
</tr>
<tr>
<td></td>
<td>Developing written programs for formal concerts.</td>
<td>Dance Imagery; part 3</td>
</tr>
<tr>
<td></td>
<td>World dance research paper.</td>
<td>Notes and handouts on world dance</td>
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<tr>
<td></td>
<td></td>
<td>research paper.</td>
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</table>

<table>
<thead>
<tr>
<th>Fourth Quarter</th>
<th>Topics Covered</th>
<th>Text and Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Refining and performing lecture demonstrations and formal concerts.</td>
<td>Dance the Art of Production:</td>
</tr>
<tr>
<td></td>
<td>Creating a concert program and managing staff.</td>
<td>chapters 9-12 continued.</td>
</tr>
<tr>
<td></td>
<td>Refining and revising research paper on world dance.</td>
<td>Staging Dance: part 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>continued</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Appreciating Dance: chapter 8</td>
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<tr>
<td></td>
<td></td>
<td>Dance Imagery; part 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>continued</td>
</tr>
</tbody>
</table>
Course Requirements (cont'd)

Project/Laboratory Activities
Courses should include hands-on activities that are directly related to and support the other core and/or theme based classwork. Describe projects and labs students will be expected to complete.

First Quarter General Topic for Projects/Labs
Weekly readings and notes on rehearsal etiquette, basic performance skills, dance education topics for lecture demonstrations
Weekly performance skills observations on peers with the use of discussion and rubrics
Weekly observations of taped dance lectures and performances

Second Quarter General Topic for Projects/Labs
Daily rehearsals on choreography from regional and guest choreographers
Class observations and discussions on performance skills with use of rubrics
Technical needs worksheet for lecture demonstration
Note taking on personal reflection paper for performances
Performance of winter collaborative concert

Third Quarter General Topic for Projects/Labs
Notes on world dance for performance and research paper
Notes and group activities on the skills of a refined
Notes on performance skills with discussions and use of rubric
Notes and group activities on developing a written program for formal concert and production needs

Fourth Quarter General Topic for Projects/Labs
Performance of lecture demonstration
Performance of spring concert

Assessment Methods and/or Tools
Describe the ongoing Formative and Summative Assessments

<table>
<thead>
<tr>
<th></th>
<th>Formative Assessments</th>
<th>Summative Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Quarter</strong></td>
<td>Daily observation on rehearsal etiquette and performance skills</td>
<td>Completion of written script and technical needs format for grade.</td>
</tr>
<tr>
<td></td>
<td>Weekly observations of personal reflection in performance with use of rubric and verbal feedback.</td>
<td>Grade based on rubric for performance skills on all choreography.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>District Standards addressed: 1.2, 2.4, 4/3</td>
</tr>
<tr>
<td><strong>Second Quarter</strong></td>
<td>Daily observations on rehearsal etiquette and performance skills</td>
<td>Grade given for dance education paper.</td>
</tr>
<tr>
<td></td>
<td>Weekly observations of personal</td>
<td>Grade given for elements of performance in progress on repertoire based on rubric.</td>
</tr>
</tbody>
</table>

Secondary Course Description
<table>
<thead>
<tr>
<th>Quarter</th>
<th>Activities</th>
<th>Standards addressed</th>
</tr>
</thead>
</table>
| Third Quarter| Daily observation on rehearsal etiquette and performance skills on world dance form.  
Observation on note taking on concert programs.  
Daily observations of refined skills of performance. | 2.4, 4.3, 4.4       |
| Fourth Quarter| Daily observations of rehearsal etiquette on all choreography for lecture demonstrations and spring concert.  
Weekly observations of rehearsals and performances on lecture demonstrations.  
Weekly observations of research paper for world dance paper. | 1.4, 1.5, 3.1, 3.2, 3.3, 3.4 |

Final grade for performance skills during tour and concert using rubric.  
Final grade on rehearsal skills during tour and spring concert using rubric.  
Final grade on research paper on world dance.  
Standards addressed: 1.2, 2.4, 4.4, 4.5.5.1
Texts and Supplemental Instructional Materials

Textbook(s)
Dance The Art of Production
Second Edition
Joan Schlaich

Staging Dance
Susan Cooper

Dance Imagery for Technique and Performance
Eric Franklin

Appreciating Dance
Third Edition
Harriet R. Lihs

Supplemental Instructional Materials
Sample DVD's, Programs and Technical information from College and Professional Companies

Course Content

Course Purpose
What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Do not simply recite standards for the course.

Course Goals
The following are course goals:
To develop and implement two major concerts per school year
To develop one lecture demonstration per school year
To host two guest artists per school year in a world dance form an American dance tradition
To perform on and off campus in concerts and lecture demonstrations.

Major Student Outcomes
Students will be proficient at:
Performing works from a major genre of dance (American and world) Developing a written text for lecture demonstration.

Secondary Course Description
Interpreting a lecture demonstration through movement improvisation or choreographic works.
Developing a written program for a formal dance concert.
Rehearsing, directing and performing in a formal dance concert, lecture demonstration and site specific venue.
Course Requirements

Key Assignments
Include all major assignments that students will be required to complete each quarter. How do assignments incorporate the SLC them?

First Quarter Key Assignments
Create a written script for a lecture demonstration
Develop a technical needs form for a lecture demonstration

Second Quarter Key Assignments
Rehearse one major work from a guest choreographers
Rehearse one piece from a resident choreographer
Rehearse and perform for winter collaborative concert
Develop a company tour spring schedule

Third Quarter Key Assignments
Rehearse one world dance piece
Rehearse the written script and choreography for lecture demonstration
Develop written program for formal dance concert
Create production staff for spring concert

Fourth Quarter Key Assignments
Rehearse and refine all choreographic works
Perform lecture demonstration tour
Perform formal dance concert

Writing
Courses should require recurrent practice in writing structured, analytical papers. Students must demonstrate understanding of the core and/or theme based content through written response to texts of varying lengths. Describe the writing requirements for this course. Include the estimated number and length of papers required.

First Quarter General Topic and Length of Paper(s)
Research paper on dance education topic

Second Quarter General Topic and Length of Paper(s)
Rough draft on dance education paper 3-4 four pages, 12 inch font, double spaced with abstract, introduction and references

Third Quarter General Topic and Length of Paper(s)

Secondary Course Description
Rough draft of world dance research paper (4-5 pages, 12 in font, double space, abstract, introduction, references)

Fourth Quarter General Topic and Length of Paper(s)
Final draft of world dance research paper
Grade Nine Through Twelve: Advanced

Visual and Performing Arts, Dance Content Standards

Note: The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of dance and subsequent to the attainment of the proficient level of achievement.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise
1.1 Demonstrate highly developed physical coordination and control when performing complex locomotor and axial movement phrases from a variety of genres (e.g., refined body articulation, agility, balance, strength).  
1.2 Perform in multiple dance genres, integrating an advanced level of technical skill and clear intent.  
1.3 Memorize and perform complicated works of dance at a level of professionalism (i.e., a high level of refinement).

Comprehension and Analysis of Dance Elements
1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

Development of Dance Vocabulary
1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation/Invention of Dance Movements
2.1 Create a diverse body of works of dance, each of which demonstrates originality, unity, clarity of intent, and a dynamic range of movement.

Application of Choreographic Principles and Processes to Creating Dance
2.2 Use dance structures, musical forms, theatrical elements, and technology to create original works.  
2.3 Notate dances, using a variety of systems (e.g., labanotation, motif writing, personal systems).

Communication of Meaning in Dance
2.4 Perform a diverse range of works by various dance artists, maintaining the integrity of the work while applying personal artistic expression.

Development of Partner and Group Skills
2.5 Collaborate with peers in the development of complex choreography in diverse groupings (e.g., all male, all female, people standing with people sitting).  
2.6 Teach to peers a variety of complex movement patterns and phrases.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Development of Dance
3.1 Identify, analyze, and perform folk/traditional, social, and theatrical dances with technically and appropriate stylistic nuance.  
3.2 Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.

History and Function of Dance
3.3 Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.

http://www.cde.ca.gov/be/st/ss/daadvanced.asp
Diversity of Dance
3.4 Explain how dancers and choreographers reflect roles, work, and values in selected cultures, countries, and historical periods.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance
4.1 Critique dance works to improve choreographic structure and artistic presence.
4.2 Use selected criteria to compare, contrast, and assess various dance forms (e.g., concert jazz, street, liturgical).
4.3 Analyze evolving personal preferences about dance styles and choreographic forms to clarify change and development in personal choices.

Meaning and Impact of Dance
4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations (e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).
4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (e.g., film, video, TV, computer imaging).

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Connections and Applications Across Disciplines
5.1 Demonstrate effective knowledge and skills in using audiovisual equipment and technology creating, recording, and producing dance.
5.2 Compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines (e.g., muscle and bone identification and usage, awareness of matter, space, time, and energy/force).

Development of Life Skills and Career Competencies
5.3 Synthesize information from a variety of health-related resources to maintain physical and emotional health.
5.4 Determine the appropriate training, experience, and education needed to pursue a variety of dance and dance-related careers.
APPENDIX D

Technical Information Worksheet

Technical Production Requirements for Touring Lecture Demonstration

List specific requirements for the following:

1. FACILITY

2. COSTUMES AND PROPS

3. LIGHTING, FLOOR AND STAGE SIZE

4. AUDIO

5. PERSONNEL

6. TRANSPORTATION
APPENDIX E

Elements of a Concert Program

1. PROGRAM ORDER CONSIDERATION
   a. Length of works
   b. Mood or content of works
   c. Pauses and intermissions
   d. Costume changes

2. PROGRAM CONTENT
   a. Formatting works
   b. Biographies
   c. Listing coming dance, theatre or music events
   d. Introduction to sponsoring groups
   e. Credits and Acknowledgments
   f. Commissioned dances
   a. Students Scholarships and awards
   g. Program Notes
   f. Adds

3. CREATING PROGRAMS
   a. Staff
   b. Equipment and Materials
   c. Budget
   d. Printing
   e. Photography or graphic design
APPENDIX F

Dynamics/ Effort/ Tasks Activity

Section 2 - Dynamics - Effort Tasks

Effort
There are Eight Basic Efforts. These describe the quality of a movement and are determined by the way Time, Weight, Space and Flow are combined.

<table>
<thead>
<tr>
<th>Effort</th>
<th>Thrust</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effort 1</td>
<td>Thrust</td>
<td>To perform a movement with a sudden impulse or force.</td>
</tr>
<tr>
<td>Effort 2</td>
<td>Float</td>
<td>To rest or drift.</td>
</tr>
<tr>
<td>Effort 3</td>
<td>Flick</td>
<td>Quick, light blow.</td>
</tr>
<tr>
<td>Effort 4</td>
<td>Dab</td>
<td>Strike lightly.</td>
</tr>
<tr>
<td>Effort 5</td>
<td>Press</td>
<td>Urgent Insisting and constant.</td>
</tr>
<tr>
<td>Effort 6</td>
<td>Glide</td>
<td>Smooth, continuous movement.</td>
</tr>
<tr>
<td>Effort 7</td>
<td>Slash</td>
<td>Sweeping movement.</td>
</tr>
<tr>
<td>Effort 8</td>
<td>Wring</td>
<td>Twisting movement.</td>
</tr>
</tbody>
</table>

Time
This refers to the duration of a movement. Time is split into two elements:

- Sudden: Unexpectedly or without warning (quickly).
- Sustained: Ongoing and constant (slowly).

Weight
This refers to the force behind the movement. Weight is split into two elements:

- Firm: Fixed and steady.
- Light: Little weight, easily manipulated.

Space
This refers to the pathway the movement creates in space. Space is split into the following elements:

- Direct: Moving in a straight line.
- Flexible: Bendy and adaptable.

Flow
This refers to the amount of tension (or restriction) used by the body to complete the movement.

- Free: Without restriction.
- Bound: Restricted.
APPENDIX G
Effort Table

Section 2 - Dynamics - Effort
This section focuses on HOW the body performs actions.

Dynamics
This describes the amount of energy and force required to produce movement. Time and force are combined in a variety of ways to produce different movement qualities.

Some qualities can be easily identified because they have a very definite type of energy. These qualities are given specific names. See the following:
- Percussive (sudden, quick).
- Swing (starts and finishes with an impulse).
- Sustain (a continuous quality with a sense of ongoing).
- Suspend (sense of failing).
- Shake (bursts of energy).
- Collapse (giving in to gravity).

Sometimes it can be difficult to determine the exact quality of a movement. At such times it is necessary to break the movement down further. In order to do this we need a system to follow.

One of the early pioneers of dance education was Rudolph Laban. In 1948 he devised a training programme focusing on basic movement themes and principles of effort. Laban identified that Time, Weight, Space and Flow could be combined to create Eight Basic Efforts. By analysing how these qualities are combined we can determine the dynamic of a movement.

Laban's studies led to the creation of the Effort Table.

Effort Table

<table>
<thead>
<tr>
<th></th>
<th>TIME</th>
<th>WEIGHT</th>
<th>SPACE</th>
<th>FLOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>THRUST</td>
<td>Sudden</td>
<td>Firm</td>
<td>Direct</td>
<td>Free</td>
</tr>
<tr>
<td>FLOAT</td>
<td>Sustained</td>
<td>Light</td>
<td>Flexible</td>
<td>Free</td>
</tr>
<tr>
<td>FLICK</td>
<td>Sudden</td>
<td>Light</td>
<td>Flexible</td>
<td>Free</td>
</tr>
<tr>
<td>DAB</td>
<td>Sudden</td>
<td>Light</td>
<td>Direct</td>
<td>Bound</td>
</tr>
<tr>
<td>PRESS</td>
<td>Sustained</td>
<td>Firm</td>
<td>Direct</td>
<td>Bound</td>
</tr>
<tr>
<td>GLIDE</td>
<td>Sustained</td>
<td>Light</td>
<td>Direct</td>
<td>Free</td>
</tr>
<tr>
<td>SLASH</td>
<td>Sudden</td>
<td>Firm</td>
<td>Flexible</td>
<td>Free</td>
</tr>
<tr>
<td>WRING</td>
<td>Sustained</td>
<td>Firm</td>
<td>Flexible</td>
<td>Bound</td>
</tr>
</tbody>
</table>

A glossary of the terms featured in the Effort Table can be found on Page 28.
APPENDIX H

Rubric for Aesthetic Principles of Design

Title:
Choreographer:
Give a score from 1 to 5 for the following aesthetic principles of design:
(1= lowest score and 5= highest score)
1. UNITY ____
   Does the work hold together?
2. VARIETY ____
   Does the work repeat the same thing over and over?
3. REPETITION ____
   Is there enough repetition to make the work coherent?
4. CONTRAST ____
   Is there contrast within the overall dance to keep it from being too flat?
5. SEQUENCE ____
   Are the sections created in a logical sequence rather than random?
6. CLIMAX ____
   Are there dynamic shifts so overall the work reaches one or more high points?
7. PROPORTION ____
   Is the relationship of one section to another effective, so the work maintains overall consistency of theme and development?
8. HARMONY ____
   Is there a pleasing quality about how the work evolves and how it works as a product?
9. BALANCE ____
   Is one section not too short and another too long, so proper emphasis is maintained and one section doesn’t dominate to weaken the others?
10. TRANSITION ____
    Do the transitions disrupt the sequence or the flow of the dance as it progresses?
REFERENCES


