



REPUBLIC OF TRINIDAD AND TOBAGO
MINISTRY OF EDUCATION
CURRICULUM DEVELOPMENT DIVISION

Teacher's Guide

Secondary School Curriculum

DANCE

Visual and Performing Arts

Ministry of Education
Rudranath Capildeo Learning Resource Centre
Mc Bean, Couva
Republic of Trinidad and Tobago

Contents

PART 1: Introduction	1
About this Guide	1
Contributors.....	2
Dance Rationale	3
Applicable Learning Theories and Principles	5
Content Framework for Dance.....	8
PART 2: Teaching and Learning Strategies	11
Planning for Instruction.....	12
How students learn	12
What students learn	12
Teaching Approaches to Dance.....	13
Strategies for the Following Types of Lessons	14
Specimens of Lesson Plans	15
Lesson Plan 1: Topic – Body Awareness – Form One.....	16
Lesson Plan 2: Topic - Fundamental Principles – Form One.....	18
Lesson Plan 3: Topic – Space – Form Two.....	20
Lesson Plan 4: Topic- Space Themes – Form Two.....	21
Lesson Plan 5: Topic – Appropriate Social Dancing – Forms One, Two or Three.....	22
Lesson Plan 6: Topic - Tobago Jig – Form Two	24
Lesson Plan 7: Topic Movement and Meaning Form Three	25
PART 3: Assessment Strategies	27
Assessment	28
Authentic Assessment	28
What is Continuous Assessment?	29
Different assessment methods for Dance	30
VAPA Continuous Assessment Plan	31
Term Assessments.....	35
Integrated Arts Production – Score Sheet.....	36

Rubrics.....	37
Checklists.....	39
Modifications and Accommodations	40
PART 4: Useful Resources	43
Laban’s Movement Scales	44
Bibliography.....	45
Glossary of Key Terms in Dance	49

PART 1: Introduction

About this Guide

This *Teacher's Guide* has been created in conjunction with the *Curriculum Guide* to provide support material for teachers who are implementing the Dance Secondary School curriculum. It is an attempt to provide a better balance among knowledge of the discipline, its content areas and skills. Student interests and needs within the context of the twenty-first century learner is a strong feature of the document. Emphasis is placed on Inclusive arts education and practice; catering also to the needs of exceptional learners so that each student may have the opportunity to identify and discover their own individual strengths and learning potential.

Part 1:

Subject Philosophy

Rationale

Applicable Learning Theories and Principles

Curriculum Framework

Part 2:

Teaching and Learning Strategies suggest some of the ways in which the dance teacher, as a mediator of student learning, can prepare his/her students to follow instructions when necessary or can be independent and self-regulated.

Sample Lesson Plans are provided to support additional ideas on how to get students deeply involved in something they can think about in lots of different ways.

Part 3:

Assessment Strategies contain ideas and suggestions towards promoting cultural understanding, meeting national needs, giving significance to the commonplace, offering an outlet for expression and creativity, enhancing aesthetic awareness, developing literacy, integrating learning and providing a different language in which to learn.

Part 4:

References

Appendices

It is hoped that this guide will help inspire teachers as they plan meaningful and engaging learning activities for their students.

“At the end of the day, good teaching remains an intimate, personal and idiosyncratic profession and willingness to be a thoughtful, ongoing and energetic learner is paramount”

Burton (2012)

Contributors

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Dance Rationale

“Dance takes ordinary functional movements and makes them extraordinary”

(Author unknown)

The opportunity for young people to be engaged in Dance Education is an ideal avenue for insightful and significant mental and physical activities. The Dance Education curriculum targets not only the physical body, but also the thinking processes. On the surface, these processes may seem banal, but they touch the very core of educating the entire being and can be applied to all domains of learning.

The understanding and employment of movement concepts is the base from which creativity can thrive. Problem-solving through the use of movement calls into focus the employment of critical thinking and analytical skills to understand, transform, experiment, select and refine ideas. So dynamic is this art form that one can consider the scenario of expressing the concept of equality, bullying or integrity through the use of the body!

Activities in a dance class allow students to work alone and/or with a partner or group. Both situations demand different types of mental postures. The ability to work singlehandedly on a task requires the development of discipline, self-reliance, focus, courage and the confidence to display one's work in the gaze and critical eye of classmates and the teacher. Working with a partner or group fosters a different set of skills. Today's prevailing thought of the importance and total absorption with self, is counter to the idea of working problems out in a harmonious and respectful manner. Dance classes present many opportunities that encourage young people to brainstorm, collaborate, discuss, discard one's ideas in favour of another's, stick to a task and see it to fruition, thus promoting social development.

Verbal expression can sometimes elude the teenager battling with problems of one kind or another. Sharing ideas through movement offers an outlet for self-expression. Ultimately, through practice and positive reinforcement, these activities flourish into a greater appreciation for self and belief in one's capabilities.

Diversity and multiculturalism are hallmarks of our Trinidadian and Tobagonian artistic landscape. Dance gives students the opportunity to learn about and learn from the folk expressions of other people. This redounds to a widened perspective of the world, tolerance with the mores of others and an appreciation of our similarities. Customs, history and religious beliefs can be taught through Dance.

Other content areas can use Dance to help students to understand academic concepts. The integration of Dance into lessons, taps into the theory of Gardner who espoused the views of many intelligences present in the learner and supports the achievements of all students, despite individual differences.

The very physical nature of Dance, naturally leads attention to the importance of a healthy body through increased physical activity and the strengthening and stretching of muscles. Added to this would be the concomitant mindfulness of a balanced diet or at least the knowledge of the composition of a nutritious meal.

The creation, participation and appreciation of aesthetically stimulating work are at the very core of Dance Education. The sheer joy of dancing, the opportunity to use the body to express sublime ideas, the discipline that rehearsal demands, the intellectual reflections that evoke creativity and the critiquing of such work suggests Dewey's view:

“Give the pupils something to do, not something to learn; and the doing is of such a nature as to demand thinking; learning naturally results.”

Applicable Learning Theories and Principles

From as early as the 1940's, educators have been documenting their opinions on the importance of Dance in educational reform. Margaret H' Doubler felt that students could train the mind to use the body as a vehicle for expression of thoughts and feelings. H'Doubler was a revolutionary dance educator who established Dance as part of the curriculum at the University of Wisconsin. The exposure to critical thinking, problem-solving, team-work, healthy physical activity, cultural awareness and an introduction to the aesthetics are important factors in the development of balanced young people. Dance is also regarded a viable tool for education, especially for children who do not respond to traditional methods of learning.

The findings and contributions of several learning theorists have influenced the instructional approaches included in the review of this Dance Curriculum document. These theorists include – Rudolf Laban, Jean Piaget, Elliott Eisner and Howard Gardner. The conviction of Elliot Eisner of the critical role that the arts play in the development of fertile minds is represented in this text. The themes of the curriculum framework consider Laban's Movement Analysis system while the lesson sequencing is based on Piaget's stages of learning. Varied instructional strategies are encouraged as posited by Gardner.

Learning involves the process of getting new ideas, skills, values and then adapting or strengthening prior knowledge based on this process. Learning theories provide a structure which defines how learning takes place - how it is taken in, processed and remembered. Environmental, emotional and intellectual influences impact how understanding is acquired, changed and how this information is retained.

The Dance Education of the secondary school student spirals upward from the base prepared in the primary school - from simple to complex, concrete to abstract. Learning in Dance involves cognitive development, aesthetic expression, creative engagement and skill improvement thus the learning experiences, which engage all domains, involve and develop the whole person.

Elliot Eisner states that ‘a curriculum is a mind-altering device.’ It presents opportunities to shape consciousness. He was mindful of the view, which is still held in many circles, that in Education, the Arts are nice, but not necessary. He sought to debunk that erroneous belief. He advances the views that:

- Activities in the arts present problems which develop the mind
- The Arts ignite qualities that would otherwise elude students
- Exposure to artistic activities do not only deal with the cognitive but has a therapeutic dimension as well
- Quality of life issues are dealt with in the arts
- Problems can have more than one solution

Rudolf Laban, dance theorist and teacher, is known as the father of Modern European Dance. The Laban Movement Analysis serves as a springboard to observe, describe, generate, perform and interpret movement. Possibilities for movement are explored from four main headings – Flow, Weight, Time, and Space and are known as movement factors. Laban believed that all movement makes use of these factors and that movement is an expression of inner intent. Cultural, social, personal factors directly influence how these elements are internalized and communicated.

According to Kassing and Jay

“Since the 1940s, many dancers and dance instructors have adopted his system of Labanotation and Laban movement analysis.”

Kassing and Jay elaborate that Laban’s eight efforts are another way of referring to dynamics. *Dynamics* combine energy (force), weight, time and flow in the performance of a movement. *Flow* refers to an action dealing with the body’s weight in time and space that is either free (difficult to stop, ongoing, unpredictable, meandering) or bound (easy to stop, controlled, restrained, still). *Tension* is the degree of energy, intensity, which conveys various shades of emotions or qualities of movement. The elements of space, time and force combine in various ways with movement phrases. A series of movement phrases unite into a dance through the use of choreographic structures.

(Adapted from Dance Teaching Methods and Curriculum Design by Kassing and Jay)

Jean Piaget was one of the major proponents of the Constructivist's view that our experiences shape how we understand the world and the things around us. Constructivism is a theory that describes how learning happens, that learners construct knowledge out of their experiences and that learning takes place when it is begun by the learner. Learning must also be directed by the learner but enabled by the teacher. Activities in a dance education class offer prime opportunities for this kind of learning by doing (active learning).

Howard Gardner has identified eight to ten distinct intelligences that endorse that people learn, remember, perform and understand in different ways. These intelligences are used to solve problems, to make things, to understand other individuals and to understand ourselves. Dance educators can apply their knowledge of these intelligences to reach their students. Gardner states that "intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings" (Frames of Mind 1983). His theories about Multiple Intelligences directly connect to the reality that there are of different types of learners in each classroom and that particular areas of aptitude are present in each student.

These intelligences are – Verbal-Linguistic, Mathematical-Logical, Visual-Spatial, Intrapersonal, Bodily- Kinaesthetic, Interpersonal, Musical-Rhythmic, Naturalist and Existential.

Content Framework for Dance

FORM LEVEL	TERM 1	TERM 2	TERM 3
FORM 1	<p>Body themes Locomotor and axial movements Warm up Body awareness</p> <p>Space themes Personal and general space Size of movements</p> <p>Dynamics Quick and slow movements</p> <p>Relationships Movements in twos, threes, groups</p> <p>Heritage Foreign Folk Dances Beryl Mc Burnie</p> <p>Health and Safety Safe dance practice Appropriate studio behaviour</p>	<p>Body themes Spine stretching exercises Weight Transference Symmetry and Asymmetry</p> <p>Space themes Exploration of directions</p> <p>Dynamics Concepts of freeze and stop/start</p> <p>Relationships Concepts of meet/part, follow/lead</p> <p>Heritage French and African influences in Carnival Jean Coggins- Simmons</p>	<p>Body themes Exploration of range of motion – Joints Whole body exploration</p> <p>Space themes Floor pathways Dimensional Scale</p> <p>Dynamics Exploration of movement qualities Acceleration / Deceleration</p> <p>Relationships Mirroring and Copying</p> <p>Heritage Bhangra</p>

<p>FORM 2</p>	<p>Body themes</p> <p>Structured warm-up</p> <p>Breathing techniques</p> <p>Dance positions in turnout and parallel</p> <p>Space themes</p> <p>Curved and straight shapes and pathways</p> <p>Dynamics</p> <p>Strong and light qualities</p> <p>Even and uneven rhythm</p> <p>Percussive and fluid energy</p> <p>Relationships</p> <p>Creation of a tableau</p> <p>Compositional structures- AB, ABA</p> <p>Heritage</p> <p>Joropo, Bongo</p> <p>Parang music and movement</p> <p>Astor Johnson</p>	<p>Body themes</p> <p>Body isolation</p> <p>Space themes</p> <p>Exploration of levels</p> <p>Dynamics</p> <p>Laban's effort qualities (4)</p> <p>Relationships</p> <p>Working with props</p> <p>Heritage</p> <p>Sailor mas, Jab Molassie</p> <p>Julia Edwards</p>	<p>Body themes</p> <p>Exploration of body shapes</p> <p>Space themes</p> <p>Diagonal scale</p> <p>Dynamics</p> <p>Laban's effort qualities (4)</p> <p>Relationships</p> <p>Performance of dances in twos, threes and groups</p> <p>Heritage</p> <p>Tobago Jig</p> <p>Kollatum</p> <p>Health and Safety</p> <p>Healthy eating habits</p>
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<p>FORM 3</p>	<p>Body, space themes, dynamics, relationships, heritage Utilization of themes studied Motif and theme development Compositional structures using topical ideas Identification, prevention and treatment of dance injuries Careers in Dance</p>	<p>Body, space themes, dynamics, relationships, heritage Research classical dance styles – Ballet/ Classical Indian (Orissi/Kathak, Bharata Natyam) Research Folk forms- Bele/Limbo, Quadrille/Jharoo Ghadka Kalinda Lecture demonstrations with the use of technology Performances of dance styles studied</p>	<p>Utilization of themes studied Analysis of the work of a Dance icon/ dance group Utilization of themes studied Preparation for practical exam and multiple choice and structured paper.</p>
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PART 2: Teaching and Learning Strategies

Planning for Instruction

As the vehicle through which we comprehend our everyday world, the body is a necessary precondition for all learning and understanding to take place. With Dance, learning is unique ... the instrument is the human body and the materials are human movements (Judith A. Gray 1989).

How students learn

Harold Bernard in his book *Psychology of Learning and Teaching* (1965) proposes how a dancer becomes dance literate. He makes the association between cognition and motor skills and how they can readily be applied to six processes in the learning of dance. They are:

1. Sensorimotor skills are automatically performed skills, like running, walking, sitting and these come natural to the learner
2. Perceptual motor skills are learnt and drilled for specific dance styles like jazz , ballet and ballroom skills
3. Perceptual learning is when learners recognise patterns and steps e.g. folk dances from which learners would have had previous experiences and conditioning
4. Associational learning occurs when learners can derive movement connotations from ideokenetics, drama and imagery
5. Conceptual learning has learners draw movement ideas and abstracts from their environment which can take the form of expressionism, minimal dance and thematic dance.
6. Problem solving allows the learner of dance to perceive a problem/task, to take abstract ideas and manipulate them, to rely on previous learning experiences, to analyse and synthesize possible solutions and to examine and assess the solutions.

What students learn

Inherent in the Dance Education Programme are three modalities for learning; dancing, dance making and dance appreciation. (Kassing & Jay 2003). They are defined as follows:

Dancing involves learning the skills to perform and using movement principles that are universal to dance and specific to the form (creative dance, folk, modern dance, social dance)

Dance making involves creating dances (directed either by the teacher or student) and using choreographic principles that culminate into either an informal or formal production

Dance appreciation is viewing, perceiving and responding to dance using aesthetic principles that are universal to dance and specific to the form

If students are to be given the opportunity to acquire knowledge about dance, various strategies (traditional and 21st century) should be employed by teachers. Based on the delivery of the content, these develop a degree of self-confidence, a sense of national identity and an appreciation for culture, improved thinking ability, and development of higher order skills tied to cognitive, affective and psychomotor domains of learning.

Teaching Approaches to Dance

How to facilitate the teaching and learning process of dance? The following are teaching approaches to Dance:

1. Command mode / Direct teaching method

The teacher is in charge. He or she makes all the decisions. This strategy is best used in technique classes. For example Ballet where learners are to imitate or mirror the specific exercises for a specific dance style or for when teaching a dance routine.

2. Inventive mode/ Indirect teaching method

The students make the decisions. Students are given the opportunity to explore, select and use their own movement ideas through guided discovery. The teacher's role in this instance is as a facilitator employing the Divergent style in which the teacher provides a problem with its accompanying boundaries for the students to solve. This approach is used effectively in Creative Dance building.

3. Interactive mode

Here is where the teacher and the student share the decisions equally. This approach lends itself to a balanced interchange of ideas and discussions; it encourages greater levels of creativity and accomplishment. The undermentioned styles are representative of the interactive mode of teaching:

Practice style

Reciprocal style

Self-check style

Cueing imagery

Strategies for the Following Types of Lessons

Teaching strategies are the means by which you communicate the dance content to the students.

- The Concept Lesson: example Technique - positions of the feet or execution of a plié or jumps
 - Questioning
 - Explanations
 - Demonstrations
- The Problem-solving Lesson: example - construction, retrograde (reverse) and deconstruction of a dance phrase
 - Pupils' participation
 - Activities
 - Praise and Reward
 - Open ended questions
 - Using trial and error
- The Review Lesson: characteristics of our traditional carnival characters
 - Questioning
 - Making relationships
 - Using work done as the stimulus material
 - Discussions
 - Drawing diagrams
- The Evaluation Lesson: example the movements from a folk dance
 - Oral questioning/ viva voce
 - Written test
 - Pupils' demonstration
 - Display/ performance
- The Enrichment Lesson: example using the elements of dance; exploring locomotor and axial movements/interpret in dance a particular social issue discussed
 - Creation of dance pieces
 - Demonstration
 - Discussion
 - Exploration

Specimens of Lesson Plans

The following examples of lesson plans are offered as guides for the teacher to use in the creation of their own plans, based on the specifics of their school circumstances e.g. student population, location of school, size of class, physical classroom, lesson plan format as prescribed by school administration.

Lesson One – Body Awareness

Lesson Two – Fundamental Principles

Lesson Three – Space

Lesson Four – Space Themes

Lesson Five – Social Dancing

Lesson Six – Tobago Jig

Lesson Seven – Movement and Meaning

Lesson Plan 1: Topic – Body Awareness – Form One

Sub-Topic What Can the Body Do - Natural Body Actions

Objectives Students will be able to:

Cognitive

Identify the body parts.

Make a list of natural body actions.

Affective

Listen and follow instructions.

Work in a group to create a sequence.

Psychomotor

Compose and perform a sequence using natural body actions e.g. sneezing, hiccups, scratching etc.

Previous

Knowledge Students know some basic dance terms.

Set induction Brainstorming activity- Teacher draws a word web on the board. With the term ‘body awareness’ in the centre of the circle (in brackets below is written ‘what the body can do’). Drawing lines out of the main circle, have students come up and write words related to ‘What the body can do’.

Content	Teaching Strategies	Student Activity	Teaching Points
Warm – up	As students move in the general space, based on commands by the teacher, for example, they yawn at a high level, sneeze in slow motion, hiccup as they jump and turn (incorporate at least ten of the action words from web) Play the game: Hokey-pokey	Follow instructions Participate in the game sensitively	Exercise safety when moving around the space.
Exploration / Improvisation	In groups select eight natural body actions and list them on paper provided. Articulate natural body actions using another body part making the movement abstract Claps out a timing as students transition from one movement to the next	Identify the different body parts and demonstrate natural body actions e.g. yawning and blinking. Manipulate the size of the body actions using other body parts e.g. yawning using your arms or blink using your leg. Explore one movement after the next in time with the teacher’s rhythm	Questions: <ul style="list-style-type: none"> • What body part are you using when you yawn? • Can you yawn using another body part? • Pay attention to how your body moves • Keep within the timing • Display group list
Dance	In groups practice their sequence using a combination of their choice of literal body actions and abstracted actions	Students explore the body actions to manipulate the size Students create their sequences in groups.	Manipulate the actions in other body parts without changing the texture of the literal body action i.e. the

	Present their group sequence using the literal and abstract natural body actions.	Peer viewing to appreciate each group's work.	yawn or blink should still be identifiable. Let the movements flow from one to the next Present with confidence Ensure at least a sequence of eight movements
Cool Down	Slow exercises Breathing exercises	Students cool down	N/A

Assessment Peer critique of group sequences using checklist.

Reflection/ Additional Notes Log learning on work covered in class.

Lesson Plan 2: Topic - Fundamental Principles – Form One

Sub-Topic Turnout & pointing toes (from a sitting position)

Objectives At the end of this lesson, students will be able to:

1. apply principles involved in executing a turnout and pointing the feet
2. follow instructions
3. execute proper manipulation of turning out the leg and pointing the feet

Previous

Knowledge Students are aware of the parts of the body and the movement possibilities

Teaching Points	Teaching Strategies	Student Activity
<p>Warm up:</p> <p>Guides according to movement given... e.g. with the head rolls make sure and stretch the neck keeping your shoulders down</p>	<p>Whole body warm up.</p> <p>Identify the parts of the body (head, shoulders, arms, knees, hips, feet etc.)</p> <p>Allows individual students to demonstrate the movement for each part and have students mirror</p>	<p>Follow peers</p> <p>Execute movements as full out as possible</p>
<p>Exploration:</p> <p>Rotate the legs outward from the hip joints, using the hip muscles (rotator), the bottom muscles (gluteus) to hold it, creating little or no space between the inner thighs and knees</p> <p>Slowly begin arching the foot working from the ankle,</p>	<p>From a sitting position teacher demonstrates and instructs how to turn out the legs (legs are extended)</p>	<p>Observe, listen and follow as instructed for both exercises</p> <p>Repeat several times</p>

Teaching Points	Teaching Strategies	Student Activity
<p>through the insteps, to the balls of the foot (metatarsals) and then to the toes (stretched not curled under)</p> <p>Ensure that the top of the foot is fully stretched, where the centre of the foot and the toes form a direct line with the ankle</p>	<p>From a sitting position teacher introduces the word pointe/extend and flex Demonstrates and instructs how to manipulate the foot to execute a proper pointe</p>	
<p>Dance/ improvisation</p> <p>Ensure that principles are executed properly</p>	<p>Allow students to do variations with the legs in different positions (open, closed, raised, lowering, alternating etc.)...turning out the legs and pointing and flexing</p>	<p>Work in groups to come up with a 24 count presentation</p>
<p>Cool down</p> <p>Legs relaxation exercises and breathing</p>	<p>Lies in a supine position with legs raised (making a right angle with hips) soften knees and breathe/ legs extended along the floor relax and breathe</p>	<p>Respond as instructed</p>
References		Assessment and Evaluation Strategies
<p>Ballet Basics (fifth edition) by Sandra Noll Hammond</p>		<p>Written Reflection on what was done; how difficult or how easy it was, write instructions as to how one should execute these principles</p>

Lesson Plan 3: Topic – Space – Form Two

Content goal	To introduce students to the basic principles of space as an element of dance.
Dance Goal	To ensure that students know and understand the categories of space and how to integrate them into their own works effectively.
Objectives	<ol style="list-style-type: none">1. Understand different uses of space for dancemaking2. Learn how to use space when creating dance effectively
Pre-knowledge	Revision of the directions, levels, pathways.
Warm up	<p>After the discussion on the categories of Space, students will think of many different ways of travelling movements. For each type of travel, try to</p> <ul style="list-style-type: none">• find a different pathway• change the direction of travel• change the level at which the movement is being done• use a different body shape design
Activities	<p>Activity 1 Study a short section of a professional dance. (Teacher selected) Write down all of the uses of space that you observe in the selection. Do you think selected spatial patterns assisted the choreographer to convey the theme of the dance?</p> <p>Activity 2 Using the theme ‘No way out’ explore and select five categories of space that you think can assist you in conveying your idea. Be specific in your selections i.e. state exactly what in each category of space that you have chosen to do e.g. in Pathways you have selected ‘on the ground’.</p>
Assessment	Students continue to develop the group choreography – in the same groups using the action sequence, integrate the five selections you made in Activity 2 into your action choreography to enhance your theme. 20 marks

Lesson Plan 4: Topic- Space Themes – Form Two

Objectives Cognitive

- i. Identify symmetrical and asymmetrical shapes.
- ii. Explain the difference between sustained and quick movements.

Affective

- iii. Listen and follow instructions.
- iv. Work in a group sensitively.

Psychomotor

- v. Create shapes in space.
- vi. Transition from one movement to the next in a sustained or quick manner

Previous Knowledge: Students know how to move within personal and general space.

Set induction: Students interpret the letters of the alphabet in movement/body shapes.

Content	Teaching Strategies	Student Activity	Teaching Points
Warm – up	Dance game	Follow instructions and participate in the game sensitively	Exercise safety when moving around the space.
Exploration / Improvisation	Spell three letter words using the body. Make connections between shapes and math (can use math chart).	Analyze word spelt using body shapes to determine if it is symmetrical or asymmetrical.	For the body shape to be symmetrical remember that both sides need to be the same. It is the opposite for asymmetrical body shapes
(Lecture, Discussion, Brainstorm)	Volunteer reacts to teacher’s voice as he/she says the words sustain and quick Students decipher the difference in the quality when executing sustained and quick movements	Manipulate the quality of a series of selected body shapes, in a sustained or quick manner	As you transition from one movement sustain /lengthen out the movement (like the tension felt when pulling a rubber band) Transition from one movement to the next in a quick manner/like a snap
Dance	Working in groups of four, students will complete and present the following task; choose five shapes (must be a combination of symmetrical and asymmetrical shapes) at different levels, transition from one shape to the next using this sequence : quick, quick, sustained, quick, sustained	Choose movements and rehearse task Execute their sequence	Peer evaluation
Cool Down	Slow exercises Breathing exercises	Students cool down	N/A

Assessment: Checklist with task outlined for each group.

Lesson Plan 5: Topic – Appropriate Social Dancing – Forms One, Two or Three

Objectives Students will be able to:

Cognitive

Discuss what propagates inappropriate sexual behavior
Distinguish between appropriate and inappropriate dancing at parties

Affective

Share their views on persons’ dancing practices/behaviour at parties
Work in groups

Psychomotor

Demonstrate ways of dancing to at least two styles of music (Dancehall/ Soca)

Previous

Knowledge Students have seen (via television or internet) or attended parties/functions where suggestive dancing occurs.

Set induction View video of persons dancing to Soca/Dancehall music.

Description of Activity (in steps):

Content	Teaching Strategies	Student Activity	Teaching Points
Warm – up	As students move in the general space, they free dance/ react to style of music being played(soca/dancehall)	Freely move/react in dance to the music	Exercise safety when moving around the space.
Exploration / Improvisation	Informally write how they felt while free-dancing With reference to the video seen, generate discussions through guided questioning on the impact on social health based on the type of dancing in the video Provide a working definition for the terms sex and sexuality and its impact at adolescence stage	Write and voluntarily share what was written Participate in discussions Take note of the definitions	Possible questions: <ul style="list-style-type: none"> • Describe what was seen, identify the style of dance • How do you compare it to the warm up session? • How do you feel about what was seen? • What are some of the probable consequences that could occur because of this behaviour? • How do you define sex and sexuality? • What can bring about irresponsible sexual behaviours?

Content	Teaching Strategies	Student Activity	Teaching Points
Group work (10 mins) Filling out form	Put students in groups Distribute forms in which students have to put a suggested age next to the activity (copy of form included below).	Work in groups Discuss and fill out forms	Try to work together cordially. Reasons can be given for most of your responses
Dance (Introduce students to options for responsible behaviour; how they can make healthy and sensible decisions as teenagers. Looking at irresponsible behavior , consequences , precautionary measures	Listen and take note of their options: Abstinence or Protective methods	
Cool Down	A low energy line dance	Students cool down	N/A

Assessment Write reflections on topic covered in addition to their thought, they should include their opinion on how lewd dances can promote irresponsible sexual behaviour, suggested dance practices at parties, their preferred method of promoting safe sex.

Form for Group Consultation:

At what age is it okay to:

1. Attend these types of parties ()
2. Dance in that manner ()
3. Go out with a group of friends ()
4. Go on a date ()
5. Hold hands ()

Lesson Plan 6: Topic - Tobago Jig – Form Two

Objectives Students will be able to:

Cognitive

- Create a Jig sequence.
- Discuss the social nature of the Jig.

Affective

- Listen and follow instructions.
- Work in pairs to develop and successfully complete a Jig sequence.

Psychomotor

- Use gestures associated with the Jig dance.
- Execute a Jig sequence.

Previous

Knowledge Students know the origin, history and setting of the Tobago Jig.

Set induction: Play recorded music of a Tambrin Band

Content	Teaching Strategies	Student Activity	Teaching Points
Warm – up	Move to the music of the tambrin band Stretching the body focusing on the legs, feet and ankles.	Follow instructions Execute the warm-up	Exercise safety when moving around the space.
Exploration / Improvisation	Review the social context of the dance Brainstorm with students to identify the gestures used to communicate the idea of the dance.	Execute the gestures	Ask students ‘What gesture would you do/use if you want to ask a partner to dance?’
	Demonstrate four Jig steps e.g. Stance (Akimbo i.e. hands cuffed on waist), skips, mincing of the feet and snatches.	Execute the steps	Pay attention to the stance. <ul style="list-style-type: none"> • Ensure that knees are high on the skips. • Footwork is ball to heel then reverse in the mincing of the feet.
Dance	In groups create a one minute sequence using the movements that were explored	Perform sequences and peer critique	Pay attention to elements of performance
Cool Down	Slow exercises Breathing exercises	Students cool down	N/A

Assessment Identification of the four steps that were taught.

Lesson Plan 7: Topic Movement and Meaning Form Three

At the end of this lesson, students will be able to:

- 1) Demonstrate through movement, an understanding of literal, symbolic and abstract movements
- 2) Use the body to show appropriate expression of moods
- 3) Show creative use of the elements of dance to convey meaning

Prior Knowledge - Students have knowledge of and have used all the elements of Dance

Section	Activity	Coaching Point	Relationship	Accompaniment
Warm up	Students interpret simple feeling words using movement e.g. slink, cower, swagger, explode, mince, escape, ecstasy, contrition, continuous	Use personal and general space Explore variations of movement, time and the way space is used	Alone in a mass (working individually)	Silence
Learning Activity	Discussion on the meaning of literal, abstract and symbolic movements			
	Students explore movements which are literal, abstract and symbolic	Clarity and sustainment of feeling	Alone	A selection of music with various moods
	Creation of movements phrases which use at least two moods	Highlight contrasting moods	Alone	A selection of music with various moods
	Repeat the exercise working in groups	Highlight contrasting moods	Groups	Use accompaniment selected above

Section	Activity	Coaching Point	Relationship	Accompaniment
Performance	Performance of a short dance choreographed by the teacher representing literal, symbolic and abstract movements	Execute movements fully and expressively highlighting moods	Group	Teacher selected accompaniment
Final activity/assessment	Reflection on the process and performance			

PART 3: Assessment Strategies

Assessment

The primary reason for assessment is to determine whether learning has taken place i.e. to facilitate learning and to plan for future instruction. Assessment also provides a tool for the student's self-assessment, provides a base to document student performance and to evaluate the teacher's strategies. In Dance the assessment tools can include performance and written tests.

Formative Assessment takes place from day to day on a continual basis as the unit of lessons is taught. This type of assessment gives teachers a very good guide as to what students grasp, what needs to be taught, which strategies are effective and which can be informal or formal. These serve to measure students' progress and are integral in planning for the future.

Summative Assessment can take place at specific points during the unit of lessons during the term or at the end of the term. This assessment gives a good indication of the student's grasp of the content.

Authentic Assessment

A form of assessment in which students are asked to perform real-world tasks that demonstrate meaningful application of essential knowledge and skills -- Jon Mueller

An authentic task is a useful, engaging activity in itself; it becomes an "episode of learning" for the student. From the teacher's perspective, teaching to such tasks guarantees that we are concentrating on worthwhile skills and strategies. Students are learning and practicing how to apply important knowledge and skills for authentic purposes. It usually includes a task for students to perform and a rubric by which their performance on the task will be evaluated.

Authentic Assessment (AA) springs from the following reasoning and practice:

1. A school's mission is to develop productive citizens.
2. To be a productive citizen, an individual must be capable of performing meaningful tasks in the real world.
3. Therefore, schools must help students become proficient at performing the tasks they will encounter when they graduate.
4. To determine if it is successful, the school must then ask students to perform meaningful tasks that replicate real world challenges to see if students are capable of doing so.

Authentic assessment should drive the activities when developing some of the concepts in the curriculum. That is, teachers first determine the tasks that students will perform to demonstrate their mastery and then an activity is developed that will enable students to perform those tasks well, which would include the acquisition of essential knowledge and skills. This has been referred to as planning backwards.

What is Continuous Assessment?

Continuous assessment refers to making observations periodically to find out what students know, understand and can do. Specific tasks are given to the learners based on what has been taught. Continuous assessment is ongoing, formative in nature and used to improve learning. It is recommended that teachers engage students in continuous assessment.

Why Continuous Assessment?

When incorporated into classroom practice, formative assessments provide information needed to adjust teaching and learning while they are happening. They serve as practice for students and check for understanding during the learning process. Continuous assessment gives the teacher a better picture of the knowledge and skills of the students through a number of different types of assessments and help guide teachers in making decisions about adapting his or her instruction to the needs of the students. This ensures that all students have opportunities to succeed. It also allow students to know their own progress as well as their parents can be kept updated on how their children are progressing. Moreover, continuous assessment helps reduce student anxiety.

What is assessed?

- The student's content knowledge.
- The student's thinking processes, such as reasoning, communicating, problem solving and making connections.
- The student's disposition to learning, such as attitudes, persistence, confidence and cooperative skills.

Features of performance tasks:

- They are grounded in real-world contexts.
- They involve sustained work and often take several days of combined in-class and out-of-class time.

- They are concerned with big ideas and major concepts within a discipline.
- They present non-routine, open-ended and loosely structured problems that require students both to define the problem and to construct a strategy for solving it.
- They require students to use a variety of skills for acquiring information and for communicating their strategies, data and conclusions.

Different assessment methods for Dance

The following list includes assessments that are appropriate for Dance in the Lower Secondary School:

- Demonstration
- Class discussion/group critique
- Self-assessment
- Peer assessment
- Project
- Journal
- Checklist
- Portfolio
- Formalised test
- Performance
- Interview
- Audio/video recording
- Oral/written critique
- Lecture/demonstration
- Research

In planning for assessment the following should be taken into account:

- Monitor student performance so that instruction and assessment are matched
- Decide on what is to be assessed
- Choose the best way to assess it
- Ensure that the assessment is appropriate for the level of the student and is in keeping with what was taught
- Students are aware of criteria for satisfactory performance/presentation before beginning the task
- Students learn ways of self-assessing so that their thinking processes can be explained
- Feedback on assessment must be focused and targeted for student improvement

VAPA Continuous Assessment Plan

This continuous assessment plan provides/offers guidance on the continuous assessment component of sixty (60 %) of the VAPA marks from forms one to three. Teachers are encouraged to employ a range of authentic continuous assessment strategies to be implemented from Form 1 Term 1 up to Form 3 Term 2.

The VAPA Curriculum is performance driven and not test driven to allow for holistic development of students. Teachers are expected to utilise instructional approaches with appropriate assessment to promote student-centred formats which are important specifically for Continuous Assessment. The various modes of assessment will cater to the special education needs of learners in the formal system and in special schools. Teachers are expected to modify teaching and learning strategies to support the delivery of the curriculum to those who require these approaches. This revised curriculum is designed to realistically determine the learners' current competencies, the levels they have attained and the processes that assisted them in achieving the same. It is geared towards assessment for learning as oppose to assessment of learning.

Some considerations for teachers in the assessment process:

- ✚ Affective domain
- ✚ Cognitive domain
- ✚ Psycho-motor domain
- ✚ The use of criteria reference versus norm reference types of assessment.

Emphasis is placed on the utilisation of formative assessment to inform the strategies that are employed in the delivery of the curriculum. Continuous assessment would comprise sixty percent (60 %) of the marks of students, while the other forty percent (40 %) will be generated through the summative evaluation at the end of form three.

Below the table outlines VAPA plan for the allocation of marks towards Continuous Assessment design for the Lower Secondary School.

VAPA Mark Sheet

Form ONE

Student's Name:

Student's Pin /Number:

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Form 1	Term 1						Term 2						Term 3						
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	VAPA Mark 15%			
	75	25			75	25			75	25									
	1	2	3			1	2	3			1	2	3						
Dance																			
Drama																			
Music																			
Visual Arts																			
VAPA Mark																			

VAPA Mark Sheet

Form TWO

Student's Name:

Student's Pin /Number:

--	--	--	--	--	--	--	--

Form 2	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Integrated Arts Term			Total Term Marks	End of Term Marks	VAPA Mark 30%
	1	2	3	75	25	1	2	3	75	25	1	2	3	50	50	
	1	2	3			1	2	3			1	2	3			
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																

VAPA Mark Sheet

Form THREE

Student's Name:

Student's Pin /Number:

--	--	--	--	--	--	--	--

Form 3	Term 1					Term 2					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	VAPA Mark
				75	25				75	25	15%
	1	2	3			1	2	3			
Dance											
Drama											
Music											
Visual Arts											
VAPA Mark											

Term Assessments

The Continuous Assessment mark for Dance will be obtained as follows;

Each term a minimum of three assessments must be done totalling 75 marks. These assessments must include one practical assessment and any combination of assessment forms already listed. The final 25 marks will be obtained from the end of term mark which should be a written paper, and a practical assessment.

Integrated Arts Term

In the Integrated Arts term 50 marks will be obtained from a minimum of three term assessments while 50 marks will be acquired from the final production. The Integrated Arts can be in either term 2 or 3 in form 2 only. The Curriculum Development Division of the Ministry of Education must be notified in writing of the date of the Production within the first week of the Integrated Arts term. Random visits will be carried out based on the availability of the officers.

The final continuous assessment mark will be obtained from the following.

➤ Form one marks	15%
➤ Form two marks	30%
➤ Form three marks	15%
Total Continuous Assessment Marks	60%

Integrated Arts Production – Score Sheet

No	GROUP	Discipline 5 Marks	Demonstration of Integration 4 Marks	Impact 3 marks	Quality of Performance 8 Marks	TOTAL 20 Marks

Rubrics

A rubric clearly outlines acceptable levels of student performance and helps students in assessing their own progress. A rubric is an effective assessment tool

Pickett and Dodge (2001) states that all rubrics should contain the following –

- Focus on measuring a stated objective of performance, behaviour or quality
- Establish a range to rate the performance
- Contain specific performance characteristics arranged in levels indicating the degrees to which a standard has been met

Involving students in the process of designing a rubric encourages them to ‘buy into ‘the development of their own education and progress

Using a Rubric with a Three-Point Scale

The observer views the student executing the body roll, applies the performance criteria (listed in the left column of the rubric form) and then determines the student’s performance by indicating one of the three categories:

- Needs improvement (1): The student executes the body roll *seldom* or *ineffectively* applying the performance criteria reflecting a superficial level of performance.
- Satisfactory (2): The student executes the body rolls *usually* applying the performance criteria reflecting a development toward mastery of performance.
- Excellent (3): The student executes the body roll *accurately* applying the performance criteria reflecting a commendable level of performance.

Selected criteria	Needs improvement (1)	Satisfactory (2)	Excellent (3)
Rolls down through vertebrae			
Returns through vertebrae			
Connects to counts for exercise			
Uses breathing			

Write name of exercise, step, combination, or dance on the table below

Selected criteria	Possible points	Self-evaluation	Peer evaluation	Teacher evaluation
Application of technique	10			
Sequence of combination or	10			
Correct timing, rhythm	10			
Use of qualities or efforts	10			
Total possible points	50			

Rate each category of criteria according to the following scale: 9-10 = excellent, 7-8 = very good, 5-6 = good, 3-4 = satisfactory, 1-2 = needs improvement, and 0 = unsatisfactory.

Multiple Performance Evaluations Rubric

The teacher selects the criteria. If the criteria are general, such as application of technique, then the teacher must have a written list of the specific criteria and its point structure should equal the total possible points to be consistent in evaluation for all students' performances.

The total possible points can be changed to a rating scale of 5 or 4 or 3. The criteria must be adjusted to reflect this change. This form of rubric allows the student to conduct a self-evaluation as well as to participate in reciprocal teaching if this is a method that the teacher selects in addition to teacher evaluation. In some models, the student can use the self-evaluation and peer evaluation to achieve the next to the highest rating for his performance, but to be evaluated for the highest level of performance, the student's performance must be evaluated by the teacher.

Adapted from *Dance Teaching Methods and Curriculum Design* by Gayle Kassing and Danielle M. Jay, 2003, Champaign, IL

Checklists

In the development of basic technical skills, teacher and students can also develop checklists which can itemize how specific movements are to be executed.

Here is an example of a checklist for a body roll from an open parallel position:

1. Stand in an open parallel position _____
2. Roll through the spine from the top of the head
to the waist _____
3. Roll from the waist the knees _____
4. Bend the knees and roll down to place hands
on the floor _____
5. Return to an upright standing position _____

Modifications and Accommodations

In planning for instruction, teachers must have a philosophy of inclusion for all, since our classrooms have students with varied needs and abilities.

Dance Instruction

Planning practical dance lessons for a class with significantly diverse learners demands a sense of humanity, creativity, effort and common sense on the part of the teacher. Proper prior thought is essential so that modifications and accommodations are not guesswork. Dance gives all students the opportunity to explore creative thinking, problem-solve and show their ideas in new forms of expression.

It is important to note that –

- ❖ The differently –abled and special needs are not to be feared or shunned
- ❖ Differences are to be celebrated and valued
- ❖ Interacting with a diverse student population enhances the life experience of all
- ❖ Dance is a necessary part of all students’ lives
- ❖ The arts foster a culture of the significance and power of individual

Respectful Communication

Teachers have a significant opportunity and sacred duty to shape the consciousness of their students, in regards to how they view, treat and interact with those that are different. Respectful communication is important, both in body language and spoken words. The equality and value of every person must be reflected in the language used when addressing the differently abled. Respect and dignity are fundamental in treating with each other and more so with those with disabilities and special needs.

Common Disabilities

Common disabilities that may be found in the secondary school include the following –

- ✚ Hearing Impairment,

- ✚ Orthopedic Impairment,
- ✚ Emotional disturbance learning disabilities
- ✚ Health impairment e.g. asthma, leukemia
- ✚ Autism
- ✚ ADHD

Modification Techniques

Teachers can encourage students to explore creative ways of working within their possibilities and inventing brand new ways of moving. The goal in every class is for full participation and inclusion by every student in every activity. In considering modification techniques, the teacher must individualize activities to ensure maximum benefit to all students. Some suggestions for considerations are:

- Instructional modifications – physical demonstration, verbal description, visual diagram, tempo alteration
- Assistive technology – low level chair or stool to sit or lean against
- Peer and teacher support – students can be paired together, work in groups or one on one with the teacher
- Align content with the level of the learner
- Adjust pacing and time requirements for work completion
- Allow students to execute their ability using their best means of expression
- Wheelchair users can make shapes and movements based on their level of mobility
- Provide extra time for movement sequences
- Keep students close to you who display off task behaviour
- Students with auditory challenges can tap or clap their hands on every beat
- Counting out loud can help students with hearing problems
- Encourage appropriate behaviour and respectful interactions
- Mobility challenged students, for example wheelchair bound, can focus on warming up the upper body and arms. They can also offer suggestions for warming up the lower body and legs
- Allow additional time for practical assessment

Gifted students

At the other end of the spectrum, our classrooms can have students who may be considered gifted. Here are some characteristics that gifted students may display:

- Good memory
- Learns quickly and easily
- Sets own goals and standards
- Needs little external motivation

- Eager for new challenges and projects
- High level of energy
- Assumes responsibility
- Offers unique and varied ideas
- Feels free to disagree
- Advanced vocabulary
- Perseveres , does not give up easily

Dance attributes

- Clear body alignment
- Very flexible and strong
- Well-coordinated
- Able to respond to music easily
- Able to learn and remember dance sequences
- Utilizes corrections easily

Proper prior planning will be crucial in organizing instruction to include all learners.

Gifted students can be allowed to conduct some class sessions.

Tasks should be designed to challenge these students

Assessment for these students can be adjusted upwards and time allotments should be shortened

Classroom management

- ✚ Establish a classroom routine
- ✚ Present lesson in multiple modalities (auditory , visual, kinesthetic)
- ✚ Keep momentum going in class
- ✚ Respond with respect and directness
- ✚ Acknowledge achievement
- ✚ Be open to learning from all students
- ✚ Use dance vocabulary progressively and incrementally
- ✚ Pace instruction

(Adapted from Dance Education for Diverse Learners –

http://schools.nyc.gov/offices/teachlearn/artsblueprints/dance_spec_ed_supplement.pdf

PART 4: Useful Resources

Laban's Movement Scales

The Dimensional Scale

The dimensional scale represents the movement of the body in three dimensions:

Height, Width, Breath

Vertical (height) Place High / Place Low

Horizontal (width) Side Across/ Side Open

Sagittal (depth) Backward/forward

The Diagonal Scale

Right Side

Right / Forward / High

Left / Backward / Low

Left / Forward / High

Right / Backward / Low

Left / Backward / High

Right / Forward / Low

Right / Backward / High

Left / Forward / Low

Left Side

Left / Forward / High

Right / Backward / Low

Right / Forward / High

Left / Backward / Low

Right / Backward / High

Left / Forward / Low

Left / Backward / High

Right / Forward / Low

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Glossary of Key Terms in Dance

AB

A dance form with two sections having different themes

ABA

A dance form with three sections having two different themes, A and B, followed by a repeat of the first theme in the third section. The third section may be a short version of the first section

Abstract

A form of dance that has no message or one that communicates the core of an idea

Accent

Strong beats that occur at regular intervals, where emphasis is placed in dance

Adrenaline

A hormone secreted by the adrenal gland, which prepares the body for "fight or flight." It has widespread effects on the muscles, circulation and sugar metabolism

Alignment

Proper placement of the body so that the ear, shoulder, hip, knee and ankle form a straight line

Asymmetry

A body shape in which the right side does not visually match the left side

Auditory

Pertaining to a sense of hearing

Balance

Equal distribution of weight throughout the body

Ballet

A classical style of dance originating in Italy based on specific arm and feet positions

Biceps

This term is most often used for the muscles at the front of the upper arms but there are also biceps at the back of the thighs

Body awareness

The capacity to be aware of the many parts of the body

Center

The act of aligning the body

Centering

This term refers to the technique of centering the body by strengthening and stabilizing the

powerhouse (the area from the abdominal muscles to the buttocks which stretches round the body at the back and the front)

Choreographer

One who makes up dances

Choreography

The art of making up dances

Critical thinking

The ability to analyse a problem and devise a solution

Dance making

The art of making dances

Deltoids

Thick triangular muscles that cover the shoulder joints—they are responsible for raising up the arms from the sides of the body.

Direction

Space is one of the elements of Dance. Direction is one of the components of space

Duration

Time is one of the elements of Dance. Duration is one of the components of time

Elements of dance

Key components of movement (e.g. space, time, dynamics, energy, relationships, body awareness)

Energy

The force that propels movement

Flexion

A movement in which the space between two body segments is narrowed

Floor pattern

A pattern created along the floor on which a dance travels using locomotor movements

Flow

One of the movement categories used by Laban to describe movement

Force

The instigator of movement, a push or pull.

Freeze

When the body comes to a complete halt during a movement sequence

Gallop

A travelling step where one foot follows the other

General space

The surrounding space that dancers share with each other

Gluteus Maximus

These paired muscles are located within the fleshy part of the buttocks.

Gluteus Minimus

These are the paired muscles situated above the fleshy part of the buttock

Improvisation

Movement that is created spontaneously from a given stimulus

Locomotor movement

Any movement that takes the body from one point to another in space e.g. hopping, jumping, stepping, walking, running

Mirroring

A reflection of movement or images done by a pair of dancers facing each other

Mirror Imaging

A "follow the leader" exercise for two or more dancers in which one person initiates movement and the other(s) attempts to imitate the leader simultaneously and exactly.

Musicality

The attention and sensitivity given to the musical elements of dance during the creation or performance

Phrase

A brief sequence of related movements that has a sense of rhythmic completion

Prop

Objects/items used on stage during a performance

Space

The area in which the dance or dancers are able to move

Tempo

- (a) The rate of pulses or beats in music.
- (b) The relative speed at which a dance phrase or composition is to be performed

Positive Body Image

Acceptance of one's body as it is, with recognition of its capabilities and limitations.

Powerhouse

The area from the abdominal muscles to our buttocks, stretching round the body. In Pilates, this is the area from which all energy and effort travel outward.

Projection

- (a) A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience.
- (b) Performance quality.

Quadriceps

Muscles situated in the thighs.

Repetition

Performing a movement theme, or a portion of it, a number of times for emphasis

Unison

Dance movement that takes place at the same time in a group.