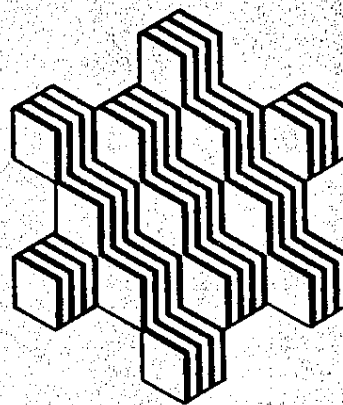




SECONDARY SCHOOL CURRICULUM

DANCE



DANCE

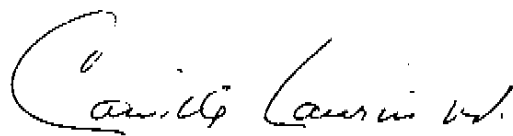
**Approuvé par les comités protestant et catholique
du Conseil supérieur de l'éducation
les 31 octobre et 20, 21 novembre, 1980.**

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I am pleased to confirm that the program in *Dance*, Secondary School, issued in conformity with Section 3 of the Regulation Respecting the Basis of Secondary School Organization, has received the approval of the Confessional Committees of the Conseil supérieur de l'éducation and constitutes an official program which I authorize for use in all schools beginning July 1, 1983.

A handwritten signature in black ink, reading "Camille Laurin M.D.", with a stylized flourish at the end.

Camille Laurin, M.D.
Minister of Education

FOREWORD

This document is intended for directors of instructional services, for coordinators of general education programs, and, more particularly, for teachers of dance.

Its purpose is to present a dance education program suitable for the pupil population of all secondary schools.

This program was prepared under the supervision of the Direction des programmes of the Direction générale du développement pédagogique of the ministère de l'Éducation, with the cooperation of the authorities of the school system.

This official document describes a structured sequence of educational objectives and learning content designed for pupils of both secondary school cycles.

All the objectives are compulsory. The related content, however, has been included only as a suggestion.

The program has a companion Curriculum Guide.

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1. INTRODUCTION

New developments in science and technology are constantly transforming the world of contemporary man.

Increased knowledge and the development of applied technology have created new problems which require complex solutions that call for educated and resourceful minds, an ability to synthesize, and a deeply rooted faith in life. Consequently, there is an increasing need in society for responsible individuals with a sense of initiative and cooperation, an ability to adapt, and a heightened awareness of themselves and their physical and cultural environment.

The artistic process helps to develop a keen sense of perception, encourages the constant exploration of new paths, and fosters an original and personal understanding and re-creation of the world. The educational potential of this process seems particularly relevant in a society which expects its members to respond in new ways to constantly changing situations.

By developing the individual's sensitivity, imagination, and intuition, the arts enable him to have an immediate grasp of the world, an essentially subjective comprehension of reality which complements his intellectual or objective knowledge. Thus the arts play a very important role in the individual's overall development. In addition, by fostering a greater spontaneity and organic unity in the individual, the arts meet both his needs and those of contemporary civilization.

Among existing artistic disciplines, dance, as the art of movement, plays a special role. This role will be defined in this program.

ANALYSIS OF NEEDS

The first stage in the development of this program was an informal assessment of needs. The advisory committee which collaborated in the project included secondary school teachers as well as a representative group of researchers in the field of dance education from either the universities or the professional milieu. This committee assisted the ministère de l'Éducation in developing a dance program which, it is hoped, will become a reality in the field of education in Québec.

Considering that this official dance program is a first in Québec, it would have been preferable to base its development on the results of a more formal analysis of needs. However, the only pertinent official document available was the 1968 *Rapport de la Commission d'enquête sur l'enseignement des arts au Québec*. Although this document is twelve years old, it appears that its major conclusions are still relevant today in the field of art education in Québec.

In tune with the findings and recommendations of that report, the authors of this program have devised an approach to dance which will enable the pupil to develop a creative attitude likely to facilitate his integration into a continually evolving society.

2. FOUNDATIONS OF DANCE

2.1 PHILOSOPHICAL ASPECT

The concept of education through dance is based on a belief in the functional unity of the human entity. Man is a whole. Body and mind, inner life and physical expression, are inseparable in him.

To express himself fully through dance, the individual must be totally involved in what he does, attuned to his inner reality, and conscious of his identity and feelings. This self-awareness and way of being are translated at the level of the individual's movements and attitudes by a certain ease, naturalness, and harmonious adaptation to his surroundings.

A lack of harmony, however, is more common and noticeable in most people. This is probably due to the fact that most activities involve only one aspect of the individual, to the detriment of his functional unity.

"Dance is one of the few human activities in which the individual is totally involved, body, soul, and mind. . . ." From this perspective, to dance is to live more intensely and more harmoniously. Dance is also a means of understanding both the internal and external worlds. It is, above all, an activity which brings personal joy.

2.2 SOCIAL AND PSYCHO-SOCIAL ASPECT

The social function of dance has changed considerably. Whereas in earlier times it was an integral part of community life, its role later became more or less marginal depending on the period or the social milieu. Nevertheless, dance has played a significant role in most of the major civilizations. From the earliest times, man has celebrated the important events in his life and expressed his personal view of the world — the product of the individual and collective subconscious — through sacred dances, ritual dances, and festival dances.

Dance is non-verbal communication, a nearly universal language which enhances and adds nuances to our understanding of man in his relationships with himself, with a group, or with a community. Dance, therefore, is communion. It is also a means of strengthening the feeling of belonging to a given social and cultural group. That is why dance belongs in the home, on the street, in life . . . and also in school.

2.3 EDUCATIONAL ASPECT

As a most effective means of integrating the different physical, socio-affective, and cognitive dimensions of the self, and of reinforcing the feeling of belonging to a social and cultural group, dance should be accessible to everyone so that it may contribute to the general education of all individuals as part of their schooling.

An adequately implemented program should serve the entire population of both secondary school cycles, while respecting the individuality and personality of each pupil.

This program is tailored to meet the needs of the pupil. It is not designed to promote some theoretical or arbitrary definition of dance dictated by a few schools or professional groups. As it is conceived here, dance should be accessible to everyone, for the final goal is not to turn the pupil into "a good dancer" whose performance would meet the pre-established criteria of a given school of dance (contemporary, classical, neo-classical, jazz, folk, etc.). The pupil should experience dance simply as a means of expression and not as an activity controlled by the dictates of a particular school.

2.4 VALUES

The preceding comments make it clear that the teaching of dance in school is based on the transmission of certain fundamental values. More specifically, the program encourages the pupil to develop the following values:

- integration of all the dimensions of the individual's personality,
- creativity,
- a feeling of belonging to a social and cultural group,
- social awareness,
- self-respect and respect for others,
- authenticity,
- self-confidence,
- autonomy.

These values underlie the orientations of *The Schools of Québec, Policy Statement and Plan of Action*. One of the aims of the program is to realize these orientations.

¹ Maurice Béjart, Preface, *Danser sa vie*, by Roger Garaudy (Paris: Éditions du Seuil, 1973), p. 9.

3. GENERAL ORIENTATION

3.1 OVERALL OBJECTIVE

The primary goal and focus of this secondary school dance program may be summed up in a single overall objective:

To enable the pupil **TO EXPERIENCE dance as a means of artistic expression and communication adapted to his own personality.**

In order to achieve this objective, the teaching of dance should:

- improve the pupil's perception of himself and his surroundings, as well as his ability to express this perception through dance;
- encourage the execution of easy, harmonious dance movements;
- enable the pupil to become more receptive to non-verbal communication;
- develop the pupil's awareness of the psycho-social aspect of dance as an instrument of self-knowledge and a means of understanding his own culture as well as that of others.

In this specific context, technical performances or the learning of codified movements cannot be considered a priority. Indeed, the present purpose is not to have pupils learn a number of movements whose patterns are alien to their individual experience. It is, rather, to enable them to express their own internal images, to develop their own symbolism through their own movement pattern.

Consequently, a comprehensive approach to dance is recommended, an approach which takes into account the basic characteristics of the activity, promotes the creative use of human movement, and allows pupils to explore, understand, and express themselves through movement.

In order to achieve this objective, the program seeks to transcend trends, fashions, and methods, to focus on the essential characteristics of the art.

3.2 NATURE OF DANCE

Starting with the most general and obvious considerations, dance can be defined as a symbolic art of expression and communication which utilizes human movement as its medium and the human body itself as its material and instrument.

The originality and richness of the art of dance is based on the latter characteristic. The human body is not inert matter; it is vital and influenced by the individual's past experience. Consequently, to dance means first of all to be attuned to our inner dynamics.

The Medium of Dance Is Human Movement

Human movement is spontaneous, linked to our very life, rooted in our daily experience. It has, therefore, different functions. To be turned into an artistic medium, movement must undergo certain transformations.

The functions ordinarily fulfilled by human movement can be narrowed down to two basic ones:

- the function of adaptation to or modification of the environment, which gives rise to functional movements;
- the function of non-verbal expression and communication, which gives rise to expressive movements.

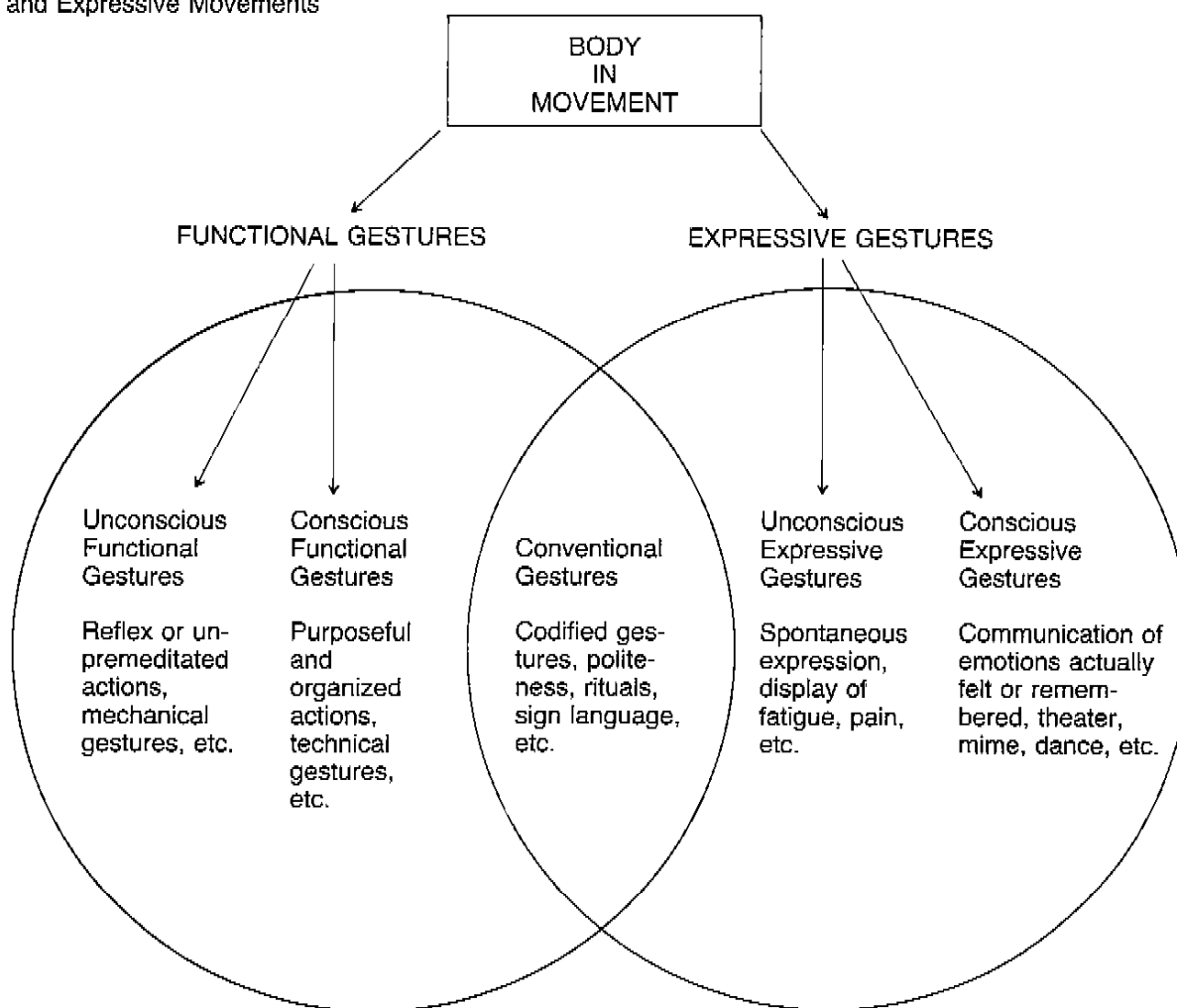
These two basic functions of movement are always latent in every human action, although at the subconscious level, and they usually overlap. However, depending on the motivation of the individual, movements can be made either functional or expressive, in a more or less conscious way. (See Figure 1.)

While dance is considered an **expressive movement** of the same nature as those spontaneous expressive movements performed in everyday life (unconscious non-verbal expression, or spontaneous expression of an emotion), the motivation which underlies it makes it different. In everyday life, expressive movements are linked to specific situations (joy, pain, fatigue, etc.), whereas in dance expressive movements are rooted in the individual's desire to understand himself through artistic expression and communication.

Dance movements are not defined in terms of specific norms or styles, but in terms of the particular intention behind them. It can be said, therefore, that any body movement can become dance if it is transformed and used for purposes of artistic expression and communication.

Dance is an art of expression and communication by the indirect means of images, impressions, and sensations. It is the expression of an individual or collective subjectivity. It is a language which requires symbolic thinking.

Figure 1
Functional
and Expressive Movements



Before it is concretized as a product, art is a process, an activity which seeks to create certain links, to establish a dialogue between:

- the internal world and the external world,
- the real and the imaginary,
- the conscious and the subconscious,
- the individual and others.

3.3 MUSICAL QUALITY OF DANCE

More than a discipline, dance is an autonomous art. Whatever the criteria used to determine whether a discipline is truly an art, dance will always maintain its place as well as its deserved recognition as an art. However, dance is characterized by the particular fact that it is always associated with another art, namely, music, even though sometimes the presence of the latter may only be implied. Thus, even when a choreographic arrangement is executed in silence, the implied presence of music is as intensely and overwhelmingly felt as its actual presence would have been. The gestures, movements, and rhythm of the performer, as well as the atmosphere he or she creates, signify the presence of music.

To be complete, a dance program must necessarily stress the importance of the musical quality of dance and, by extension, the importance of music itself, especially as the links between music and dance have a direct influence both on the product and on the discipline. A given musical genre will almost systematically engender a pattern of movement which corresponds to it or at least is strongly influenced by it. Consequently, using only a single specific type of music would make it almost impossible to achieve a rich, varied, and free expression through dance. That, in effect, would be indoctrination.

3.4 DISCIPLINARY APPROACH

The study of dance, like all artistic endeavors, can be considered a creative process. However, in the schools, unlike the professional world, the product should never be seen as an end in itself, but rather as a special, significant moment which brings concrete confirmation of the possibility for the pupil to express his own creativity in a production, however small.

The creative process comprises four stages (or moments) which occur either simultaneously or alternately. These stages are interdependent and have meaning only in relation to the whole. For the sake of clarity, they will be described separately.

(A) Perception

The individual perceives himself and the world around him. This perception is at once sensory and emotional, a product of the senses and the imagination. It is a fruitful and complex process which requires a relaxed and open attitude.

Perception is a stage of active receptivity, a special moment in which the individual allows a whole set of impressions, intuitions, memories, and new sensations to flow to his consciousness. It is at this juncture that the imagination calls forth the images and ideas which may be used later. It is a stage during which the individual gathers and consolidates his resources, gets in touch with himself again, and renews his perception of the world.

(B) Exploration (or stage of experimentation, of adaptation of the medium and the instrument)

This is the time when the pupil engages in trials and new experiments which will allow him to learn about his body in movement, by itself or in relation to others.

During this stage the pupil has the opportunity to refine his control of movement, to develop and recognize his own pattern of movement, to enrich and polish his «vocabulary.» Movement is explored not only for the purpose of understanding its mechanics, but also for the sake of the pleasure and the possibilities of expression it offers. The effort to master movement is both a test of an original idea — which may turn out to be more or less feasible — and a new source of sensations, emotions, and stimulation.

(C) Creation

This stage, the groundwork for which has been laid by the preceding one, adds a new dimension of synthesis to the creative process. This is the time for the individual to organize and shape his thoughts, and to make choices consistent with his ideas. At this stage, after much exploration, the final product takes shape, bearing the imprint of the personality and the skills of its creator. The individual now uses the medium as an extension of himself as he concretizes his original idea — modified by experience — giving the final product a suitable and significant form.

This stimulating moment, which must be endlessly re-experienced, is the climax of the preceding stage and encourages the individual in his artistic endeavour.

(D) Appreciation

Appreciation involves an evaluation of the discrepancy between the conception of an idea and its realization. It requires the analysis and retrospective examination of what has been experienced and accomplished.

In this stage of reflection the individual interprets his actual experience and "feelings" in the light of the social and cultural values he has internalized. This is effected through thinking, verbal expression, and exchanges with others. It allows the individual to explain, orient, compare, draw conclusions, and discover possibilities of new experiences. It enables him to assert his own values and to reinforce his autonomy.

As a further result, and often unconsciously, the individual acquires a new perception of himself, of the world, and of the nature of movement.

Relationships Between the Different Stages

These four different stages have been separated only to make the process more explicit. In actual experience they are not distinct. However, depending on the circumstances and the needs of the individual, one or another of the four stages will be emphasized. To ignore a single one of them would mean distorting the artistic process.

These stages are not juxtaposed but are linked to one another so as to form a natural, self-repeating cycle which may be completed almost instantaneously, or over a long period. More often, the stages are experienced simultaneously, like intersecting waves. (See Figures 2 and 3.)

3.5 INSTRUCTIONAL APPROACH

The teaching approach, which should be based on the discipline itself, should be such that the teacher's primary concern is to guide the pupil in order to enable him to assimilate and experience each of the four stages of the disciplinary process, separately or together. What distinguishes this approach is the fact that the teacher's overall attitude reflects the nuances of each stage of the process.

Figure 2

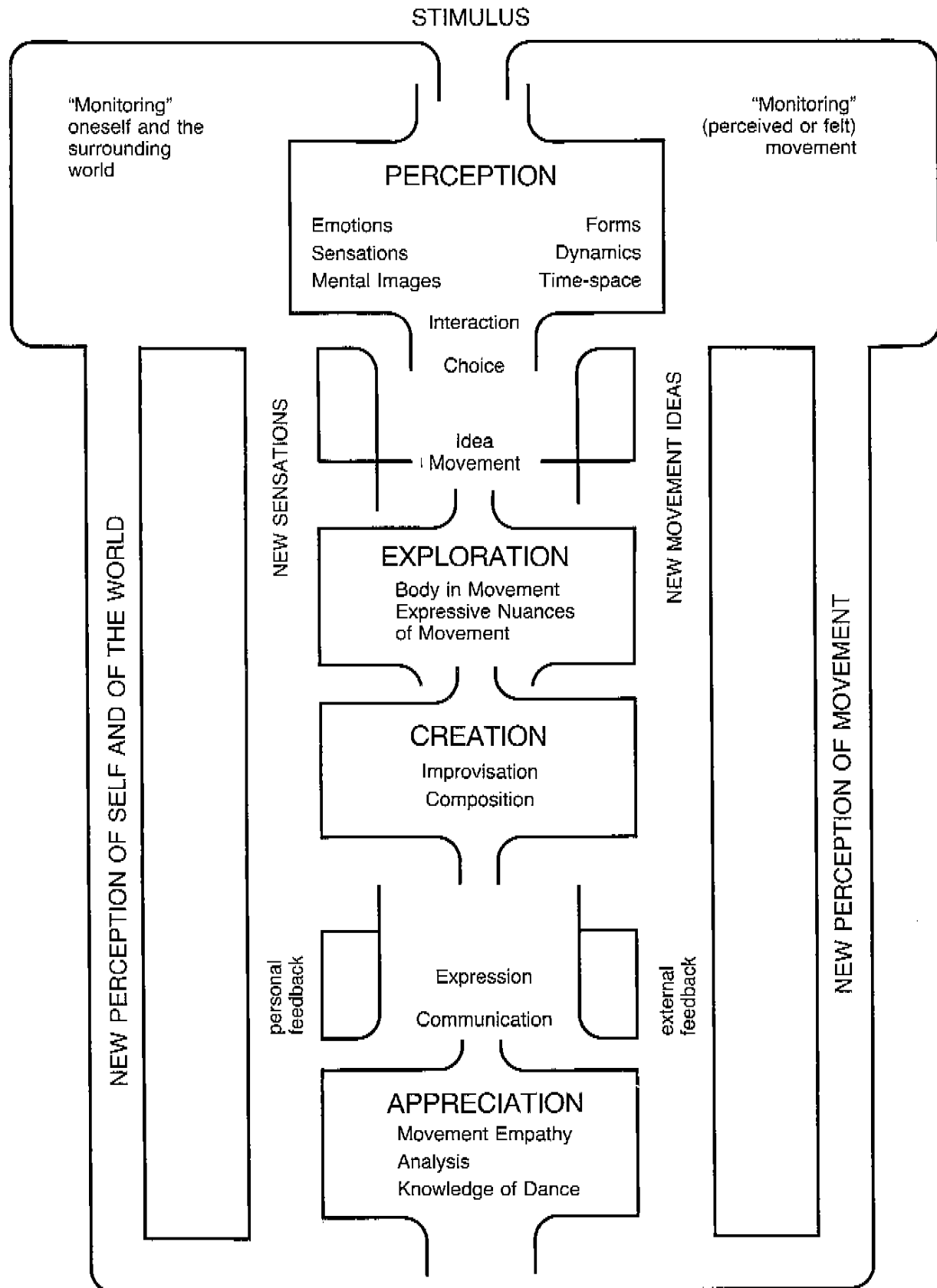
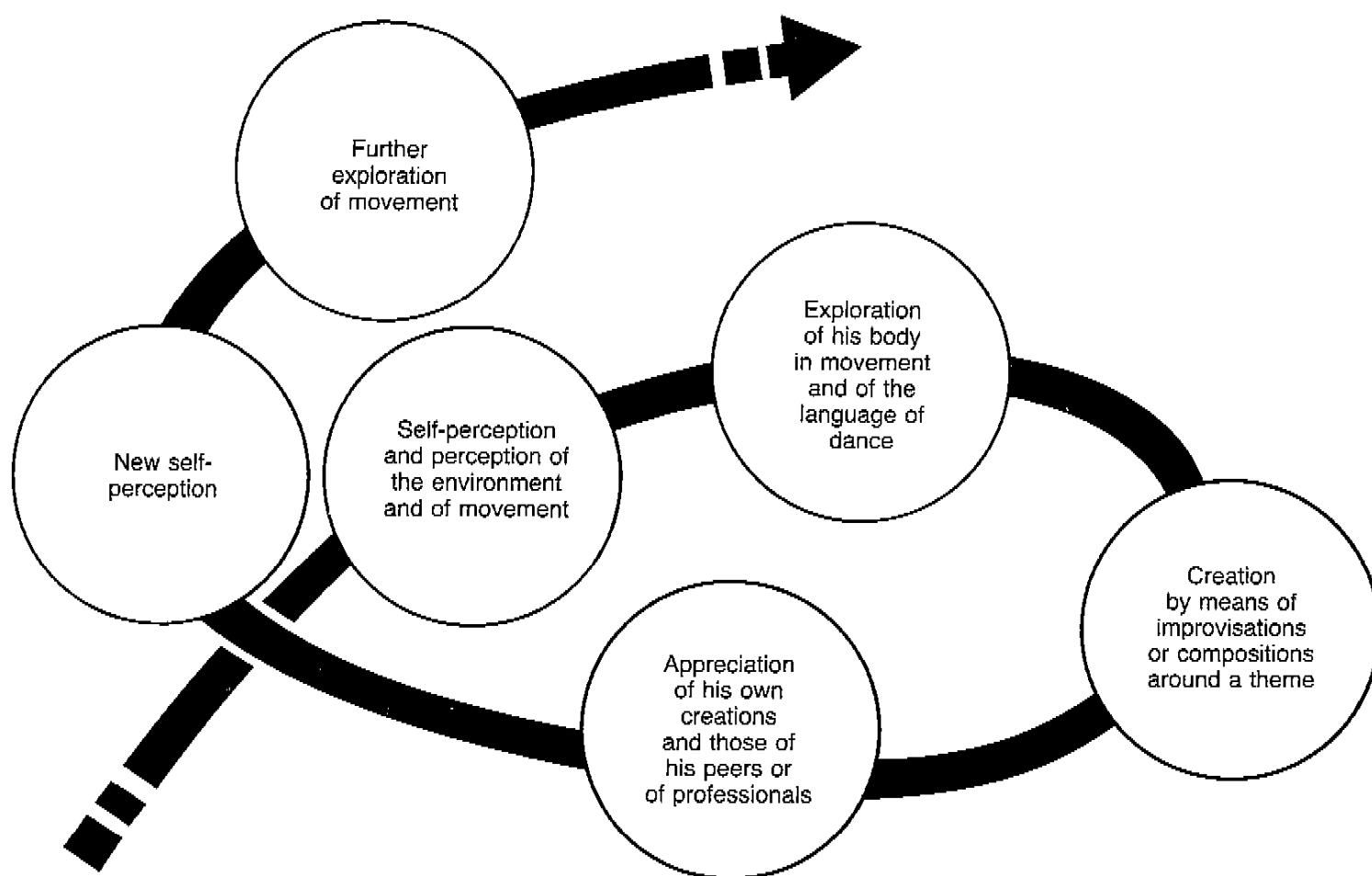


Figure 3
Unfolding of the
Different Stages
of the Process



3.5.1 Teacher's Overall Attitude

If the teacher intends to involve the pupil in a creative process while respecting his autonomy and personality, he should create conditions which are favourable to this process by establishing an atmosphere of psychological security, of mutual trust between teacher and pupils and among the pupils themselves. This atmosphere can only be ensured by an unconditional acceptance of the pupils' individual differences and by respecting these differences.

The pupil will only be able to develop a personal expression based on his own tastes, perceptions, and level of progress, if all evaluation not directly related to his development is excluded. Evaluation should be done on the basis of criteria which are pertinent both to the individual and to the group.

Also noteworthy is the importance given in education to self-rewarding endeavours and the expression of pleasure simultaneously with purpose and seriousness in action, a combination which facilitates the pupil's total involvement in the situations proposed.

In a relaxed and reassuring climate, the teacher should set up learning situations based on the pupil's experience, on his actual ability to perform movements, and on the essential characteristics of dance.

3.5.2 Teacher's Role at Each Stage of the Process

The role or function of the teacher may vary depending on the particular stage of the process he chooses to emphasize. Thus:

- To encourage **perception** requires an atmosphere of calm and alertness as well as a selection of varied and stimulating situations likely to enable the pupil to explore the largest possible range of sensory experiences.

The teacher's concern should be to help the pupil improve his awareness of himself and of the external world by progressively internalizing his sensory and emotional perception of his body and his environment.

The teacher's role, then, is to ensure that the situations are varied and set up in a suitable climate, to allow the pupil to experience his impressions, to give him the opportunity to verbalize those impressions, and to become more aware of them in the process.

- To encourage **exploration**, the teacher should set up coherent and progressive learning situations so as to allow the pupil to become personally involved. The role of the teacher, therefore, is to help the pupil to integrate as smoothly and gradually as possible the diverse elements of dance into his personal pattern of movement, thereby making it richer and more harmonious.

- To stimulate **creation**, the teacher should reassure the pupil and motivate him with suitable themes. The teacher should also encourage him to deal positively with the difficulties he may encounter (group communication, organization of work, selection of music, material conditions, etc.). The teacher's role may also be to give the pupil some objective feedback if the latter so desires. However, he does not have to intervene directly in the pupil's expression. He must know when to stand back to allow the pupil to fully experience *his own* creation.

- To encourage **appreciation**, the teacher should set up situations of exchange, interpretation, and participation, which allow the pupil to relate his own experience to that of others. Discussions often contribute to the establishment of the climate of trust which is necessary for authentic expression. It is also in this context that the pupil is able to verbalize the knowledge he has acquired and to evaluate his performances. While he is under no obligation to talk, he may do so if he wishes.

The teacher's role is to help the pupil to develop an attitude of respect and trust toward others, to become aware that every individual has his own style of expression, and to realize the possibility of enriching and constantly broadening his understanding of the role of dance in his life, society, culture, and so on.

The whole educational undertaking is intended to make the pupil experience this process throughout the school year as well as during the teaching period.

In practice, however, the teacher may emphasize one or several stages depending on the needs of the group. Nevertheless, his objective will remain the integration of the different stages.

4. PROGRAM CONTENT

4.1 STRUCTURE

4.1.1 Modules

In the preceding pages it has been suggested that the activities covered in dance education be divided into four broad categories according to the educational aim underlying these activities.

Each category purports to develop more particularly the aptitudes required at a specific stage of the creative process.

However, it is worth remembering that this division is theoretical and is made only for the sake of clarity. Ideally, all four stages should be covered during the same teaching period. The teacher may set up global situations in which several stages overlap. In teaching practice, it is often difficult to set up pure situations. In any case, it is not recommended that too much time be spent on any one stage.

Considering the difficulty of concentrating one's attention on several aspects of movement at once, it seems more practical to focus on each aspect separately in order to facilitate a harmonious development.

There are, then, four categories corresponding to:

- the perception stage,
- the exploration stage,
- the creation stage,
- the appreciation stage.

Each of these categories is further divided into two sub-categories, one involving the experiences aimed at developing a basic attitude, and the other concerning the various situations for which this attitude is appropriate.

4.1.2 General Objectives

The general objectives describe in broad terms what is expected of the pupil. In this program the general objectives conform to the disciplinary approach and correspond more specifically to the different stages of the process.

The four corresponding general objectives are stated thus:

To perceive

— To develop the pupil's ability to perceive (sensory and kinesthetic perception) the sensations and emotions which he experiences with respect to himself and in contact with his surroundings.

To explore

— To develop a diversified personal pattern of movement which makes possible a broader range of expression.

To create

— To perform a series of personal movements in the form of improvisations or choreographic arrangements which express the nuances of his emotions, sensations, and ideas.

To appreciate

— To develop his ability to understand the expression of others through the language of dance.

4.1.3 Terminal Objectives

The terminal objectives describe the anticipated outcomes for the pupil at the end of a sequence of learning activities or of any given period. The terminal objectives derive from the general objectives which they develop in greater detail. They are compulsory.

4.1.4 Related Content

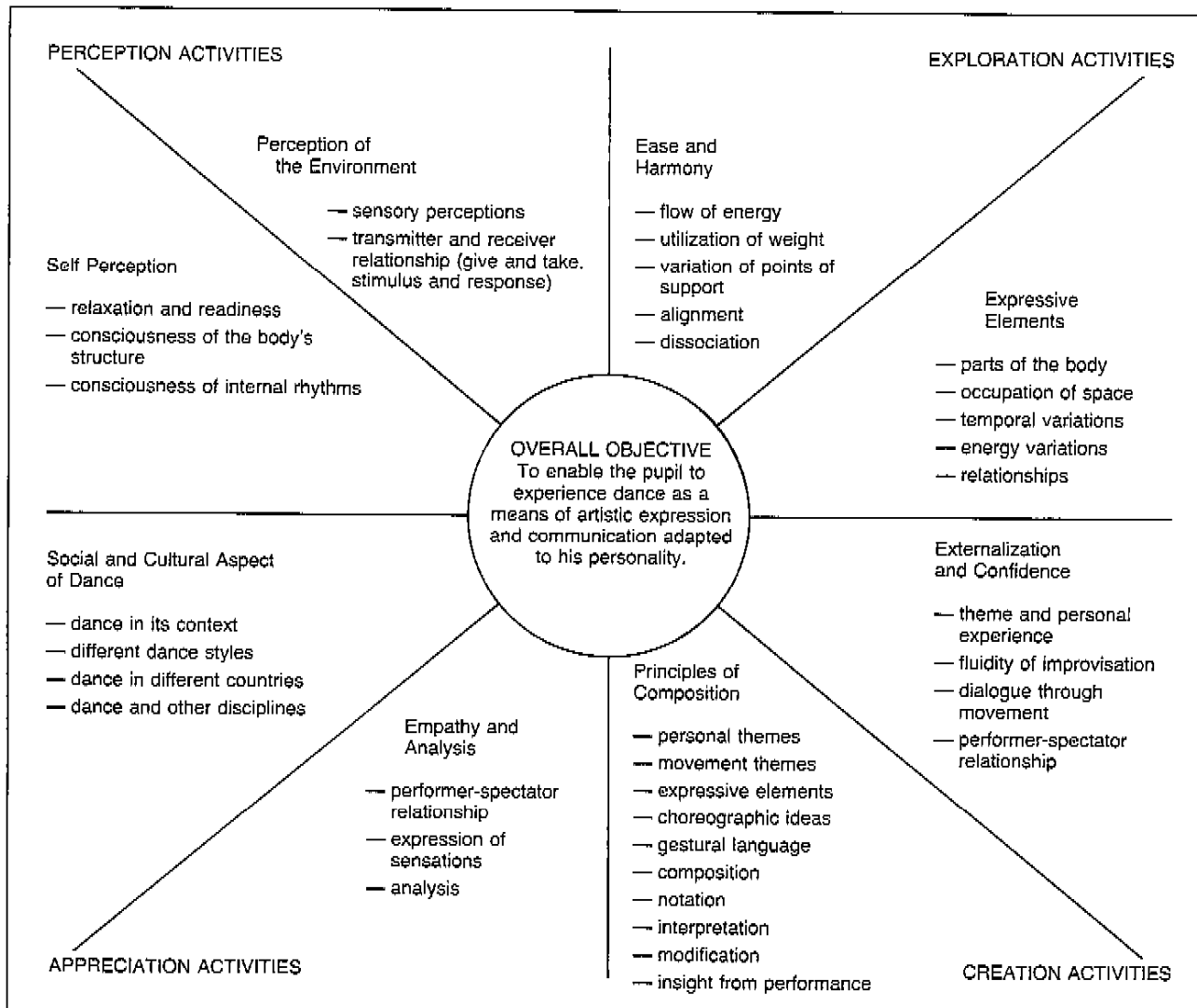
The terminal objectives can be achieved in several ways, depending on the milieu and the imagination and understanding of the teacher. However, certain elements of content will be singled out so that their particular purpose may be specified. These elements, however, are neither exhaustive nor compulsory.

4.1.5 Intermediate Objectives

The intermediate objectives describe the anticipated outcomes for the pupil during his progress toward a given terminal objective. Within the program they describe more specifically the anticipated outcomes at the level of the cycle to which the pupil belongs (Cycle One or Cycle Two). Thus the terminal objective depends directly on the degree of success shown in the pursuit of the related intermediate objectives. The intermediate objectives are compulsory and therefore subject to evaluation.*

* When a terminal objective is not subdivided into intermediate objectives, evaluation is based on the terminal objective itself.

OUTLINE OF THE PROGRAM'S CONTENT



1. PERCEPTION ACTIVITIES

General Objective of the Module:

To develop the pupil's ability to perceive (sensory and kinesthetic perception) the sensations and emotions which he experiences with respect to himself and in contact with his surroundings.

1.1 Self-Perception

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
1.1.1 To improve his ability to relax his body in order to make it more pliant.	Total or partial relaxation, slack movements.	Cycle One: To recognize internal stimuli and the well-being derived from a moment of relaxation. Cycle Two: To take advantage of the readiness of his body to improve his performance of movements.
1.1.2 To visualize mentally his body structure with greater consistency and accuracy.	Sensitivity of the different parts of the body. Mental representation of the body (body structure).	Cycle One: To have a complete and accurate view of his body. Cycle Two: To visualize mentally and in greater detail different parts of his body.
1.1.3 To identify his internal rhythms.	Breathing { Energy Rhythm Expression Pulse rate: variation. Circulation, etc.	Cycle One: To identify his cardiorespiratory functions and their respective rhythms. Cycle Two: To identify the sensations and emotions related to changes in the rate of cardiorespiratory functions.

1.2 Perception of the Surroundings

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
1.2.1 To identify the emotions and sensations related to his sensory perceptions.		
(a) Tactile	Pressure, surface, texture, heat, shape, volume, space, etc., of an object, the environment, himself, another person, a group. Different emotions, symbols.	Cycle One: To identify tactile sensations. Cycle Two: To make a qualitative evaluation of different tactile sensations involving himself, his surroundings, and his peers.
(b) Auditory	Intensity, duration, and "texture" of sound. Relationship between voice and breath, emotional quality of a sound, a sound effect, a piece of music. Spontaneous reaction through movement.	Cycle One: To identify the sensations linked to perceptions of sound. Cycle Two: To associate different auditory sensations with different emotions and symbols.
(c) Visual	Light, space, shape, line, colour, (visual) textures of objects, people, and the environment. Eye and facial expressions, articulation of movements.	Cycle One: To identify the sensations produced by different visual stimuli. Cycle Two: To associate different visual sensations with different emotions and symbols.
1.2.2 To identify the emotions and sensations associated with his relationship with another person or several others.	Respect for others. Trust, consideration. Openness to dialogue.	Cycle One: To discover the basic attitudes which are necessary in a transmitter-receiver relationship. Cycle Two: To alternate consciously and spontaneously between the roles of transmitter and receiver while communicating with another person or several others.

2. EXPLORATION ACTIVITIES

General Objective of the Module:

To develop a diversified personal pattern of movement which makes possible a broader range of expression.

2.1 Ease and Harmony

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
2.1.1 To control the flow of energy within the body in motion.	Joint mobility and flexibility. Flow of energy from the body center to the hands and feet, or from one point of the body to another. Stretching, relaxation, undulations, fluidity, breathing and movement.	Cycle One: To use stretching techniques to perform more fluid movements. Cycle Two: To make efficient use of the flow of energy in all parts of the body.
2.1.2 To control the effects of gravity on the performance of movements with the whole body and with parts of the body.	Parts of the body: relaxation, balance, pendulum and circular motions. Entire body: balance and imbalance, changes in speed and direction, falls, getting down on the ground, getting up. . .	Cycle One: To use the weight of the body and of parts of the body to execute harmonious movements with ease. Cycle Two: To transfer body weight (complete or partial transfers), while performing a series of sequential movements.
2.1.3 To master movements performed with the body resting on various points of support.	— points of support: ground, wall, partner, object, . . . — parts of the body supported: feet, hands, . . . — possible movements: bending, rocking, balancing, . . .	Cycle One: To use various conventional and unconventional points of support. Cycle Two: To perform all possible kinds of movement in order to learn to make efficient use of the greatest possible number of points of support while executing a sequence of movements.
2.1.4 To control his body alignment for a more efficient performance of his movements.	— hip ball-and-socket joint. — leg-pelvis joint. Function of the spine in movement performance (ease, efficiency, distribution of effort). Flexibility. Concept of vertical: balance, turns with or without supports, jumps, . . . Spinal rotation.	Cycle One: To identify the function of the spinal column in the execution of easy, harmonious movements. Cycle Two: To make efficient use of the body's alignment in order to execute movements with greater ease.

2.1 Ease and Harmony (Cont'd)

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
2.1.5 To master movement by assigning various functions to different parts of the body.	Mobilizing one part of the body while leaving the other parts free. Ideas of starting point and motor point of movement.	Cycle One: To start movements with different parts of the body. Cycle Two: To refine the movements performed with each part of the body for various purposes.

2.2 Expressive Elements

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
2.2.1 To make effective use of the expressive aspects of movement, drawing on the fact that different parts of the body arouse different emotions.	Symbols and emotions associated with the different parts of the body. Emphasizing different parts of the body with movement, clothes, etc. . .	Cycle One: To use different parts of the body in succession to achieve a specific expression. Cycle Two: See Terminal Objective 2.2.1.
2.2.2 To make effective use of different ways of occupying space to achieve a specific expression.	Different planes, directions, levels, size, design, shape, volume. Personal space, general space. Focus.	Cycle One: To find through experimentation how the different uses of space enhance his gestural expression. Cycle Two: To use space to achieve a specific expression.
2.2.3 To make use of temporal variations to achieve a specific expression.	Regular rhythm: time, accent, silence, etc. . . Irregular rhythm: fast, slow, accelerated, decelerated, biological rhythms, noises, etc. . .	Cycle One: To identify the influence of time on the expression of movement. Cycle Two: To use time to achieve a desired expression.

2.2 Expressive Elements

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
2.2.4 To make effective use of variations in the energy of various movements to achieve a desired expression.	Force, flow of energy.	Cycle One: (a) To use different levels of energy while performing movements. (b) To identify the effect of the energy level of movement on expression. Cycle Two: To use different levels of energy while performing movements to achieve a specific expression.
2.2.5 To make effective use of the different relationships with others and his surroundings to achieve a desired expression.	Relationship with a point in space, a direction, an object, another person, a group . . . attraction, repulsion, dialogue, harmony, opposition, complementarity, symmetry.	Cycle One: (a) To make use of different types of relationships with others and his surroundings. (b) To identify the effect of a type of relationship on a given expression. Cycle Two: To use the type of relationship suitable for the expression desired.

3. CREATION ACTIVITIES

General Objective of the Module:

To perform a series of personal movements in the form of improvisation or choreographic arrangements which express with nuances his emotions, sensations, and ideas.

3.1 Externalization and Confidence

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
3.1.1 To externalize his emotions, sensations, and ideas by means of a spontaneous improvisation around a given theme.	Physical and emotional experience. Dreams, memories, imagination. Exploration of the world of the imagination from the starting point of reality and vice-versa.	Cycle One: To learn to relate imagination and personal experience. Cycle Two: To adapt himself to his surroundings by developing themes which enhance his understanding.
3.1.2 To express and to develop self-confidence by improvising.	Continuity in improvisation. Logical sequence of spontaneous movements. Concepts of opening, development, and ending.	Cycle One: To use spontaneous movements in improvisations of various lengths. Cycle Two: To perform an improvisation of a given duration, developing his movements according to their internal logic.
3.1.3 To perform a dialogue in movement, using partners and the environment as a source of inspiration.	Improvisation or composition based on space, location, an object, a relationship with another person, a group action, etc.	Cycle One: To perform a dialogue in movement by playing pre-established roles and by using partners and the environment as a source of inspiration. Cycle Two: To perform a less structured dialogue in movement, using partners and the environment as a source of inspiration.
3.1.4 To interpret a creation, reaching out to establish empathic contact with the spectator.	Presentation of movement studies and creations in an atmosphere of positive exchange.	Cycle One: To present movement studies and short creations in an atmosphere of positive exchange. Cycle Two: To develop a positive attitude with respect to the evaluation of others.

3.2 Principles of Composition

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
3.2.1 To develop gestural themes (movement — ideas) drawn from his personal experience and/or his imagination.	Reality: its symbolization. Imagination: its concretization.	Cycle One and Cycle Two*
3.2.2 To develop gestural themes in relation to elements of choreographic compositions.	Space, musical support, movement phrases, vocabulary.	Cycle One and Cycle Two
3.2.3 To vary the interpretation of the gestural themes by manipulating the expressive elements of movement, etc.	Cycle One: Range, rhythm, qualities of movement, . . . Cycle Two: Same, plus projection.	Cycle One and Cycle Two
3.2.4 To develop choreographic ideas (scenario) by exploring and interpreting movement themes.	Structuring of the idea. Sense of the development, the "form" (non-verbal discourse).	Cycle One and Cycle Two
3.2.5 To create his own gestural language from his movement-ideas in order to develop a choreographic theme.	Cycle One: Performed in one to six gestural phrases. Cycle Two: Treated in a structurally elaborate dance of more than six phrases.	Cycle One and Cycle Two
3.2.6 To conclude his creative effort with a choreographic composition.	Cycle One: Solo or synchronized group movements not exceeding five minutes. Cycle Two: Same, plus <i>pas-de-deux</i> , trio, or separate group movements not exceeding eight minutes.	Cycle One and Cycle Two
3.2.7 To record his composition using a personal notation.	Cycle One: Figurative graphics representing movement, (attitudes and transitions). Cycle Two: Graphic figures representing: 1. Movement and transitions, 2. The places where the movements are performed (placements in space, directions of locomotor movements).	Cycle One and Cycle Two

*Entries such as this show only the level or levels suggested. They are not in themselves Intermediate Objectives.

3.2 Principles of Composition (Continued)

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
3.2.8 To interpret his own choreography in order to communicate its message or its essence to the other members of the class.		Cycle One and Cycle Two
3.2.9 To modify his choreographic composition based on his own appreciation and on the evaluation of others.		Cycle Two
3.2.10 To have other pupils perform his choreographic arrangement so that by observing its execution he may gain further insight into its essential characteristics.		Cycle One and Cycle Two

4. APPRECIATION ACTIVITIES

General Objective of the Module:

To develop his ability to understand the expression of others through the language of dance.

4.1 Empathy and Analysis

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
4.1.1 To experience the spectator-performer relationship as a pleasant and stimulating dialogue.	Presentation of studies and creations in an atmosphere of positive exchange.	Cycle One and Cycle Two
4.1.2 To express (verbally or otherwise) the impressions, mental images, and emotions aroused by his observation of the improvisations or choreographic arrangements of others.	Emotional nuances of a movement observed.	Cycle One: To imitate or transpose the intentions of others as he observes these in their movements. Cycle Two: To observe others and their movements in order to be able to interpret and bring out the emotional dimension of the movements.
4.1.3 To analyze a creation in terms of how the expressive elements of movement are used.	Expressive characteristics of a movement or a sequence (utilization of the body, space, time, . . .)	Cycle Two only.

4.2 Social and Cultural Aspect of Dance

TERMINAL OBJECTIVES	RELATED CONTENT (Examples)	INTERMEDIATE OBJECTIVES
4.2.1 To recognize the different types of dance in his milieu and to understand their links with the prevailing way of life and culture.	Different types of dance (folk, social, stage, etc.).	Cycle One only
4.2.2 To recognize different dance styles and to understand their relationships with history.	Different conceptions of "the beautiful." —Origins and history of classical, modern, jazz dance styles, etc. Links with personal experience in movement.	Cycle One: To be familiar with different dance styles and to understand their relationship with history. Cycle Two: To analyze different dance styles and to bring out their styles and to bring out their characteristics.
4.2.3 To identify the dances of different countries and to establish their links with the way of life and culture of those countries.	Folk and ethnic dances, (troupes, videos, movies, photographs, etc.). Observation and comparison of themes, costumes, music, styles of movements, etc. Links with personal experience in movement.	Cycle Two only.
4.2.4 To use other means of expression and other disciplines to enrich his creations.	Extension of movement through voice, sounds, rhythm, music. Costumes, masks, make-up; links with sculpture, comic strips, movies, theater, etc. Cooperation with other disciplines.	Cycle One: To recognize the links which exist between dance and other modes of expression and disciplines. Cycle Two: To establish links between his creations and other modes of expression and disciplines.

5. EVALUATION

Evaluation in the arts has certain special features which should be clearly defined at the beginning of this chapter. Outside the field of education all artistic manifestations are inevitably subjected to at least one type of evaluation — critical evaluation. This evaluation may be either specialized, as in the case of professionals, or general, as in the case of the occasional observer who gives his impressions. This type of evaluation is concerned only with the product; the activity or the process of the transmitter (creator, author, performer, etc.) has only a relative importance, if any.

In a school setting the situation is very different, as priority is given to the development of the individual rather than to the creation of a product.

These preliminary remarks do not mean that all evaluation of the product of an artistic activity is to be excluded. On the contrary, it will be the teacher's responsibility to integrate the evaluation of the product into the pupil's learning process, more specifically, within the creation and appreciation modules. **It should be stressed, however, that the evaluation should never be made exclusively of the product.**

WHY EVALUATE

Learning necessarily implies a more or less observable change in the pupil's behaviour and/or knowledge. Evaluation is the best means of effecting the most objective examination possible of the change that occurs in the pupil. It allows the teacher to follow the pupil's progress, and consequently to improve his teaching or his interventions.

Evaluation enables the teacher to collect the data needed to form a judgement. This judgement should never be absolute and definite, or **strictly mathematical**. On the contrary, it should enable the teacher first to determine the pupil's position with respect to the objective to be achieved, and then to detect his weaknesses. Once these weaknesses have been identified, the teacher should be able to correct them by means of remedial instruction or specific interventions.

WHAT TO EVALUATE

All aspects of the pupil's involvement in dance should be evaluated. In fact, while the pupil is learning to dance, he will spontaneously and naturally try different forms of evaluation by comparing himself with others, by soliciting the opinion of others, by giving his opinion of the performance of others, and even by watching himself in a mir-

ror. All these situations are important and should be encouraged by the teacher. But evaluation as such will be concerned only with the activities most directly related to the pursuit of a given objective.

At first glance it would seem more advantageous to evaluate the objectives which involve certain tasks to be completed by the pupil, because these objectives readily yield a great deal of information to the observer. Although this type of evaluation is effective, it cannot be used exclusively if the teacher is to make a fair assessment of the activities that take place within the framework of the entire program. The perception and appreciation modules, for instance, require greater attention on the part of the teacher and a more subtle approach to the collection of the data needed to make a judgement. An honest dialogue between teacher and pupil is therefore indispensable in the information-gathering process as well as in the decision-making process. By contrast, in the exploration and creation modules it is more appropriate to make an evaluation on the basis of the tasks the pupil has to complete, as this will enable the teacher to determine what qualities the pupil needs to develop.

The teacher should strive particularly to have the pupil reach his level of competence.* That is to say that the pupil should be able to complete a task without excessive physical, intellectual, or emotional strain. As a result of the teacher's concern for this kind of competence his attention will remain centered on the process rather than on the product. In fact, only an analysis of the process can indicate whether:

- the objective has really been achieved;
- the pupil has acquired knowledge, skills, or attitudes;
- the pupil has improved his ability to complete a given task.

Thus it is through evaluation that the pupil learns to distinguish between the artistic process and the product. By analyzing his reactions, his moods and feelings, his accomplishments, as well as the difficulties he encounters, the pupil realizes that he is totally involved in the concretization of a movement-idea (in the form of dance). It is, in effect, a question of getting the pupil to derive satisfaction from his own progress and to appreciate that of others. Being concerned mainly with the process, he will gradually accept the fact that others analyze his performance, without feeling disturbed or threatened.

* *Competence: the ability to complete a given task, all comparative measurements excluded.*

HOW TO EVALUATE

Evaluation should always be done in terms of the objective to be attained. Consequently, the means used to collect indices respecting the pupil's progress in the pursuit of an objective will always depend on how easy it is to observe these indices. In most cases, observation of these indices also entails a qualitative assessment of them.

The teacher's first step should be to identify the elements which he is to observe and use as reference points during evaluation. This will enable him to develop an analytical grid whose composition and application will always depend on the objective to be attained.

For instance, the analytical grid which may be used within the creation module will be very different from the one used within the perception module, both in terms of content and application. In the first case, a whole series of observable indices will easily be singled out by the evaluator, whereas in the context of the perception module the observable elements may be less obvious. In some cases, therefore, an open dialogue between the observer and the person being observed may be the only source of valid information for the evaluator.

WHO SHOULD EVALUATE

This is an important issue. Indeed, in view of the program's overall objective, which is "to enable the pupil **TO EXPERIENCE dance as a means of artistic expression and communication adapted to his personality**," it is essential that the pupil participate actively in the evaluation process if he is to attain the different objectives of the program. The pupil's assimilation of the artistic process depends largely on the level of trust established between the teacher and himself at each stage of the program, including the evaluation stage.

The participation of other pupils in the class at certain stages of the evaluation process should also be considered. Artistic expression as a means of communication obviously involves the transmitter, but it also concerns those who receive the message. In this regard, it should be remembered that the transmitter's peers and classmates constitute his real audience.

To summarize, evaluation is carried out by the teacher to a greater or lesser extent depending on the nature of the module or the objective. The latter, however, should make room in the evaluation process for the participation of both the pupil who is being evaluated and his classmates.

WHEN TO EVALUATE

Evaluation is not only useful but essential for the effective assimilation of the artistic process. Evaluation involves the analysis of the knowledge and skills acquired or developed during the study of a discipline. It results automatically in extensive changes in the pupil at the physical, cognitive, and affective levels, changes which can be positively evaluated whenever the pupil feels the need to do so. Self-evaluation enables the pupil to ensure that his progress is genuine.

SPECIAL CONSIDERATIONS

Most of the intermediate objectives cannot be evaluated in terms of criteria of success or failure that are applicable to the entire pupil population. These objectives are certainly essential stages in the pursuit of a broader terminal objective. However, there will always be room for improvement, even for the most gifted pupils.

The intermediate objectives have been formulated and presented in sequential order so as to enable the pupil to attain higher levels of competence. This organization corresponds to a pyramidal structure (from the simplest to the most complex). The intermediate objectives of the first cycle, for instance, are prerequisite to those of the second cycle. On the other hand, a continuous learning process in art requires that the simpler elements be covered several times so that they can be mastered with increasing competence. Even the dance expert may occasionally have to review a number of simple elements such as those included in the objectives of the first cycle, thus improving his overall competence.

It would serve no purpose, however, to expect from the pupil too high a level of competence with regard to the simple elements before he has dealt with the more complex ones, as it is only at that point that he will be able to have an overall view of his progress in dance.

The learning process involves, then, an endless cyclical movement from the simplest to the most complex. In such a context, it becomes impossible to measure a pupil's attainment of an intermediate objective of the first cycle with absolute accuracy. This does not exclude, however, the possibility of determining his position in relation to an objective or with respect to the other pupils.

Certain terminal objectives of the program are not developed in terms of intermediate objectives for the first and second cycles. In each of these particular cases, the teacher should evaluate the terminal objectives.

The Curriculum Guide suggests a number of evaluation situations which the teacher may use as references in developing an evaluation process suitable for his class.

6. CONCLUSION

Since all the major points concerning the teaching of dance have been thoroughly examined in the preceding pages, it was felt that a summary would not add anything significant.

In concluding, however, it is important to highlight the predominant theme of the program, a theme which should form an integral part of all activities pursued.

To enable the pupil **TO EXPERIENCE DANCE as an artistic means of expression and communication adapted to his personality.**

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