

A Cause for Applause
Grade 12 Dance, Workplace Preparation - ATC 4E
Unit Overview

<p>Context: In this unit, the foundational layer is the act of kindness. Students will explore the exchange of these empowering acts through reflection on a personal level, within the workplace and at a societal level. The importance of this unit is that it provides students with the opportunity to experience the power of giving to others (e.g.: each other, the audience, a charitable organization and the community in its entirety) through the medium of dance. It is recommended that this unit entitled "A Cause for Applause" be situated within the course midway or close to the end of the semester. By this point in the course, students will have gained the background knowledge related to safety principles, established trust within the class community and invested in the exploration phase of a variety of techniques, choreographic forms and presentational opportunities, which will be infused and developed in this unit.</p>	<p>Summary: The organized shifts within this unit take the students from an internal study, to the connection with a fellow peer, to a small group dynamic, to the realm of media and to the surrounding community. By the end of this unit, students will understand their ability to affect change within the various facets of their lives. They will also gain further experience with creating dance from the basis of a stimulus (in this case, via an article) and they will further explore the concept of performing for purpose. At the end of "A Cause for Applause", students will recognize that their actions (e.g.: the act of connecting with charities and the act of creating dance) affect change in themselves and those around them. They will learn and experience the ways in which their dance artistry contributes to the betterment of society.</p>
<p>Expectations A1. The Creative Process: use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary A2. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations A4. Performance: apply dance presentation skills in a variety of contexts and performances B1. The Critical Analysis Process: use the critical analysis process to reflect upon and evaluate their own and others' dance works and activities B2. Dance and Society: demonstrate an understanding of how societies present and past use or have used dance, and of how creating and viewing dance can benefit individuals, groups and communities B3. Connections Beyond the Classroom: demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities</p>	<p>Unit Guiding Questions How can dance be utilized as a medium through which the facets of life can be positively affected? How can the actions of giving, sharing and receiving on a personal and an artistic level connect to experiences within the workplace? Lesson Guiding Questions Lesson 1: The Ripple Effect How have random acts of kindness affected you? How can these actions translate into movement? Lesson 2: Giving, Sharing and Receiving How does contact improvisation relate to the concepts of giving, sharing and receiving? Lesson 3: Finding the Source How can your choreography, driven by a media source make a positive impact on your life and upon the lives of others? Lesson 4: Community Outreach How can dance be utilized as a medium through which performers can give back to communities at a local, provincial, national and/or international level? Lesson 5: Final Performance and Closure How will your work and personal lives and your role in the community benefit from your performance?</p>

Assessment and Evaluation: How will students demonstrate their learning?

<p>Assessment of learning</p>	<p>Culminating Performance Activity Students will be evaluated using a detailed rubric when they present their article-based creations at the event entitled "A Cause for Applause". The scale of the venue is to be determined by the teacher and the students (i.e. in-class showing, school gymnasium, theatre).</p>
<p>Assessment for Learning</p>	<p>Five Checkpoints and a Rubric Check Point #1/Lesson 1 Self-reflection via the ripple effect maps Teacher feedback throughout improvisational study and action-word movement sequences</p>

<p>Check Point #2/Lesson 2 Teacher feedback during the partner studies and contact improvisational tasks Written feedback based on portfolio responses</p> <p>Check Point #3/Lesson 3 Teacher feedback evident both in written form (the process rubric) and verbally throughout the article exploration Self assessment upon the completion of the process rubric related to the rehearsal of the article-based compositions</p> <p>Check Point #4/Lesson 4 Teacher feedback via group and individual conferences throughout the continued rehearsal process, related to the roles of production and the connection with charities Written feedback based on portfolio responses Self-assessment via videotaping of the "Works in Progress"</p> <p>Check Point #5/Lesson 5 Self assessment related to the ways in which this unit and its accompanying experiences have affected change Written feedback based on portfolio responses</p>
--

Unit Lessons: How will assessment and instruction be organized for learning?		Approx. Duration 1 class=70 minutes
Lesson 1	The Ripple Effect Students will explore positive contributions that they have made in their daily lives through class discussions, individual improvisation, collaborative movement studies and self-reflection. They will use the concept of the "ripple effect" to guide small group movement creations.	2 classes
Lesson 2	Giving, Sharing and Receiving Students will experience how the foundational elements in personal relationships such as giving, sharing and receiving can be reflected in dance forms such as contact improvisation.	2 classes
Lesson 3	Finding the Source In this lesson, students will have the opportunity to work collaboratively in both the rehearsal and the negotiating processes. They will explore a literary source (e.g.: an article) and then use it as a stimulus to create a choreographic work.	3 classes
Lesson 4	Community Outreach Students will connect with a chosen charity that will benefit from the upcoming performance of the article-based composition. Within this unit, students will continue to rehearse their creations, to acquire and act upon production roles and to make connections to their act of creation positively affecting those around them such as the audience and the chosen charity at an event such as "A Cause for Applause."	4 classes
Lesson 5	Final Performance Within the chosen venue, students will showcase their article-based creations for evaluation and follow through with their assigned roles of production. In this lesson, students will also learn that closure to an experience can occur in a variety of ways, including movement-based activities and verbal forums. Students' on-going portfolio responses will also be collected for evaluation.	2 classes

A Cause for Applause Lesson 1 - The Ripple Effect		Grade 12 Dance, Workplace ATC4E
Critical Learning	Guiding Questions	
<p>In this lesson, students will learn that personal experiences based on receiving and offering kindness can become the foundation of movement phrases.</p>	<p>What is a "random act of kindness"? How have random acts of kindness affected you? How can personal experiences affect movement? How can movement choices change to physically represent the key words presented?</p>	
Curriculum Expectations	Learning Goals	
<p>Creating, Presenting and Performing A1. The Creative Process: use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary A1.2 create and perform movement phrases that use the elements of dance to express physical or emotional states; A1.3 use improvisation and the elements of dance to show how movement and body language are used for non-verbal communication in daily life; A2. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations A2.1 use a variety of choreographic forms, structures and techniques to create and perform a series of movement phrases A2.3 identify and use a variety of compositional approaches to communicate ideas and feelings through dance.</p> <p>Foundations C3: Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities C3.2 demonstrate collaborative skills in a variety of situations and settings.</p>	<p style="text-align: center;">Learning Goals (Unpacked Expectations)</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • identify and express (both through movement and verbally) the positive effect that being kind to others and receiving kindness has had on a personal level; • create movement sequences that reflect upon powerful personal experiences; and • demonstrate the concept of the ripple effect via canon work in the creative process. 	
Instructional Components		
Readiness	Materials	
<p>Students have previously studied and experienced the elements of dance. They should have some familiarity with guided improvisational tasks and canon, as a choreographic tool. Students should also be familiar with creating movement phrases both independently and in small groups. Students should have been maintaining a traditional or digital portfolio throughout the course.</p> <p>Terminology Guided Improvisation Shape Phrase</p>	<p>Chart Paper Markers Student Portfolios Pens Glue Music (from sources that represent varying tempos and genres) A Pebble</p> <p>BLMs BLM #1 Personal Ripple Effect Map BLM #2 "A Cause for Applause" Entries: Portfolio Rubric</p>	

A Cause for Applause Lesson 1 - The Ripple Effect		Grade 12 Dance, Workplace ATC4E
Minds On	Approximately 20 minutes	Pause and Ponder
Whole Class > Discussion Invite students to sit in a circle for a whole class discussion. Present a pebble as a symbol of a generic act of kindness. Explain the concept that when a pebble, is tossed into water (the action), ripples are created in the water (the reaction). Ask students to link this cause and effect relationship in nature to the relationship between two people sharing an act of kindness (one person acting and one person reacting). Reinforce to the students that, no matter how small a kind gesture may seem, it has a positive impact on the person receiving the kindness. Pass the pebble to a volunteer in the circle. This volunteer will share an experience when he or she was the recipient of an act of kindness. Circulate the pebble amongst the students so that they have the opportunity to provide personal anecdotes related to receiving a kind gesture. *As the students are sharing their anecdotes, discreetly record the various verbs (action words) that are shared.		Assessment for Learning (AFL) Teacher Observation Teacher Feedback Whole Class Discussion Assessment as Learning (AaL) Peer Feedback Self Reflection (Personal Ripple Effect Maps and journal entry in student portfolios) Differentiation (DI) Utilize teaching strategies and tools that correlate to student learning styles' inventory (i.e. right to pass, verb-based anchor chart, lengthening or shortening time between "called out" verbs) During the shape linkage phase, if needed, provide the option of creating a short phrase if the extended creation task is too overwhelming Quick Tips During "Minds On" segment, record a selection of verbs shared by students (these action words will guide the improvisational section of the lesson) During the Guided Improvisation section, encourage students to interact with one another. During the presentation of student work, experiment with viewing creation twice to two very different musical selections (leading into a discussion related to varying experiences as both performer and audience member) Link and Layer Parts of Speech (Verb) Creative Process Driven By a Stimulus Portfolio Responses
Action!		
Individual > Guided Improvisation Instruct students to walk through the studio space. Encourage students to move in their own directions and to use their own tempos. As students continue to explore the space, periodically call out the verbs that were recorded during the "Minds On" discussion (e.g.: Give, Embrace, Share). Provide time in between verbs to allow students time to physically interpret each word. Small Group > Creating Movement Pieces Divide students into small groups of four to five members. Within this formation, each group member will share three to four <u>shapes</u> /short <u>phrases</u> and one action word that resonated most from the guided improvisation. Place a piece of chart paper and markers in the centre of the studio/class. When the sharing of shapes and words are finished, invite one member from each group to record all of the action words that were shared during the small group discussion/creative exchange. Post this chart in the studio. You may want to have a few volunteers read the student-compiled list aloud. Direct students to link each group member's shapes into a collaborative creation. Challenge the students to not only integrate all shared shapes but to explore the principles of action and reaction and the concept of the ripple effect within the group dynamic. Whole Class > Establishing Criteria On another piece of chart paper, list the following criteria for the creation and post in the studio: <ol style="list-style-type: none"> 1. Three to Four Action Words Per Group Member 2. Evidence of Action and Reaction 3. Movement-Based Interpretation of the Ripple Effect Allow groups time to ensure that their creation has included the established criteria. Whole Class > Sharing of Dance Pieces Reconvene for the presentation of each group's creation. Select a different piece of music to accompany each work in progress. Encourage students to provide feedback to each other about physical interpretations of the various action words (refer to posted anchor chart that was created with all of the action words), about the ripple effect and about the relationship between action and reaction.		
Consolidation		
Approximately 30 minutes		
Individual > Reflection Distribute BLM #1 entitled "Personal Ripple Effect Map". Provide time for students to complete these graphic organizers and accompanying questions. Instruct students to attach maps and responses into their portfolios. At this time, distribute the BLM entitled "A Cause for Applause" Entries: Portfolio Rubric (See BLM #2). Explain to students that this rubric will be used to evaluate the entries for the unit and that the portfolios will be submitted on the last day of this unit. Review with students the rubric and its accompanying expectations. Instruct students to paste this rubric into their portfolios. At the beginning of class, students shared experiences when they have been the recipient of an act of kindness. In their portfolios, students will now describe an instance when they have initiated an act of kindness. They will also reflect		

upon and record the ways in which they make positive contribution to the various facets of life.

A Cause for Applause Lesson 2 - Giving, Sharing and Receiving		Grade 12 Dance, Workplace ATC4E
Critical Learning	Guiding Questions	
<p>Foundational elements in personal relationships such as giving and receiving can be mirrored in movement experiences like contact improvisation. Shared experiences can be very powerful.</p>	<p>How does contact improvisation relate to the concepts of giving and receiving? Is it easier or more difficult to move with a partner or independently? What role does trust play when working in a duet? How can an individual benefit from working with a partner in terms of personal, work-related and artistic endeavours?</p>	
Curriculum Expectations	Learning Goals	
<p>Creating, Presenting and Performing A1. The Creative Process: use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary A1.2 create and perform movement phrases that use the elements of dance to express physical or emotional states; A1.3 use improvisation and the elements of dance to show how movement and body language are used for non-verbal communication in daily life; A2. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations A2.1 use a variety of choreographic forms, structures and techniques to create and perform a series of movement phrases A2.2 create and perform movement phrases inspired by a theme of workplace skill building; A2.3 identify and use a variety of compositional approaches to communicate ideas and feelings through dance.</p> <p>Reflecting, Responding and Analyzing B3: Connections Beyond the Classroom: demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts B3.2 identify and document transferable workplace skills they have acquired through their dance studies and possible applications of those skills.</p> <p>Foundations C3: Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities C3.1 identify and follow responsible practices while creating, performing and viewing dance; and C3.2 demonstrate collaborative skills in a variety of situations and settings.</p>	<p style="text-align: center;">Learning Goals (Unpacked Expectations)</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the basic principles of contact improvisation; • express the power of working with a partner both physically and creatively • create a short composition that integrates partner work and the key elements of contact improvisation. 	
Instructional Components		
Readiness	Materials	
<p>Students will need to know the roles involved in any gesture of kindness (the giver and the receiver) and the concept of an action having a reaction. They will be able to integrate the elements of dance into compositional work. Throughout the course experiences, students will be constantly working in an environment that nurtures both safe practices and genuine trust amongst peers and the teacher.</p> <p>Terminology Contact Improvisation Call & Response Phrase Fixed Point of Contact</p>	<p>Cue cards Portfolios Music (from sources that represent varying tempo and genre)</p> <p>BLMs BLM #1 Personal Ripple Effect Map BLM #3 Dynamic Duo Exit Cards</p>	

A Cause for Applause Lesson 2 - Giving, Sharing and Receiving		Grade 12 Dance, Workplace ATC4E
Minds On	Approximately 15 minutes	Pause and Ponder
<p>Individual/Pairs/Whole Class > Reflection and Discussion</p> <p>Give students the first few minutes of class to review their Ripple Effect Maps and to complete the second side to BLM #1 (related to giving, sharing and receiving). Guide students to turn to a partner of their choice to share one or two elements of their entry through dialogue related to the workplace "ring". Give students the opportunity to share their thoughts with the whole class. Within the whole class discussion, refer back to the pebble (the initiation/the action) and the resulting ripples in the water (the reaction). Inform students that they will engage in partner work throughout the lesson in order to further experience giving, sharing and receiving through weight and movement. If any of the students are not presently working, they can tailor the discussion and the responses to a job that they previously had or to another ring on the map (i.e. family).</p>		<p>Assessment for Learning (AFL) Teacher Observation Whole Class Discussion Teacher Feedback</p> <p>Assessment as Learning (AaL) Peer Feedback Dynamic Duo Exit Cards Portfolios (map analysis)</p> <p>Differentiation (DI) Utilizing teaching strategies and tools that correlate to student learning styles inventory (i.e. Think, Pair & Share, provide extra time, if required, for portfolio task completion)</p> <p>Quick Tip True experts in the field of Contact Improvisation are company members of Motus O Dance Theatre and, if possible, they would be excellent guest artists to have within the dance studio For the informal performances, students are encouraged to bring in music to play for their peers</p> <p>Link and Layer Partner Work Trust Exercises Community Building</p> <p>Hyperlinks in the Lesson www.motuso.com</p>
Action!	Approximately 115 minutes	
<p>Pairs > Warm Up</p> <p>Invite students to find a new partner to work with for the warm-up activities. Determine which person in the partnership will lead a warm-up series and which partner will follow the exercises and movements. Direct students to then switch roles for the remainder of the introductory warm-up work. While the students warm-up, play a variety of songs that involve tempo and genre shifts. Lead students through a series of partner stretches (e.g.: sitting back to back with students legs outstretched in sitting 1st/pike position, one student initiates pressing into his or her partner's back, which allows the partner to get a stretch over his or her legs and reverse the action/reaction-based stretch).</p> <p>Pairs > Contact Improvisation</p> <p>Instruct students to find a different class member to work with. Call out various body parts (i.e. elbow to elbow, back to back, finger to head) that will become fixed points of contact, while students explore their space and their relationships. Instruct students to sit back to back and link arms. Provide time for students to experiment with standing up and sitting back down in this formation. Ask students to explore the actions of pushing and pulling balances with their partners. Give students the opportunity to share examples of these balances to the rest of the class.</p> <p>Pairs > Call and Response</p> <p>For the next phase of this exploration, designate one partner to be the callers and one partner to be the responder. Instruct callers to create a short improvisational <u>phrase</u>. When the phrase resolves, ask responders to kinesthetically answer their partners' phrases with their own movement sequences. Explore the concept of call and response in these partnerships several times. Allot time for students to reverse roles, as well. Within the partnerships, instruct students to create interactive compositions that include evidence of pushing & pulling, giving & receiving, <u>fixed point of contact</u> and call & response. Encourage students to either work with their own music or to work in silence.</p> <p>Whole Class > Sharing</p> <p>Organize half of the class to share their duets, while the other half of the duets observe. Guide students to then change roles (performers/audience). Facilitate a whole class discussion centering around the question how do our movement experiences and our daily experiences become enhanced by the help and/or the balance of others?</p>		
Consolidation		Approximately 10 minutes
<p>Pairs > Exit Card</p> <p>Students will complete the Dynamic Duo exit card with their last partner, prior to leaving the class. (See BLM #3).</p> <p>For the next lesson, each student will be expected to bring an article to class that is personally engaging. The article could be from a local or a global source.</p>		

A Cause for Applause Lesson 3: Finding the Source		Grade 12 Dance, Workplace ATC4E
Critical Learning	Guiding Questions	
<p>A literary source (i.e. an article) can form the basis of major collaborative compositional work.</p>	<p>How can a literary source be translated into movement? How would you compare and contrast working with a literary source and working without such a literary focus?</p>	
Curriculum Expectations	Learning Goals	
<p>Creating, Presenting and Performing A1. The Creative Process: use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary A1.2 create and perform movement phrases that use the elements of dance to express physical or emotional states; A2. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations A2.1 use a variety of choreographic forms, structures and techniques to create and perform a series of movement phrases A2.3 identify and use a variety of compositional approaches to communicate ideas and feelings through dance.</p> <p>Reflecting, Responding and Analyzing B1 The Critical Analysis Process: use the critical analysis process to reflect upon and evaluate their own and others' dance works and activities B1.1 use the critical analysis process to identify and assign roles within the group and to guide the collaborative work.</p>	<p style="text-align: center;">Learning Goals (Unpacked Expectations)</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Express the content and the opinion of an article through movement • Use a literary source as the foundation of choreography • Contribute to the group work in a variety of ways 	
<p style="text-align: center;">• Instructional Components</p>		
<p>Readiness Students will have previously explored a variety of stimuli as the basis of choreographic work. The rehearsal and group expectations would be established at the commencement of the course, in terms of focus, genuine collaboration, active listening and productivity. They would also be accustomed to recording reflections and experiences within a dance portfolio for the course. In this lesson, students will be building upon "the ripple effect" concept explored earlier in the unit as the article they select initiates a choreographic reaction from the students.</p> <p>Terminology Stimulus</p>	<p>Materials Portfolio Coloured sheets (with television titles on them) Articles Washable Markers (for Mirror activity) Chart Paper</p> <p>BLMs BLM #4 Article Scavenger Hunt BLM #5 Assessment Tool: Creative Process Based on a Literary Source</p>	

A Cause for Applause Lesson 3: Finding the Source		Grade 12 Dance, Workplace ATC4E
Minds On	Approximately 5 minutes	Pause and Ponder
<p>Whole Class > Creating Groups In various areas of the studio, post a variety of coloured papers with television show titles on them. Ask students to look at the titles around the room and think about one to two of the programs that they enjoy watching. Invite students to stand underneath one of their choices (if some of the students do not watch television, have them stand near a title that may sound intriguing). It should be noted that once there are five people congregated at a television sign, those individuals will sit down and a group is formed. The goal is to complete this group forming task in less than 45 seconds. Prior to this activity, take into account the number of class members so that the number of television shows posted in the studio will correlate to the number of groups (4 to 5 students per group).</p>		<p>Assessment for Learning (AFL) Teacher Observation Teacher Feedback (verbal-group discussion and written-process rubric)</p> <p>Assessment as Learning (AaL) Peer Feedback Self Assessment (process rubric) Portfolio (scavenger hunt)</p>
Action!	Approximately 190 minutes	Differentiation (DI) Utilize teaching strategies and tools that correlate to student learning styles inventory
<p>Small Group > Exploring the Articles In the newly formed groups, have each member share his or her article via a summary and his/her opinions about the content. Visually reinforce these tasks on a piece of chart paper posted in the room. Ask students to decide which article (from each group) will be used as the <u>stimulus</u> for this major choreographic task. Circulate the studio to connect with each group and to answer questions and/or offer clarification as needed. Distribute the Article Scavenger Hunt (See BLM #4) to the students and allow them time to complete this activity in their groups and based on their chosen article. After the scavenger hunt is complete, join two to three groups together. In these larger groups, students will have the opportunity to share the gathered information based on their hunts. After the exchange occurs, encourage students to now share their reactions to the articles in a whole class discussion.</p> <p>Small Group > Creating Choreography Explain to students that they will now be investing in the creation of a piece of choreography that embodies the article, its stance and how the group feels about the article's content. Within these groups of four to five, if there are contrasting opinions about the content and the reactions to the article, encourage students to embed these contrasts within the choreographic work. Distribute the assessment tool for the collaborative process (See BLM #5) so that each group has a solid understanding of both the expectations related to the process and the product of this compositional task. As the students begin the rehearsal process, re-collect these assessment tools in order to complete and to provide feedback. Ensure that groups have the opportunity to share their creations at various points in the process. Designate part of rehearsal as "work in progress" performances. Via this session, each group receives peer feedback and teacher feedback.</p>		<p>Quick Tip For the major group compositional task, encourage students to explore the threads of contact improvisation learned in the previous lesson. If students do not bring in an article for the lesson, have some articles for students to read through (i.e. "Sleepy Teenagers Need Some Zssss" by Barbara Cooke) Selected articles for this compositional task may vary in terms of their length, tone and subject matter. For this course, the articles may all be tailored to workplace subject matter</p> <p>Link and Layer Local & global perspectives Contact improvisation Creative Process driven by a stimulus Portfolio responses</p>
Consolidation	Approximately 15 minutes	Hyperlinks in the Lesson www.knowledgeontario.ca (to access a spectrum of articles)
<p>Small Group > Selecting Quotes Each group will select one or two quotations from the article that is/are highly important to the choreography and to the article's message. Each group will write their selected quotation(s) on the mirror. If the studio does not have mirrors, this consolidating activity could be completed on a large sheet of mural paper hanging on one of the walls. Each group will have the opportunity to explain why the quotation(s) is important and why the group selected it.</p>		

A Cause for Applause Lesson 4 - Community Outreach		Grade 12 Dance, Workplace ATC4E
Critical Learning	Guiding Questions	
<p>This lesson reinforces the importance of dancing for purpose and further explores why each student is compelled to Dance. Students will also understand that Dance can be a medium through which they can truly make a positive difference by giving back to their community at a local, provincial, national or international level.</p>	<p>Why do you Dance? How can we use Dance as a medium through which we can give back to the communities? How can we positively impact the people around us?</p>	
Curriculum Expectations	Learning Goals	
<p>Reflecting, Responding and Analyzing B1 The Critical Analysis Process: use the critical analysis process to reflect upon and evaluate their own and others' dance works and activities B1.1 use the critical analysis process to identify and assign roles within the group and to guide collaborative work</p> <p>Foundations C3 Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities C3.1 identify and follow responsible practices while creating, performing and viewing dance; and C3.2 demonstrate collaborative skills in a variety of situations and settings.</p>	<p>Learning Goals (Unpacked Expectations) At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • take on a variety of roles within the group setting • experience the power of reaching out to charities • assume various roles within dance production (i.e. backstage, rehearsal, liaison with charity, performing); and 	
Instructional Components		
Readiness	Materials	
<p>Students will have learned about the various roles required for dance production. They will also have had time to practice and to rehearse their article-based creations and to receive feedback from both teacher and peers, which will drive the next phase of each group's creative process. They will be familiar with expectations regarding rehearsal etiquette (as built upon in this unit and in previous ones). In addition, from the commencement of the course, students have been reflecting upon experiences and recording personal discoveries. They have also been accustomed to using video footage of their creations as an assessment tool for their own learning.</p>	<p>Library/Research Facilities Student portfolios The four questions (listed in Minds On) on 8X11 paper Video Camera Television</p> <p>BLMs BLM #6 Roles for "A Cause for Applause" BLM #7 The Power of Charity</p>	

A Cause for Applause Lesson 4: Community Outreach		Grade 12 Dance, Workplace ATC4E
Minds On	Approximately 10 minutes	Pause and Ponder
<p>Small Group > 4 Corners Post one of the following questions in each corner of the room:</p> <ol style="list-style-type: none"> 1. Why do you dance? 2. How are charities important? 3. What charities are in the local community?, in the province?, in the country? in the world? 4. How can we use dance as a medium through which we can give back to the community? <p>Ask a member from each group (same groups as choreography from the previous lesson) will move to a corner of the room that has a question posted. Invite students to copy down the question into their portfolios and then to respond to it in their portfolios. Once students have completed this introductory task, they will turn to someone in their corner and share their answer. After this exchange, ask for volunteers from each corner to share their responses. The whole class discussion will solidify the importance of charity and the power of dancing and creating with purpose.</p>		<p>Assessment for Learning (AFL) Teacher Observation Teacher Feedback Whole Class Discussion</p> <p>Assessment as Learning (AaL) Portfolio (production roles) Peer Feedback Self Reflection</p> <p>Differentiation (DI) Utilize teaching strategies and tools that correlate to student learning styles inventory.</p>
Action!		Approximately 250 minutes
<p>Small Group > Choosing a Charity Ask students to move into their article-based creation groups and to brainstorm various charities that they may want to give their portion of the ticket proceeds to. The money generated by the performance will be divided evenly amongst each groups' chosen charity. Groups will then decide on the one charity (local, provincial, national or international) that they are performing for. Direct students to retrieve contact information for the selected group charity and then encourage them to connect with a representative from the various organizations.</p> <p>Small Group > Rehearsal Circulate the studio as students continue rehearsing for the upcoming charity show. Reinforce to the students that they will continue to apply corrections from the peer feedback and teacher assessment. During the rehearsal time, distribute the Roles for "A Cause for Applause" (See BLM #6) and collect upon completion. Instruct students to brainstorm the roles that need to be fulfilled for the performance (whether it be an in-class showing or a formal evening show). Confer with groups throughout the process to ensure the production roles have been accounted for and followed through upon and that the charity connections have been made and sustained. As all of the roles are being met, ensure that groups are refining and adding to their article-based choreography.</p> <p>Small Group > Dress Rehearsal Conduct a dress rehearsal the day before the performance with all designated roles practised both in terms of technical elements and performance-based tasks. For each creation in dress rehearsal, have remaining students record comments (both positive and constructive feedback) in their portfolios. Delegate one or two students to videotape the dress rehearsal for "A Cause for Applause". Set up the television and invite the students to watch the taped version of the dress rehearsal. Provide time after the final rehearsal and the viewing of this show for students to share comments with one another related to their personal performances and each other's performances.</p>		<p>Quick Tip Connect with local and global charities earlier in the course to obtain informative pamphlets for the students to peruse. As a class, students may decide to focus on one charity to give all of ticket proceeds to (instead of dividing the proceeds into separate charities)</p> <p>Link and Layer Local Charities National Charities International Charities Roles of Production Creative Process Driven By a Stimulus Portfolio Responses</p> <p>Hyperlinks in the Lesson www.CanadaHelps.org</p>
Consolidation		Approximately 20 minutes
<p>Individual > Reflection Individually, students will complete the handout entitled "The Power of Charity" (See BLM #7) and then direct students to put the responses into their portfolios. Choreographic groups will congregate at the end of the lesson to discuss last-minute details regarding the upcoming performance and to review the production roles for "A Cause for Applause".</p>		

A Cause for Applause Lesson 5: Final Performance & Closure		Grade 12 Dance, Workplace ATC4E
Critical Learning	Guiding Questions	
<p>Students will understand the interconnectedness of the rehearsal phase to the actual performing experience. Students will showcase their article-based creations and will learn that closure related to an experience can occur in a variety of ways, including movement-based activities and verbally-based forums.</p>	<p>How does the rehearsal process compare to the real performance? How did you feel performing your creation? Through this unit, how have you made a difference for yourself and for others? How have you truly danced for purpose? How will your work and personal lives and your role in the community benefit from this experience?</p>	
Curriculum Expectations	Learning Goals	
<p>Creating, Presenting and Performing A1 The Creative Process: use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary A2 Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations A4 Performance: apply dance presentation skills in a variety of contexts and performances</p> <p>Reflecting, Responding and Analyzing B1 The Critical Analysis Process: use the critical analysis process to reflect upon and evaluate their own and others' dance works and activities B2 Dance and Society: demonstrate an understanding of how societies present and past use or have used dance, and of how creating and viewing dance can benefit individuals, groups and communities B3 Connections Beyond the Classroom: demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts</p> <p>Foundations C3 Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities</p>	<p>Learning Goals (Unpacked Expectations) At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • gain another experience that supports the notion of performing for purpose; • apply rehearsal experience and practice into the performance realm; • explain the positive effects that this experience has had on personal, work and communal levels; • follow through on providing closure with the charities • understand how they have been the catalyst for an artistic ripple effect. 	
Instructional Components		
Readiness	Materials	
<p>Students should have familiarity with performing in a variety of settings and for a variety of purposes. They should have an understanding of the roles of production and performance. They should have spent numerous hours in the rehearsal phase of this creation so that students feel prepared and confident about performing in the charity show (no matter what scale of the chosen venue). Students will be accustomed to working with their portfolios. They will also have experienced guided improvisation previously in the course.</p> <p>Terminology Call and response Counterbalance</p>	<p>Yarn Portfolios Pebbles Class Jar Music (from sources that represent varying tempos and genres) Markers (fine tip)</p> <p>BLMs BLM #2 "A Cause for Applause" Entries: Portfolio Rubric BLM #8 "A Cause for Applause"-Affecting Change BLM #9 Performance Rubric</p>	

A Cause for Applause Lesson 5: Final Performance & Closure		Grade 12 Dance, Workplace ATC4E
Minds On	Approximately 15 minutes	Pause and Ponder
<p>Whole Class > Preparing for the Performance Ask students to form a circle. Give them a few minutes to think about what they are looking forward to about performing "A Cause for Applause". The first person ready to share will begin with a ball of yarn, which he or she will pass to another member of class once he or she is finished sharing. At the end of this activity, a yarn web will be formed, which will visually reinforce how this has been a shared and a collaborative experience. At this time, exchange best wishes for the upcoming performance of "A Cause for Applause". Note: The yarn and its visual representation of "interconnectedness" was originally devised by Carmelina Martin</p>		<p>Assessment for Learning (AFL) Teacher Observation Teacher Feedback Whole Class Discussion</p> <p>Assessment as Learning (AaL) Peer Feedback Self Reflection (graphic organizer) Self Assessment</p>
Action!	Approximately 110 minutes	
<p>Whole Class > Performing "A Cause for Applause" Manage the backstage area, while the students warm-up for the performance and review their creations. As the performances are presented for "A Cause for Applause", evaluate the article-based creations (using BLM #9) and provide help if any of the productions teams and/or performance groups require it. The performance concludes the first half of this lesson.</p> <p>Small Group > Sharing a Piece of Choreography Next day, reconvene with students and ask each group to select twenty-four counts of their article-based creation. Allocate five minutes for groups to practice their chosen material. After the brief rehearsal, invite each group to share their chosen counts with the class. Direct each of the groups to fill the studio space. Number off each group so that upon hearing their number, they can perform the chosen twenty-four counts, while the other groups hold their stillness/pose.</p> <p>Whole Class > Guided Improvisation After groups have shared, guide students to move as individuals through the space (you may want to highlight verbs from the first day of the lesson), then to connect with a partner(s) (highlighting <u>call and response</u> and <u>counterbalance</u>). Invite students to improvise with the whole group (focus on collaboration, interconnectedness) and then allow time for the creation to resolve. This activity will be a physical representation of the experiences in the unit. Highlight that the above experience was a moving synopsis of the unit's work.</p> <p>Individual > Reflection Distribute the handout BLM #8 A Cause for Applause: Affecting Change. Provide time for students to complete this graphic organizer and to attach these responses into their portfolios. Ensure that all students have received the portfolio rubric (BLM #2 handed out on the first day of the unit) and then collect the portfolios. You may want to give the students a few extra days to refine their entries and potentially add more thoughts and reflections. This additional time may allow further time to process the unit's events and experiences.</p>		<p>Assessment of Learning (AoL) Performance Rubric Portfolio Rubric</p> <p>Differentiation (DI) Utilize teaching strategies and tools that correlate to student learning styles inventory (i.e. graphic organizer, writing on the pebble option, increasing or decreasing the amount of time required for portfolio writing)</p> <p>Quick Tip For the performance day, the venue could range from being in-class, to taking place on the school stage, to Parents' Night to Grade Eight Night. You may want to provide students with a certificate for the experience to add to the work portfolios and to their resumes. Have students follow through with charities with cards and cheques.</p> <p>Link and Layer The pebble exercise links back to the first lesson.</p>
Consolidation	Approximately 15 minutes	
<p>Whole Class > Final Reflection Invite students to sit in a circle. Distribute a large pebble to each student. Provide students with the opportunity to formulate one final thought related to the unit's experiences and personal discoveries. You may also provide students with the option of recording their name and/or comment on the pebbles. Ask each student to share his or her final comment. When a class member completes his/her sentiment, tell students to place his or her rock in the "class" jar. Reinforce, with the help of the students, that all of the pebbles in this jar represent the actions that were taken to affect change by contributing positively to the individuals and to the community that surround them. This class jar can be placed in a time capsule that is continually being added to throughout the course.</p>		