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## Appendix A

# The Elements of Dance

The elements of dance are the ingredients of dance. Often, one or two elements predominate in a dance, but all the elements are present. The different ways of combining and using the elements determine the expression of the dance, just as re-ordering words in a sentence changes the meaning of the sentence. The elements of dance identified in the dance program are based on the movement theories of Laban (1975), and the later work of Preston-Dunlop (1980a, 1980b) and Boorman (1969). The elements are described below.

### Actions

Actions are *what the body is doing*. By finding out, through movement explorations, what the body can do and by expanding the body's abilities, students build a "bank" or repertoire of movements they might use in their dance creations. This "bank" is called a movement vocabulary. A rich movement vocabulary increases the capacity to express through dance.

Actions can travel (locomotor) or move on the spot (non-locomotor). They fall into the following categories: travelling, stillness, gesturing, jumping, falling, turning, twisting, contracting, expanding and transferring weight.

The following is an action word list (by no means complete):

run float kick stamp close creep  
 skip soar punch jab shrink bound  
 swing wobble flick inflate shrivel balance  
 leap spring shimmy grow wither listen  
 gallop vault quiver expand dwindle shiver  
 slide perch tremble rise collapse vibrate  
 roll settle wiggle extend squeeze stretch  
 bend pause twitch spread crumple explode  
 flee hold flap swell melt sink  
 dart freeze jerk open drip lower

Students in the middle years will:

- continue to explore a range of movements
- challenge and commit themselves physically in all their movement experiences
- expand and increase the complexity of their movements and refine their repertoire of movements (movement vocabulary), with attention paid to the clarity of their movements
- increase their abilities to fall, turn, balance and jump.

### The Body

The body is the instrument of dance. Just as a painter paints with a brush, in dance it is through the body that movements appear. Therefore, students need to have knowledge about their body and its potential for movement. Awareness of the body is encouraged in the dance curriculum by learning about the following body concepts:

# Grade 5 Dance

## Learning Objectives Checklist

The students will:

|  |  |
|--|--|
|  | understand that <i>actions, body, dynamics, relationships, and space</i> comprise the basic language of dance  |
|  | explore arm and leg gestures that lead toward, away from, and around own bodies  |
|  | extend repertoire of actions with attention paid to clarity of movements   |
|  | develop the ability to control acceleration and deceleration of movements (quickly and slowly)   |
|  | recognize that energy is needed to resist gravity  |
|  | explore and identify moving to various metric and non-metric rhythms   |
|  | explore carving space into volumes with own bodies   |
|  | practise clarity of shape when in motion or in stillness   |
|  | explore a variety of relationships alone, with a partner, and in small groups  |
|  | become aware of the transitions in dance phrases   |
|  | explore ways of creating contrast in own movements   |
|  | know that sequencing means ordering movements in a meaningful way  |
|  | become aware of repetition of movements in dances  |
|  | become aware of the role of variety in dance   |
|  | understand principles of alignment and balance   |
|  | copy movement phrases as demonstrated  |
|  | extend own body's range of movement, strength, and balance with attention paid to correct alignment  |
|  | understand that own dance compositions are unique expressions  |
|  | understand that they can get ideas for dances from sources such as stories, personal experiences, feelings, memories, music, research, observations, imagination, or movement itself |
|  | include, in journal, a record of own dance movements using invented and/or traditional notation symbols (i.e., Labanotation)   |
|  | select own stimuli as starting points for personal expression  |
|  | increasingly commit to use of improvisation to generate and develop movement ideas   |
|  | with increasing discernment, select movements from explorations to create dance phrases  |
|  | create dance compositions that have binary (AB) form   |
|  | understand that reflection is an important part of dance-making processes  |
|  | understand that they are communicating meaning through own dance compositions  |
|  | explore the contribution of dancers and choreographers of various eras, locales, and cultures  |
|  | explore the contributions of Saskatchewan and other Canadian dancers and choreographers, including First Nation and Métis artists  |
|  | learn dances of various styles and cultural groups, and discuss what the dances tell about the culture   |
|  | articulate the variety of reasons for creating dances  |
|  | understand that dance tells something about the society in which it was created  |
|  | realize that dance sometimes supports or questions a culture's or society's beliefs  |
|  | understand that changes in dance reflect changes in society  |
|  | continue to recognize and appreciate technical proficiency in dance productions  |
|  | view dances with a willingness to try to understand the choreographer's intentions   |
|  | explore various ways that people can respond to a dance presentation (i.e., thoughts, feelings, and associations)  |
|  | recognize that knowing more about a dancer, choreographer, and his/her society can help them understand a dance presentation   |
|  | engage willingly in a process for viewing and responding to dance presentations  |
|  | understand that it is important to support opinions with reasons related to the dance itself   |
|  | begin to recognize ways that artists make connections among the arts   |
|  | explore the role of dance artists and functions of dance in own and surrounding communities  |
|  | become aware of the role and influence of dance in own daily lives, including mass media and popular culture   |

## *The whole body*

*Body parts* - head, arms, hands, legs, feet, torso, elbows, wrists, shoulders, hips, knees, ankles

*Body zones* - body areas of front, back, left side, right side, upper half, lower half

*Body bases* - whatever supports the rest of the body; for example, when standing -- the feet, when kneeling -- the knees.

In the middle years, students will reinforce their understanding of their body as their instrument of dance. Middle years students will:

- explore and use a variety of whole body and body part actions, body bases and body zones in their dance experiences
- work toward moving with efficient use of their bodies while paying attention to movement fundamentals such as correct alignment, balance, etc.
- continue to use knowledge of their body to increase the clarity of their movements in all their dance experiences
- explore and develop understanding of the range and function of their body parts; for example, the range and function of their joints
- continue to challenge and extend their bodies' cardiovascular abilities, flexibility, strength, balance and co-ordination.

## **Relationships**

*To what* or *to whom* describes the relationship. It is the correspondence or connection between things, be they dancers to each other, dancers to objects or a dancer's body parts to each other. In the middle years, students will continue to explore the relationships of connecting, leading, following, meeting, parting, near, far, passing by and surrounding.

In addition, students in the middle years will:

- demonstrate co-operation and increased ability to work effectively in large and small groups
- collaborate in large and small groups to create dance compositions
- explore various configurations of relationships when working as a group; for example, unison, canon, in contrast, in various formations
- respond spontaneously with or in reaction to others when improvising
- explore moving in relation to a prop or object
- make connections between relationships and expression.

## **Dynamics**

Dynamics describe *how* the body moves. It is an umbrella term and includes the factors which gives movements various qualities. Therefore, dynamics is the element which gives dance its expressiveness. Awareness of dynamics is encouraged in the dance curriculum by learning about the following dynamic concepts:

*Duration* - the length of time needed to do a movement; duration is on a continuum of very short to very long

*Directions* - forward, backward, sideways, upward or downward

*Focus* - where the eyes or the intention of the movement is directed

*Levels* - high, middle and low or deep

*Pathways* - the patterns or designs made in the air or on the floor by the person's movements; pathways appear as straight lines, curved lines or combinations of straight and curved lines

*Shape* - the design of the body's position

*Size* - the magnitude of the body shape or movement; size is on a continuum of small to large.

Middle years students will continue to explore the space concepts of directions, focus, levels, shape and size. In addition, students in the middle years will:

- make connections between space and the expressive potential of movements
- extend their ability to use the whole body to clearly articulate spatial designs and pathways
- understand that focus involves using the whole body to direct attention toward and influence the expression of their movements
- understand that focus is not only outwards but might be inwards toward the body
- recognize that personal space may be perceived as positive or negative.

## **Movement**

- **locomotor:** walk, run, leap, hop, jump, skip, slide, gallop
- **nonlocomotor:** bend, twist, stretch, swing
- leading/following

## **Time**

- fast/medium/slow
- with music/without music

## **Space**

- **levels:** low, medium, high
- **direction:** forward, backward, sideways, diagonal, turning
- **focus:** straight/curved, open/closed

## **Energy**

- strong/light
- sharp/smooth

## **Body**

- **shape:** the body can contort itself into different shapes (i.e., curves, angles)
- **parts:** the arms, legs, head, toes, fingers can take on different focuses (i.e., open, closed, relaxed)

## Tips for Teaching the Creative Dance Lesson

Creative dance lessons require students to be active learners. Students are experiencing, gaining knowledge, experimenting and facilitating at the same time. Often there is a social dimension where students are working with partners or in groups. To facilitate students' learning in the creative dance lesson, teachers will need to be interactive - constantly coaching, guiding and discussing with the students. Following are tips which will help the teacher in the creative dance lesson.\*

- Set a warm and accepting atmosphere where students feel safe and free to take risks. Show enthusiasm. Join the students in the activities whenever possible to help establish trust between the teacher and the students.
- Set ground rules to keep the lesson running smoothly. For example, students should know they are to start and stop on a signal from the teacher, or where the boundaries of the dance space are.
- Establish general space awareness early to ensure students do not bump into each other.
- Use themes and topics of interest to the students.
- Use the voice effectively. Coach the students while they move, but be clear and loud enough so that they can hear. Say words to convey their meanings, thereby encouraging students to respond in that way; for example, s t r e e e e t c h.

Use images to stimulate the students' imaginations and develop their movement qualities. Use a rich vocabulary of adjectives and adverbs. Use a variety of images to encourage students to explore several possibilities. For example, tell students to hop lightly as if they are on clouds, or hot sand. Remember that imagery can also limit students if used incorrectly. Do not ask students to "be" something or else that is all you will get. For example, asking students to hop like rabbits will more than likely result in a classroom of students hopping like rabbits and not exploring the many ways of hopping.

- Use visual aids to get ideas across to students whenever possible. For example, use a slinky to show bending, slithering actions; an elastic to show stretching movements; a ball to show bouncing movements.
- Use percussion instruments and music to help stimulate the children to move. For example, a crashing drum could encourage students to leap high off of the ground.
- It is important that even in dance's simplest form, students have a complete dance experience.
- Stillness is important. Stillness is not a state of "not doing", but rather a state of ready alertness - a mental and emotional preparation for the ensuing activity.
- Use repetition. Children get satisfaction from learning a phrase of movement and repeating it.
- Make the lesson challenging. Demand excellence.

Be generous with praise for the students' quality efforts.

\*"Tips for Teaching Creative Dance Lesson" was adapted from *Physical Education Elementary School Dance and Rhythmical Activities, A Teacher Handbook for Kindergarten, Division I and II*, Saskatchewan Education, 1981.

# Dance Glossary

## Actions

What the body is doing. Includes locomotor and non-locomotor movements; for example, running, jumping, twisting, gesturing, turning.

## Alignment

Body placement or posture; proper alignment lessens body strain and promotes dance skills.

## Asymmetry

Uneven, irregular design.

## Body bases

Body parts which support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

## Body parts

Arms, legs, head, torso, etc.

## Body zones

Body areas of right side, left side, front, back, upper half, lower half

## Binary form

Two-part structure; AB.

## Chance form

A choreographic form which is determined randomly; for example, by the roll of dice.

## Choreographic form

See form.

## Collage form

A choreographic form which unifies assorted fragments into a whole.

## Contrast

A principle of composition. See Foundational Objectives for detailed description.

## Dance phrase

A logical sequence of movements with an observable beginning, middle and end.

## Diorama

Small, three-dimensional representation of a scene.

## Directions

Forward, backward, sideways, up and down.

## Duration

The length of time needed to do a movement; very short to very long.

## Dynamics

The dance element which relates to *how* a movement is done.

## Even rhythm

Movements of equal duration; for example, walking.

## Energy

Muscular tension used to move; ranges from a little to a lot.

## Form

Structure of dance compositions.

## General space

The dance area.

## Kinesphere

See personal space.

## Levels

Movements might take place on three levels: high level, middle level, and low or deep level.

**Locomotor movements**

Movements which travel from one location to another.

**Maquette**

Small preliminary model or sketch.

**Metric rhythm**

The grouping of beats in a recurring pattern.

**Motif description**

Symbol system which notates the outline of movement.

**Movement sequence**

Movements which are ordered in succession.

**Movement vocabulary**

All the actions the body can make.

**Narrative form**

A choreographic form which tells a story.

**Non-locomotor movements**

Also called axial; movements which do not travel; moving or balancing on the spot.

**Notation**

Method for recording movements and dances.

**Organic form**

A choreographic form in which the dance grows naturally out of itself.

**Pathways**

Patterns or designs created on the floor or in the air by movements of the body.

**Personal space**

Also called kinesphere; the space reached while stationary.

**Principles of composition**

Methods which help sequence movements into a whole.

**Qualities**

Characteristics of a movement.

**Relationships**

The body's position relative to something or someone.

**Repetition**

A principle of composition. See Foundational Objectives for detailed description.

**Rondo form**

A dance structure with three or more themes where one theme is repeated; ABACAD....

**Sequencing**

A principle of composition. See Foundational Objectives for a detailed description.

**Shape**

The design of a body's position.

**Size**

Magnitude of a body shape or movement; from small to large.

**Speed**

Velocity of movements; from slow to fast.

**Symmetry**

A balanced, even design.

**Ternary form**

Three-part structure; ABA.

**Theme and variation**

A-A1-A2-A3.... A choreographic form which begins with an original idea or theme and in following sections departs or deviates from the original, while still retaining some connection to the original.

**Time signature**

A symbol that denotes a metric rhythm; for example, 3/4, 4/4.

**Transition**

A principle of composition. See Foundational Objectives for a detailed description.

**Uneven rhythms**

Movements of unequal duration; for example, skipping.

**Unity**

A principle of composition. See Foundational Objectives for a detailed description.

**Variety**

A principle of composition. See Foundational Objectives for a detailed description.

**Workshopping**

A strategy where dance compositions are shown as works-in-progress for discussion and feedback before final refinement.



Student Guide

**Elements of Dance**

**Movement**

- **locomotor:** walk, run, leap, hop, jump, skip, slide, gallop
- **nonlocomotor:** bend, twist, stretch, swing
- leading/following

**Time**

- fast/medium/slow
- with music/without music

**Space**

- **levels:** low, medium, high
- **direction:** forward, backward, sideways, diagonal, turning
- **focus:** straight/curved, open/closed

**Energy**

- strong/light
- sharp/smooth

**Body**

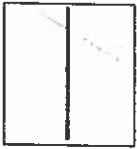
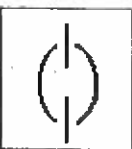
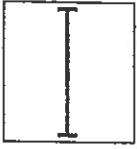

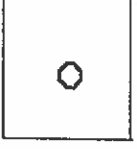

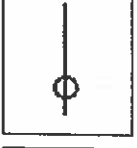

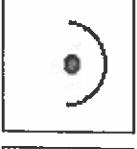
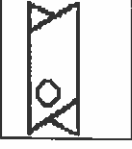
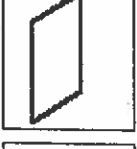
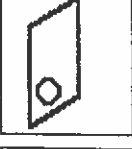
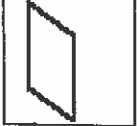
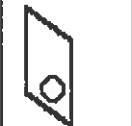
- **shape:** the body can contort itself into different shapes (i.e., curves, angles)
- **parts:** the arms, legs, head, toes, fingers can take on different focuses (i.e., open, closed, relaxed)



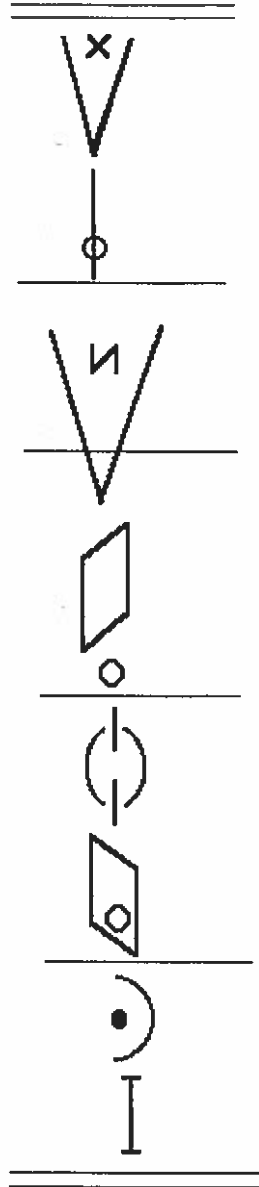
# Appendix B

## Motif Description

Motif Description is a symbol system which notates the outline of movement. Motif writing, developed by V. Preston-Dunlop, is based on Labanotation. Symbols are written in columns and read from the bottom upwards, left to right. The following are action symbols which will help teachers and students get started. There are also symbols for other aspects of movement including the body, dynamics, space and relationships. For further information, please refer to resources on notation listed in *Arts Education: A Bibliography for Grades 6 to 8*.

|                  |   |                  |   |
|------------------|---|------------------|---|
| an action occurs |    | jump             |    |
| travel           |    | contract         |    |
| pause            |   | expand           |   |
| gesture          |  | transfer weight  |  |
| fall             |  | twist either way |  |
| turn right       |  | twist right      |  |
| turn left        |  | twist left       |  |

Here is an example of a dance phrase written in Motif Description. The phrase is in 2/4 metre and read from bottom to top as follows: travel, fall, twist to the left, jump, pause, turn to the right, expand, contract. When executing this phrase, the actions could be done in any way; for example, travelling could be crawling, hopping, rolling; twist to the left could be an arm twisting or the whole body twisting.



## MOVEMENT WORDS

### Travelling

- agitate
- amble
- approach
- 4. arrive
- 5. away
- 6. beg
- 7. blowing
- 8. bounce
- 9. bound
- 10. bridge
- 11. brush
- 12. bump
- 13. bustle
- 14. canter
- 15. caper
- 16. carry
- 17. cast
- 18. catapult
- 19. cavort
- 20. charge
- 21. climb
- 22. clump
- 23. coast
- 24. confine
- 25. crash
- 26. crawl
- 27. create
- 28. creep
- 29. crush
- 30. dance
- 31. dart
- dash
- dawdle
- depart
- 35. drag
- 36. dodge
- 37. drifting
- 38. fetch
- 39. flap
- 40. flee
- 41. fling
- 42. follow
- 43. fondle
- 44. fluctuate
- 45. fly
- 46. gallop
- 47. grinding
- 48. grovel
- 49. hammer
- 50. hasten
- 51. haul
- 52. hike
- 53. hobble
- 54. hop
- 55. hurl
- 56. hurdle
- 57. hurtle
- 58. hurry
- 59. jackknife
- 60. jerk
- 61. jiggle
- 62. joint
- 63. jump
- kick
- lash
- 36. leave
- 67. limp
- 68. lurch
- 69. leap
- 70. march
- 71. mash
- 72. loiter
- 73. loll
- 74. padding
- 75. perambulate
- 76. pivot
- 77. plod
- 78. plop
- 79. poke
- 80. prance
- 81. propel
- 82. prowl
- 83. pull
- 84. push
- 85. rake
- 86. raise
- 87. rattle
- 88. rebound
- 89. return
- 90. revolve
- 91. roll
- 92. rotate
- 93. rove
- 94. rumble
- 95. run
- 96. rush
- 97. saunter
- 98. scamper
- 99. scrape
- 100. scratch
- 101. scurry
- 102. seek
- 103. shimmy
- 104. shiver
- 105. shoot
- 106. shove
- 107. shudder
- 108. shuffle
- 109. skip
- 110. shift
- 111. shuck
- 112. skedaddle
- 113. skim
- 114. slam
- 115. slide
- 116. slink
- 117. slipping
- 118. slither
- 119. slope
- 120. sneak
- 121. soar
- 122. speed
- 123. spun
- 124. spring
- 125. squirm
- 126. stalk
- 127. steal
- 128. step
- 129. squeeze
- 130. surge
- 131. straggle
- 132. stride
- 133. stroll
- 134. stub
- 135. slither
- 136. sway
- 137. swelling
- 138. sweeping
- 139. swerving
- 140. swirl
- 141. tap
- 142. tear

- 143. throw
- 144. thump
- 145. tip-toe
- 146. toss
- 147. travel
- 148. tremble
- 149. trip
- 150. trot
- 151. truck
- 152. trudge
- 153. tumble
- 154. turn
- 155. twirl
- 156. twitch
- 157. twisting
- 158. undulate
- 159. vault
- 160. walk
- 161. wander
- 162. whip
- 163. whirl
- 164. whizzing
- 165. wiggle
- 166. wind
- 167. wing
- 168. worm
- 169. waddle
- 170. wade
- 171. wander
- 172. wave
- 173. adjust

### Stationary

- 174. agitate
- 175. arise
- 176. arrange
- 177. awake
- 178. babble
- 179. beat
- 180. beg
- 181. bend
- 182. blink
- 183. bloom
- 184. blow-up
- 185. boiling
- 186. bridge
- 187. bulge
- 188. burst
- 189. cave-in
- 190. clap
- 191. climb
- 192. close
- 193. collapse
- 194. contact
- 195. crank
- 196. create
- 197. crouch
- 198. dance
- 199. deflate
- 200. descend
- 201. destroy
- 202. develop
- 203. dig
- 204. diminish
- 205. dip
- 206. dribble
- 207. drip
- 208. drop
- 209. droop
- 210. drown
- 211. elevate
- 212. embrace
- 213. exhale
- 214. expand
- 215. explore
- 216. extend
- 217. fall
- 218. fidget
- 219. flag
- 220. fling
- 221. flip
- 222. flex
- 223. flail
- 224. flake
- 225. flapping
- 226. free
- 227. grow
- 228. git
- 229. huddle
- 230. inflate
- 231. inhale
- 232. jiggle
- 233. jingle
- 234. lash
- 235. liberate
- 236. leer
- 237. life
- 238. loosen
- 239. flit
- 240. power
- 241. mirror
- 242. mumble
- 243. open
- 244. oscillate
- 245. patter
- 246. perk
- 247. perch
- 248. pinching
- 249. pivot
- 250. plucking
- 251. poke
- 252. popping
- 253. pound
- 254. protrude
- 255. puff
- 256. pull
- 257. pulsate
- 258. pumping
- 259. punch
- 260. quiver
- 261. rack
- 262. raise
- 263. reach
- 264. release
- 265. repeat
- 266. rock
- 267. rotate
- 268. rise
- 269. rub
- 270. scowl
- 271. shake
- 272. shiver
- 273. shrivel
- 274. shrink
- 275. sink
- 276. slap
- 277. snap
- 278. spin
- 279. spotting
- 280. sprain
- 281. spread
- 282. sprouting
- 283. stir
- 284. stretch

- 285. stooping
- 286. striking
- 287. swat
- 288. sway
- 289. swell
- 290. swing
- 291. swirl
- 292. swivel
- 293. take
- 294. tense
- 295. throw
- 296. throbbing
- 297. thump
- 298. tighten
- 299. tickle
- 300. tremble
- 301. trickle
- 302. toss
- 303. twirl
- 304. twitch
- 305. unwind
- 306. vault
- 307. vibrate
- 308. wash
- 309. wither
- 310. wriggle
- 311. wrinkle
- 312. wobble

### Stopping

- 313. alight
- 314. anchor
- 315. balance
- 316. blend
- 317. bind
- 318. burst
- 319. clutch
- 320. clasping
- 321. close
- 322. cringe
- 323. crunch
- 324. cuddle
- 325. curl
- 326. deflate
- 327. die
- 328. disappear
- 329. dive
- 330. droop
- 331. drop
- 332. enclose
- 333. enfold
- 334. expire
- 335. faint
- 336. fall
- 337. fasten
- 338. fix
- 339. fade
- 340. fold
- 341. freeze
- 342. grab
- 343. grasp
- 344. grip
- 345. harden
- 346. hesitate
- 347. hook
- 348. hunt
- 349. inflate

# Remember to use when developing your dance:

## Elements of dance:

### 1. **Actions & Movement:** leading and following

-locomotor: walk, run, leap, jump, skip, slide, gallop

-non-locomotor: bend, twist, stretch, swing, expand, contract,

### 2. **Body:**

-shape: the body contorts into different shapes, curves, angles

-parts: upper body or lower body, movement of arms, legs, toes, fingers, and different focus (open, closed, mixed)

### 3. **Dynamics:**

- fast/medium/slow

-energy: strong/light or sharp/smooth

### 4. **Relationships :** with others in unison

-in a group where each have own of parts

-with or without props

### 5. **Space:**

-levels: low/medium/ high

-direction: forward, backward, sideways, diagonal, turning

-focus: straight/curved, open/closed,

-pathways: zigzag, curvy, symmetrical, uneven etc.





Choreography: \_\_\_\_\_

Group Name: \_\_\_\_\_

Members:

Theme or idea being communicated:

Prop:

Song:

Movement phrase

A:

Movement phrase

B:

Movement Phrase

C:

Form: example    A   B   A   C   A

## Sample Checklist for Evaluating Creative Processes

| Examples of Possible Criteria  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
| Contributes ideas to explore the theme or concept                                      |  |  |  |  |  |  |  |
| Contributes to discussion and brainstorming activities                                 |  |  |  |  |  |  |  |
| Extends the theme or concept(s) in a new direction                                     |  |  |  |  |  |  |  |
| Develops one aspect of theme or concept(s) in detail                                   |  |  |  |  |  |  |  |
| Transfers knowledge of the theme or concept into personal art works                    |  |  |  |  |  |  |  |
| Explores several ideas   |  |  |  |  |  |  |  |
| Takes risks by exploring something new to him or her                                   |  |  |  |  |  |  |  |
| Shows interest in the arts experience  |  |  |  |  |  |  |  |
| Shows commitment toward the experience of creating                                     |  |  |  |  |  |  |  |
| Challenges self  |  |  |  |  |  |  |  |
| Describes what did and did not work in personal experience                             |  |  |  |  |  |  |  |
| Identifies what he or she would like to change in order to improve the arts expression |  |  |  |  |  |  |  |
| Describes what his or her own arts expression means personally                         |  |  |  |  |  |  |  |
| Maintains awareness of personal intentions in arts expression                          |  |  |  |  |  |  |  |
| Shows concentration in arts experiences  |  |  |  |  |  |  |  |
| Discusses why choices were made  |  |  |  |  |  |  |  |
| Describes images, sensations, or ideas evoked by the arts experience                   |  |  |  |  |  |  |  |
| Contributes ideas when working in groups   |  |  |  |  |  |  |  |
| Works co-operatively within the group  |  |  |  |  |  |  |  |
| Works independently  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| <b>Comments:</b>   |  |  |  |  |  |  |  |

# Anecdotal Record-keeping Form

Template

**Team Name:** \_\_\_\_\_

Foundational Objective(s):

Date: \_\_\_\_\_

- 4 - excellent
- 3 - very good
- 2 - Satisfactory
- 1 - needs a little work

| Students' Names | Criteria/Objectives                                     |                                 |  |  |
|-----------------|---|---------------------------------|--|--|
|                 | all members are constantly in movement or in a position | uses rhythm, patterns, and form | Uses a variety of low, medium and high movements | uses upper/lower body to express theme, emotions, or ideas |
| 1. _____        |   |                                 |  |  |
| 2. _____        |   |                                 |  |  |
| 3. _____        |   |                                 |  |  |
| 4. _____        |   |                                 |  |  |
| 5. _____        |   |                                 |  |  |

Other Comments: