AN INVESTIGATION OF A PORTFOLIO MODEL FOR ASSESSING THE
ELEMENATARY SCHOOL DANCE CLASS

A Thesis

Presented in Partial Fulfillment of the Requirements for
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Graduate School of The Ohio State University

by

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*****

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CHAPTER I

THE PROBLEM

Background

As stated by Howard Gardner in an interview with Ron Brandt (1987-88), "education is gradually becoming more individual-centered" (p. 34). No longer is it acceptable to use the same teaching methods on every child, and likewise, educators are shifting towards more individualistic assessment. Gardner’s concern is that "we need to be much broader in what we assess and much more flexible in how we assess it" (Brandt, 1987-88, p. 34). In the same vein, testing must reflect the learning situation, and if you want to emphasize complex learning in your lesson, then the assessment strategies must be complex as well. (J. S. Koroscik, personal communication, March 10, 1994)

Traditionally, the standardized test has been the most efficient method for "providing a substantial amount of information on individuals" (Haney, 1981, p. 1029). The purposes of this testing method include categorizing people for specific careers (Haney, 1981), placing students in appropriate learning environments (Haney, 1981), and holding educational institutions accountable to industry standards (Wiggins, 1989). However, it was recognized already in 1962
the above purposes as they "tend to penalize deep thinkers and to inhibit deep thinking" (Haney, 1981, p. 1024).

Grant Wiggins (1989) agrees with the above sentiment and states that we have lost sight of what tests are supposed to do, whose purposes they serve, and how they "might actually aid learning" (p. 703). Wiggins (1989) suggests that we return to the roots of assessment by remembering that "a true test of intellectual ability requires the performance of exemplary tasks" (p. 703). This emphasis on performance is the basis of authentic assessment. In addition to being performance-based, Wiggins (1989) suggests that an authentically assessed unit of instruction should also reflect similar challenges that face professionals, and the standards with which the students are judged should mirror similar standards of performance that might typically face those professionals (p. 703).

It should be pointed out, however, that performance-based assessment is not a synonym of authentic assessment. In order to be true to its name, authentic assessment dictates that the environment in which a student is being tested is genuine (Meyer, 1993). If the testing environment is contrived or artificial, then the assessment method cannot be authentic regardless of whether it is performance-based or not (Meyer, 1993). Generally, the more authentic techniques allow the students to determine the topic,
organize their time, and work and be evaluated where they are most productive (Meyer, 1993, p. 19).

Portfolio assessment, which has been commonly used in the visual arts class, has recently been recognized as an alternative to the standardized test. Project PROPEL coordinated the efforts of the Pittsburgh Public Schools, Educational Testing Service, and Project Zero at the Harvard Graduate School of Education to further develop the portfolio model for assessing student work in other subject areas (Wolf, 1989). Project PROPEL’s goal was to "demonstrate that it is possible to assess the thinking processes characteristic of the arts and humanities in rigorous, but undistorted, ways" (Wolf, 1989, p. 36).

The PROPEL portfolio is a collection of "biographies of works, a range of works, and reflections" (Wolf, 1989, p. 37). Its purpose is to show the history of how a particular piece of work developed, a diverse example of what a student is capable of creating, and a look at the student in the role of "an informed critic or autobiographer" (Wolf, 1989, p. 37).

Thus, as an assessment tool, a portfolio that is created from a student’s work can reveal much more about each particular student than a standardized test can. The portfolio not only shows the knowledge base and skills, but it allows the student’s interests and talents to shine as well.
Furthermore, because students have a part in creating their own portfolios, they are included in the assessment procedure and become participants instead of observers. Additionally, parents and educators gain a better sense of who each student is and what unique contributions he or she can make.

The Problem

As the Dance Education Initiative Curriculum Guide discusses, dance educators need to develop standards of assessment for the following reasons:

- they provide the teacher with criteria and means for determining what learning is taking place both quantitatively and qualitatively.

- they are the basis for teacher reporting on student learning.

- they guide the teacher's selection of dance experiences based on the needs of students as expressed in learner outcome statements.

- they establish and validate dance as a unique and significant form of knowing.

- they define a place for dance alongside other subjects now regarded as basic to human learning.

- they strengthen teacher and student accountability in regards to school, school district, state and national education curriculum goals (Mirus, White, & Bucek, 1993, p. 181).

Unfortunately, the field of dance has given only limited attention to student assessment (Van Gyn, 1989). Furthermore, the specifics of any particular method for assessing student work are rarely discussed.
The Purpose

The challenge of this thesis was to research a particular approach to assessment, the portfolio method, and apply it to a dance class in order to document the learning that was taking place. I selected four students on which to focus, and planned an auxiliary unit to supplement their dance class. This additional unit was planned for the purpose of exposing students to challenges that are similar to those that might face a choreographer or a critic.

My work shows the students' choreographic process, their thoughts and intentions behind their creations, and a videotaped history of their dance. Since an accurate portfolio can take months to create, however, I remind the reader that what I have compiled is only the beginning of a dance portfolio (Wolf, 1989).

This portfolio was then used in the analysis of the learning that took place in their dance class. The analysis happened in three basic phases that are discussed more thoroughly in chapter four. First, I considered the knowledge base that they displayed; second, I was interested in how they used that knowledge to achieve the goals of the unit, and third, I evaluated their attitudes and values as they were creating their dance. These three phases reflect the "knowing," "doing," and "habits of mind" structure of the Arts PROPEL formula (Hyndman, 1993).
CHAPTER II
THEORETICAL FRAMEWORK

Related Literature on Educational Assessment

Standardized tests have been the choice method of providing educators and test administrators with consolidated information about a large number of students (Haney, 1981). Current trends in educational reform indicate, however, that the standardized, multiple-choice test is generally unfair, it is biased against some minority groups, and it infringes on school time. Additional criticism of these tests is that they are merely indicators of a minimal, low-level competence, and they do not demonstrate higher order thinking (McCurdy, 1991).

Haney (1981; 1984) has published two extensive articles on testing practices. His first paper focuses on the social issues surrounding standardized testing, while his second article focuses more on the goals of testing in general. The basic premise of these two articles is similar; it suggests that standardized testing practices are very popular, but they do not necessarily serve the purpose of documenting student learning.

In an interview with Moses (1990), Dennie Palmer Wolf explained that the solution is to "aim at assessing higher
level skills, including creativity, reasoning, and depth of understanding" (p. 3). Preferred assessment methods include essays, open-ended problems, and portfolios (McCurdy, 1991).

Before teachers can implement these alternative assessment methods, however, they must determine the standards of performance that students can and should achieve (Wiggins, 1989, p. 705). Determination of those standards comes in two steps: first, agreement on what knowledge the students need to apply and what skills they must exhibit; second, construction of a method of evaluating their performance (Wiggins, 1989). The determination of the knowledge and skills and the construction of the test cannot happen in the abstract; rather, the assessment model must be tested and revised continually on student populations to ensure its validity (Wolf, personal communication, July 7, 1993). By focusing on the actual performances rather than an after-the-fact standardized test, the students should have a greater opportunity to show "thoughtful understanding" of the problem which is facing them (Wiggins, 1989).

Wiggins (1989) also insists that "the true test of ability is to perform consistently well tasks whose criteria for success are known and valued" (p. 706). The goals of an authentically assessed test are not kept secret and hidden; rather, they are related to "the actual challenges, standards, and habits needed for success in the academic
disciplines or in the workplace" (Wiggins, 1989, p. 706). Furthermore, because those goals have been disclosed, the students are able to gauge their own learning progress, and they understand that in order to be successful, those standards must be realized (Wiggins, 1989).

Wolf (personal communication, July 6, 1993) has been researching the best way to achieve authentic assessment ideals with the Arts PROPEL group. Her conclusion is that the portfolio method is central to achieving those aims. Integral to the portfolio method is its incorporation of a domain project which is a problem or issue around which a lesson is organized. According to Wolf (personal communication, July 6, 1993), the key elements in a domain project are as follows:

- authenticity—problems that are similar to those a professional would encounter,
- multi-leveled—allows for different approaches for varied learning styles,
- relevance—links to students' past and future for them to draw from,
- exposing—shows the artistic process behind the product,
- embedding—activities which insert the skills into the context where they are used.

Art education assessment

Art educators who are interested in reforming the educational system are finding numerous possibilities for assessing student learning through portfolios. The visual
artist's portfolio shows finished works of art, pieces in progress, and the media with which the artist has worked.

Zimmerman (1992) agrees with this focus on portfolios for assessment. She further suggests authentically assessing student work with exhibitions and performances of student work, profiles of student behavior, reflective journals, interviews and questionnaires, teach-back methods (peer teaching), videotaping, and retrospective verbal reports in addition to portfolios (p. 17).

Gitomer et al. (1992) concur that authentic assessment, specifically using a student created portfolio, is central to improving arts education. Together with Scott Grosh and Karen Price, Gitomer (1992) states that "assessment is the process of making inferences about student learning" (p. 7). The learning that Gitomer feels should be emphasized can be found in the activity of making art. Authentic assessment, also known as the process approach, suggests that "the content of art knowledge is embedded in the process" of making art (Gitomer et al., 1992). This philosophy is reflected in the PROPEL categories of production, perception, and reflection wherein learning the techniques, elements, formal analysis, and history of art making are included (Gitomer et al., 1992). The PROPEL approach "encourages an assessment view that examines student artistic development over time, across materials, and across artistic content" (Gitomer et al., 1992, p. 11). Again, the
message that comes to the students is that "the process of making art is serious, worth doing, and worth being attended" (Gitomer et al., 1992, p. 11). Gitomer et al. (1992) suggest that a portfolio might further include interviews, written dialogues, critiques, and formalized assessment.

Hyndman (1993) elaborates further with the portfolio design by specifying particular elements which should be included. Each portfolio should be structured by what knowledge and understanding the students display, what skills and abilities they should acquire, and what personal values and attitudes they show. These three elements are referred to as "knowing," "doing," and "habits of mind." Those elements can then be applied to the following categories: creative expression and performance-production, historical-cultural and social contexts, perception, analysis and criticism, and aesthetics. Thus, in each of the five categories the student must have a certain knowledge and understanding, must reach an expected skill level, and must exhibit appropriate values and attitudes.

Dance education assessment

The most extensive work in the field of assessing learning in dance was done by Mirus, White, and Bucek (1993) who collaborated to create the Dance Education Initiative Curriculum Guide. In this guide the authors have dedicated a section to assessing dance learning. Some of the topics
covered include a review of materials published on dance learning, a discussion on the importance of assessment in dance, some specifics on a dance portfolio, and finally how to assess and report dance learning (Mirus et al., 1993).

Another publication by Dennie Palmer Wolf and Nancy Pistone (1991) discusses assessment in the arts in general and specifically addresses dance in one section. This chapter describes the authentic assessment strategies implemented in three dance classes and how the instructors apply the guidelines for authentic assessment to their classes. The primary emphasis is on having students create dances in response to specific choreographic problems. Those problems can be presented by the teacher or agreed upon by students after a brain-storming session. The students then become critics as they refine their dance creations; it is not the teachers place to create the dances or dictate what does or does not belong in a dance piece. The teacher becomes a coach or a critic who suggests alternatives. It is also important to note that students are not only critics of each other's dance creations but also of their own. Furthermore, students keep journals in the process of creating so they are actively aware of how their thoughts are evolving. At the end of the unit, all the pieces are performed in front of other dancers who act as a jury. This jury is an extension of the critiquing
process wherein students are expected to learn from each other's dances (Wolf & Pistone, 1991).

**Thesis goals**

A wealth of literature has been written about the need for testing reform, and ample evidence has been cited to illustrate that a portfolio structure can assess learning more accurately than a standardized test. However, the literature is sketchy in providing concrete examples of the portfolio model for assessing student learning in the dance class. It is understood from the *Dance Education Initiative Curriculum Guide* that the portfolio is the preferred method for assessing student dances, and this guide gives an educator an excellent place to start. Nonetheless, a teacher will not find a rigorous example of a dance unit which incorporates the portfolio model and, as a result, will not be able to take the next step.

In this thesis, I have described a dance unit of study which incorporated a portfolio model. I have documented the activities, recorded the interviews, and videotaped the dances that were created. This information was used not only to assess the learning that took place, but also to determine the validity of this assessment model.

At the conclusion to this thesis, I examine the feasibility of using portfolio assessment in the dance class. Specifically, what did this tool tell me about student dance creating and how efficient was it.
CHAPTER III
METHODOLOGY

Design

A case study method was used to examine four students for whom I collected materials that became their dance portfolios. I chose four students to participate in the study for three reasons. First, I needed a small number since my purpose was to collect as much information as possible, and more than five or six students would have been overwhelming. Second, I wanted an even number so that an equal number of male and female students were represented. Third, I needed a number that would provide enough variation regarding the student’s strengths, interests, and abilities. Thus, the number became four students.

As Stake (1988) describes, the case study is a "way of organizing data" within a bounded system (p. 256). The goal is to search for patterns, issues, or themes within that system. (Stake, 1988)

Wolf and Pistone (1991) have used case study methods in examining how three different dance teachers use elements of a portfolio assessment technique in their classes. Wolf (1989) also uses the example of one student’s work when discussing the benefits of portfolio assessment. Likewise,
Zimmerman (1992) has given many specific examples from student cases to demonstrate how a portfolio might be used in the bounded system of a school.

My bounded system was the classroom, and I concentrated on the issues of evaluating the process and performance of creating dance and the learning that occurred within that context. Specifically, those issues revolved around the Art's PROPEL categories of "knowing," "doing," and "habits of mind" that were discussed earlier.

Action research was also a part of this study's design. Because I was concurrently conducting the research and evaluating its effectiveness, it was necessary for me to continually reflect on that research. According to Reinharz (1992), action research is "research in which action and evaluation proceed simultaneously" (p. 180). Similarly, Wanda May (1993) wrote that "action research is the study and enhancement of one's own practice," and allows the teacher to be a researcher and critical inquirer of her own practice (p.114).

Participants

I examined four students who were members of a fourth-fifth grade split class in an alternative elementary school. Indianola Alternative Elementary School was selected because of its proximity to The Ohio State University; its alternative philosophy which employed an arts team consisting of art, music, drama, and dance; its racial
balance which was controlled through a lottery system; and the dance teacher Marlene Robbins with whom I conducted this study.

This arts team serves two schools and alternates its schedule with one week at Indianola Elementary and the following week at another alternative elementary school. The classes meet with each arts team member daily for one week, and these meetings occur twice a year.

The students that I considered were two females and two males—three were African-American and one was Caucasian; they were from a middle-class socio-economic background and had varying strengths and abilities. Specifically, I was interested in their attitudes toward dance class, background in dance or martial arts, verbal skills—written and oral expression, and attitude toward visual arts class.

After informing the classroom teacher and the dance teacher of these criteria, I asked them for their recommendations. They suggested four students referred to as student A, student B, student C, and student D.

Student A, a male aged 11, was recommended because he was good at expressing himself orally, but writing was not one of this strengths. Interestingly, he had a good attitude toward dance class, but he was considered to be average in creating dances, and his feelings about the visual arts were also judged to be average.
Student B, a male aged 11, was recommended because of his high achievement in all the areas being examined. His achievements in both written and oral expression were judged to be high, and he enjoyed both visual arts class and dance class. In both of these arts, he was also considered to be highly creative, very thoughtful, and intentional about his work.

Student C, a female aged 12, was recommended with average written and oral communication skills, and she enjoyed both visual arts class and dance class very much. While her strength in dance class was not in creating dances, she was judged to be the most successful in picking up dance movement that was shown to her by someone else.

Student D, a female aged 9, wrote very well and was considered to be average with her oral expressive abilities. She both enjoyed and performed well in art class. Interestingly, she was judged to be opposite from student C in dance strengths. Her strength was the creative dance ability; her dancing was very expressive. However, she had shown lesser ability in picking up steps that someone else performed.

After these four students were chosen, I observed them for one week during their dance class to get to know them, and for them to get to know me.
Data Collection Procedures

While I collected my data, Marlene Robbins conducted a dance class which centered around a Matisse painting titled The Dance (1910) (See Appendix A, p. 58). Robbins had previously participated in a study directed by a research group at The Ohio State University which sought to assess how the arts (visual art, music, and dance) aided students in the transfer of their existing knowledge to a current issue under examination. In this case, that issue was understanding that this particular painting could have multiple interpretations; it has been interpreted as being both harmonious and disharmonious. The research group was interested in using these seemingly conflicting interpretations on as a basis for assessing how children interpret art and what strategies they use.

The results of this research study varied among the visual art, dance, and music groups which were studied. Robbins became interested in some of the questions that this study had raised, and decided to follow up with a study that only involved the dance group.

Robbins conducted class for 22 students while I focused only on the four students who were chosen to participate in my study. Her plan was to meet for forty-five minute sessions for two non-consecutive weeks—one week of meetings, one week off while she was assigned to the other school, then one week of meetings again; however, because of
inclement weather conditions, the schedule was disrupted. In total, four days of the study were canceled and had to be rescheduled.

Any activities which used the whole class were orchestrated by Robbins and are referred to by a task number, and any activities involving only the four students were designed by me. I used a video camera to document all classes and exchanges (See Appendix G, p.146).

Task #1

During the first class, all students were asked to improvise a dance using words that have been used to describe Matisse’s painting, The Dance (1910), as well as the poses of the figures in the painting. This task was divided into four sub tasks as follows:

-Task 1A was a matching exercise to pair words with the painting.

-Task 1B asked students to chose, from a given list, descriptive words and phrases which described the dancing that they felt was happening in The Dance (1910). From the words that they chose, they were asked to improvise a dance that expressed those words.

-Task 1C gave students a list of movement words from which they were to select three which they felt matched the painting. Again, students were to use these three words to create a dance.

-Task 1D asked the students to combine the task 1B and the task 1C dances and to find a way to notate or document that dance. (See Appendix F, pp. 115-122)

I did not direct any of the activities during this class and attended only to videotape the class.
Task #1 continued into the second day when students had a chance to practice their creations from the previous day and to have those creations videotaped. The class was divided into three groups for this taping.

Task #2

The third class concerned the role of an art critic and was designed to familiarize students with valid art criticism (See Appendix F, pp. 123-128). The students first learned what art critics and historians have often stated about the painting; some of these criticisms align with a harmonious interpretation of The Dance while others align with a disharmonious interpretations. The students were then asked to articulate two of their own criticisms of the painting. The first criticism favored a harmonious interpretation and the second a disharmonious interpretation. I acquired photocopies of those writings (See student appendices, pp. 67, 82, 106).

I then met with the four chosen students individually over the next three days for one hour sessions. During these sessions, the four students took turns watching the videotapes of the dances that they created during Task #1. My goal was to help them become aware of themselves as dancers and choreographers. They critiqued their own dances and discussed any changes that they would make after seeing themselves on videotape. After discussing the changes, they each had a chance to work on their solo dance to make any
changes and revisions, and then I videotaped the new version.

Task #3

When the class regrouped on day four of Robbins' study, they continued with the lesson plan and watched videotapes of dances choreographed by professional choreographers (See Appendix F, pp. 129-132). Each of these videotapes had some relevance to The Dance (1910) by Matisse. Some were danced in a circle as the Matisse painting is, one (Laura Dean's piece) had similar color usage, and others conveyed the feeling of harmony or disharmony. They saw excerpts from:

- "Fiddler on the Roof"—classic Eastern European folk dance,

- Victoria Uris' "Three to Tango" video dance—an abstract modern dance,

- Laura Dean's "Dance"—a modern dance,

- a sword dance in which all the dancers began in a circle and remained connected despite the many patterns and weavings they performed. Instead of holding hands in this dance, they each held their sword in one hand and their neighbor's sword in the other.

While the students watched the videotapes, they were asked to consider how these choreographies did or did not have elements similar to the Matisse painting, specifically harmoniousness, disharmoniousness, circular dancing, similar energy levels, and similar colors among other elements.

After viewing the videotapes and recording their opinions as to which one reminded them most of The Dance by Matisse, the students, in small groups, created a dance that
was similar to the painting using inspiration from the professional videotapes. Since they had two classes to conclude this section, they viewed the excerpts again on the second day, worked on their group dance, and shared their creations with the entire class of students. These movement exploration sessions and sharings were videotaped by me. I use the term "sharings" rather than performances because the latter term refers to polished products while the former allows unfinished dances in progress to be shown.

Task #4

On day six of Robbins' study, the class focused on specific types of dances that the students were taught. First, they learned an Israeli folk dance, then they learned the choreographic techniques of counterbalancing and cannon, and finally they learned about the basic elements of dance which are weight, time, space, and energy. These activities, which added to the students' dance creating vocabulary, were videotaped as well (See Appendix F, p. 133-138).

Task #5

Next, the class applied the above steps, techniques, and elements to actually create a harmonious dance, a disharmonious dance, and then combined the two to create a dance that was both. Because the activity of creating group dances was so popular, students were allowed to continue to
work together. I videotaped these creations (See Appendix F, p. 139-141).

**Task #6**

The culminating activity for this lesson was on the eighth day when the students considered the question, "Do you think that it is possible to interpret the dance in this painting in conflicting or opposite ways?" (See Appendix F, p. 142-144) With this question, Robbins aimed to assess the students' abilities to transfer knowledge from the lessons on conflicting interpretations to this final task.

Following this last lesson, I continued to work with the four students for three more days for one hour sessions. During this time the students viewed the progression of their group dances from the first improvisation after watching the professional dance videotapes to the creation of the harmonious and disharmonious dance. I asked questions that addressed their intentions behind movement choices, if they preferred solo or group work, what they thought of the dance that they created, if they wanted to alter it, and how they would do so. Their responses were recorded by videotape, and they were asked to write and/or describe their dance on paper.

At this point, they had time to work on the dance creation of their choice, and they could choose from several music selections to match their dancing. They were played six musical selections that were chosen based on their
harmoniousness or disharmoniousness. The harmonious selections were from the musical group Uakati and the pieces were "Alua" and "Mapa," from Mickey Hart -- "Dance of the Hunter's Fire," and from Felix Mendelssohn -- "On Wings of Song." The disharmonious selections were from Igor Stravinsky--an excerpt from "The Rite of Spring," from Magnus Lindberg--an excerpt from part one of "Kraft," and from Elliott Carter--an excerpt from part one of "Three Occasions for Orchestra."

Student A chose the Elliott Carter piece; student B chose "Alua" from Uakati; student C chose the Mickey Hart piece, and student D chose "Mapa" from Uakati. I asked the students to set some goals which addressed what parts of their solo or group dances they might want to use, if they have a specific idea for their dance (left vague on purpose), how many people they would use, how much space they would need, and three goals that they would set for themselves. After they had determined some goals for their dance, they began working (See student appendices pp. 71, 86, 95, 110).

The students' work was evaluated while they were working as well as at the end of the unit. The "In Progress Checklist" (see student appendices pp. 72, 87, 96, 111) reminded them of the steps, techniques and elements that they could use while creating. These dances were
videotaped, and the tape was viewed and used in the final activity.

The final activity was to interview them after they had watched the videotape of their final creation. I asked them how they saw their dancing change, which of their dances they liked better, if they achieved their goals that they set for themselves, did they set any new goals, what did they learn about being a choreographer, and if it was worth all the time that they put into it (See student appendices pp. 74, 89, 98, 113).
CHAPTER IV
RESULTS AND DISCUSSION

Data Analysis

This chapter discusses each student’s progress during the unit. Specifically, I have explained the goals that I had for the students, the manner in which they reached for those goals, and how I evaluated the students in the end.

The process of evaluating the results began with copying the relevant parts from the master videotapes onto each student’s personal videotape. I viewed these four personal videotapes keeping in mind that I was interested in knowing more about each student’s movement preferences, dance creations, incorporation of class material, work habits, and social interactions.

The Arts PROPEL portfolio’s three categories of "knowing," "doing," and "habits of mind" were used as guidelines in the evaluative process. For the category of "knowing," I considered:

- how the students expressed what they knew of Henri Matisse’s painting The Dance—could they explain their word choices

- to what extent they recognized that the arts (visual arts and dance) can have multiple interpretations,
-to what extent they knew that choreography could be inspired by paintings, dances, studies of the elements of dance and choreographic techniques, music et al.,

-did they know that dances can be viewed live or on videotapes.

For the category of "doing," I considered:

-how the students used the dances in the professional videotapes, the elements of dance, and the choreographic techniques in their dance creation,

-how they expressed their interpretation of The Dance

-how they expressed their reaction to other's dance creations,

-how they used their own videotapes to help revise their own dances,

-how they shared their own dances and respected other students' dance sharing,

-how they used improvisation to help create dance movement,

-how they documented their dance creations using a notation system of their choice--either drawing figures, showing directions and pathways, or a more abstract representation of the movement.

For the category "habits of mind," I considered:

-how they accepted other students' interpretations,

-how they valued other students' contributions and creations,

-how they appreciated that dance creating is challenging,

-how the applied and committed themselves completely to solving the choreographic problem,

-how they reflected on and revised their dance creation seriously.
Student A

Student A was creative, thoughtful, and bright; however, because he also had a hard time staying focused on the tasks given to him and had difficulty in locating the appropriate strategy to solve the problem at hand, these talents were not always used as well as they could have been.

In Task #1, the word exploration exercises, he started his dance with the idea of beginning in the same pose as one of the figures in the dance (see Figure 1, p. 28, and the figure in Appendix B, p. 62), but the actual movement, he decided, would be more like another figure (see figure left of the circled figure in Appendix B, p. 62) because he observed that this other figure looked like it was hovering off the ground and spinning. He successfully turned this interpretation into a beginning pose that continued into a movement that was a combination of a leap and a turn (Videotape time 0:00:22; Counter number 29). The adverbs that he chose to accompany this movement were "wildly," "violently," and "disturbingly." Obviously, he aligned his choices to disharmonious interpretations of the painting. I asked him about the interpretation and word choice, and he indicated that they were influenced by the colors in the painting. When I prompted him to elaborate further on this point, he shrugged his shoulders and did not have an answer.
Figure 1. Student A's interpretation of the Matisse figure that he chose.
From this initial interview, it seemed that student A had a clear picture about the movement (turning while leaping) and the quality of that movement (wild, violent, and disturbing). The dance study he created initially consisted only of this turning and leaping movement first done wildly with his arms reaching up, then with a slightly softer quality, and finally wildly again with an ending where he spins, no leaping, with an out of control look.

The second day, when the class focused on Task #1D, combining the improvised dance study with the three-word dance study and documenting the dance, student A added a pathway to his dance study—-not only was he leaping and turning, but it was now traveling in a specific direction. He indicated that the inspiration for this pathway came from the four directional compass points (which this class had used in a previous dance), and he followed a specific route with specific directions for his dance (See Appendix B, p.64). Contrary to his plans, however, he did not follow these directions when he danced this phrase. When I asked him about this alteration, he was not sure why his pathway changed, but he planned on sticking closer to his plan the next time and toning down the wildness (Videotape time 0:02:50; Counter number 263). He never came back to this dance; he just continued creating new dances for each new task.
The next dance creation occurred with Task #3 where students were asked to watch videotaped dance selections and choose one that matched The Dance. After the students made their selection, they were asked to create a dance with ideas from the videotapes and add it to the dance created in Task #1 with the words. Student A worked very well with two other boys. The idea for their dance was to stand in a line, shoulder to shoulder. First, each person chose a pose from the painting. This pose was then associated with the place that he was in. Then, in a very organized manner, person #1 went to person #2’s place and took person #2’s pose; likewise, person #2 took person #3’s place and pose, and person #3 took person #1’s place and pose. Each student assumed the place and pose of another six times to complete the sequence. When each student returned to his original place for the second time, they spun off to finish their dance (Videotape time 0:05:00 and 0:06:08; Counter number 450 and 546).

Interestingly, they chose not to incorporate any of the movement ideas from the professional videotapes, but did pick up on the idea of a canon and counterbalancing from Task #4 which was the lesson on choreographic techniques and elements of dance (Videotape time 0:11:37; Counter number 969).

When I interviewed student A about this dance, he indicated that when the three boys decided to work together,
they agreed that they would combine their dances, and the best way to accomplish this was to use the beginning poses that they used in Task #1 and to build a dance from those poses (Videotape time 0:06:08; Counter number 546).

After Task #4, student A’s concentration seemed to lapse, and the time set aside for dance creating was not a purposeful and constructive time for him. He worked with various people, never the same group twice, so each time there was a movement assignment, he had to start from the beginning again.

At the end of the unit, I asked him to choose music and create using the movement ideas that he had explored in class. After viewing the videotapes of his dancing, he decided that he wanted to use a spinning idea that he had with two other people, a counterbalance, and he wanted to create the look of a force field (See Appendix B, p.71).

In general, the time allotted for this dance creating was not productive for student A. With some individual attention to guide him with each step of the choreographic process, I think that he could have better utilized his abilities to create a more interesting dance. The dance that he did create was interesting. It had a good beginning with some strong ideas, but it lacked development during the middle and the ending seemed to have no thought (Videotape time 0:13:03; Counter number 1073).
Furthermore, after having seen the process by which he created his dance, I concluded that he wasted a lot of time by complaining that he did not know what to do or how to get started. His expectation was to have everything set in his mind and have the full cooperation of his group before doing any moving. If he had improvised more and trusted the movement that resulted, and if he had been assertive in taking control of his group, then his dance might have been more successful in terms of the process used and the product achieved.

His self analysis of the process and product was that he liked the product. He admitted that it needed some more work, but he was not sure what exactly--more movement and more energy, and no staggering. These ideas are fairly general and should be better defined (See Appendix B, p. 74).

In the final evaluation, I questioned him regarding what he learned about choreographing and if it was worth the time he put into it. He stated that he learned that a choreographer needs patience, he needs a plan, and he needs to think a lot. He felt that all the time and effort that he put into his dance creations was worth it, but that the dance could have been better (See Appendix B, p. 74).

In terms of the three portfolio categories of "knowing," "doing," and "habits of mind," I would evaluate student A's process in the following way. He understood
that *The Dance* (1910) could have multiple interpretations, and that dance creations can be inspired by many different media. Thus, for the "knowing category," he understood the primary points.

In the "doing category," he did not use the choreographic techniques, improvisation, and elements of dance as much as he could have, nor did he utilize the videotapes of his dances to much extent. He was, however, very supportive of other's dances, and openly shared his pieces, and he was very clear of his interpretation of *The Dance*. Thus, for the doing category, he was successful with sharing, but not so much for the choreography.

In the "habits of mind category," he was accepting and respectful of other students' dancing, and he appreciated the hard work that accompanies choreography and felt that the work had been worth it. On the other hand, he did have some difficulty working in a group to accomplish the desired goals, and he was not completely committed to creating the final dance. Along with this commitment issue, he did not consistently reflect on and revise his works.

In summary, he understood the lesson and its goals, but was unable to organize the strategies that would allow him to achieve those goals.

**Student B**

Student B's work habits were quite different from the habits of student A. Student B worked well independently
Figure 2. Student B's interpretation of the Matisse figure that he chose.
and in a group, was careful and deliberate about his creations, and had a good grasp of this unit in dance.

In Task #1, the word exploration exercises, student B began working alone, as all students were required to, chose his three words, and created a dance study around one of the figures in *The Dance* (See Figure 2, p. 34, and circled figure in Appendix C, p. 77). He chose to follow the painting rather literally, and with his right arm held slightly higher than his shoulder, he moved in a counterclockwise direction around in a circle with grapevine steps. The grapevine step is one where the right foot steps to the right and the left foot steps right crossing over in front of the right foot, then the right foot steps right again and the left foot steps to the right crossing behind the right foot this time. He became one dancer in a circle of other imaginary dancers, and he created steps and moved in a circle to the right based on his interpretation of the painting.

For Task #1C, selecting three words that matched the painting from a list of words, he had chosen to express "peaceful," "harmoniously," and "relaxed." For the word peaceful, he danced with peace signs ("V") made from his hands—a class favorite. For the word "harmoniously," he danced in a curved pathway with arms that softly reached out—almost looking like he was scattering something. Finally, for "relaxed," he softly fell to the floor. His
movement choices made his words very clear, and he was very clear about his intentions.

When I interviewed him about these words choices, he indicated that it was the shapes of the figures that helped him choose these specific words. He was not sure how the words brought out the above movements; they were just improvised. Interestingly, he had decided that expressing the word relaxed by laying down was not appropriate since, as he explained, the painting was moving around (Videotape times 0:14:28 and 0:15:35; Counter numbers 1171 and 1249).

His comments when he was interviewed about his solo indicated that he felt that his solo went too fast and that he wanted more motion. For the most part, however, he did like his dance the way it was and would not make any changes in it (Videotape time 0:16:50 and 0:20:06; Counter numbers 1333 and 1544).

Task #3, viewing the videotape excerpts and finding similarities and differences to The Dance, included follow-up activities from the professional videotapes. These activities asked students to use ideas that they had seen in the videotapes to help them add to the dance studies that were based on the word list from Task #1. Student B did these activities with a group of three other boys that he continued to work with throughout the entire unit.

Initially, these boys created a group dance by simply combining their four solos and finishing in a pose like one
of the figures in the painting (Videotape time 0:22:08; Counter number 1671). His critique of this dance indicated that this group was having a lot of fun fooling around at first, but eventually, they did pull together and create something. The dance creation that they ended up showing, even though they were not completely prepared to do so, incorporated the contributions from all the group members (Videotape time 0:23:03; Counter number 1720).

As they were given more ideas and choreographic techniques, however, that information was incorporated into their dance and it became quite sophisticated (Videotape time 0:26:00; Counter number 1905). Soon these four students were dancing in quartets and duets, they had a clear beginning, interesting variations, and a unique ending (Videotape time 0:31:29; Counter number 2215).

Of working in groups, student B observed that "sometimes it's easier to dance in groups because you can get more ideas and everybody shares ideas, but sometimes it's not because if you can't -- like -- everybody's thinking of different ideas and sometimes you mess up." (Videotape time 0:22:23; Counter number 1685) The group process was obviously very valuable and integral to the choreography that these boys created. He articulated the essence of working with others very succinctly.

When the time came to add music to their dance, this group again rose to the challenge. Initially, however, they
were more interested in getting out of class and goofing off. Gradually, they became organized and worked with each other to create a dance that matched the music that student B had chosen. They showed a draft, (Videotape time 0:32:30; Counter number 2269) worked on it and revised it, (Videotape time 0:33:35; Counter number 2327) and then showed a final version (Videotape time 0:34:59; Counter number 2403). Many improvements were made with respect to a clear beginning, developing interesting movements that worked with the music, and resolving their dance with a better ending.

His final analysis of this dance project was that he was pleased with the final product. He related to me that this success came as a result of more planning and discussion. When I asked him what he learned about being a choreographer, he explained that it was easy to do dances that went around in a circle, but difficult to decide what went in the dance, to make sure that everyone was dancing together, and that they were doing the right steps. Overall, he felt that it was worth the time and effort that he put into making this dance (See Appendix C, p. 89).

In terms of the three portfolio categories, I would have evaluated student B in the following manner. For the "knowing category," he did recognize that Matisse’s painting *The Dance* could have multiple interpretations, and that dances could be performed both live and on videos. Furthermore, he readily accepted that dances could be
inspired from paintings, other dances, or music. As with student A, I was satisfied that the main ideas of this lesson were understood.

For the "doing category," he used improvisation and parts of each of the four videotapes in his dance, but he did not deliberately use some of the elements of dance that were discussed nor the choreographic techniques that were explored. He expressed his interpretation of The Dance clearly, shared openly, and was respectful as other students shared. He also used the videotapes of his dances to help revise and practice being an effective critic. Student B was certainly successful with his choreographic activities, and he submitted the most detailed notation of his final dance out of the four students with whom I worked (See Appendix C, p. 88).

For the "habits of mind category," this student showed respect for the ideas and contributions of his fellow group members, and applied himself completely to the dance creating assignments that were given. He also reflected on his creations and made appropriate revisions, and felt good about the hard work that he put into the dances.

In conclusion, student B was highly successful in this unit. He gained the knowledge base that I expected of the students; he used that knowledge in the process of choreographing a dance that he was proud of, and he
discovered some key personal issues that face a choreographer.

**Student C**

Student C had some very interesting movement choices which seemed to be strongly influenced by Afro-Caribbean dance, and at first I assumed that she had previous instruction in that dance style. When asked about her dancing, she explained that this style was one she learned in church. Socially, she preferred to work with a partner or a group and clearly did not want to work alone.

For the solo in Task #1, which included the word matching exercise, she chose the pose of a figure in *The Dance* (see Figure 3, p. 41, and circled figure in Appendix D, p. 92), and her dance consisted of a spinning movement in one place with her arms stretched out to the side. After spinning a few moments, she would circle her right arm around her head, and her head and upper torso would follow the arm by curving around with it. She repeated this spinning and curving pattern a total of three times and then finished in a pose. I had hoped that she would remember this movement sequence and incorporate it into future dance creations; unfortunately, she did not choose to use it.

For the three words in Task #1, she chose to express "togetherness," "pushing out," and "relaxed" to describe the painting and then for creating a dance. For the most part, these words described a harmonious interpretation of this
Figure 3. Student C's interpretation of the Matisse figure that she chose.
painting. Student C indicated that this was true, and that she was motivated by the shapes of the figures in The Dance. "Togetherness" was expressed by spinning and pulling her arms in--like she was gathering something. "Pushing out" was expressed by swaying side to side with her arms beginning out to the side and then swinging forward at the same level. This movement looked very much like a pushing out or pushing away action. For "relaxed," she dropped to the floor and showed four different positions similar to those of a sleeping person (Videotape time 0:37:07; Counter number 2526).

After viewing this dance twice, she did have some criticism for it. She did not like the movement choice for "relaxed" and wanted to change it, but was not sure what she would do instead (Videotape time 0:41:22; Counter number 2741). In her final revision of her solo, she did have a different movement for "relaxed" (Videotape time 0:43:09; Counter number 2829).

When she began working with other girls, they had chosen the same words--"togetherness" and "pushing out," but they had not chosen "relaxed." As a result, the movement sequence for "relaxed," the different sleep positions, was deleted. This group dance began as three solos that were just put together into one group dance. It began with everyone in the pose that they chose from the painting, and their movement choices were from their own solo creation.
The new word sequence that they used was "togetherness," "pushing out," and "harmoniously." "Togetherness" and "harmoniously" took the dance movements from each student's solo; however, the choice for "pushing out" was new and used all the girls together as a group. They ran together and joined hands to make a small circle, and then ran backwards to first enlarge the circle and then let their hands go and continue the momentum with improvised dancing. The movement choice for "pushing out" was very descriptive and very appropriate for this word (Videotape time 0:44:05; Counter number 2875).

After watching the professional videotapes in Task #3, she worked with four other girls to recreate a rather difficult group dance sequence that they had seen. They were successful, and soon other groups were incorporating the same sequence into their dances. By the time they finished adding duets, solos, and more ideas from the professional videotapes, they had a dance that was almost three minutes long. To create such a long dance during such a short class is quite a feat for students of this age and experience (Videotape time 0:49:58; Counter number 3154).

Unfortunately, student C was absent for the next dance creating task, but was able to do a final choreographic project. For this final project, she worked with two other girls, and they choreographed to a piece of music which was five minutes long—again, quite a feat. The dance began
well using rhythm sticks to accompany the music. It continued to develop with some interesting solos and group work that made nice use of shapes. The ending, while initially cut short my the technical crew was an appropriate finish that used the music well (Videotape time 0:53:45; Counter number 3328). My primary criticism was that this dance was not particularly interesting to watch because each of the dance phrases was repeated three times. The repetition was used so that each of the dancers had a chance to do this phrase. If they had continued to work on this dance, I would have challenged them to vary each of these phrases to decrease the repetition.

Student C’s conclusion was that she liked her final project, and she recognized that as she started working, the dance changed and altered as different ideas were added. Overall, she explained, she felt that choreographing was hard because you had to be creative, make decisions, and do things just the right way (See Appendix D, p. 98). I am not sure of what she meant by "doing things just the right way," but I would venture to guess that she seemed to have a specific idea for her dance in her head and perhaps she had a hard time transferring her idea from her head to her body. Regardless of the hard work, however, she felt that all the time put into this dance was worth it.

For the "category of knowing," student C showed with both her word and movement choices that she had retained the
information from this unit over the Matisse painting. I am not sure if she recognized that art can have multiple interpretations because she was absent for this part of the evaluation. She obviously understood that the inspiration for dances can come from a variety of media because her dancing and choreography showed many different sources.

For the "category of doing," this student was very successful in transferring the ideas presented during this unit into her dance making. She was fairly clear about her interpretation of The Dance, and she expressed it appropriately. Unfortunately, she did not use her own videotape very much to help her create and revise her dances, and she was not very comfortable with improvising to help with her choreography. Nonetheless, she was very open about sharing her dance, although not in front of the video camera at first, and she was respectful while other students shared their creations.

In the "category of habits of mind," she accepted different interpretations and points of view. She did a minimal amount of reflecting on and revising her own work but was genuinely committed to solving the choreographic problems given to her.

In summary, student C worked best when she had other students working with her who could stimulate ideas. She was not comfortable improvising and creating movement, but she was very advanced in terms of seeing a movement phrase
or sequence and picking it up very shortly. If she becomes more familiar with the revision process, I believe that she could develop an astute sense for choreography.

Student D

Student D was very creative and enjoyed improvising, but because she was in fourth grade, the younger group in this split class, she was not very assertive with her ideas. As a result, she tended to follow rather than lead.

In Task #1, the word exploration task, she found a pose to start with (see Figure 4, p. 47, and the circled figure in Appendix E, p. 101), and then began the dance with a step that turned while leaping. From that step she continued with a low turning and walking step. This sequence repeated twice, and she added a variation of that sequence, and added slow walking turns and finished with a pivoting step where one foot remained on the same spot while the other foot moved her body around it. Like student B and C, this student found the inspiration for the movement in the shapes of the painting.

The words that student D chose for Task #1C were "togetherness," "harmoniously," and "pushing out." For "togetherness," she chose a gathering movement with her arms while slowly walking around. For "harmoniously," she chose a leaping movement while her arms reached. For "pushing out," she started with her arms at shoulder level in front
Figure 4. Student D's interpretation of the Matisse figure that she chose.
of her, and walked backwards while she was pushing her hands forward (Videotape time 0:56:50; Counter number 3470).

As she was reviewing the videotape of her dance sequence, she commented that she did not like her movement choice for "harmoniously," but she was not sure why she felt that way or how she would alter the movement (Videotape time 0:57:36; Counter number 3503). In general, she did not want to make any changes in her dance, but the dance did change somewhat in her final solo version (Videotape time 1:00:30; Counter number 3629).

When the students began working in groups, she was in the same group with student C. As I mentioned above, with the exception of student C, these girls chose the same words—"togetherness," "pushing out," and "harmoniously." This group dance began with everyone in the pose that they had chosen from the painting, and created a group dance directly from their own solos. Again, the movement choices for "togetherness" and "harmoniously" came almost directly from their solo's; however, the choice for "pushing out" was to run together and join hands to make a small circle, run backwards to first enlarge the circle, let go of their hands, and continue the momentum with improvised dancing. They repeated this running together and exploding out three times. Initially, they did not let go with their hands (Videotape time 1:01:12; Counter number 3660), but in
subsequent drafts they added the release and the improvised movement (Videotape time 1:02:24; Counter number 3712).

For Task #3, the videotape excerpts and the movement exploration that followed, she continued with the same group as above that included student C. As noted above, student C had an interest in replicating the dancing seen in the professional videotapes, and while student D did choreograph, it was mostly seen in her solo parts of this dance. She improvised readily and danced deliberately with great attention to her own movements, but she did not seem particularly interested in learning other student’s steps or in remembering any specific steps that she did. She danced much more for the moment and not so much so that she could remember and repeat a specific sequence. (Videotape time 1:09:00 and 1:12:27; Counter numbers 3975 and 4125)

When it came time to choose music and create her own choreography, she deliberately chose not to work with any of the steps created for previous dance studies and instead wanted to do something completely different (See Appendix E, p. 110). She accomplished that goal. With two other girls, she created what they termed a Robin Hood dance. She thought that the music that she chose reminded her of the forest, and it sounded sad to her. (See Appendix E, p.110) While she did not have enough time to complete it, the movement that she created had a fairly clear story line, and it followed the music very well. This dance began with the
girls shooting arrows and jumping off chairs which represented trees. They continued with a sword fight and then danced at a ball. For the ending, they all died from arrows that they shot at each other (Videotape time 1:13:40 and 1:15:24; Counter numbers 4176 and 4242).

All three girls were committed to creating this dance and were very involved in it. It was encouraging to see student D more involved in this dance project than in her previous projects.

Of this dance, student D said that overall she was pleased but that it was not yet completed. She wanted to change the dance slightly by removing the sword fight scene because it did not make sense. Further, she wanted to change the story line a little bit, but was not sure exactly what needed to be changed. In conclusion, this student thought that dance creating was fun and hard, but it was worth the time and effort in the end (See Appendix E, p. 113).

For the portfolio "category of knowing," student D showed that she understood the essence of the unit on Matisse with her reasoning behind the word choices. She also expressed that this painting can have multiple interpretations. With her use of the professional videotapes and painting as inspiration for dances, she showed an understanding of using different media for inspiration as well as for performance.
For the "category of doing," student D successfully used the professional videotapes and the lessons on dance elements and techniques by incorporating parts of these lessons into her dance making. She used her videotape somewhat to help with revisions, but for the most part, she preferred to improvise her dance creations. She was open to sharing her creations, as well as respecting others.

For the "category of habits of mind," she accepted and valued other students' input, and she applied herself completely to solving the choreographic problem that was presented to her, especially at the end of the unit. In the final interview, I felt that she successfully reflected on her own work and had good ideas for future revisions.

To summarize, when student D was in a comfortable situation, she opened up and improvised freely. This ability seems to have been her choreographic strength. It was fun to see such commitment from student D while developing the last project.

Summary

After only six meetings with the students, I was able to learn a substantial amount of information about them, and they in turn learned about the art of choreography in a way that they previously had not.

Specifically, I gained an in-depth sense of who these students were as individual creators of dance, where they succeeded in this unit, and what they struggled with. I
know what each student's movement preferences are, and as a result, I know how I would further challenge them if I were to become their teacher.

The students were also beneficiaries of this assessment structure. By allowing the students to follow their own ideas for a dance creation, this class became an opportunity for them to learn about themselves as choreographers. This learning was further enhanced by the reflecting and revising that they were asked to do, and by the dialoguing that resulted from the critical analysis of their choreography that they undertook.

The combination of documented interviews with the students and videotapes of their creations is an irreplaceable record of these students as they continue to grow and develop as dancers and choreographers.
CHAPTER V

CONCLUSIONS AND SIGNIFICANCE OF THE STUDY

Conclusions

This thesis had numerous strengths as well as some limitations. The strengths included encouraging students to be thoughtful about their dance creating in a way that had not occurred before. They were asked to watch videotapes of their dancing and comment on them, and as a result, they became more involved in and committed to the project. Additionally, the interviews and dialogues with me allowed students to become respondents to and critics of their own work which is crucial to the portfolio structure.

Furthermore, students experienced challenges similar to those that a choreographer might face. The assessment took place over several days; they had a specific choreographic problem to solve (to create a harmonious and disharmonious dance); they planned and implemented revisions; they had specific techniques to use in the creating process, and they examined the entire project in retrospect to consider what they had learned further about creating dances. They did not produce a dance so that they could answer test questions correctly; rather, they created a dance that reflected their experiences, values, and knowledge.
In the roles of director, producer, and performer, these students experienced a domain project that encouraged thoughtful responses to a problem. A standardized test would not have achieved the same results.

The limitations in this thesis came mostly as a result of my role in this project and the multiple goals that were included in this unit. Firstly, Robbins' goal in her part of this unit was researching the transfer of knowledge, and my goal was to assess the learning that happens when students are given the opportunity to become choreographers. While these two goals are not mutually exclusive, they do combine to create a very complex unit.

From these goals come the problem that my unit was peripheral to Robbins' unit. Being critical creators of dance was auxiliary to the main lesson, and I directed students to pursue something outside of their regular class time that was not reflected on their report cards.

Furthermore, this unit was the first time that students were being asked to be critics of their own dancing at the level that I was asking. They had viewed and criticized dancing before, but I was asking them to go further with their criticism and actually make those changes that would improve their dances. Thus, this combination of a peripheral unit with the challenge to choreograph differently than they had in the past questions the authenticity of this unit. This questioning comes about
because an authentic unit requires a genuine or inartificial environment, and the "dual teacher-dual goal" issue contaminated that environment somewhat.

The results of my research are not being questioned, but the unit could have been more successful if it did not involve two teachers with two different goals. The students seemed to be overloaded by the time my unit was concluded. Robbins had brought her unit to a conclusion, and when I brought the students back together, motivation was lacking. The students certainly had impressive creations, but I felt that those dances could have been better with a more focused environment.

**Significance**

It was established in the beginning of this thesis that educational reform has brought about the need for testing to become more individually centered. The goals of this trend as stated were to show student learning, and to see assessment becoming part of the learning process itself. Currently, the standardized test is the most efficient way of providing teachers with certain information about their students (Haney, 1981); however, the information that is provided is considered low-level and minimal (McCurdy, 1991).

The art education community (Gitomer et al., 1992) together with the dance education community (Mirus et al., 1993) have suggested that authentic and performance-based
assessment is a method by which teachers can evaluate individual students while those students pursue long term projects that allow for creativity and higher order learning episodes.

Specifically, the portfolio method for assessing student work has gained the most recognition because of its ability to reflect similar challenges that face professionals. This ability has provided numerous possibilities for authentic units that do not isolate learning from evaluation.

Unfortunately, the dance literature lacks specific examples of a portfolio unit that has been implemented, and as a result, the dance community does not have a recognized method for rigorously evaluating student work. As stated in the Dance Education Initiative Curriculum Guide, assessment standards "establish and validate dance as a unique and significant form of knowing" (p. 181). Hand in hand with assessment standards is an assessment method; once the dance community can document student learning in dance, dance will be further on its way to being accepted, as basic subjects are, in public education (Mirus et al., 1993).

This thesis is such an example of a model for assessing student learning in the dance class. While it is not as quick and efficient as standardized tests, the student portfolios that I have begun give extensive information on each student.
Included in the portfolio is information on how the students work as individuals and in groups; how they express themselves in writing, or orally in an interview; what they value in the visual arts as well as in dance; and what they are capable of creating in a dance class as well as the intentions behind those creations.

This unit not only allowed students to be learners at a higher level, it also opened up the mystery behind evaluating their work. I provided them with an assessment structure that informed them of my expectations for this unit, and then held dialogues with them to keep them focused on the goals that they had set for themselves.

In addition to these student benefits, the portfolio structure puts teachers in the position of being learners, and few things are as exciting as learning. Through the dialogue and exchange process, students become teachers when explaining movement choices and their creative process; likewise, the instructors have a facet of the world opened up to them as they learn about their students.

The portfolio model for assessing student learning provides teachers and students with an in-depth unit that achieves all the goals sought in testing reform. This thesis first provides dance educators with an example of how such an assessment model can be implemented in the classroom, and then provides examples of results that might be expected from a similar student population.
APPENDIX A

THE DANCE (1910) by HENRI MATISSE
APPENDIX B

STUDENT A
**TASK 1A**

Decide whether each word or phrase matches or does not match the artwork you see.

<table>
<thead>
<tr>
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<th>Does Not Match</th>
<th>Guessing</th>
<th>Very Sure</th>
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</thead>
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<td></td>
</tr>
<tr>
<td>relaxed</td>
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<td>disturbing</td>
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<td>✓</td>
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<tr>
<td>pulling in</td>
<td>✓</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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<tr>
<td>violent</td>
<td>✓</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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<tr>
<td>disharmony (dissonant)</td>
<td>✓</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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<tr>
<td>wild</td>
<td>✓</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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</tr>
<tr>
<td>pushing out</td>
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<tr>
<td>togetherness</td>
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<td></td>
</tr>
<tr>
<td>harmony</td>
<td>✓</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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</tbody>
</table>
TASK 1B

LOOK CLOSELY AT THE DANCE IN THE ARTWORK AND DECIDE WHETHER YOU THINK THE DANCE IS:

(CIRCLE THE ONE WHICH YOU THINK BEST DESCRIBES THE DANCE)

A

1) Fast or
2) Moving to the right or
3) Graceful or
4) Moving out of a circle or
5) Bouncing lightly off the ground or
6) Disturbing or
7) Happy or

B

or

Slow
Moving to the left
Wild
Moving in a circle
Pounding into the earth
Peaceful
Angry

Now, using your description choices from above, create a solo of the dance you see in the painting. End your dance with a freeze imitating a pose from the painting. Circle the dancer's position you chose.
TASK 1C

Circle the three movement-words you chose which best describe the dance in the artwork. Add the number next to the word you chose in the order you used. (#1 next to the word which best describes the dance, #2 next to the word you chose second, and #3 next to the third word you chose.)

peacefully

disharmoniously

wildly

pulling in

togetherness

relaxed

violently

harmoniously

disturbingly

pushing out
\[ P = \Delta \chi = \ell \] \hspace{1cm} \text{TASK 1D}

Add your three movement dance from 1C to your solo from 1B creating a longer dance which builds on your interpretation of the dance in the artwork.

In the space below find some way to document your dance. You may use either words, an outline, illustrations, or your own kind of symbols so that you can remember the movements and their order in your dance. (1B + 1C)
INFORMAITION SHEET

A. HENRI MATISSE

WAS BORN IN 1869 IN FRANCE AND DIED IN 1954. HE MADE HIS FIRST PAINTINGS IN THE EARLY 1890'S AND CONTINUED HIS ARTMAKING UNTIL HE DIED. HIS WORK IS PART OF THE MODERN ART ERA. HE WAS FAMOUS FOR HIS USE OF COLOR, FIGURATIVE AND DECORATIVE IMAGES AND AT THE END OF HIS LIFE, HIS CUTOUTS. HE LIVED DURING THE TIME OF MANY OTHER FAMOUS PAINTERS SUCH AS PABLO PICASSO.

A VERY RICH RUSSIAN MAN NAMED SHCHUKIN ASKED MATISSE TO MAKE HIM THREE PAINTINGS IN 1909 AFTER HE WAS SENT A SKETCH OF DANCE (I). MATISSE PAINTED "DANCE II" AND "MUSIC" IN 1910. MR. SHCHUKIN DID NOT LIKE THEM AT FIRST, BUT CHANGED HIS MIND LATER.

B. CRITICISM

DESCRIPTION, INTERPRETATION, AND SUPPORT OR REASONS FOR YOUR OPINION.

C. HARMONY - A PLEASING COMBINATION OF THE DIFFERENT PARTS THAT MAKE UP A WHOLE; BALANCE; CAN BE USED TO DESCRIBE COLOR WHEN THEY BLEND OR FIT TOGETHER GENTLY OR MUSIC WITH DIFFERENT PARTS BLENDING TOGETHER.

DISHARMONY - A NON-PLEASING COMBINATION OF DIFFERENT PARTS THAT MAKE UP A WHOLE; UNBALANCED; IN COLOR IT MAY BE VERY CONTRASTING OR CLASHING; OR IN MUSIC DISJOINTED OR DISSONENT.
Sometimes there can be conflicting or opposite interpretations of the same work of art. For instance, this painting by Henri Matisse called "Dance II", has been written about in different ways:

Some people have said that the painting is....

- a unified circle of dancers that pulls the viewer into this pleasant scene
- a graceful, harmonious, and joyful scene of dancers
- a spiritual scene of dancers that is not troubling or depressing, but rather soothing and restful

Other people have said that the painting is.....

- a whirling circle of dancers that pushes the viewer outward, away from the scene
- a whirlwind of violent movement by dancers who seem more like prisoners than willing participants
- a scene in which frenzied dancers, painted in brilliant red, pound down on the top of the earth in a wild round dance
HARMONIOUS
INTERPRETATION:施工队 Doing
REASON:
1) I like the Idea
2) I like the way

DISHARMONIOUS-
REASON:知道
1) Do not Ask
2) Me
TASK 5A

LOOK AT THE PAINTING OF "DANCE II" BY HENRI MATISSE. IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS BEING DISHARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES: (Use the words from Task 4)

WEIGHT-

SPACE-

TIME-

ENERGY-

IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS HARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES: (Use the words from Task 4)

WEIGHT-

SPACE-

TIME-

ENERGY-

WITH YOUR PARTNER CREATE A DANCE THAT IS DISHARMONIOUS. YOU CAN CHOOSE FROM THE ELEMENTS FROM TASK 4 INCLUDING: THE FOLKDANCE, CANNON, COUNTERBALANCE, AND MOVEMENT QUALITIES. NOW CREATE A SHORT DANCE THAT IS HARMONIOUS CHOOSING FROM THE ELEMENTS IN TASK 4.

FIND A WAY TO DOCUMENT YOUR DANCE ON THE NEXT PAGE.
Do you think it is possible to interpret the dance in this painting (Dance II by Henri Matisse) in conflicting or opposite ways? 

YES

NO

Please explain your answer as completely as possible. You will have about 10 minutes to write.

In many ways, this painting could be gaily to all music. But an all joy up it ever.
Planning Guidelines

Do you want to use any parts of your solo or partner
dance in this dance?
  windmill spinning
  counterbalance in a circle

What is your idea for your dance?
  improvised
  sticks closer - 2 music

What music do you want to use?
  Magnus Lindbergh "Kraft"
  Elliott Carter

How many people will you need?
  two others -- Jesse Taylor

How much space will you need?
  stage

What are three goals that you want to achieve?
  movement
  using music - more with it
  use dancers to create feeling of force
  field

What do you remember about the lesson over "The Dance"
by Matisse?
  cannon disharm
  other solo harm

What do you remember about the dance video tapes--do
you want to use any of the ideas you saw?
  sword dance = sticks
  shadow recreates - more pattern
<table>
<thead>
<tr>
<th>In-Process Check list</th>
<th>Name: 0</th>
</tr>
</thead>
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</tr>
<tr>
<td>locomotor</td>
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</tr>
<tr>
<td>non-locomotor</td>
<td></td>
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<tr>
<td>space</td>
<td>✓</td>
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<td>timing</td>
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<tr>
<td>energies</td>
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<tr>
<td>weight</td>
<td>✓</td>
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<td>effort</td>
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<tr>
<td>composition</td>
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<td>choreographic tech.</td>
<td></td>
</tr>
<tr>
<td>cannon</td>
<td>- no</td>
</tr>
<tr>
<td>counterbalance</td>
<td>- yes</td>
</tr>
</tbody>
</table>
Briefly describe in words, lines, symbols, or pictures your idea for this dance.
Final Evaluation

Name: A

Which version did you like better?

3rd

Why?

more details = sticks, listening to music.

Have someone else critique your work—what did they say?

more interested please.
directions needs.

Did you achieve your original goals or did they change?

maybe -

What are your new goals if you did change?

more movement -- no staggering - need energy

Dancing tips—what did you learn about dancing and creating a dance?

patience, must have plan, think a lot

Can you still see words and meaning in your dance?

don't know

Was it worth all the time that you put into it?

yes, could have been better.
APPENDIX C

STUDENT B
**TASK 1A**

Decide whether each word or phrase matches or does not match the artwork you see.

1 \[\square\] \[\square\] \(\square\) \(\square\) \(\square\) \(\square\)

Just guessing whether it matches or does not match.  
Fairly sure it matches or does not match.  
Very sure it matches or does not match.  

<table>
<thead>
<tr>
<th>HOW SURE?</th>
<th>Matches</th>
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<th>Guessing</th>
<th>Very Sure</th>
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<tbody>
<tr>
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<tr>
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<td>[ ]</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>disturbing</td>
<td>[ ]</td>
<td>[✓]</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>pulling in</td>
<td>[ ]</td>
<td>[✓]</td>
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<tr>
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<td>[ ]</td>
<td>[✓]</td>
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<td></td>
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<tr>
<td>harmony</td>
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(CIRCLE THE ONE WHICH YOU THINK BEST DESCRIBES THE DANCE)

\[ \begin{align*}
A & \quad \text{or} \\
1) & \quad \text{Fast} \\
2) & \quad \text{Moving to the right} \\
3) & \quad \text{Graceful} \\
4) & \quad \text{Moving out of a circle} \\
5) & \quad \text{Bouncing lightly off the ground} \\
6) & \quad \text{Disturbing} \\
7) & \quad \text{Happy} \\
B & \quad \text{or} \\
& \quad \text{Slow} \\
& \quad \text{Moving to the left} \\
& \quad \text{Wild} \\
& \quad \text{Moving in a circle} \\
& \quad \text{Pounding into the earth} \\
& \quad \text{Peaceful} \\
& \quad \text{Angry}
\end{align*} \]

Now, using your description choices from above, create a solo of the dance you see in the painting. End your dance with a freeze imitating a pose from the painting. Circle the dancer's position you chose.
Circle the three movement words you chose which best describe the dance in the artwork. Add the number next to the word you chose in the order you used. (#1 next to the word which best describes the dance, a #2 next to the word you chose second, and #3 next to the third word you chose.)

peacefully 1

disharmoniously

wildly

pulling in

togetherness

relaxed 3

violently

harmoniously 2

disturbingly

pushing out
TASK 1D

Add your three movement dance from 1C to your solo from 1B creating a longer dance which builds on your interpretation of the dance in the artwork.

In the space below find some way to document your dance. You may use either words, an outline, illustrations, or your own kind of symbols so that you can remember the movements and their order in your dance. (1B + 1C)
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Other people have said that the painting is.....

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- a whirlwind of violent movement by dancers who seem more like prisoners than willing participants
- a scene in which frenzied dancers, painted in brilliant red, pound down on the top of the earth in a wild round dance
HARMONIOUS

INTERPRETATION-

REASON:
1) Ther shapt in a haest.

DISHARMONIOUS-

REASON:
1) One looks like it's pounding on the ground.
2) Some look red.
TASK 5A

Look at the painting of "Dance II" by Henri Matisse. If you were to see the dance in the painting as being disharmonious how would you describe it in terms of movement qualities of: (Use the words from Task 4)

Weight- strong
Time- slow

Space- derakt
Energy- free flow

If you were to see the dance in the painting as harmonious how would you describe it in terms of movement qualities: (Use the words from Task 4)

Weight- light
Time- steady

Space- derakt
Energy- free flow

With your partner create a dance that is disharmonious. You can choose from the elements from Task 4 including: the folk dance, cannon, counterbalance, and movement qualities. Now create a short dance that is harmonious choosing from the elements in Task 4.

Find a way to document your dance on the next page.
NAME: B

YOUR HARMONIOUS DANCE

YOUR DISHARMONIOUS DANCE
TASK 6A

Do you think it is possible to interpret the dance in this painting (Dance II by Henri Matisse) in conflicting or opposite ways?

[ ] YES  [ ] NO

Please explain your answer as completely as possible. You will have about 10 minutes to write.

Because they could be unhappy because there red and they could be happy because there shap in a haert.
Planning Guidelines

Do you want to use any parts of your solo or partner dance in this dance?
    *Keep dance mostly the same*

What is your idea for your dance?
    *Use from other dance - swords in dance*
    *Own ideas for solo - free*

What music do you want to use?
    *Mendelssohn - "On Wings of Song"*
    *Alana*

How many people will you need?
    *3 others -- same four some*

How much space will you need?

What are three goals that you want to achieve?
    *Use video tape.*
    *Solo part.*
    *Finishing & melting*

What do you remember about the lesson over "The Dance" by Matisse?
    *Circles.*

What do you remember about the dance video tapes -- do you want to use any of the ideas you saw?
<table>
<thead>
<tr>
<th>In-Process Check list</th>
<th>Name: B</th>
</tr>
</thead>
<tbody>
<tr>
<td>body movements</td>
<td>excellent</td>
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<tr>
<td>locomotor</td>
<td>✓</td>
</tr>
<tr>
<td>non-locomotor</td>
<td>✓</td>
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<tr>
<td>timing</td>
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<td>energies</td>
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<tr>
<td>weight</td>
<td></td>
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<td>cannon</td>
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<tr>
<td>counterbalance</td>
<td></td>
</tr>
<tr>
<td>partnering</td>
<td></td>
</tr>
</tbody>
</table>
Briefly describe in words, lines, symbols, or pictures your idea for this dance.
Final Evaluation

Name: B

Which version did you like better?

2nd

Why?

more planned, practicing + talking.

Have someone else critique your work--what did they say?

Did you achieve your original goals or did they change?

Yes.

What are your new goals if you did change?

hold & together - 2 to 2.

Dancing tips--what did you learn about dancing and creating a dance?

- easy → circles,
- hard → dancing together & do right steps, deciding what

Can you still see words and meaning in your dance? Goes in

Was it worth all the time that you put into it?

Yes.
**TASK 1A**

Decide whether each word or phrase matches or does not match the artwork you see.

<table>
<thead>
<tr>
<th>HOW SURE?</th>
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<th>Guessing</th>
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<td>☐️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>relaxed</td>
<td>☑️</td>
<td>☐️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>disturbing</td>
<td>☐️</td>
<td>☑️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>pulling in</td>
<td>☑️</td>
<td>☐️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>violent</td>
<td>☐️</td>
<td>☑️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>disharmony (dissonant)</td>
<td>☐️</td>
<td>☑️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>wild</td>
<td>☐️</td>
<td>☑️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>pushing out</td>
<td>☐️</td>
<td>☑️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>togetherness</td>
<td>☑️</td>
<td>☐️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>harmony</td>
<td>☑️</td>
<td>☐️</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>
**TASK 1B**

Look closely at the dance in the artwork and decide whether you think the dance is:

(Circle the one which you think best describes the dance)

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Fast</td>
<td>Slow</td>
</tr>
<tr>
<td>2) Moving to the right</td>
<td>Moving to the left</td>
</tr>
<tr>
<td>3) Graceful</td>
<td>Wild</td>
</tr>
<tr>
<td>4) Moving out of a circle</td>
<td>Moving in a circle</td>
</tr>
<tr>
<td>5) Bouncing lightly off the ground</td>
<td>Pounding into the earth</td>
</tr>
<tr>
<td>6) Disturbing</td>
<td>Peaceful</td>
</tr>
<tr>
<td>7) Happy</td>
<td>Angry</td>
</tr>
</tbody>
</table>

Now, using your description choices from above, create a solo of the dance you see in the painting. End your dance with a freeze imitating a pose from the painting. Circle the dancer's position you chose.
Circle the three movement words you chose which best describe the dance in the artwork. Add the number next to the word you chose in the order you used. (#1 next to the word which best describes the dance, a #2 next to the word you chose second, and #3 next to the third word you chose.)

peacefully

disharmoniously

wildly

pulling in

2

togetherness

3

relaxed

violently

harmoniously

disturbingly

3

pushing out
TASK 1D

Add your three movement dance from 1C to your solo from 1B creating a longer dance which builds on your interpretation of the dance in the artwork.

In the space below find some way to document your dance. You may use either words, an outline, illustrations, or your own kind of symbols so that you can remember the movements and their order in your dance. (1B + 1C)
Do you want to use any parts of your solo or partner dance in this dance?
  crossed hands
  knife idea

What is your idea for your dance?
  use the music
  circles
  taking turns
  triangles

What music do you want to use?
  "Dance of Hunter's Fire"
  Mickey Hart

How many people will you need?
  2 others

How much space will you need?
  gym stage

What are three goals that you want to achieve?
  use the music
  everyone turn
  circles & (shapes)

What do you remember about the lesson over "The Dance" by Matisse?
  Circles

What do you remember about the dance video tapes—do you want to use any of the ideas you saw?
  knife dance
  ballet dancers
  men—Fiddler on the roof
<table>
<thead>
<tr>
<th>In-Process Check list</th>
<th>Name: C</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>body movements</td>
<td>excellent</td>
<td>good</td>
</tr>
<tr>
<td>locomotor</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>non-locomotor</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>space</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>timing</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>energies</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>weight</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>shape</td>
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<td></td>
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<tr>
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<td>✔</td>
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<tr>
<td>effort</td>
<td>✔</td>
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<tr>
<td>composition</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>choreographic tech.</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>cannon</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>counterbalance</td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>
Briefly describe in words, lines, symbols, or pictures your idea for this dance.

The different steps and shapes
Final Evaluation

Which version did you like better?

2nd.

Why?

less people
looked better - solo's no partnering.

Have someone else critique your work--what did they say?

Did you achieve your original goals or did they change?

yes.

What are your new goals if you did change?

changed when Jodi - less African stuff.

Dancing tips--what did you learn about dancing and creating a dance?

hard, creative, make decisions, do just the right steps

Can you still see words and meaning in your dance?

Was it worth all the time that you put into it?

yes.
APPENDIX E

STUDENT D
**Task 1A**

Decide whether each word or phrase matches or does not match the artwork you see.

1 2 3 4 5

<table>
<thead>
<tr>
<th></th>
<th>Matches</th>
<th>Does Not Match</th>
<th>Guessing</th>
<th>Very Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>peaceful</td>
<td>✓</td>
<td>□</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>relaxed</td>
<td>□</td>
<td>✓</td>
<td>1 2 3 4 5</td>
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<tr>
<td>disturbing</td>
<td>✓</td>
<td>□</td>
<td>1 2 3 4 5</td>
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<tr>
<td>pulling in</td>
<td>✓</td>
<td>□</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>violent</td>
<td>□</td>
<td>✓</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>disharmony</td>
<td>□</td>
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<td>1 2 3 4 5</td>
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<td>(dissonant)</td>
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<tr>
<td>wild</td>
<td>□</td>
<td>✓</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>pushing out</td>
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<td>1 2 3 4 5</td>
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<td>togetherness</td>
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<tr>
<td>harmony</td>
<td>✓</td>
<td>□</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>
**TASK 1B**

LOOK CLOSELY AT THE DANCE IN THE ARTWORK AND DECIDE WHETHER YOU THINK THE DANCE IS:

(CIRCLE THE ONE WHICH YOU THINK BEST DESCRIBES THE DANCE)

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fast</td>
<td>Slow</td>
</tr>
<tr>
<td>2</td>
<td>Moving to the right</td>
<td>Moving to the left</td>
</tr>
<tr>
<td>3</td>
<td>Graceful</td>
<td>Wild</td>
</tr>
<tr>
<td>4</td>
<td>Moving out of a circle</td>
<td>Moving in a circle</td>
</tr>
<tr>
<td>5</td>
<td>Bouncing lightly off the ground</td>
<td>Pounding into the earth</td>
</tr>
<tr>
<td>6</td>
<td>Disturbing</td>
<td>Peaceful</td>
</tr>
<tr>
<td>7</td>
<td>Happy</td>
<td>Angry</td>
</tr>
</tbody>
</table>

Now, using your description choices from above, create a solo of the dance you see in the painting. End your dance with a freeze imitating a pose from the painting. Circle the dancer's position you chose.
TASK 1C

Circle the three movement words you chose which best describe the dance in the artwork. Add the number next to the word you chose in the order you used. (#1 next to the word which best describes the dance, a #2 next to the word you chose second, and #3 next to the third word you chose.)

peacefully

disharmoniously

wildly

pulling in

1. togetherness

relaxed

violently

3. harmoniously

disturbingly

2. pushing out
TASK 1D

Add your three movement dance from 1C to your solo from 1B creating a longer dance which builds on your interpretation of the dance in the artwork.

In the space below find some way to document your dance. You may use either words, an outline, illustrations, or your own kind of symbols so that you can remember the movements and their order in your dance. (1B + 1C)
INFORMATION SHEET

A. HENRI MATISSE

WAS BORN IN 1869 IN FRANCE AND DIED IN 1954. HE MADE HIS FIRST PAINTINGS IN THE EARLY 1890'S AND CONTINUED HIS ARTMAKING UNTIL HE DIED. HIS WORK IS PART OF THE MODERN ART ERA. HE WAS FAMOUS FOR HIS USE OF COLOR, FIGURATIVE AND DECORATIVE IMAGES AND AT THE END OF HIS LIFE, HIS CUTOUTS. HE LIVED DURING THE TIME OF MANY OTHER FAMOUS PAINTERS SUCH AS PABLO PICASSO.

A VERY RICH RUSSIAN MAN NAMED SHCHUKIN ASKED MATISSE TO MAKE HIM THREE PAINTINGS IN 1909 AFTER HE WAS SENT A SKETCH OF DANCE (I). MATISSE PAINTED "DANCE II" AND "MUSIC" IN 1910. MR. SHCHUKIN DID NOT LIKE THEM AT FIRST, BUT CHANGED HIS MIND LATER.

B. CRITICISM

DESCRIPTION, INTERPRETATION, AND SUPPORT OR REASONS FOR YOUR OPINION.

C. HARMONY - A PLEASING COMBINATION OF THE DIFFERENT PARTS THAT MAKE UP A WHOLE; BALANCE; CAN BE USED TO DESCRIBE COLOR WHEN THEY BLEND OR FIT TOGETHER GENTLY OR MUSIC WITH DIFFERENT PARTS BLENDING TOGETHER.

DISHARMONY - A NON-PLEASING COMBINATION OF DIFFERENT PARTS THAT MAKE UP A WHOLE; UNBALANCED; IN COLOR IT MAY BE VERY CONTRASTING OR CLASHING; OR IN MUSIC DISJOINTED OR DISSONENT.
Sometimes there can be conflicting or opposite interpretations of the same work of art. For instance, this painting by Henri Matisse called “Dance II”, has been written about in different ways:

Some people have said that the painting is....

- a unified circle of dancers that pulls the viewer into this pleasant scene

- a graceful, harmonious, and joyful scene of dancers

- a spiritual scene of dancers that is not troubling or depressing, but rather soothing and restful

Other people have said that the painting is ..... 

- a whirling circle of dancers that pushes the viewer outward, away from the scene

- a whirlwind of violent movement by dancers who seem more like prisoners than willing participants

- a scene in which frenzied dancers, painted in brilliant red, pound down on the top of the earth in a wild round dance
HARMONIOUS

INTERPRETATION: a graceful, harmonious, and
Joyful scene of dancers.
REASON:
1) because of the way their dancing
2) because they're not dancing crazy or wild.

DISHARMONIOUS: a whirling circle of dancers that
puzzle the viewer out of sorts, away from the
reason: sense
1) their naked
2) and it looks kind of fast.
LOOK AT THE PAINTING OF “DANCE II” BY HENRI MATISSE. IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS BEING DISHARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES OF: (Use the words from Task 4)

WEIGHT- hevey
TIME- Sastam

SPACE- indarated
ENERGY- bound

IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS HARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES: (Use the words from Task 4)

WEIGHT- lite
TIME- Sastam

SPACE- dereced
ENERGY- free

WITH YOUR PARTNER CREATE A DANCE THAT IS DISHARMONIOUS. YOU CAN CHOOSE FROM THE ELEMENTS FROM TASK 4 INCLUDING: THE FOLKDANCE, CANNON, COUNTERBALANCE, AND MOVEMENT QUALITIES. NOW CREATE A SHORT DANCE THAT IS HARMONIOUS CHOOSING FROM THE ELEMENTS IN TASK 4.

FIND A WAY TO DOCUMENT YOUR DANCE ON THE NEXT PAGE.
Do you think it is possible to interpret the dance in this painting (Dance II by Henri Matisse) in conflicting or opposite ways?

YES

NO

Please explain your answer as completely as possible. You will have about 10 minutes to write.

I think that it should be yes because you could interpret the dance it moves lightly and calmly and it looks sort of easy and sort of hard.

0
Do you want to use any parts of your solo or partner dance in this dance?

no.

What is your idea for your dance?

Robin Hood

What music do you want to use?

Uakti "Mapa"

How many people will you need?

Sarah Q & Mackenzie

How much space will you need?

gym.

What are three goals that you want to achieve?

use music - bow & arrows, sadness, crying
Robin Hood - ballroom dancing
sword fighting

all 3 R.H.'s die @ end.

What do you remember about the lesson over "The Dance" by Matisse?

What do you remember about the dance video tapes--do you want to use any of the ideas you saw?

no, didn't want.

want do something diff.
<table>
<thead>
<tr>
<th>Category</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tr>
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<td>Non-locomotor</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td>✔</td>
<td></td>
<td></td>
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<tr>
<td>Timing</td>
<td>✔</td>
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<td>Energies</td>
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</tr>
<tr>
<td>Counterbalance</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Briefly describe in words, lines, symbols, or pictures your idea for this dance.

Trying to be Roben Hood
Final Evaluation

Which version did you like better?
2nd.

Why?
more artistic, nicer movements

Have someone else critique your work—what did they say?

Did you achieve your original goals or did they change?
yes

What are your new goals if you did change?
no swordfighting, doesn't make sense, change story

Dancing tips—what did you learn about dancing and creating a dance?
fun & hard—creating the idea,
movement making, doing dance,

Can you still see words and meaning in your dance?

Was it worth all the time that you put into it?
yes.
APPENDIX F

MATERIALS FROM ROBBINS' STUDY
"Over the next week we will be doing a different kind of unit than usual. I am very interested in what you as fourth and fifth graders think of the arts and particularly dance. Over the next two arts weeks I will be asking you to look at a work of art and some dances, perform some tasks, create dances, and write down what you think. Remember, this is not a test, but more of an experiment. Who can tell me the difference? Just do the best that you can. You may have noticed that we have some visitors here today, who are from the Ohio State University. They will be joining us over the next two weeks and will be asking some of you to work with them on special projects."

"Everyone has recived a booklet and a log (lift each item so they know what is what). On the cover of your booklet please write your name, age, birthdat, and your teacher's name and room number. Write the same information on the inside cover of your log. When you are finished, just put your pencil down."

"Next, I would like you look at the artwork in front of you. Look at this work of art very carefully. Now, open your booklet to the first page."

1. TASK #1A-
(5-7 min.)
Teacher instructs students to open their booklet to Task 1A pg, points to painting and states:

"Look at the artwork and decide whether each word or phrase matches or does not match the painting. For example, if you think the first word, peaceful, matches the painting check the first box; or if you think it doesn not match, check the the second box.

"Next decide how sure you are of your answer. If you are just guessing circle 1; circle 2 if you are only somewhat sure; or 3 if you are fairly sure; or 4 if you are pretty sure; or 5 if you are very sure of you answer. Only circle one answer."

"Please continue with rest of the items on this list. You will need to keep looking at the artwork while writing your answers. Raise your hand if you have any questions."

"Begin Now."
Task 1B - Turn to Task 1B page in your booklet.

(3 minutes)

"I would like for you to create a dance based on your interpretation of the dance in the painting. Before you begin look at the artwork very closely, then at your task sheet, and decide which option in each number best describes the dance. For example, for #1, decide whether you think the dance is Fast or Slow, and circle your answer. For #2, do you think the dance is moving to the right or moving to the left, and circle you answer. Continue through #8."

"Please begin. When you are finished, please put your pencil down."

(5 minutes)

"Now, I would like for you to create your own dance based on what you see in the painting. For example, you may be making a dance that is fast, moving to the right, which is heavy, wild and pounding into the earth."

"End you dance in a freeze based on a position of one of the dancers in the painting." (Teacher demonstrates, choosing a pose of one of the dancers in the painting.) Circle the dancer's pose you have chosen in the reproduction below.

Task 1C - Dance Activity

(15 minutes)

Teacher leads dance activity, using a drum to accompany the students. Hit the drum twice for students to stop and play a rhythm when they are to move.

"Spread out into your own personal space. (Teacher uses drum/instrument to accompany movement, hitting the drum twice in a row to signal students to freeze/stop). How many different ways can you move peacefully? (Teacher then plays a rhythm allowing students to explore/improvise movement possibilities in their own space, not moving throughout the room). Freeze (teacher hits the drum twice). How many different ways can you move wildly on your space? Freeze. How many different ways can you move pulling out? Freeze. Repeat entire sequence
using the ords: pushing out; relaxed; violently; harmoniously; disharmoniously; togetherness; and disturbingly.

"Which word best describes the dance in the painting? Look at the painting before you choose. Don’t tell me, just show me your #1 (teacher plays rhythm) and Freeze.” Choose the second best movement word to describe the painting as your #2, Move and freeze. Choose the third best movement word which describes the painting. Move and freeze.”

“Move your #’s 1, 2, & 3 words together. First #1, freeze, #2, Freeze, and #3, freeze. Now, move them twice as slow: #1, transition into #2, and transition into #3.

(Teacher draws an imaginary line down the middle of the room, designating one side as group 1 and the other as group 2. Group #2 sits up, faces group #1. They will choose one student to watch as they perform and see if they can tell what words they chose.)

“Now, this side of the room will be group #1 and this side will be group #2. Group #1 will share first. They will show their #1, 2 & 3 movement words regular and then twice as slow. Group #2 will sit up and watch. They will choose one person to watch and see if they can guess what words their dancer chose. Then we will switch. Group #1, show your #1 movement (teacher drums), now #2 (teacher hits drum twice to signal switch on), now #3 (teacher hits drum again twice.) Now, twice as slow. Show #1, now #2, now #3. “

“Would anyone from group #2 like to share who they watched and what they saw them do? Is that correct? (Teacher picks about three students to share)"

“Now, we will switch. Group #1 will sit up and choose one student from group #2 to watch. Group #2 share your #1 movement, now #2, and #3. Now twice as slow. Who from group #1 would like to share what they saw from the dancer they watched?”

“Turn to Task 1C in your booklet. Circle the three movement words you chose to dance which best describe the painting. Next to the circled word which you did for #1, write a #1; for your #2 movement, write #2; and for your #3 movement, write #3.
TASK 1D-

"Turn to Task 1D in your booklet. Add your three movement dance you just did in Task 1C to your solo from 1B, creating a longer dance which builds on your interpretation of the dance in the artwork."

"Now, I will give you a number (1 through 4) and I will video tape the 1's first, then the 2's, then the 3's and then the 4's."

"Return to your booklet and Task 1D. In the space divided find some way to document your dance. You can use words, outlines, or pictures. Just so you can remember what your dance is when you come back tomorrow."
## TASK 1A

Decide whether each word or phrase matches or does not match the artwork you see.

1  --------  2  --------  3  --------  4  --------  5

<table>
<thead>
<tr>
<th>How Sure?</th>
<th>Matches</th>
<th>Does Not Match</th>
<th>Guessing</th>
<th>Very Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>peaceful</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>relaxed</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>disturbing</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>pulling in</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>violent</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>disharmony (dissonant)</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>wild</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>pushing out</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>togetherness</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
<tr>
<td>harmony</td>
<td>[ ]</td>
<td>[ ]</td>
<td>1  2  3  4  5</td>
<td></td>
</tr>
</tbody>
</table>
**TASK 1B**

LOOK CLOSELY AT THE DANCE IN THE ARTWORK AND DECIDE WHETHER YOU THINK THE DANCE IS:

(CIRCLE THE ONE WHICH YOU THINK BEST DESCRIBES THE DANCE)

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Fast</td>
<td>Slow</td>
</tr>
<tr>
<td>2) Moving to the right</td>
<td>Moving to the left</td>
</tr>
<tr>
<td>3) Light</td>
<td>Heavy</td>
</tr>
<tr>
<td>4) Graceful</td>
<td>Wild</td>
</tr>
<tr>
<td>5) Moving in a circle</td>
<td>Moving out of the circle</td>
</tr>
<tr>
<td>6) Bouncing lightly off the ground</td>
<td>Pounding into the earth</td>
</tr>
<tr>
<td>7) Joyful</td>
<td>Disturbing</td>
</tr>
<tr>
<td>8) Happy</td>
<td>Angry</td>
</tr>
</tbody>
</table>

Now, using your description choices from above, create a solo of the dance you see in the painting. End your dance with a freeze imitating a pose from the painting. Circle the dancer's position you chose.

(Inset a reduced picture of the painting with the dancer's numbered)
TASK 1C

Circle the three movement words you chose which best describe the dance in the artwork. Add the number next to the word you chose in the order you used. (#1 next to the word which best describes the dance, a #2 next to the word you chose second, and #3 next to the third word you chose.)

peacefully

disharmiously

wildly

pulling in

togetherness

relaxed

violently

harmoniously

disturbingly

pushing out
TASK 1D

Add your three movement dance from 1C to your solo from 1B creating a longer dance which builds on your interpretation of the dance in the artwork.

In the space below find some way to document your dance. You may use either words, an outline, illustrations, or your own kind of symbols so that you can remember the movements and their order in your dance. (1B + 1C)
TASK 2

Goals- to identify how to look critically at a work of art.

- Compare an “anything goes” interpretation and ones which can be supported by information in the painting or their own outside knowledge.

- Identify descriptive, interpretive and opinion information. Using the painting first than the dance. Identify formal qualities and expressive qualities for both.

- In 2B identify what other people have said about the painting. Divide up into partners. How can there be such different opinions? What are reasons you can find to support both? Divide up into partners. Choose one interpretation and from each category and give three reasons why this could be a valid interpretation. Now, choose which one of the interpretations you think best describes the painting.

- Task 2C- Now, go back to your original solo from task 1, (Your interpretation, your 3 words) Practice your dance adjust your dance to show the reasons you think most strongly support what you think the painting means.
“Please turn to Task 2A in your booklet”
- Who is Henri Matisse? When did he live? What was he known for? Who were his contemporaries? When and why did he paint “Dance II”

- Here are some examples of paintings by other painters in Matisse’s time who also used the subject of dance. (Picasso, Derrain etc.)

- Here are some examples of other Matisse paintings from his early years to later and other examples of the figures he used in “Dance II”.

- Someone in his time wrote about this painting as being “Dancers from Mars who were making the world explode. The four, yellow dancers yanked so hard on each other’s arms that they broke all their fingers. There were only women left on the planet and all their clothes burned up. I do not like the painting because the aliens are mean.”

- Is this interpretation possible or accurate? Why? Why is this not a good review? Can the critic back up his ideas by what is in the painting or by what you know about why it was painted?

“Please look at Task 2A in your booklet”
- 1) description tells what is in the work of art; 2) interpretations of the work of art talk about meanings in the painting; and 3) opinions- do you like or not like the work of art. All need to be supported.

Instructor puts three columns on blackboard
- Let’s describe what is in the painting- color, shape/form, expressive qualities- Let's describe the dance in the painting- how many dancers, shape of the dance, pattern etc. what they are wearing.
- Let’s give some interpretations of the painting base on what you see. Who can tell me one way in which you interpret the painting? Can you give me a reason to support that opinion by something we see in the painting? What are the dancers doing in the painting and why do you think that? What else can you tell about the dancers or the dance itself and support it by what you see in the painting or know from previous information?
-Now, based on this information who can give me reasons why you like the painting and why you may not like the painting.
- Who knows any movie critics (Siskel and Ebert). Do they always agree? Who can give some examples of what they may say about a movie? Do they talk about the story line? Acting? Photography? Special effects?

- There are also critics for art and dance. Critics have disagreed in their opinions and interpretations of Henri Matisse's “Dance II”. Some critics have viewed the painting as being Harmonious, while others have viewed it as being Disharmonious. Looking on your information sheet there is a definition for both harmonious and disharmonious. Is it possible to see the painting and the dance in both ways? Why?

   "Turn to Task 2B in your booklet"

- Sometimes there can be conflicting or opposite interpretations of the same work of art. Some people have said that the painting is...... While others people have said that the painting is... Which section is describing a harmonious interpretation? Which is describing a disharmonious interpretation?

   "Turn to Task 2C in your booklet"

- Find a partner to work with. Now, with your partner I would like you to choose one interpretation from the harmonious interpretations and give two reasons why this interpretation could be true based on evidence in the painting. Write your answers under the harmonious section in Task 2C. First, write the interpretation and then add your reasons. Now, choose one from the disharmonious interpretations and give two reasons on your task sheet under the disharmonious section. Write the interpretation first then your two reasons.

   "Turn back to Task 2B in your booklet"

- Circle the interpretation which you think best describes Matisse's “Dance II”.

   "Turn back to Task 2C in your booklet"
INFORMATION SHEET

A. HENRI MATISSE

WAS BORN IN 1869 IN FRANCE AND DIED IN 1954. HE MADE HIS FIRST PAINTINGS IN THE EARLY 1890'S AND CONTINUED HIS ARTMAKING UNTIL HE DIED. HIS WORK IS PART OF THE MODERN ART ERA. HE WAS FAMOUS FOR HIS USE OF COLOR, FIGURATIVE AND DECORATIVE IMAGES AND AT THE END OF HIS LIFE, HIS CUTOUTS. HE LIVED DURING THE TIME OF MANY OTHER FAMOUS PAINTERS SUCH AS PABLO PICASSO.

A VERY RICH RUSSIAN MAN NAMED SHCHUKIN ASKED MATISSE TO MAKE HIM THREE PAINTINGS IN 1909 AFTER HE WAS SENT A SKETCH OF DANCE (I). MATISSE PAINTED "DANCE II" AND "MUSIC" IN 1910. MR. SHCHUKIN DID NOT LIKE THEM AT FIRST, BUT CHANGED HIS MIND LATER.

B. CRITICISM

DESCRIPTION, INTERPRETATION, AND SUPPORT OR REASONS FOR YOUR OPINION.

C. HARMONY - A PLEASING COMBINATION OF THE DIFFERENT PARTS THAT MAKE UP A WHOLE; BALANCE; CAN BE USED TO DESCRIBE COLOR WHEN THEY BLEND OR FIT TOGETHER GENTLY OR MUSIC WITH DIFFERENT PARTS BLENDING TOGETHER.

DISHARMONY - A NON-PLEASING COMBINATION OF DIFFERENT PARTS THAT MAKE UP A WHOLE; UNBALANCED; IN COLOR IT MAY BE VERY CONTRASTING OR CLASHING; OR IN MUSIC DISJOINTED OR DISSONENT.
Sometimes there can be conflicting or opposite interpretations of the same work of art. For instance, this painting by Henri Matisse called “Dance II”, has been written about in different ways:

Some people have said that the painting is....

- a unified circle of dancers that pulls the viewer into this pleasant scene

- a graceful, harmonious, and joyful scene of dancers

- a spiritual scene of dancers that is not troubling or depressing, but rather soothing and restful

Other people have said that the painting is ..... 

- a whirling circle of dancers that pushes the viewer outward, away from the scene

- a whirlwind of violent movement by dancers who seem more like prisoners than willing participants

- a scene in which frenzied dancers, painted in brilliant red, pound down on the top of the earth in a wild round dance
HARMONIOUS INTERPRETATION-

REASON:

1)

2)

DISHARMONIOUS-

REASON:

1)

2)
TASK THREE

(2 days)

Turn to Task 3A in the booklet

Please watch the video of the four dance clips closely. Notice what parts of the dances match the dance in the painting. For example do they dance in a circle? Does the dance give a similar feeling as the dance in the painting? Are the dancers dressed like in the painting? Does the music match your idea of the dance in the painting? Write down your observations next to the space of the number of the dance on the video in task 3A.

Now, create a short dance showing the parts of the dances on the video which you think look most like the dance in the painting. Pick one from each dance in the video, so you will have four parts to your dance.

Add this section to your solo you worked on in Task 1. Your whole dance will now include A) your interpretation (1B), B) your three description words (1C), and C) the four parts from the video clip of the four dances (3A).

Find a way to document your entire solo (All three sections)

Turn to Task 3B in the booklet

Watch the video of the four dance clips again. As you watch write down reasons why the dance does or doesn’t look like the dance in the painting. Choose which dance looks most like the painting. Circle your answer on page two of Task 3B. Then, take the next 10 minutes to write your reasons why you think that dance clip matches best.
TASK 3A

Watch the video clips of the four different dances closely. Find the parts of each dance which are most like the dance in "Dance II" by Henri Matisse. For example, think about the shape of the dance, the timing, the feelings, the number of people, the direction, the energy, the costumes and the music. Write down notes while you are looking at each dance.

1st dance

2nd dance

3rd dance

4th dance
TASK 3B

Watch the video clips of the four dances for a second time. Which one of the dances do you think looks most like the dance the painting. Write down notes while you are looking at each dance. Think of the reasons why it looks the painting and why it does not look the painting. Hold off making your decision until after you have seen all four video clips.

1st dance

2nd dance

3rd dance

4th dance
TASK 3B (CONT)

Now, select the dance that you think is most like the dance in the painting. Circle only one:

1st  2nd  3rd  4th

Please explain why you chose this dance, giving your reasons. You will have about 10 minutes to write.

__________________________________________________________________________

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TASK 4

"Today we are going to learn some of the choreographic techniques and movement ideas used in the dances on the video clip. First we will be learning a folk dance. Which dances looked like folk dances on the video? ("Sword dance" and "Fiddler on the Roof"). The dance we are going to learn is an Israeli Hora which means a lively circle dance."

"Everyone form a circle. Beginning with right foot crossing over your left, do four grapevines (cross, side, back, and side) moving clockwise. Now, take four small running steps into the middle and clap, then four backwards. Do four runs clockwise. Hop on your left foot and cross your right in front then to the side, 3x, then switch and hop on the right and cross the left. Step on your left foot and begin with the grapevines again."

"We will walk slowly through the dance without music, then do it up to speed, then add the music."

"As in video #4, we will work with a devise called "cannon" this is where movement can follow in either time or space, just like a round. You do the same movement, but it starts a certain amount of counts after. For example, I will give you a steady beat. On count "1" slide right foot to a second position on "and" slide the left foot into first position. Repeat four times. Turn and march toward the back of the room on each count of "1", "and", "2", "and", "3", "and", "4", "and" (8 marches in all). Repeat the slide section facing the same direction as the first time. Jog backwards with high knees doubletime (16 jogs) to the front of the room. Each student will add after the first section is finished, or when the student in front of them begins the march. Can I have a few volunteers? Now, some new volunteers. What is working and what isn't? Who feels they can do the cannon, come up and try."

"Now, can I have a volunteer? Hold on to my wrist and lean back, almost as if you are sitting. We need to be balancing in our wrists where if I would let go of your hand we would both fall. Everyone find a partner and give the counterbalance a try. Try picking up one foot. Now, cross your arms, holding both wrists, lean back and try turning using the counterbalance between you. Do not let go. This is similar to the circle in the "Sword dance"
"One way to describe movement is to look at the kind of qualities used to execute it. The qualities can be defined by the attitude behind the use of weight, time, space and energy. Look at the Task 4 sheet. It shows the opposite ends of how weight, time, space, and energy can be used. It is best to look at this as which end the movement is most like. It may not be exactly either/or. For example is this movement closer to being “strong” or “light”?

"Let’s explore the different qualities. For weight, we can think of the motion of the pelvis. Moving up and down in circular fashion. When the emphasis is down (the weight dropping) you can feel the weight as “strong”. If we emphasize the up, we can feel the weight as “light”.

For time, the two opposing ends are “sudden” and “sustained”. “Sudden” is unexpected. A quick movement, like being stung by a bee or trying to catch a fly. “Sustained means” completely smooth movement, no rough spots. Like when the camera is on slow motion. The attitude of having all the time in the world. One’s attitude toward the use of space can be either “direct” or “flexible/indirect”. Look at a spot on the floor. Walk directly to it. Choose another and go to it. Pick a spit on the ceiling and point directly at it. Now, “flexible/indirect” takes a round-a-bout view of space. Anywhwere is possible. Let’s start walking around the space. Move in and out each other, not just in circle. Look for the open spaces. Try to take in as much as possible in your view. Don’t look directly at anything. Stop. Pick a pint in front of you to look at. Now notice how much you can above this point without moving your eyes. Below the point, to the right, and to the left. Now, try to take in as much as you can see in all directions without moving your eyes. Begin to walk again and keep this flexible focus. You will never run into anyone. Let’s try to go a little faster. Movement attitudes toward energy can range from “bound” to “free flow”. “Bound” energy is very careful and contained. Pretend to walk on a one inch balance beam. You cannot fall or you’ll get hurt. What does that feel like? Move as if your muscles are all tied up. Make a twisted shape and try to move it. Again. Now, make a twisted shape and swing it open like you have limit. Everything is fee and open in your body. Give yourself a wind-up and turn, letting the energy carry you around till you stop. What does that feel like?"
“Turn to Task 4A. Using our movement quality words, look at the painting and decide whether you think the dance in the painting is 1) WEIGHT—strong or light? 2) TIME—sudden or sustained? 3) SPACE—direct or flexible/indirect? and 4) ENERGY—bound or free flow? Circle your choice.”
TASK 4

FOLK DANCES: MAYIM (ISRAELI)
Grapevine(4x), starting rt. over lft.; into the middle, 4 little runs, clap. back 4 steps(2x);
4 runs clockwise; hop on lft., cross the rt.(4x); switch hop rt., cross lft. (4x)

CANNON-(Time and Space)
4 counts separating- side side, together (4x); march (8x); slide side, together (4x); double
time, high knees backwards (16x)

COUNTERBALANCE-
With a partner, hold opposite wrists, lean back and find balance in between hands; explore
balances (one foot, two hands, etc.); try spinning.

MOVEMENT QUALITIES-
Ways to describe movement in its use of weight, time, space and energy.

WEIGHT
strong --- light

TIME
sudden --- sustained

SPACE
direct --- indirect

ENERGY
bound --- free flow
TASK 4A

Look closely at the painting. Choose which movement quality best fits the dance in the painting. Circle the choice which comes closest to fitting the painting.

**WEIGHT-**
- STRONG
- LIGHT

**TIME-**
- SUDDEN
- SUSTAINED

**SPACE-**
- DIRECT
- INDIRECT

**ENERGY-**
- BOUND
- FREE FLOW
**TASK 5**

What dances and dance techniques did we explore as well? (Mayim, cannon, counterbalance). Who remembers the four elements we use to define dance (use of weight, time, space and energy) who remembers the opposites we can use in describing these elements? Using these terms, let's describe a couple of movements in terms of these qualities. How would you describe the video clip of the sword dance? Fiddler on the Roof? The trio dance or the video dance section? the dancers in red?

Please turn to Task 5A in your booklet

I would like you think of the words harmony and disharmony. Please find a partner. Look closely at the painting and of “DANCE Il” by Henri Matisse. If you were to see the dance in the painting as being disharmonious how would you describe it in terms of movement qualities in the use of weight, time, space, and energy. With your partner decide whether the dance is strong or light; sudden or sustained; direct or indirect; or bound or free flow if it is disharmonious.

Please write your choices in each of your booklets.

Now, if you were to see the dance in the painting as being harmonious, how would you describe it in terms of movement qualities (use of weight, time, space and energy). Write your choices in your booklet.

Create a dance that is disharmonious with your partner. You can choose from the all of the elements in task 4 including: the folk dance; cannon; counterbalance; and movement qualities.

Next, create a short dance that is harmonious, choosing from the same elements in Task 4.

Perform your dances side by side. We will share three groups at a time.

Now, turn to the second page in your booklet. With your partner, costume your harmonious and disharmonious and disharmonious dance. Think of the colors of the costume, the shape, are all the dancers costumed the same.

Find a way to document your dance on the back of the first page in your booklet.
TASK 5A

LOOK AT THE PAINTING OF "DANCE II" BY HENRI MATISSE. IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS BEING DISHARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES OF: (Use the words from Task 4)

WEIGHT- SPACE-

TIME- ENERGY-

IF YOU WERE TO SEE THE DANCE IN THE PAINTING AS HARMONIOUS HOW WOULD YOU DESCRIBE IT IN TERMS OF MOVEMENT QUALITIES: (Use the words from Task 4)

WEIGHT- SPACE-

TIME- ENERGY-

WITH YOUR PARTNER CREATE A DANCE THAT IS DISHARMONIOUS. YOU CAN CHOOSE FROM THE ELEMENTS FROM TASK 4 INCLUDING: THE FOLK DANCE, CANNON, COUNTERBALANCE, AND MOVEMENT QUALITIES. NOW CREATE A SHORT DANCE THAT IS HARMONIOUS CHOOSING FROM THE ELEMENTS IN TASK 4.

FIND A WAY TO DOCUMENT YOUR DANCE ON THE NEXT PAGE.
TASK 6

Review in your mind all of the tasks we have done over the last several weeks. Task #1- word matching (peaceful, wild, disturbing, togetherness, pushing in in, pulling out, moving to the right or left, pounding into the earth, bouncing lightly off the ground, happy, angry, etc.) Group dances. Task #2- the critics- description, interpretation, opinion and how do you support your ideas with evidence from the painting. Task #3- comparing the dance in DANCE II with four other dances. What elements could match from each dance, what could not. Task #4- choreographic techniques, dances and movement descriptions- Mayim, cannon, counterbalance, use of weight, time, space and energy. Task #5- Harmonious and disharmonious dances.
TASK 6A

Do you think it is possible to interpret the dance in this painting (*Dance II* by Henri Matisse) in conflicting or opposite ways?

YES

NO

Please explain your answer as completely as possible. You will have about 10 minutes to write.

____________________________________________________________________

____________________________________________________________________

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____________________________________________________________________

____________________________________________________________________

Continue on the next page.
TASK 6B

CREATE A DANCE, USING IDEAS FROM ALL THE TASKS(1-5), WHICH ILLUSTRATES AS MANY INTERPRETATIONS OF THE DANCE IN "DANCE II" AS POSSIBLE.
APPENDIX G

LETTER FOR PERMISSION TO PARTICIPATE

OUTLINE OF TIME LINE FOR STUDY
1475 West Sixth Avenue  
Columbus, Ohio 43212  
January 24, 1994

Dear Parents;

I am a graduate student at the Ohio State University, and I am planning a thesis project on assessment in the dance class. I will be using students from Indianola School and I would like your daughter to be a participant in the project.

With your permission, I will be interviewing your daughter on aspects of her creative process, videotaping her dance creations, and asking her to keep a journal of feedback and plans for the dance that she will be working on.

I will be working cooperatively with her current dance teacher Marlene Robbins. Both Marlene’s and my thesis project will be implemented concurrently.

Please feel free to contact me at my home if you have any questions regarding this research--488-0439.

Sincerely,

F. Margaret Kennedy
Framework & Protocol

WEEK ONE -- MR AT INDIANOLA

TASK ONE -- day one and two

DAY ONE

MARLENE
match words to artwork
match words to dance represented in the artwork
improvise and freeze in pose found in artwork
3-word phrase
add improv and 3 word phrase together

MARGARET
videotape improv. and phrase
acquire matching exercise

DAY TWO

MARLENE
video tape in groups of three
transcribe solo

MARGARET
videotape solos
acquire transcriptions

TASK TWO -- day three

DAY THREE

MARLENE
critique of Matisse painting--desc., interp., opinion
what has been said
where do you align w/partner

MARGARET
acquire alignment opinions
WEEK TWO -- MR AT REEB

MARGARET--Monday
review videotape of first dance created--improv+3wd phrase
interview on video tape re: words chosen and meaning in the
movement
look at transcription and discuss the meaning of the
notation

MARGARET--Wednesday
view video tape of second dance created--dance w/emphasis
discuss how student can make word meaning more clear--
compare with how Matisse made word meaning clear

MARGARET--Friday
plan further for the solo
  do you like it
    is there something that you want to change
    would you like to use more people
review solos and videotape them
WEEK THREE -- MR AT INDIANOLA

TASK THREE -- days four and five

DAY FOUR

MARLENE
watch dance videotapes--similarities to artwork
create own dance using parts from each videotape
add to improvisation phrase dance
watch videotapes again--diff from artwork
pick one dance that is most like artwork and write about it

MARGARET
videotape new solo
acquire writings on videotaped dance which is most like "The Dance"

DAY FIVE

MARLENE
review videotaped dances again
continue working on group dance created yesterday
show dances

MARGARET
videotape group work

WEEK FOUR -- MR AT REER (no work done)
WEEK FIVE -- MR AT INDIANOLA

TASK FOUR

DAY SIX

MARLENE
learn Israeli Hora
learn cannon
play with counterbalancing
use of weight, time, space and energy
apply above elements to painting

MARGARET
videotape movement explorations

TASK FIVE

DAY SEVEN

MARLENE
what are the elements of a harmonious dance
what are the elements of a disharmonious dance
create harmonious and disharmonious dance with partner
choose colors to match

MARGARET
videotape the partnered dance
acquire coloring and musical ideas

TASK SIX -- day eight

MARLENE
Do you think that it is possible to interpret the dance in this painting in conflicting or opposite ways?
Create a solo with as many interpretations of the dance in the painting as you wish.

MARGARET
acquire opinion on interpretation
videotape solo
WEEK SIX -- MR AT REEB

MARGARET--Wednesday
review their partner dance

why did you choose those movements -- intentionality
what did you think of working with a partner

"I would like you to use this week to create another
dance, which I will videotape. We'll work on your dance
today, and I will see you again on Thursday and again of
Friday and you will have that time to work on your dance.
You can choose what music, what space, how many people etc.
you want to use in your dance. Do you have any ideas now
about what you want to do in your dance?"

planning sheet -- how to proceed with making the dance
(I will ask questions and video/audio tape their responses)
do you want to use any parts of your solo or partner
dance in this dance
what is your idea for your dance
what music do you want to use
how many people will you need
how much space will you need
what are three goals that you want to achieve
what do you remember about the lesson over "The Dance"
by Matisse
what do you remember about the dance video tapes--do
you want to use any of the ideas you saw?
how will you use the above ideas in your dance
briefly describe in words, lines, symbols, or pictures
your idea for this dance
MARGARET--Thursday
look at planning sheet and review responses
look at in-process check list -- We will discuss the list
first, then work on their dance, then look at the list
again.

<table>
<thead>
<tr>
<th>excellent</th>
<th>good</th>
<th>fair</th>
<th>poor</th>
</tr>
</thead>
</table>

- body movements
- locomotor
- non-locomotor
- space
- timing
- energies
- weight
- shape
- original ideas
- effort
- composition
- choreographic tech.
- cannon
- counterbalance

MARGARET -- Friday
student evaluation:
(I will ask questions and video/audio tape their responses)
compare original description and video tape with the
final version--how did your composition change?
which version did you like better?
why?
have someone else critique your work--what did they say
did you achieve your original goals or did they change
what are your new goals if you did change
dancing tips--what did you learn about dancing and
creating a dance?
can you still see words and meaning in your dance?
was it worth all the time that you put into it?
LIST OF REFERENCES


