

DRAMA CURRICULUM

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
2.5 Creative Dramatics Pantomime	Listening to instruments Moving in time to the different sounds. Following directions as stipulated. Miming situations from other areas of the Curriculum	Pantomime requires. using actions, gestures and body language without any dialogue or words.	Interpret actions. The different uses and types of pantomime.	Work co-operatively. Create actions without becoming inhibited. Display mood through body language. Assuming responsibility.	A Pantomime is a dramatic action with gestures and movement rather than words or dialogue. It can be done in pairs or in large or small groups - Passing of objects. -Creating an environment. -Reading a letter. -Moving as machines.	Students will be grouped in six and then they will:- -Listen to instructions. -Pretend to be holding objects eg. A ball, a tea cup, a broom, a bag. -Create an environment e.g. the market, church, a brawl and a busy street. Props will be used to create a true picture. Students will also: -Write imaginary letters while the audience comments on presentation. -Create movements as 'wind up toys' etc.	Students will: - Mime given situations as a group.	Language Arts Physical Education Dance.

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2.6 Creative Dynamics Puppetry	Developing communication skills. Using Oral language and dramatic skills to express creativity. Developing appreciative listening skills. Using hands/fingers to manipulate puppets.	Puppetry requires determining the role of Puppets and representing the puppets through the use of paper plates and paper bags.	Interpret stories, rhymes and riddles. Developing interpretive and comprehension skills on the role of Puppets.	Share ideas about the specific roles of characters in the stories, rhymes and riddles. Create action without being inhibited. Display mood conveyed by story through the use of puppets. Work cooperatively to produce creative dynamics.	Puppetry is a figure moved by human and not by mechanical means, for a theatrical purpose. History of Puppetry to include: - A puppet show. -Kinds of puppets. -puppetry as a medium of dramatizing stories and plays.	Researching the history of puppetry. Looking at a puppet show through the use of video. Presenting live puppets to students or showing them pictures of the different kinds of puppets. Using Puppetry in dramatizing plays e.g. Romeo. Making Puppets.	Students' creativity in making paper bag and paper plate puppets. Students' ability to make hand puppet and use improvised short dialogue or present rhymes and riddles in small groups.	Art and Craft, Literature History.

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2.4 Play Making/ Acting Out- Story	Experimenting with movement. Interpreting characters and emotions. -Developing insights and being able to identify with the roles of the characters. Using elaborate settings, costumes, or masks to define characters.	Play making or acting out requires determining the role of the character(s) and representing the character(s) using costumes or masks for support.	Interpret stories – by listening and acting out what is heard. Interpret character traits of characters in stories	Share ideas about the specific roles of characters in stories read. Create actions without being inhibited. Display mood conveyed by story through facial expression or body language. Work co-operatively to produce creative dramatics.	<u>STORY</u> <u>Characters</u> are the people, animals or imaginary beings in a story. <u>Characterization</u> is the way the reader learns the ersonality of characters (action, speech, words of other characters, words of the author) <u>Protagonist</u> – the main character around whom all the action in the story revolves. <u>Antagonist</u> – the character or force that causes the protagonist’s conflict.	Teacher tells stories and students listen. Teacher uses props for story telling to develop student interest. Students identify their favourite characters after hearing the stories. Students improve the actions of their favourite characters.	Student group - read a story, - identify the main character and act out a part of the story representing the specific character.	Literature Characterization in Literary focus.

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2.4 Play Making/ Acting Out - Story (cont'd)					Some characters change during the story. Ideas for dramatization come mainly from story selections. - Story should involve conflict. -There should be action in the development of the plot. -Characters should seem real. Situations should call for interesting dialogue.	Teacher assists students to identify which character/s should be in the play. Teacher/ Student discussion about the sequence of scenes. Teacher guides students to identify sequences. Students act out the story in sequence.		

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2.4 Play Making/ Acting Out - Story (cont'd)	Interpreting the roles of characters act out on stage.	Play making or acting out requires determining the role of the character(s) and representing the character(s) using costumes or masks for support.	That there are differences between a story and a play – A play is meant to be acted on stage.	Display willingness to participate in the dramatization of a play.	<u>The Play</u> - The play or dramatic sketch has the same main element found in the short story: character; plot setting and conflict. - A play is meant to be acted on stage. - Characters performing the play will use voice, posture and gestures to show that a character is young, old confident or shy.	Teacher/pupils discussion about -what is or play. -components of a play. -characteriza- tion in plays. -dialogue Teacher/pupil reading of short plays. Looking at dialogue and acting out play accordingly.	-Write your own short play using the following outline. -First think of a plot – some actions and the reasons for them. You can use your personal experiences as a basis or you can create an imaginary plot. Outline your plot in writing.	

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2.4 Play Making/ Acting Out - Story (cont'd)					In a play the setting is suggested by props and scenery, or the characters may tell the audience where the play is happening e.g. 'Moon on a Rainbow Shawl'.			

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/ Strategies	Evaluation	Area(s) of Integration
2.9 Choral Speaking and Reading	Listening to, reading and speaking lines of poetry. Displaying sensitivity to inflection, pitch, emphasis and intensity by listening to and experimenting with simple materials.	Choral speaking and reading allow for responding and enjoyment of poetry and literature. Choral speaking and reading develop vocal and interpretive skills and heighten appreciation of poetry and literature.	Understanding rhythm and tempo. Understanding the colour and quality of voices available for choral speaking. <u>Inflection</u> – Rise and fall within a phrase pitch level – change between one phrase and another emphasise – verbal pointing of the most important word-intensity, loudness and softness of the voices.	Respond to and enjoy poetry in a new way. Display co-operativism and positive group attitudes. Display boldness.	Choral speaking is the interpretation of poetry or literature by two or more voices speaking as one. Rhythm is the flow of words. Rhythm instruments used are bongo drums rhythm sticks or other percussion instruments as well as use of hands and feet.	Students recite poems in groups with teachers supervision. Students explore rhythm by clapping or beating out the rhythm of verses. Students participate in experiences, which involve fast and slow rhythm as well as happy and sad ones. Students respond to different tempos heard.	The ability of students working in groups to: -clap out the rhythm of a poem. - arrange a choral presentation.	<u>Language Arts</u> Reading, Listening, Choral Speaking. <u>Music:</u> Rhythm, Pitch, Vocalization <u>Craft</u> Making percussion instruments.

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2.9 Choral Speaking and Reading (cont'd)	Choral presentations eg. Refrain Arrangement Line-a-child Line a group Arrangement. Antiphonal or Dialogue Arrangements	There are different ways in which choral arrangements can be expressed e.g. -The Refrain Arrangement. -The line-a child or line – a group arrangement. -Antiphonal or dialogue arrangements.	Understand the different ways choral arrangements can be expressed.		Types of Choral Presentations 1. <u>The Refrain Arrangement</u> The teacher or child reads the body of a poem and the rest of the class responds in unison with the refrain, or chorus eg. 'The Wind' 2. <u>The line- a child or line -a group arrangement</u> One child or a group of children read one line, another child or group reads another line and another child or group reads the third line etc.	Students participate in the different types of choral presentations.		

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2.9 Choral Speaking and Reading (cont'd)					3. <u>Antiphonal or dialogue arrangements</u> This choral speaking arrangement involves alternate speaking by two groups. Boys' voices may be balanced against girls' voices, high voices against low voices etc. Poems in which one line asks a question and the next answers, it works well for dialogue arrangements e.g. 'Who has seen The Wind' by Rossetti.			

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2.7 Poetry Structure of a poem	Reading Counting beats Listening	Define what a poem is. There are different types of poems. -Limerick -Narrative -Prose	The difference between the types of poems. Interpreting a Limerick Differentiating a poem from prose	Developing a positive feeling towards poetry.	A poem is a story made up. A poem is also a piece of Literature in verse form. A poem can be a rhymed composition. A poem is metered (ie) a consistent measure of verses/to regularize it. A narrative is a story of fictional events. It is imaginative Literature. Prose is written in ordinary language but not in verse form.	Students warm up by stretching, breathing and speaking using the vowel sounds eg. 'a' from stay, 'ah' from attack etc. Students create impromptu compositions of rhyming verses. Reading verses to class.	Students describe in their own words two statements which explain what a poem is. Say in what part of the verses the rhyme appear?	Music: Naming and singing songs that have rhymes. Language Arts Oral communication

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/ Strategies	Evaluation	Area(s) of Integration
2.8 Poetry Cont'd Dramatization of Poem	Reading Listening Speaking	Defining the types of moods: -lazy -sad -happy -angry	The function of dynamics in the dramatization of poems.	Developing a positive feeling towards poetry.	To dramatize any piece of Poetry you must understand the meaning and establish the rhythm. The rhythm in a poem is the regularly patterned groupings which result in a number of common meters. (regular beats per verse). The dynamics in a poem are the intensity of certain parts. Dynamics help to bring significant parts of the poem into focus. Dynamics are used to avoid the entire story being lack luster. The mood of a poem is derived from the way the poet intends the reader to feel while and after reading the poem; happy/sad/angry etc.	Students warm up by: Stretching, breathing, speaking using the vowel sounds eg. a from stay, ah from attack etc. Reading and reciting poem.	Testing: Explain what is meant by the mood of the poem.	English Literature: Writers sometimes use figurative expressions to help shape the mood.

2. DRAMA CURRICULUM

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/ Strategies	Evaluation	Area(s) of Integration
2.1 The History of Drama	Reading Listening Researching	History suggests that drama was a cultural activity during the period BC. eg. Roman, Egyptian, Asia/Chinese.	The style and language used in plays of ancient and medieval periods.	Developing an appreciation of theatre/plays from the Greek era.	The Greeks invented and exploited two forms of drama in playwriting: Comedy and tragedy.	Students in groups warm up by stretching, breathing, speaking aloud to pronounce words properly.	Students ability to explain in their own words what is meant by “tragedy” and what is meant by “comedy”.	English Literature: History – The Roman Empire
2.2 Dramatic Forms of Plays	Identifying forms of plays to develop cognitive skills.	The differences between different forms of Drama eg. (Panto-mime Comedy, Tragedy etc.)			Comedy is a humourous play that deals with ordinary events and ends happily evoking laughter among the audience.	Use Storytelling methodology to tell the History of Drama. Examine pictures of drama from Shakespearean to present day.	Identify a play that is a comedy and one that is a tragedy then give reasons for their choice.	Geography

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/ Strategies	Evaluation	Area(s) of Integration
2.2 Dramatic Forms of Plays (cont'd)					Tragedy is the opposite; it is depicted by the suffering characters endure in the play as it stirs up pity among the audience from its tragic scenes. Tragedy is the older and was the more famous of the two kinds of drama. Drama was established sometime BC	Comparing and contrasting the language used in present day playwriting with that of Shakespearean era. Looking at videos of the History of drama. Questions: What type of plays Shakespeare concentrated on at first?		

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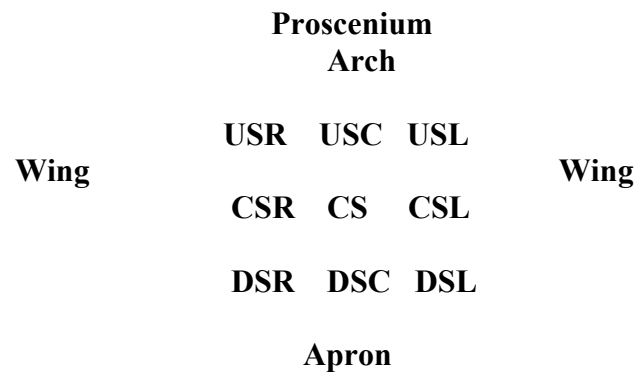
Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
2.2 Dramatic Forms of Plays (cont'd)					At first performances were done mainly at Religious and Agricultural festivals. Sophocles and Euripides were two leading Greek playwrights of tragedy. Aristophanes, a comic playwright, made up the composition of the most talented Greek playwrights. William Shakespeare, an English playwright (1564 -1616) placed emphasis on a lot of tragic and comic plays. He also explored love themes.	Which was more popular, comedy or tragedy? Researching topics on the History of drama. eg. Ancient/Medieval/ Contemporary 20th century.		

DRAMA CURRICULUM

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/ Strategies	Evaluation	Area(s) of Integration
2.3 Technical Aspects of Theatre -Stage Geography	Listening Moving on stage Forming parallel lines on stage to establish positions. Drawing a diagram to show points on stage. Working as a member of a group.	There are several types of stages e.g. Proscenium Arch, Colliseum etc. A Proscenium Arch stage can be divided into nine areas. Not all stages have a proscenium arch. Plays can also be performed at school, the hotel, market, open spaces etc.	Not all parts of the stage are utilized in every production.	Expressing a desire to participate in a dramatic production. Developing a keen interest in stage work.	The positions on stage are determined from the stand point of the actor being on stage facing the audience. A proscenium arch stage can be divided into three parts. Centre stage, Stage left and Stage right. From those we get at least nine positions as seen on the diagram on page 27. Up stage position is farthest from the audience while down stage is closest.	Students working in groups warm up by stretching, breathing and speaking aloud for projection. Use the classroom/ Auditorium space to create a stage. Mark the floor to point out the positions of the stage.	Students ability to explain in their own words how the stage positions are derived.	Art. Free hand drawing. Using the stage appropriately for presentations in poetry, dance and music also for Assembly – (Giving speeches). Mathematics- area of floor space and ratio.

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2.3 Technical Aspects of Theatre -Stage Geography					The apron is the portion before the curtain and the wings are on both sides. They can be used as entrance and exit. The proscenium arch is situated over the curtain or the apron of the stage.	Teacher instructs students to (1) walk over space identified as the stage. (2) Stand or sit in various positions on stage. eg. US (Up Stage) or DSC (Down Stage Center)		



1. DANCE CURRICULUM

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.1 Friendship Aptitude	Potential/pre-requisite for dance eg: Intellectual development, auditory and visual discrimination, oral language.	Recognising: (a) Music and movement of various ethnic groups. (b) Various dance forms eg: (a) African (b) Amerindian (c) Indian (d) Modern etc.	Similarities and differences re: Dance forms of ethnic and various cultural groups.	Display appreciation of The Art form (dance) from various ethnic and cultural groups.	Viewing Videos on (a) History (b) Dances which depict the culture of various ethnic groups.	The class views videos during which the teacher draws their attention to important aspects. Arrange students in teams of mixed groups to share ideas. Group selects leader to report on discussion. Students work in pairs to enact movement ideas seen Small Groups then work together to share or learn these movements practically.	Are the students aware of: (a) The origin of dance? (b) The cultural similarities and differences in society. (c) Did all the students contribute to discussions? How did the film and resulting discussion help students?	Music – of other ethnic groups. History-era of ethnic cultures
1.2 Exploration of Character	Improvisation imaginative miming composing.	Recognising mood and character via body language.	The importance of all types of jobs and customs in society.	Self/Mutual respect for all members of society.	Movement for: (a) The Fisherman (b) Harvest (c) Market scene.	Groups are selected and set different tasks to brainstorm, identify and create movement depicting the Fisherman, Harvest, or Market scene.	Were children capable of composing suitable movements which best described the fisherman at work etc.	Agriculture Science Fishing and Harvesting of the crops.

DANCE CURRICULUM

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.3 Increasing Self – Awareness of the Body	Social skills, used in dance which resulting from society eg. Social skills needed in societal interaction which can give rise to movement	Recognising the image of a beautiful body.	Specific movements enables the body to take on different forms.	Appreciation on the building of self-esteem.	Discussion on the building of self-esteem.	Discussing how one could build self-esteem and help others to do the same.	Was group participation evident? Was the discussion successful?	Drama : enacting societal scenes. Language: Oral communication.
1.4 Basic Awareness of Body.	used in dance eg. working together, emotional actions and reactions when dealing with anger, joy, sorrow, rejection, love etc.	Identifying (a) Body parts and their relations with each other.	The function of body parts while moving in space.	Display appreciation for the limitation of one's own body and that of others.	(a) Naming body parts. (b) Making patterns from body movements.	(1) Viewing the physical structure of the body and naming the various parts. (2) Working in groups and individually to display movement sequence. (3) Making patterns with the body.	Are students aware of the body parts and the extent to which a certain part of the body can move? Were students capable of making patterns with their bodies?	Science Anatomy of the human body.

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.4 Basic Awareness of Body.	Spatial relationships eg. head and neck in relation to torso-torso in relation to the pelvis in relation to leg etc. Spatial awareness eg. Making shapes within a given space.	(b) Space within which the body can move.						

DANCE CURRICULUM LEVEL 7

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.5 Introducing technique for Dance eg. Posture:- First and second position of the feet turn out relevé, demi-plié, pointing and flexing of feet.	Technical skills needed for proficiency in the execution of movement e.g (a) plié straight back, bent knees aligned over toes, buttocks tucked under. (b) first position of the feet turn-out in the hip sockets so that the toes point directly to the sides of the body.	Terminology for and recognition of specific technique for dance.	Specific methods are used for the execution of basic technique for dance.	Display self discipline and a high level of concentration.	Basic technique for dance (a) Posture - Alignment relationship of head, torso and limbs while standing sitting and moving. See Fig. 1 (b) First and second position of the feet parallel. See Fig. 2 & 3 and turn out. See Fig. 4 & 5 (c) Relevé- Standing on ball with heel elevated and feet in 1 st position parallel as well as turned out. See Fig. 6	Using chalkboard, teacher writes terminology to be used. Students repeat pronunciation . Charts with drawings are then mounted. Students copy these and label them. Teacher demonstrates technique. Students do same. Teacher checks and identifies best representations. Students are grouped to work on technique. Teacher goes around to check each group's presentation. The class execute technique learnt.	Can students, individually and/or as a group demonstrate the use of the dance technique?	Art Drawing representation of technique learnt. Language Correct use of terminology for oral and written communication.

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1.5 Introduc- ing Technique for Dance Con't					(d) Demi-plie 1st and 2nd position turn out. See Fig. 7 & 8 (e) Pointing and flexing of feet while sitting on the floor See Fig. 9 Pressing toes downwards elongating instep Turning toes and ball toward the torso.	Materials Television Video Chalkboard Charts Recorded Music		

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.5 Introduc- ing Technique for Dance Cont'd					Participating in warm up exercises and those for flexibility and fortitude.			

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.6 Festivals History of dance-street dancing, classical ballet, modern dance. Technique for modern dance coupe, passé, tendu-front, releveant, battement. Mashramani, Kwanza, Easter, Diwali, Phagwah, Emancipation, Christmas.	Using effective oral and written communication skills working together as members of a group. Identifying common ground re culture. Acquiring psychomotor skills for executing coupe, passé releveant, tendu, battement flexibility and muscle strengthening exercises	Brief history of festivals celebrated in Guyana. Recognition of music pertaining to specific festivals, study of food and clothing peculiar to same. Terminology for and recognition of specific technique for dance. Terminology used in relation to festivals.	Similarities and differences in festivals-clothing, music and food. Specific methods for executing tendu to the front, coupe, passé, releveant, battement. Specific methods for executing movement pertaining to selected festivals.	Appreciation of festivals celebrated by various ethnic groups. Embracing of festivals which are cross culture self discipline and concentration.	Video-History of Dance with emphasis on the emergence of formal dance- classical ballet, modern dance. Selected movement used for Phagwah, Diwali, Gospel, Masquerade and Mashramani choreographies. Formal technique. Coupé See Fig. 10 Toe of one leg is placed at ankle of other foot, knee is bent and working leg I open to the side	Arranges students in semi-hexagonal pattern. Teacher demonstrates students volunteer to execute technique, evaluates and emphasizes key points pertaining to each technique eg. stretch of the knee, the maintenance of body alignment, the pointing of the feet. NOTE: Each different technique is done separately in different lessons. Students, as a group, execute technique while teacher observes and corrects.	Are students aware of the similarities and differences of festivals studied? Do students understand the basic technique? Have students mastered technique/ movement taught? Has the teacher noticed any physical defects among members of the student body?	Art, drawing of figures to show technique. Language – Vocabulary and expression in oral and written communication Maths – body symmetry, geometrical design in dance. Social Studies – Festivals celebrated at national level. Cross culture relationships. Science, Foods at Festival time versus a dancer's diet.

DANCE CURRICULUM LEVEL 7

Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.6 Festivals cont'd	The following eg. coupé – the toe of one foot must be pointed and placed at the ankle bone of the other foot, knees bent and pressed opened to the side. passé – the toe of one foot-called the working leg must be pointed and placed at the knee of the other leg which is stretched. The knee of the working leg must be bent and the knees pressed open to the sides.				Passé See Fig. 11 Toe of working leg is placed at knee of supporting leg. Relevéant See Fig. 12 Battement a sharp kick of the leg. See Fig. 13 Tendú See Fig .14.	Students revert to normal class positions and new technique is incorporated into class exercises. It must be noted that new technique is taught after warm up exercise and technique previously taught has been done. Students draw technique, as executed, using 'stick' figures. Teacher demonstrates, explains and then gets students to execute miscellaneous movement pertaining to Masquerade, Mash, Phagwah etc.	What strategies have students developed to promote/ foster positive development in the medium?	

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1.7 Environment Behavioural study re persons around us. Spontaneous reactions eg. anger, joy, hate, love, pain, sorrow.	Identifying positive behavioural patterns. Identifying effects of negative behavioural patterns. Using Visual communication skills eg. facial and bodily expression. Identifying societal mores in the environment as well as the effects of physical environment.	All members of society are individuals in their own right. Effective communities must share mutual respect, trust, understanding and have confidence in and strive to support the well being of their members.	All members of society must work together to forge and maintain effective cultural environment. Behaviour associated with various cultures. Conflicts arise when a person feels that his or her well being is being threatened. What may be considered negative behaviour by one section of society may be considered survival technique by other members.	Students must be aware of the effects their actions/ reactions may have on others in families as well as the environment as a whole. Students must be tolerant with those whose behavioural traits are considered negative but at the same time should strengthen their personality against being drawn towards active involvement.	Acceptable and unacceptable behavioural traits. Types of environment eg. drug addiction prostitution. Emotions eg. anger, sorrow, hate, joy, love, lust	Students both individually as well as in small groups will demonstrate their impression of behavioural traits. Teacher uses videos to give students visual insight as to behaviour of drug addicts and prostitution.	Do student understand their role in effecting change. Are students aware of societal ills. Did all students contribute to the discussions and practical group work?	Social Studies. Societal mores. Language Written and oral. Math Geometric designs.

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1.7 Environment Con't.		All actions promote reactions and these can have either positive or negative effects not only on individual well being but also on that of the cultural environment of the community. Solutions for dealing with negative social environmental influences must be realistic.	Each person has a choice as to building blocks. A plan of action is necessary for the development of effective strategies for avoiding, coping, dealing with and changing negative influences in the environment and successfully implementing same to achieve any goal.		Results of negative environmental mores eg. Prostitution. Choreograph sequences with a dramatic input to portray social commentary.	Students, individually portray a cross section of human emotions - This is added to dance movement and is done to music,; using partners/small groups. Students then do short sequences to demonstrate reactions to various emotional traits. Student groups identify/and document positive and negative influence and their outcomes.	How did students solve the problem/issue dealt within their choreography? Were students able to identify positive/negative influences? What strategies did student come up with for avoiding/dealing with negative influence? What was the result of the written evaluation , the practical evaluation?	

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1.7 Environ- ment cont'd						Teacher, student discussion is done in way of avoiding or dealing with and changing negative influences as well as promoting and reinforcing positive influence		

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Topic	Skills	Knowledge	Understanding	Attitude	Content	Method/Strategies	Evaluation	Area(s) of Integration
1.8 Reinforce-ment of technique for modern dance. Movement portraying poverty drugs, aids, prostitution racial discrimination.	Promoting co-ordination skills necessary for effective execution of movement sequences eg. body alignment hip in relation torso and leg.	Recognition of various technique for dance. Cognition of movement phrases for the portrayal of drug addiction etc.	The mind body and soul are integral components for the execution of dance techniques and portrayal for specific situations.	Display self confidence.	Continuous transfer/ reinforcement of formal dance technique previously taught.	Students are divide in groups. Each group work on a different aspect of social commentary drugs, poverty, prostitution, aids, racial discrimination etc. Groups will compose dances using movement sequence which incorporate formal dance technique as well as that which evolves naturally from the idea being portrayed and must have a deep dramatic content. Dance sequences must be narrative and problem solving must be used to effect a positive conclusion.	What is impact did the choreography have in terms of (a) Clarity of idea (b) Suitability of movement used. (c) Effective problem solving idea. (d) Ability of students to perform.	Math Symmetry Geometric Designs

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1.8 Reinforce- ment of technique for modern dance. (cont'd)						Normal class using basic technique previously taught both simple and in combination. Written test on dance theory practical test on basic technique.		