

5. Demonstrating/understanding dance in various cultures and historical periods.

SCHEDULE

SPRING-SUMMER 2008

(WWW and Seminars at NYU/Steinhardt School)

Planning phase.

Definitions.

Practicing “The TPL Model™.”

Design of project website — a sub-set of <http://theperformancelab.org>

SEMESTER I 2008

Interactive Exchanges (2 hours each)

(\leftrightarrow indicates interconnection via NJedge/Internet2, point-to-point or multi-point as required)

COMMUNITY (throughout project)

Participants post ideas and analysis on TPL website.

See: <http://www.theperformancelab.org/dana>

IDEA (3 \leftrightarrow /semester)

Pre-service arts specialists (NYU/Steinhardt, Rider) \leftrightarrow experienced arts teachers (DEC/MN)

These Interactive Exchanges present proposed models for teaching “creative process.” First, in Hour 1, MN demonstrates a tool or scaleable lesson that supports the creative process in choreography. In Hour 2, NYU models an alternative approach.

REFLECTION (9/semester)

Participants analyze and dissect models. They also test revised ideas in action research.

DEMONSTRATION (2 \leftrightarrow /semester)

Students at secondary and elementary levels share choreographic ideas they have developed as a result of action research contact.

SEMESTER II 2008

Testing Promising Aspects of the Model.

SEMESTER I, II, 2009

Determining the Curriculum

(http://www.theperformancelab.org/section_how/how_howwedoit_NEW.htm)

- Sees dance as a resonant expression of culture, a window for students onto personal choreography — movement as a mode of self-expression.

COMMENT (Schmid) I am not surprised at the lack of sophistication of understanding of dance making among our undergraduate population, perhaps because many of them learned choreography (as steps) rather than having been engaged in an exploratory / discovery process of movement invention with purposeful intent necessitating self-reflection. We have simply taught them our own dances. This is a failing of our generation.

- Employs reflective process as an active component in dance pedagogy.

COMMENT (Bashaw): Why are "technique" and "choreography" isolated from each other in pedagogy? How many technique teachers do you know who check for their students' understanding of connections to original sources? In many arenas, this crucial link has all but been forgotten. A piece of choreography will never be more than "steps" unless the readers of it — performers and audience — understand the cultural context which gives the work meaning.

- Places assessment and evaluation at the center of a collaborative process among experienced arts teachers, teaching artists and pre-service arts specialists.

SPECIFIC AIMS

Developing curriculum resources will introduce licensed teachers, as well as pre-service arts specialists, both experienced and novice, to a reflective model for practice in:

- (1) artistic and teaching observations
- (2) assessing choreographic values
- (3) lesson/unit planning
- (4) making interdisciplinary connections
- (5) experimenting/testing pedagogical ideas
- (6) working with practical cutting-edge classroom technologies ("The TPL Model™")
- (7) exchanging ideas with artists, other teachers, and students across time and space (TPL "Interactive Residencies")
- (8) experimentation and implementation of original ideas in an action research process (TPL "Interactive Exchanges")
- (9) student peer-to-peer coaching (TPL "Interactive Exchanges")

STANDARDS

This project aligns to three National Standards for Arts Education:

1. Identifying/demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures

**DANA II Three-City Initiative
2008-2009**

PROJECT DESCRIPTION

DRAFT 6 as of 27 june, 2007

- **Description of the project for which funds are requested. Include number of hours of training, brief description of curriculum and personnel:**

CHOREOGRAPHY TOOLKIT

Elements of an Interactive Collaborative Model for Teaching Creative Process

PERSONNEL

Partners bring expertise in dance pedagogy, modern dance vocabulary, technological support services, innovative teaching/coaching models using technology, and assessment.

AIMS

This is a pioneering project in content and in form.

I. Working in different cities and contexts, teachers and artists will collaboratively develop a Toolkit of Best Practices and Replicable Interactive Techniques that support the creative process in dance making.

II. Using technology as a tool, we will devise methods to guide students in the development of their own movement vocabulary and style, moving towards a place of discovery that results in the creation of truly individual, personal statements.

As evidenced in scores of Interactive Exchanges mounted by TPL and partners over the last twelve years, technology can enhance the immediacy of arts teaching, focus learning and contribute to demonstrable and lasting achievement in the arts. Interactive technology creates through interconnection an intimate studio laboratory where teachers collaboratively analyze the creative process in dance-making and share experiences gleaned from action research in classes at K-12 schools.

Without interactivity as pioneered by TPL, sustained, profound exchange among dance educators at a national level would be inordinately difficult, if not impossible.

We wish to emphasize that this project:

- Builds on curricular work begun under TPL's recent DANA grant (2006–2007). Certainly, there exist few if any examples of curriculum in the performing arts that use technology as a tool for learning.

- Refines the teaching tool of interactive technology — as epitomized by The TPL Model™. Relevant explanatory materials are available for download at: