

Course Guide Dance 1

Core Learning Targets:

Essential learning embedded throughout the course
that is student owned and understood.

(GQ#1: What do we want our students to know and be able to do?)

1. I can identify Modern Dance techniques and perform elementary skills.
2. I can identify and use correct anatomical vocabulary when discussing the body parts I use during dance class.
3. I can use correct dance terminology and language when discussing dance
4. I can identify one dance pioneer and discuss his/her particular technique and its historical significance in dance...
5. I can discuss dance's purpose in Western society and identify and demonstrate one Eastern Hemisphere form of dance.
6. I can collaborate with my peers and create an original dance piece that incorporates basic elements of composition.
7. I can identify 2 current local dance artists/ companies / choreographers and one of their significant dance pieces.
8. I can collaborate with my peers and create an original dance piece that incorporates basic elements of composition.
9. I can express myself through dance.
10. I can explain and I understand how dance keeps my body strong, limber and healthy and I know what I need to do in order to remain a healthy person.

Unit Learning Targets:

Intended learning for specific student(s) at a specific time
that is student owned and understood.

(GQ#1: What do we want our students to know and be able to do?)

Content/Knowledge:

1. I can identify basic “center floor” Modern Dance movements and describe their purposes outside of their function of preparing the body for dance.
 - A. After every new skill is taught, the teacher puts the students in small groups and has them discuss which muscle groups are being employed and has them create a new “sitting exercise” using these very same muscles.

- B. (Second semester) The teacher reviews old skills and discusses how these skills prepared them for the new techniques they have learned.
- 2. I can identify a particular technique in Modern Dance, such as the Graham technique and understand its historical significance
 - A. At Mid Quarter, we will watch the Martha Graham Technique DVD. For homework, have the students work in small groups to present their research on her technique and how it influenced the Modern Dance Movement. Following this project, students learn a Graham floor exercise.
 - B. After gaining some mastery of the basic technique, they are again put in small groups and they work together to create a mini Graham phrase of 32 counts which they present to the rest of the class.
- 3. I can identify proper and correct technique as discussed in class.
 - A. Teacher continually reinforces terminology and techniques taught by writing the terms on the whiteboard and continually using verbal cues, both in French and in English. Students explain their own choreography by using the very same language.
- 4. I can identify at least 2 current local choreographers/ companies /and or one of their dance pieces.
 - A. We will be watching the *River North Dance Company* documentary as well as the *American Ballet Theatre's* performance of *The Nutcracker Ballet*. Following the viewing we will discuss the relevance and importance of the Dance companies and their choreographies and how they have influenced other dance companies.
 - B. A professional dancer from a local Modern Dance Company will teach a master class to the students during the school day. Students will gain firsthand experience of how the dance movements differ or are similar to their previous dance experience.
- 5. I can discuss Dance's function in the Western Hemisphere and I can identify and demonstrate one form of dance in the Eastern Hemisphere.
 - A. In a class discussion, students will relate how they have used dance as a form of recreation, exercise, and entertainment. Students will relate from their own experiences: from classes they have taken, dancing at parties,

Bar/Bat Mitzvahs, aerobic dancing and watching dance concerts at the formal and informal level.

B. We will discuss how we can also use dance to create and express ourselves in this class. We will watch DVDs of professional and amateur dances and discuss/explore what the dances communicate to the audience. We will discuss the works and we will compare dance to other art forms, such as music

C. The teacher will introduce a unit of authentic Pacific Asian Dance Forms; i.e. Hula or Tahitian Dance. The initial format will be lecture and research of the specific dance form followed by class discussions.

1.) The teacher will teach 2 dances in the particular dance form, using the particular language and terminology of the dance form.

Skills/ Technique:

1. I can perform basic Modern Dance movements in “centre floor” exercises.

A. Positions of the feet and arms, plie, tendue, degage, ronde de jambe, passé, lunge, grande battement, drop swing, modern fall, pas de bouree, pirouette, etc. These skills are taught and reviewed for weeks before learning any repertoire.

2. I can perform basic locomotor exercises across the floor.

A. chasse, triplet, runs, skip, gallop, dancer walks, jete, chasse foute, etc.

These “across the floor” skills are taught and reviewed for weeks before learning any repertoire.

3. I can practice a 1-2 minute long dances (learned in class – Teacher’s choreography) at home and perform them with a few other dancers in front of teacher and peers.

A. “PASSE TOMBE” A piece of repertoire that incorporates many of these skills; both centre and locomotor. Music: Mickey Hart, “Planet Earth”.

- *The choreography: Starting in turned out 1st position perform 2 pas de bouree which alternate. Raise Right leg to Passé then tombe, reverse repeat. Perform this twice. Pas de bouree twice, now turning one quarter of a rotation to the left. Drop swing twice (12 count phrase). Repeat this phrase 4 times until the student has made a full rotation. Add 4 jumps in 1st, then add 4 quarter jumps. Repeat the 4 jumps, but add 2 half turns then a full air jump.*

- *Prepare for pirouette, starting with 2 half turns. Add 3 full turns, or only 2 if student needs more time. End the dance by exiting either stage R or L and perform a passé slide that takes an oval path to the opposite side of where they started. Re enter the space using dancer walk and bow with a hinged torso.*

B. “100%” A more advanced piece of repertoire that increases the tempo of the music and utilizes more locomotor skills. Music: Crystal Waters, “100%”.

- *The choreography: From the side of the studio, begin in coupe position. Chasse a la seconde 4 times, then passé, tombe. Soutenue en dehors and brush leg to attitude position. Hold 4 counts and tombe again. Pas de bouree en dedans, walk in circle 3 times assemble and pas de bouree in a circle.*
- *The next series takes the dancer in a serpentine path. Take 3 runs and a small jete. Do this series 3 times. Perform a sissone en avant then en derriere. Repeat the whole jete and sissone series completing the serpentine path while reverse repeating the movements.*

Assessment of performing repertoire is divided into the following categories:

- *Musicality: Is the student performing the movements on the correct beat of the music? Is she/he too slow or too fast?*
- *Technique: Is the student performing the skills as practiced during our daily exercises? Is the student improving his/ her skills?*
- *Performance: Is the student performing the choreography with the appropriate demeanor as discussed in class? Does he/ she remain nonplussed even if she makes an error? Is he distracted by the audience members?*
- *Rehearsal: Has the students worked outside of class, either with a group, with the teacher or alone to reinforce all the categories? Is there improvement from the previous day/s?*

Dance Composition

1. I can collaborate with my peers and create an original dance piece that incorporates basic elements of choreography.
 - A. 1) The teacher has the students randomly pick a “daily ritual” out of a hat. After a visualization exercise about the particular ritual, the

students are asked to pick 2 poses that reflect this ritual. One must be upright and one must be on the ground.

2) The teacher leads an improvisational exercise that moves the students between the poses using *TIME, SPACE and ENERGY*. After a few improvisation classes the students are asked to return to class the following day with 20 seconds of set movements based on the improvisation.

B. The students demonstrate their small dance phrase to the teacher the next day and then the students are randomly put into a small group where they teach each other their small phrases.

C. The next several days are spent working on this dance within a set structure of some basic elements of choreography.

1) Mirroring, tempo changes, qualitative changes, energy transfer, levels, formations, etc.

2) Music is added once the concept of the dance becomes clear. Students will choose music that support the dance and the music will be instrumental.

D. The students create a dance with a beginning, middle and end and each group performs their dance before the class, after which they are given both written and verbal constructive criticism. The compositions are assessed based upon: clarity of the movements intent, imaginative transitions between phrases, correct technique, creative movement vocabulary, synchronicity amongst the dancers, proper use of the music, and clear idea, image, story, emotion, or dance for dance sake.

E. After reworking their dances they may question whether their dance conveyed what they wished and then make decisions about how they can better communicate their ideas/emotion/story and/or clarity of movement through dance.

Health / Well being

1. I can perform exercises that will keep me strong and flexible. I understand that these exercises will help my dancing and over all well being.

- A. Students will perform various pushups, sit ups, crunches, triceps dips, yoga and Pilates exercises at least twice weekly to become stronger dancers. Students will also doing various stretches, Pilates , yoga and Proprioceptive Neuromuscular Facilitation (PNF) exercises to become more flexible dancers
- B. Students will write one paper researching the health benefits of exercise and how it impacts their own lives.

Process

1. I can analyze other students choreography and constructively critique correct technique and some fundamental composition elements.
2. I can compare students' choreography and identify the intentions and motifs used when they apply.
3. I can articulate an idea, emotion, story or abstract concept through choreography and compose the dance with a clear beginning, middle and end .
4. I can critique my own and my peer's dance technique and choreography nd take part in class discussions using correct terminology .
5. I can think critically, analyze and problem solve specific issues related to my own and others' choreography projects.

In writing Learning Targets utilize the following:

Past HPHS Quality Products, Department specific National Standards,
and College Readiness Standards

Common Assessments:

(GQ#2: How do we know if our students are successful?)

Formative: (*self reflective process that intends to promote student attainment*)

The student writes out a self assessment after observing her/himself performing a skills test. The student will assess her/ his: musicality, technique skills, performance skills , ability to perform the sequence of movements in their proper order, and rehearsal (have they performed better than the day or week before. The student identifies her/ his strengths, improvements and weaknesses.

They also receive written and verbal feedback from peers and the teacher as objective observers.

Summative: (*assessment of the learning after a unit*)

The student receives a private meeting between teacher and student to discuss how they are improving/ or not and what steps are necessary can help them become more successful. The teacher writes a report that the student can reflect upon at a later date. The student also gets written and verbal feedback from selected peers.

Feedback Practices:

(GQ#3: How do we help students grow in their own learning?)

There are a few tools that can help students grow in their own learning in Dance. Taping students with a video camera, will allow students to objectively observe themselves. It also allows other students (peers) to observe and critique them, with permission from the student taped. Also, other Professional dancers can observe and critique the students taped dancing. The timeline of these practices should occur once every quarter and before and following a final exam. If the student is not improving and is struggling in class it may be necessary to tape the student more often in a private session.

Interventions(GQ#4: How do we respond when students are not successful?) Or need more challenges.

There are some instructional adjustments that a teacher can employ to help students who are not successful. The teacher can put the student in a peer group of students who are proven to be positive, helpful and supportive and have had more dance experience. The students can work with them privately at a mutually agreed period of the day.

The teacher can also do the following strategies: Adjust (normally slow down) the tempo of the music used so the student has more time to think about what they are doing and what comes next. There is more time for the student to process.

For students who need to be more challenged because they have either more experience than the rest of the class, or the student is physically and mentally more gifted there are some strategies that the teacher can use. The teacher can write out an outline of particular movements where the student needs to increase the level of difficulty. For example, the student might be asked to perform a double pirouette instead of a single, or extend the leg a la seconde extensions above 90 degrees in a developpe. The student may be asked to assist the teacher by modeling correct technique during particular exercises.

The student may also research and study important choreographers, dance companies, dance trends, or whatever the student is interested in and then present the new information to the class or another class.

The student can also create a novel warm up or cool down, or an “across the floor” exercise that they can teach to the class.

There is no end to the ideas that the student and teacher can come up with as long as they are both flexible and creative!

Addendum

Aesthetic Discipline

Students will be graded based upon their aesthetic discipline in class. The elements of Aesthetic Discipline are:

- ~Engagement, both physically and mentally, in all class activities.
- ~ Collaboration with other dancers and the teacher.
- ~ Exploration of Dance as an art form and expression.
- ~Evolution as an individual, artist and student.
- ~ Interpretation and application of varied Modern Dance techniques and music to create interesting choreography.