
Modern Dance Technique

Grade 11

Designed by Rae Charles Harge

Contents

Reflection	3
Principle 1	4
Principle 2	5
Principle 3	6
Principle 4	7
Principle 5	7
Principle 6	8
Conclusion	9
Graduation Goals for All Students	10
Graduation Goals for All Students within Dance	11
Annual Goals for Dance Technique at the Intermediate Level (approx. 10 th -11 th grade).....	11
Instructional Units	12
Focus Unit	13
Lesson Plan.....	14
Plan for Assessing Unit Goals in Focus Unit	18
Proficiency Criteria—Unit 2 Summative Assessment	19
Rubric— Unit 2 Summative Assessment	20
Instructional Units cont.	21
Appendix 1.....	23
Appendix 2	24

Reflection

The following curriculum is built on an earnest desire to share the liberating and transformative experience of dance education with students. It has been designed using Backward Design¹ heuristics and founded upon the NCAAS National Core Arts Standards² 9-12th grade dance standards. These standards have been revised and augmented by the designer to anchor the curriculum with more actionable aims. This curriculum is an attempt by the designer to balance the temporal nature of dance, its tradition of oral dissemination and authoritative pedagogy, with a liberatory educational philosophy. The arts are uniquely situated at the nexus of creativity and intellect—dance particularly employs the body in the freeing of the mind. Here, I articulate the guiding principles behind this curriculum design so that teachers, students, and administrators may all gain a deeper understanding of its lines and curves.

It is important to note this dance curriculum provides few detailed recommendations for dance combinations or movement exercises. This is an intentional choice and sign of respect for the professionalism of the dance instructor. The field of modern dance has long evolved beyond codified techniques with set exercises, and even those that prevail (Graham, Horton, Limon, Cunningham, Taylor, etc.) are being adapted for today's dancer. Even the teaching of our most treasured dance traditions is being refreshed and reinvented. It is with that same spirit, that this curriculum aligns. It provides complete units, actionable goals, essential questions, lesson-plans and sample assessment tasks. Yet the creation of daily movement exercises and dance combinations is left largely to the instructor.

¹ Wiggins, G. & McTighe, J.(2005). *Understanding by Design, 2nd ed.* Alexandria, VA: Association for Supervision and Curriculum Development.

² National Coalition for Core Arts Standards (2014). *Dance at a Glance*. Dover, DE: State Education Agency Directors of Arts Education. Retrieved from www.nationalartsstandards.org

Principle 1

Culturally Relevant Pedagogy—Esteemed scholar and educator Gloria Ladson-Billings is considered the mother of culturally relevant pedagogy. Originally introduced in the 90's, her framework has since developed many offshoots such as culturally responsive or culturally sustaining pedagogies. Despite their differences, each offshoot attempts to protect students' cultural identities and utilize them to enhance learning rather than view students' culture as a deficit or something to be assimilated to dominant school culture³. Data has proven that when the curriculum validates the realities of students' cultural identities the result is a boost to student achievement and esteem⁴. This educational philosophy is not only research-based and academically effective, it is a moral imperative. As educators, we must not only "encourage academic success and cultural competence, [we] must help students to recognize, understand, and critique current social inequalities"⁵.

As a designer, I manifest this belief in my curriculum by stressing the importance of flexible yet clear assessment criteria. You will see in the sample assessment and attached rubric, that the criteria have been developed with a visible amount of subjectivity. This, and the instructor's perspective should be made visible for students in a developmentally appropriate way. Students should be made to understand that the assessments in this curriculum or course are based on the goals for this lesson and determinations made by the teacher in that moment. Assessments are not final or neutral judgements of student competence, potential, character, or talent. Instead, students should be invited to continually assess themselves alongside peers and the instructor and communicate with their instructors regarding progress towards educational performance goals.

This may sound like a radical stance to some educators. If teacher's assessment of student performance is not absolute, do we not open a Pandora's box of ethical and philosophical issues? Given

³ Ladson-Billings, G. (1995). Towards a Theory of Culturally Relevant Pedagogy. *American Education Research Journal* (32)3 pp. 465-491. Retrieved from <https://www.jstor.org/stable/1163320>. For more information on the whiteness of dominant school culture see p. 475-477.

⁴ (Ladson-Billings, G. (1995), p. 474)

⁵ (Ladson-Billings, 1995, p.476)

our current educational system, student performance must be graded and at some point, those grades are finalized. Consequently, my curriculum design does allow for this. The curriculum aligns to standards, has unit goals, and rubrics full of assessment criteria. I do not wish to argue that there be no expectations for student performance, only that criterion be made visible, the subjectivity of assessment discussed, and students be made to feel empowered in defining academic success and achievement as a community of teachers **and** learners working in a specific cultural context.

Principle 2

Teacher Discretion & the Realities of Enacted Curriculum—A second principle influencing the creation of this curriculum is an acceptance of the gap between designed and enacted curriculum. Teaching is a transformative art that gives life to what would otherwise be just words on a page. Inevitably, things are lost and gained as each teacher utilizes a given curriculum in their classroom. The product of this alchemy is what Ball & Cohen refer to as the “enacted curriculum.” They argue that in order to minimize this gap and ensure the most fidelity between what curriculum designers design and teachers teach, designers must break down “the traditional boundaries between texts’ presentation of content and teachers’ teaching”⁶. Before teachers can effectively deliver curriculum, they must first learn its inside and outs. Teacher learning can be supported by designers attending to the “the work of enacting curriculum.” It must be clear and realistic how we intend for teachers to get the curriculum on its feet. Moreover, we must recognize that once they do, we only provide the path on which students and teachers will be off and running. Metaphors aside, the lesson plan in this curriculum almost directly narrates the flow of an actual lesson. The lesson should not be read as a script for teachers to follow, but instead just one example of how a teacher might enact the curriculum text into an actionable lesson.

⁶Ball, D.L. & Cohen, D.K. (1996). Reform by the Book: What Is: Or Might Be: The Role of Curriculum Materials in Teacher Learning and Instructional Reform? *Educational Researcher*, (25)9, pp. 6-8+14.

Principle 3

The Purpose is Liberation of the Mind and the Body—The next principle guiding the design of this curriculum is drawn from Paulo Freire’s arguments on the purpose of education. Liberatory educational philosophy criticizes traditional teaching or what he names as “the banking concept” in favor of “problem-posing education”. According to Freire, the purpose of education is not to dump content into the empty receptacles of students’ minds, but to challenge students to questions systems of oppression and indoctrination. Students should be taught to trouble ideas in search of deeper understanding and a more just society. He writes:

The banking concept of education, which serves the interests of oppression, is also negrophilic. Based on a mechanistic, static, naturalistic, spatialized view of consciousness, it transforms students into receiving objects. It attempts to control thinking and action, leads women and men to adjust to the world, and inhibits their creative power⁷

Freire continues to explain how this philosophy manifests in praxis. He writes:

Through dialogue, the teacher-of-the-students and the students of the teacher cease to exist ... The teacher is no longer merely the-one-who-teaches, but one who is him [or her]self taught in dialogue with the students, who in their turn while being taught also teach. They become jointly responsible for a process in which all grow.⁸

This vision for education is the foundation of my own pedagogy and curriculum design. Lessons should not teach students what to think, but how to think beyond what is already known. As a creative art form, dance is uniquely situated to empower students to build confidence in their bodies and liberate their minds. This curriculum is designed to cultivate dancers who are not only problem-posers but problem solvers. In the attached lesson plan, you will see a strong reliance on group discussion, improvisation, and investigation. This teaching method is consistently encouraged over a more traditional approach of just teaching steps and rating students on how well they embody them. The standards and goals of this curriculum instead run deeper and ask students to think about how and why

⁷ Freire, P. (1970) *Pedagogy of the Oppressed*. pp. 77.

⁸ Freire, P. (1970) *Pedagogy of the Oppressed*. pp. 78-79

they move the way they do. Thus, movement becomes more than mimicry—the body becomes a laboratory.

Principle 4

Educative Experiences—John Dewey is arguably one of the most influential scholars in American educational philosophy and is well known for his insistence that schooling provide students with what he called “educative experiences.” More than simply delivering content, educative experiences are those which fuel the student’s desire to learn and enhance future learning. Dewey argues that a child’s schooling experiences create a snowball effect, priming students to view learning as a fulfilling and enriching experience or alternately conditioning them to shut down due to defeatist attitudes. This is what Dewey calls this principle “the experiential continuum” and explains that “every experience both takes up something those which have gone before and modifies in some way the quality of those which come after.”⁹

Consequently, special attention has been given to how the units are sequenced and arranged. Students are first introduced to the culture and expectations of the dance classroom, terminology and vocabulary, so that they may then build on these common understandings. Drawing from personal experience and observation of other dance instructors, I have noted common student pitfalls. As you will see in the attached lesson plan, scaffolding is suggested where it is likely to be needed and units build on one another to minimize student frustration and build a dancer’s mindset.

Principle 5

Knowledge Versus Understanding—Upon perusing this curriculum it should be apparent that the goals prioritize transference and understanding over robotic technique and low-level knowledge. Essential questions in Unit 1 like “How must a dancer attend to both technique and artistry in

⁹ Dewey, J. (1938). *Experience & Education*. pp. 35

preparation for performance?” and Unit 2 like, “How does a dancer ensure intention and understanding are embodied with fidelity?” are not as procedural as they might seem. There is no magic formula of what will work for every dance student. Instead, in order to answer these questions, students must synthesize teacher feedback, curriculum content, and their own sense of their weakness and strengths to come up with an understanding of what works for them. These essential questions are a part of every unit and draw on the heuristic of *Backward Design* developed by Grant Wiggins & Jay McTighe¹⁰. This style of curriculum design works backwards from goals for student understand to develop curriculum and learning activities and is the process that was taken to create this curriculum.

Principle 6

Centering Students — Researchers have long lamented the lack of student voice in dance education (Stinson et. al, 1990). Too often, the voice of the choreographer, teacher, or adult professional is centered in discussions of what dance is and consequently how it should be shared, performed, taught, and learned (Stinson et. al, 1990, p. 13). Traditionally, dance education is a taught in a very authoritative manner that produces competition, hierarchy, and submissiveness amongst students. The stereotype of the cruel and ruthless ballet mistress is an archetype embedded in almost any classically-trained¹¹ dancers’ consciousness.

This curriculum on the other hand was designed to critically deconstruct established pedagogical traditions in dance education and instead create more space for student voice, equity, and inclusion. It does this through the use of improvisation as a learning tool, a reliance on large group problem-posing discussions, and centering of student artistry. The technical goals are not to have students more proficiently mimic the instructor or technique -creator’s own style. The task is not to move as much like Martha Graham as you possibly can. Instead, the curriculum focuses on students’ understanding of

¹⁰ Wiggins, G. & McTighe, J. (2005). *Understanding by Design, 2nd Expanded Edition*. Alexandria, VA: Association for Supervision and Curriculum Development.

¹¹ Trained in the Eurocentric traditions of modern and ballet.

movement principles so that can strategically make artistic choices that give voice to their own self-expression.

A concrete example is a formative assessment that could take place during the dynamics and tempo unit. The traditional approach would be to teach students two contrasting movement combinations and assess how well they embody the assigned dynamics of each phrase and maintain a distinction between the two. A more student-centered approach would be to create one movement phrase and have students perform it three different times. First, as choreographed by the instructor. Then for the second and third version, allow students to select their own accompaniment and differing dynamics. This way, they still show how well they can distinguish between and embody various movement dynamics, but they have far more personal agency and investment in the learning experience. Thus, teachers of this curriculum are enabled to provide students with a less dictatorial dance experience that instead gives them room to explore their own propensities.

Conclusion

In short, the following curriculum is steeped in liberatory pedagogy, attempts to respect the cultural context of the school where it is enacted, and the professional expertise of teachers who will enact it with their students. The design seeks not to manage the gap between the designer's intention and the teacher's lesson but leaps into it joyfully. It is my goal that this curriculum empowers intermediate level modern dancers in the secondary school setting to see themselves and thinking movers. Do view their bodies as laboratories, and their movements as research. Dance should be a way for students to express themselves and understand the world around them. I have earnestly sought for this curriculum to provide the necessary structures for teachers to successfully educate the next generation of artist-activist-academics capable of making the world a more beautiful and just place.

Graduation Goals for All Students

Every student will demonstrate persistence, compassion, cooperation, and resilience in the face of challenging problems and or conflicts.

Every student will have the creative, presentational, and production skills needed to develop, respond to, and draw critical connections between diverse works of art and forms of media.

Every student will have the knowledge and skills to maintain their own physical, mental, spiritual, and financial well-being.

Every student will be able to critically analyze social structures/institutions, texts and policies in order to uncover and solve problems as they engage in constructive actions towards social justice.

Every student will have the knowledge and skills to communicate effectively and constructively in a wide range of settings and across difference; this includes fluency in at least 3 languages (English, ASL, Braille, etc.)



Graduation Goals for All Students within Dance

Every student will demonstrate leadership qualities (commitment, cooperation, compassion, resilience, responsibility) and be able to model performance etiquette as an artist and audience member.
Every student will be able to synthesize and draw creative stimulus from myriad sources including personal experience or other art forms to produce dance.
Every student will have a deep understanding of how to maximize the physical potential of their own body through exercise, nutrition, self-care, and financial literacy.
Every student will be able to relate artistic ideas and works (either their own or that of others) to societal, cultural, and historical contexts in order to understand art and the artists role in society.
Every student will be able to communicate & understand meaning and emotion in narrative and non-narrative contexts performance.

Annual Goals for Dance Technique at the Intermediate Level (approx. 10th-11th grade)

Every student will identify as a dancer or dance enthusiast and be able to describe their role and potential for impact in the larger dance ecosystem.
Every student will be able to describe and have experienced the production and preceding rehearsal process as a dancer. They will show responsibility, commitment, ambition and enthusiasm.
Every student will be able to identify their own strengths, They will be able to use written reflect as a means of discovering additional opportunities for technical and artistic growth.
Every student will be able to recognize how any artwork is influenced by its societal, cultural, and historical contexts.
Every student will be able to communicate the general emotional feeling of a dance work, without losing technique or choreography.

UNIT 1
Dance Culture & Professionalism

Weeks 1-2

This unit will introduce students to the etiquette, dispositions, and habits expected of pre-professional dancers. Whereas before their instruction had been foundational and or recreational, the intermediate level of technique will introduce students to a more rigorous dance practice that could prepare them for the profession should they desire to pursue that path. This unit to should introduce students to the standard format of dance technique (warm-up, center, across-the-floor, combination) by increasing length and rigor of active dancing time. The unit should also be structured so that end-of-class-combinations are cumulative and offer an opportunity for practicing rehearsal skills such as memorization, collaboration, reflection and refinement. Finally, the unit will conclude with an informal performance before an audience, thus giving students a view of the entire studio to stage trajectory.

Overarching Essential Question(s):

- ◆ **How must a dancer attend to both technique and artistry in preparation for performance?**

Topical Essential Questions

- ◆ How do dancers exhibit professionalism and leadership?
- ◆ How do dancers attend to their physical, emotional, and psychological well-being to ensure longevity of their movement practice?
- ◆ How does a dancer integrate feedback, self-evaluation and reflection to improve their movement practice?

Anchor Standards

DA:Pr.5.1.II.c

Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.

Priority Goals

DA:Pr.6.1.II.a*(Revised A)

Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances.

DA:Pr.5.1.II.b

Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.

Supporting Standards

DA:Pr.6.1.II.a*(Revised B)

Model performance etiquette and performance practices during class, rehearsal and performance.

DA:Pr.6.1.II.a*(Revised C)

Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production

UNIT 2 Embodying Technique & Kinesthetic Awareness

Weeks 3-10

This unit forms the core of this course. Students will have daily practice with modern movement combinations in order to develop the muscular strength, coordination, flexibility, vocabulary, and kinesthetic awareness needed to excel as dance artists. Students must not only be able to embody modern dance technique proficiently, but ultimately assess their own execution of movement in real time without assistance accurately. Additionally, students should gain practice in applying feedback and manifesting corrections in their movement.

Instructional Experiences

Students will *learn...*

- ◆ 6 Bartenieff Fundamentals
- ◆ Modern Dance Vocabulary
- ◆ (*see attached vocabulary lists*)
- ◆ How to chunk movement material for understanding and memorization
- ◆ How to determine the focus of a movement exercise or class
- ◆ How to embody physical intention
- ◆ How movement principles relate to and support one another

Students will *do...*

- ◆ Learn and perform movement exercises focused on movement principles
 - ◇ Articulation
 - ◇ Extension
 - ◇ Opposition
 - ◇ Spiral
 - ◇ Rotation
 - ◇ Contraction
 - ◇ Undulation
 - ◇ Balance
- ◆ Layer movement principles in increasingly complicated movements and exercises
- ◆ Identify focus of movement exercise
- ◆ Self-assess their own performance
- ◆ Coach peers
- ◆ Set goals and practice to improve

Overarching Essential Question(s):

- ◆ **How does a dancer ensure intention and understanding are embodied with fidelity?**

Topical Essential Questions

- ◆ What must a dancer do to maximize the body's potential for technical proficiency and artistic expression?
- ◆ How does a dancer integrate feedback, self-evaluation and reflection to improve their movement practice?
- ◆ How does the mind's intention influence the body's movement?
- ◆ How does dance enhance our understanding ourselves, community, and values?

UNIT 2 (cont.)

Unit Goals

Students will be able to...

- ◆ **identify** movement principle at work in a given movement or phrase
- ◆ **apply understanding** of movement principles to their execution of movement material
- ◆ **embody** more than one principle at a time.
- ◆ **self-assess performance** based on provided rubric and track progress throughout the semester in personal journal.
- ◆ **coach one another** to show marked improvement towards agreed upon goals.

Anchor Standards

RCH-Original 1.0-Technique

Consistently embody and explain fundamental movement and coordination principles such as extension, spiral, rotation, opposition, contraction, undulation, balance.

Priority Goals

RCH-Original 3.1-Kinesthetic Awareness

Solve movement execution problems through inquiry, practice, and transference of technical foundations.

RCH-Original 3.0-Kinesthetic Awareness

Accurately identify and describe one's own body's line, shape, and motion as well as that of others.

Supporting Standards

RCH-Original 1.1-Technique

Consistently embody observed movement and body position during both stationary and traveling phrase work.

RCH-Original 2.0-Practice

Exercise tenacity, resilience, curiosity, and a growth mindset by continuously striving to refine and improve movement facility based on self-reflection and external feedback.



Unit 2: Embodying Technique & Kinesthetic Awareness

Lesson 1 Overview—How do we see the body?

This lesson kicks off unit two with an exploration of students' senses and honing of their kinesthetic awareness. Students will become more in-tuned to the signals of what their body is doing, where it is, and how it is moving so that they later can embody movement principles. First, they will begin with a floor warm-up to awaken tactile sensations. Then they will be led through some improvisation. Next, they will do a partner trust-building exercise. Finally, they will progress through across-the-floor or traveling phrases and practice the movement combination will be introduced for the week.

The Three Perceptual Channels



AUDITORY
Spoken words, sounds...
what is **heard** and **said**



KINESTHETIC
Emotions, actions,
movement, taste, smell...
what is **felt**



VISUAL
Printed materials, facial
expressions, body language...
what is **seen**

Essential Questions Addressed

- ◆ How do I know what my body is doing?
- ◆ How does a dancer integrate feedback, self-evaluation and reflection to improve their movement practice?
- ◆ How does the mind's intention influence the body's movement?
- ◆ What must a dancer do to maximize the body's potential for technical proficiency and artistic expression?

Learning Objectives

- ◆ Students will improvise creating their own movement based on kinesthetic and auditory stimuli
- ◆ Students will be able to locate their body in the room relative to others and landmark objects without visual aids
- ◆ Students will accurately be able to identify their body's shape without seeing themselves
- ◆ Students will be able to identify what parts of their body are in contact with the floor and describe the feeling

Standards and Goals

RCH-Original 3.1-Kinesthetic Awareness

Solve movement execution problems through inquiry, practice, and transference of technical foundations.

RCH-Original 2.0-Practice

Exercise tenacity, resilience, curiosity, and a growth mindset by continuously striving to refine and improve movement facility based on self-reflection and external feedback.

Section	Time
Introduction & Check-ins	10 minutes
Floor Warm-up	10 minutes
Improvisation	10 minutes
Partner Exercise	10 minutes
Across the Floor	15 minutes
Center Combination	20 minutes
Total	75 minutes

Instructional Plan

[0-10 min]

- 1. Introduction**—Gather students in a circle seated on the floor. Provide students with an outline of the lesson and do a brief community building exercise like “Check-ins.” For this protocol, students each give a brief 1-2 sentence verbal update on anything they think the class needs to know about their mood, body, or how the day has been going for them. They set that “baggage” aside, complete this task and pass to the next person by saying “Checked-in!” at the end of their update.

Note: you may have to institute a time limit or provide reminders to chattier groups.

[11-20 min]

- 2. Floor Warm-up**—Instruct students to spread out and lie down on the floor in an X or starfish position. Invite them to close their eyes and focus on their breathing. Guide them as they mentally and silently noting things like:

- ◆ Does the room feel hot or cold to you?
- ◆ What parts of your body are making contact with the floor?
- ◆ What parts of your body feel tight, achy, or heavy?
- ◆

2b. Next, have students sit up so they can follow along as you teach them a floor warm-up exercise. The exercise should utilize the floor and the sensation it creates when it makes contact with the body. Movements like rolling, wiping, sliding, dragging, peeling, and lifting are ideal.

SAMPLE

Curl into fetal position on the R 1-2-3, back out to your X 2-2-3

Repeat to the left 3-2-3, and X 4-2-3

Let the R toes initiate and pull the body onto the stomach in an X 1-2-3

Superman 2-2-3, child's pose 3-2-3, roll on the right side and back out to your X 4-2-3

Repeat all, starting with the left side.

2c. Alternate between rounds of providing feedback, discussion of what students feel, and repeating the phrase as long as time allows.

[21-31 min]

- 3. Improvisation**—Dim the studio lights and or cover the mirror so that students feel less self-conscious. Explain that we are all about to improvise together. Play a diverse variety of songs with very distinct rhythms, tones, and moods. Prompt students to move in response to the music. “How does this music make you feel? How would you dance that feeling?” Next, give them more abstract challenges like “How would you move if you were made of wind? How would you move if you were dancing on sand? How would you move through molasses?”

SAMPLE

“The purpose of improvisation is movement exploration. It is time for you to move freely and with focus, to notice what and how you feel. It is a time for competition or tricks, and we are not observing others. We are going inside of ourselves and moving only how our own bodies and music make us curious to. For safety, we are going to remain stationary and not travel throughout the room. Imagine you have a bubble all around you—that’s your kinesphere. You may touch the boundary of the bubble, but you cannot pop or move it through space. Listen to the beats of this song, I want you to move on every beat and accent that you hear however that beat makes you want to move. Don’t think about it, just react.”

[31-40 min]

4. **Partner Exercise**— Instruct students to pair up and link arms. They should take turns as the leader and follower. The leader has their eyes open and leads the pair around the room. They are responsible for avoiding other pairs or obstacles in the room. They are being trusted to keep their partner safe. The follower has their eyes closed and follows where they are led and the speed they are led. Their responsibility is to keep their eyes shut, trust their partner, and try to maintain a mental picture of where they are in the room. As students are doing this, the teacher should periodically yell “Freeze!” and ask one of the followers where they think they are in the room. Encourage them if they are correct, if they struggle offer another narrower question like “Did you feel another pair pass at any time? Do you think you are near or far from me? Once both partners have gone, lead a whole group discussion on how the exercise felt. What surprised students as easy? What part surprised students as hard?”

[41-55 min]

5. **Across the Floor**—Choreograph and across the floor phrase that challenges students’ reliance on the mirror and vertical plan. This should be a short phrase of movement that travels from one diagonal or side of the room to the other and might include bending, turning, or shifting movements. Students should go across the floor 3-4 at a time (space allowing) and the instructor provide formative feedback as each group goes across. Once the entire class has made a pass, workshop common issues and teach the other side so the entire class travels back. Repeat this as much as time allows.

[56-75 min]

6. **Center Combination**—this introductory lesson is less about movement principles and more about providing students with sensory stimulation to build their sensitivity. Consequently, the movement phrase you provide should be physically engaging to students, but it may focus less on shape and technique than it does on sensation. Choreography should rely heavily on jumping, swinging, sweeping movement that is going to carve through space and make the hairs on stand up on students’ skin. Other great devices include repetition and touch. If the phrase repeats material but in a different location, (perhaps away from the mirror) how do students execute it the same? What kinds of ways can they touch their own bodies and what does that touch make them feel?

SAMPLE

Starting in parallel 1st, roll down 1-4, plié 5-6 as you continue rolling down and shoot out to plank on 7, hold count 8

Right arm sweeps forward as you open to side plank on your left side 1-4, passé the right leg 5-6, use the right arm to slide the leg forward into a lunge 7-8

Tuck the back leg to sit on 1, peel out to an X-shape on the floor 2-4, windshield wiper slowly to the right 5-6, quick to the left on 7, curl in to fetal position on the right 8

Roll into child’s pose and downward dog 1-4, walk the hands in towards the feet 5 & 6 &, jump out to wide parallel second position plié with the torso still hanging over on 7, clap and jump on “&”, land back in parallel second position plié with the torso hanging over on 8

Increased Rigor

Larger chunking when teaching
Faster tempo of polyrhythmic beat chosen

Increased Scaffolding

Smaller chunking when teaching
Slower tempo of music chosen with steady beat

Plan for Assessing Unit Goals in Focus Unit

Students will complete both a performance assessment and a personal communication assessment as the culminating summative task of this unit.

(1) PERFORMANCE: Students will perform a modern dance movement combination choreographed by their instructor in groups of two.

- ◆ They will learn and rehearse this phrase over the course of two weeks.
- ◆ This combination should contain movements utilizing each of the principles covered in this unit (Articulation, Extension, Opposition, Spiral, Rotation, Contraction, Undulation, Balance).
- ◆ Each pair will perform the approximately 30 sec. phrase in front of the instructor and their classmates at least three times consecutively.

(2) PERSONAL COMMUNICATION: During the last few weeks students will create a personal notebook that records feedback & correspondence, captures goals, and tracks progress.

- ◆ Students should be given writing prompts or templates that require them to use higher-level cognitive skills and give them an opportunity to apply, analyze, evaluate, and create based on own dancing and class content. **NOTE:** *Each individual journal entry should be used to gather formative assessment information throughout the unit.*
- ◆ Sample prompts include:
 - ◇ **Identify** which principles were used in today's combination; be sure to **explain** where and how.
 - ◇ **Compare and contrast** the principles of extension and opposition. How can you **use** these two principles together to enhance your dancing?
 - ◇ **Create** an describe a mental image that you can use in class to enhance your embodiment of one of the movement principles.
 - ◇ Which movement principle is **most helpful** to you personally, and why? Share with a neighbor and **teach** them how they could use this principle in that way.
 - ◇ Which principle makes the least sense to you **mentally**? Which makes the least sense to you **physically**?
- ◆ After performing, students will conference 1:1 with the instructor to review their entire journal and jointly complete the following rubric to assess their understanding and performance of the unit goals.

Increased Rigor

- ◆ Extend combo length
- ◆ Decrease rehearsal time
- ◆ Task advancing students with adding on to phrase
- ◆ Assess in smaller groups (1-2/time)

Increased Scaffolding

- ◆ Combination links phrases from sub-units (no new choreography)
- ◆ Extend rehearsal time
- ◆ Combination draws from class exercises (limited new choreography)

Why assess this way?

Small groups help students to feel more confident and lower the pressure of testing. Additionally, performing multiple times ensures that the instructor is able to distinguish the students best work from a nervous blip. Lastly, dancers should rotate their formation each round of performance. This will make observation of all dancers easier for the instructor and discourage students from following their peers. Thus, you may more accurately assess the performance of each individual.

Unit Goals Assessed by this Task:

- ◆ **identify** movement principle at work in a given movement or phrase
- ◆ **apply understanding** of movement principles to their execution of movement material
- ◆ **embody** more than one principle at a time.
- ◆ **self-assess performance** based on provided rubric and track progress throughout the semester in personal journal.
- ◆ **coach one another** to show marked improvement towards agreed upon goals.

Proficiency Criteria—Unit 2 Summative Assessment

PROFICIENCY CRITERIA			
Dimensions	Goal Attainment Criteria	Unit Goal	Essential Questions
(1) Performance			
Embodying Movement Principles	Consistency Dancer's performance is generally the same each round with little sign of fatigue.	Students will enhance their ability to embody fundamental movement and coordination principles showing consistency and independence in doing so throughout modern dance class.	How does a dancer apply movement principles to enhance technique and artistic expression?
	Independence Dancer shows no sign of being affected by changes in formation or following others in their performance group.		
	Multi-tasking Dancer successfully executes complicated multitasking movement like turns (balance+spiral) with correct body position and timing.	Students will be able to embody more than one principle at a time.	
(2) Journal			
Self-Assessment	Reflection All prompts are thoroughly responded to and dancer's journal contains questions beyond those posed to them in class with attempts to investigate them further.	Students will be able to self-assess performance based on provided rubric and track progress throughout the semester in personal journal.	How does a dancer identify and address areas for growth?
	Tracking Growth Journal contains celebrations of self-identified improvement as well as recording teacher feedback.		
	Written Understanding Dancers makes an argument on how 2 or more principles combine. Response uses evidence (2-3 pieces) to support dancer's assertions of how movement principles interact. Should also include accurate explanations principles discussed.	Students will be able to explain how fundamental movement principles work together or make one another more difficult.	
Peer-Coaching	Effective Communication Peer record of what they were told to do aligns with Dancer's record of their instructions. Both students can verbally summarize the information they provided one another and are in agreement. Students are kind, specific, accurate, and clear in their coaching.	Students will be able to coach one another to show marked improvement towards agreed upon goals.	How does dance enhance our understanding ourselves, community, and values?
	Application of Feedback Student embodies an observable difference in how they embody the movement or principle they were coached during their final performance assesment.		

Rubric— Unit 2 Summative Assessment

Dimension	Exceeding (Grade A)	Attaining (Grade B-C)	Struggling (Grade D-F)
Embodying Movement Principles	<p>Students performance approaches advanced and pre-professional level modern dance technique.</p> <p>They are consistently able to surpass ideal body positions i.e. articulated feet, articulated spine, strong core, clear initiations, and flexible extensions) and utilize movement principles expressively.</p> <p>Movement is done with correct dynamic, clear dynamic changes, and expresses musicality.</p>	<p>Students performance shows intermediate level modern technique by executing the movement safely, maintaining alignment throughout and on various planes.</p> <p>They are able to attain or surpass ideal body positions (i.e. articulated feet, articulated spine, strong core, clear initiations, and flexible extensions).</p> <p>Movement is done with correct timing, dynamics, and shows a responsiveness to the music.</p>	<p>Students performance shows beginning level modern technique by not consistently executing movements safely or maintaining alignment even in basic upright movement.</p> <p>Student is unable to consistently embody ideal body positions.</p> <p>Student struggles to perform movement with correct timing. There is a lack of dynamic variation or responsiveness to the music.</p>
Consistency	Dancer's performance is generally the same and high quality each time with no sign of fatigue.	Dancer's performance is generally the same each round with little sign of fatigue.	Dancer's performance varies widely each round. It is apparent that the student is fatigued or not dancing full out.
Independence	Dancer accurately performs the movement by themselves. They confidently execute choreography without blanking out or asking for help.	Dancer shows little to no sign of being affected by changes in formation or following others in their performance group. They confidently execute choreography without blanking out or referencing peers.	Dancer's performance varies depending on what position they are in the formation or classroom. They are observed blanking out or referencing their peers on multiple instances.
Multitasking	Dancer successfully executes multitasking movements with increased difficult like multiple turns with correct body positions and timing.	Dancer successfully executes complicated multitasking movements like turns (balance + spiral) with correct body position and timing.	Dancer is only able to embody one movement principle at a time.
Self-Assessment	Student has completed all journal prompts and peer coaching activities on time, in addition to their own written reflections.	Student has completed all journal prompts and peer coaching activities on time.	Student has completed fewer than half of the journal prompts on time or at all.
Reflection	<p>All reflective prompts are thoroughly responded to and accurately identify students' observable strengths and weaknesses.</p> <p>Dancer's journal contains questions beyond those posed to them in class with attempts to investigate them further.</p>	All reflective prompts responded to and accurately identify students' observable strengths and weaknesses.	Responses do not accurately identify both strengths and weaknesses that are observable.
Tracking Growth	Journal contains daily celebrations of self-identified improvement in addition to recordings of teacher and peer feedback.	Journal contains celebrations of self-identified improvement as well as recording teacher and peer feedback.	Journal does not contain celebrations of improvement, and or is biased towards recording criticism.
Written Understanding	Dancer describes multiple connections (3 or more) of how 2 or more principles combine. Responses use evidence (2-3 pieces) to support dancer's assertions of how movement principles interact. Should also include accurate, and nuanced explanations principles discussed.	Dancer makes an argument on how 2 or more principles combine. Response uses evidence (2-3 pieces) to support dancer's assertions of how movement principles interact. Should also include accurate explanations principles discussed.	Dancer does not accurately identify or describe connections between movement principles. Observations are overly simplistic and lack evidence.
Peer Coaching	Students are kind, specific, accurate, and clear in their coaching. They continue to provide and receive feedback beyond the feedback activity.	Students are kind, specific, accurate, and clear in their coaching.	Student is mean-spirited or unclear in their coaching. Suggestions are difficult for others to hear or read.
Effective Communication	Dancers are able to help peers solve a movement problem they were previously stuck on by offering new insight.	Peer record of what they were told to do aligns with Dancer's record of their instructions. Both students can verbally summarize the information they provided one another and are in agreement.	Peer and Dancer records vary widely on record of instructions that were given, or there is no record at all.
Application of Feedback	Student shows an observable difference and improvement in how they embody 1 or more movement principles they've received feedback on during their final performance assessment.	Student shows an observable difference in how they embody the movement or principle they were coached on during their final performance assessment.	At no point does student show observable difference in how they embody the movement or principle they were coached in class or during final performance assessment.

UNIT 3
Partnering

Weeks 11-13

Students will spend three weeks building comfort with improvisation both solo and in groups. As they progress through the improvisations, they will learn techniques and concepts for safe weight-sharing. They will be instructed on anchors of the body, the use of breath, and momentums all while gaining practice on how to apply these concepts and communicate nonverbally with diverse partners.

Overarching Essential Question(s):

- ◆ **What skills, dispositions, and knowledge are needed to partner successfully?**

Topical Essential Questions

- ◆ How do dancers communicate nonverbally on stage and in practice?
- ◆ How do dancers use weight, momentum, fulcrum, and levers to partner one another?
- ◆ How does set and improvisational partnering differ?

Anchor Standards

DA:Pr.4.1.II.a

Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.

Priority Goals

RCH-Original 3.1-Kinesthetic Awareness

Solve movement execution problems through inquiry, practice, and transference of technical foundations.

RCH-Original 3.0-Kinesthetic Awareness

Accurately identify and describe one's own body's line, shape, and motion as well as that of others.

Supporting Standards

DA:Pr.5.1.II.a

Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.

UNIT 4 Dynamics & Tempo

Weeks 14-16

In this unit, students will learn the importance of dynamics, rhythm, and the energetic qualities of movement. Through the lens of basic music theory, they will draw analogies between notated rhythms and dance frameworks such as Laban's 8 Efforts or the The Six Energetic Qualities. They will apply this understanding to their own movement analysis and execution in order to hone their artistry and support technique. Students will identify the dynamic choices dancers make in response to choreography, intention, or musicality. Students will then make choices about dynamics and energetic quality, thus gaining an understanding of how these choices comprise their own idiosyncratic voice. During this unit, the instructor will provide students with movement exercises of increasingly varied rhythms, tempos, and energetic qualities in order to challenge students' technical virtuosity and integration of energy with shape.

Overarching Essential Question(s):

- ◆ How do dancers employ time and energy to enhance their artistry and technical execution?

Topical Essential Questions

- ◆ What are the essential energetic qualities?
- ◆ How can certain dynamics support or limit particular movements?
- ◆ How do dancers vary energy and dynamics over the length of a phrase?
- ◆ What is the role of musicality in artistic expression?

Anchor Standards

DA:Pr.4.1.II.c

Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.

Priority Goals

RCH-Original 3.1-Kinesthetic Awareness

Solve movement execution problems through inquiry, practice, and transference of technical foundations.

RCH-Original 3.0-Kinesthetic Awareness

Accurately identify and describe one's own body's line, shape, and motion as well as that of others.

Supporting Standards

DA: Pr.4.1.II.b

Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."

Appendix 1

Dance Technique Class, Intermediate Level (10-11th grade)			
15-16 weeks*		1 Semester (2 quarters)	
Dance Culture/Professionalism 2 weeks	Embodying Technique & Kinesthetic Awareness 8 weeks	Partnering 3 weeks	Dynamics & Tempo 3 weeks
↓ ↓ ↓ ↓ Priority Goals			
DA:Pr.5.1.II.c <i>Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.</i>	RCH-Original 1.0-Technique <i>Consistently embody and explain fundamental movement and coordination principles such as extension, spiral, rotation, opposition, contraction, undulation, balance.</i>	DA:Pr.4.1.II.a <i>Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.</i>	DA:Pr.4.1.II.c <i>Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.</i>
↓ ↓ ↓ ↓ Supporting Anchors/SRMs			
DA:Pr.6.1.II.a*(Revised A) Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances.	RCH-Original 3.1-Kinesthetic Awareness Solve movement execution problems through inquiry, practice, and transference of technical foundations.	RCH-Original 3.1-Kinesthetic Awareness Solve movement execution problems through inquiry, practice, and transference of technical foundations.	RCH-Original 3.1-Kinesthetic Awareness Solve movement execution problems through inquiry, practice, and transference of technical foundations.
DA:Pr.5.1.II.b Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	RCH-Original 3.0-Kinesthetic Awareness Accurately identify and describe one's own body's line, shape, and motion as well as that of others.	RCH-Original 3.0-Kinesthetic Awareness Accurately identify and describe one's own body's line, shape, and motion as well as that of others.	RCH-Original 3.0-Kinesthetic Awareness Accurately identify and describe one's own body's line, shape, and motion as well as that of others.
↓ ↓ ↓ ↓ Supporting Standards			
DA:Pr.6.1.II.a*(Revised C) Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production	RCH-Original 1.1-Technique Consistently embody observed movement and body position during both stationary and traveling phrase work.	DA:Pr.5.1.II.a Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.	DA: Pr.4.1.II.b Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."
DA:Pr.6.1.II.a*(Revised B) Model performance etiquette and performance practices during class, rehearsal and performance.	RCH-Original 2.0-Practice Exercise tenacity, resilience, curiosity, and a growth mindset by continuously striving to refine and improve movement facility based on self reflection and external feedback.		

Appendix 2

All Dance Standards by Band

		Perform	Respond	Connecting	Original
Explore	<p>DA:Cr.1.1.Ia Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p> <p>DA: Cr.1.1.Ib Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.</p>	<p>DA:Pr.4.1.Ia Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.</p> <p>DA: Pr.4.1.Ib Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."</p>	<p>DA:Re.7.1.Ia Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.</p> <p>DA:Re.7.1.Ib Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.</p>	<p>DA:Cn.10.1.Ia Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.</p> <p>DA:Cn.10.1.Ib Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.</p>	<p>RCH-Original 1.0-Technique Consistently embody and explain fundamental movement and coordination principles such as extension, spiral, rotation, opposition, contraction, undulation, balance.</p> <p>RCH-Original 1.1-Technique Consistently embody observed movement and body position during both stationary and traveling phrasework.</p>
	<p>DA:Cr.2.1.Ia Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.</p> <p>DA:Cr.2.1.Ib Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.</p>				
Plan	<p>DA:Cr.3.1.Ia Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.</p> <p>DA:Cr.3.1.Ib Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).</p>	<p>DA:Pr.5.1.Ia Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.</p> <p>DA:Pr.5.1.Ib Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p> <p>DA:Pr.5.1.Ic Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.</p>	<p>DA:Re.9.1.Ia Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.</p>		<p>RCH-Original 3.0-Kinesthetic Awareness Accurately identify and describe one's own body's line, shape, and motion as well as that of others.</p> <p>RCH-Original 3.1-Kinesthetic Awareness Solve movement execution problems through inquiry, practice, and transference of technical foundations.</p>
	<p>DA:Cr.3.1.Ia Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.</p> <p>DA:Cr.3.1.Ib Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).</p>				
Revise		<p>DA:Pr.5.1.Ia Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.</p> <p>DA:Pr.5.1.Ib Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p> <p>DA:Pr.5.1.Ic Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.</p>	<p>DA:Re.9.1.Ia Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.</p>		<p>RCH-Original 3.0-Kinesthetic Awareness Accurately identify and describe one's own body's line, shape, and motion as well as that of others.</p> <p>RCH-Original 3.1-Kinesthetic Awareness Solve movement execution problems through inquiry, practice, and transference of technical foundations.</p>
		<p>DA:Pr.6.1.Ia*(Revised A) Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances.</p> <p>DA:Pr.6.1.Ia*(Revised B) Model performance etiquette and performance practices during class, rehearsal and performance.</p> <p>DA:Pr.6.1.Ia*(Revised C) Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances.</p> <p>DA:Pr.6.1.Ib*(Revised) Work to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.</p>			