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Moving and Grooving: A Nine-Week Curriculum of Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education

Katherine Brooke Jerome

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Moving and Grooving:
A Nine-Week Curriculum of Beginning Modern Dance Theory and Technique
for the Intermediate Dancer in Secondary Education

by

K. Brooke Jerome

A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
in Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Fine Arts
In the Department of Dance

May 2018
Approved by

________________________________________

Elizabeth Lentz-Hill, M.F.A., Thesis Advisor and Interim Chair, Department of Dance

________________________________________

Julie Hammond White, M.F.A., Director of Dance Education and Professor of Dance, Department of Dance

________________________________________

Ellen Weinauer, Ph.D., Dean, Honors College
Abstract

The learning of modern dance theory and technique is one of the most certain practices to ensure high school dance students are meeting college and career readiness standards. This study focuses on crafting a nine-week curriculum that introduces secondary dance students at the intermediate level to modern dance technique and theory. The aim of this study is to create a curriculum that not only makes certain that standards for creating, performing, responding, and connecting are being met and exceeded, but provides a guide in planning, instruction, and assessment to foster motivation in intermediate-level students as they delve into a new genre of dance. In addition, it was crucial to develop a curriculum that is clearly guided and accessible to many dance educators. Ultimately, the careful consideration of not only the content of what is being learned, but the context in which it is taught further developed this creative project. As a result, this work contributes to the field of dance education by providing dance educators a guide in the introduction of new genres of dance theory and technique in order for their students to meet and exceed standards. Further, this work gives insight on the fostering of student motivation in dance education, which leads to a more effective and efficient learning environment for all.

Key Words: Honors College, undergraduate research, dance education, modern dance, planning, instruction, assessment, student motivation, college and career readiness
Dedication

To my students – past, present, and future:

This is for you.

Thank you for inspiring me to be better in all I do.
Acknowledgements

I would first like to thank Julie Hammond White, the Director of Dance Education at the University of Southern Mississippi, for her consistent support of and investment in me throughout the past four years. My success in my undergraduate work and beyond would not have been possible without her and the opportunities she has provided me. I have been mercilessly challenged and absolutely loved, and for that, I am thankful.

Additionally, I would like to pay special thanks to the faculty of the University of Southern Mississippi Department of Dance, especially our Student Dance Organization Advisor, Kelly Ferris Lester, and my Academic and Thesis Advisor, Elizabeth Lentz-Hill. Thank you all for guiding me in dance theory, technique, and research in my undergraduate experience and being with me through the highs, lows, ACL tears, and juried assessments. I am so grateful for the exponential growth I have gained because of you, which I truly do not deserve.

I would also like to thank the University of Southern Mississippi Honors College, which has done nothing but literally teach me how to move mountains.

Above all, I would like to give my most sincere thanks to the University of Southern Mississippi and its students, faculty, and staff for showing me that I was born to soar. “Southern mem’ries we shall cherish, loyalty we pledge to thee.”
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List of Abbreviations

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<th>Description</th>
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<tbody>
<tr>
<td>AIR</td>
<td>American Institutes for Research</td>
</tr>
<tr>
<td>ASL</td>
<td>American Sign Language</td>
</tr>
<tr>
<td>MCCR</td>
<td>Mississippi College and Career Readiness</td>
</tr>
<tr>
<td>MDE</td>
<td>Mississippi Department of Education</td>
</tr>
<tr>
<td>NCA</td>
<td>National Core Arts</td>
</tr>
</tbody>
</table>
Creative Project

Curriculum Overview and Relevance

In this nine-week curriculum, “Moving and Grooving: A Nine-Week Curriculum of Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education,” students are introduced to modern dance theory and technique, which are essential to college and career readiness in dance. To meet the Mississippi College and Career Readiness (MCCR) Arts Learning Standards, students must be able to create (“conceive and develop new artistic ideas and work”); perform (“perform,” “present,” and “produce”); respond (understand and evaluate how the arts convey meaning); and connect (relate artistic ideas and work with personal meaning and external context). (MDE 10) The College and Career Readiness and Success Center at American Institutes for Research has “identified a subset of actionable definitions” that explain the knowledge, skills, and dispositions needed to be considered college and career ready: “academic knowledge”; “critical thinking and/or problem solving”; “social and emotional learning”, “grit/resilience/perseverance”; “collaboration and/or communication”; “citizenship and/or community involvement”, and “other additional activities” (“knowledge of technology”, “lifelong learning”, and “responsibility to environment and family”). (3) Without a doubt, this curriculum has the ability to help students demonstrate and develop the above skills, knowledge, and dispositions.

This curriculum is designed so that intermediate-level dancers can comfortably explore modern dance, especially if they have not previously received training in the genre. This curriculum is created for a 50-minute class that meets three times a week but is easily adaptable; it can be extended or shortened if needed. Each week houses a
specific focus that, when built upon the material taught the weeks before, deepens the knowledge and understanding of the genre. The curriculum begins simply with first recognizing and analyzing the shared movement vocabulary between modern dance and other genres and culminates in participation in a creative, collaborative choreographic process. Throughout the nine weeks students will meet all of the higher order thinking skills in Bloom’s Taxonomy (discussed further in Contextual Research); students will:

1. **Remember** – define modern dance terminology and recall basic modern dance concepts.

2. **Understand** – describe and perform basic modern dance concepts.

3. **Apply** – demonstrate understanding of basic modern dance concepts through implementing them into performance and choreography.

4. **Analyze** – find connections between modern dance and a variety of other academic subjects – history, anatomy, mathematics, etc.

5. **Evaluate** – assess the work of peers and selves, as well as provide supportive evidence for all evaluations.

6. **Create** – with the assistance of the teacher, work to create an original choreographic work, utilizing concepts learned throughout the nine weeks.

In addition, this nine-week curriculum meets the National Core Arts (NCA) Standards in Dance (Connecting, Creating, Performing, and Responding) as it is a creative approach to teaching and learning that teaches students not only how to dance, but why. The National Core Arts Standards in Dance outline the benchmarks that should be met by each grade level through the artistic processes of creating, performing, responding, and connecting. The NCA standards are a guideline for planning, instruction, and assessment of the
expectations set for each grade level (proficient, accomplished, advanced). The curriculum below was created to meet the MCCR Standards and is therefore immediately applicable for Mississippi secondary educators; however, because the NCA Standards are inherent within the MCCR Standards, this curriculum is applicable beyond Mississippi as well.

Curriculum

Moving and Grooving: Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education

Nine-Week Curriculum: Modern Dance Theory and Technique
High School: Intermediate Level
Author: K. Brooke Jerome

Curriculum Week-By-Week Guide

- **Week One**: Introduction of Modern through Dance Styles that Share a Movement Vocabulary (I)
- **Week Two**: Introduction of Modern through Dance Styles that Share a Movement Vocabulary (II)
- **Week Three**: Modern Dance Technique (I)
- **Week Four**: Modern Dance Technique (II)
- **Week Five**: Modern Dance Technique (III)
- **Week Six**: Modern Dance History
- **Week Seven**: Improvisation
- **Week Eight**: Basics of Composition
- **Week Nine**: The Collaborative, Creative Choreographic Process

Abbreviated Weekly Plans

*Week One: Introduction of Modern through Dance Styles that Share a Movement Vocabulary (I)*

<table>
<thead>
<tr>
<th>Day A – Dancing the Connection 1</th>
<th>Day B – Dancing the Connection 2</th>
<th>Day C – Dancing the Connection 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Obj. 1</strong>: The student will be able to identify some of the</td>
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</tr>
</tbody>
</table>
**Similarities and differences between jazz and modern dance.**

**Obj. 2:** The student will be able to demonstrate shared movement vocabulary between jazz and modern dance, including: dropping of the pelvis, articulation of the spine, plié, tendu, dégagé, leg swings, grand battement, and pas de bourrée.

**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to begin making connections between jazz and modern dance genres.

**Activity One:** Warm-Up

The teacher has students spread out and find a place on the floor. Then the teacher teaches the warm-up, moving through each section slowly. Next, students and teachers will perform warm-up together. **Movement:**

- **YOGA STRETCHES**
- *Breathe – arms up, breathe – arms down (repeat 4 times)*
- *Bend over, place hands on floor, plié and straighten the legs (4 times)*
- *Walk hands out to downward dog*
- *Prance feet (16 counts), push heels down towards ground*

---

**Similarities and differences between jazz and modern dance.**

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- **YOGA STRETCHES**
- *Breathe – arms up, breathe – arms down (repeat 4 times)*
- *Bend over, place hands on floor, plié and straighten the legs (4 times)*
- *Walk hands out to downward dog*
- *Prance feet (16 counts), push heels down towards ground*
- 4 yoga push-ups
- Back to downward dog
- Extend right leg back, push forward to right leg lunge
- Stretch arms down and out, hold deep lunge
- Place hands and left knee on floor, elbows placed on inside of the knee
- Reach right arm up – look at hand
- Return to neutral lunge
- Sit back on left leg, flex front foot
- Move to right leg triangle
- Lower to pigeon – stretch forward and back
- Repeat from leg extension in down dog to end with left leg

**CONDITIONING**
- 16 ballet sit-ups
- 16 “four-part abs”
- 4 oblique twists, followed by 4 leans (repeat four times)
- 16 counts “improv abs”
- Flip to stomach
- Triceps push-ups (16 both arms, 8 right, 8 left, 16 both arms)
- Hold plank until end of music

Activity Two: Walking and Running with a “Dropped”

*down towards ground*
- 4 yoga push-ups
- Back to downward dog
- Extend right leg back, push forward to right leg lunge
- Stretch arms down and out, hold deep lunge
- Place hands and left knee on floor, elbows placed on inside of the knee
- Reach right arm up – look at hand
- Return to neutral lunge
- Sit back on left leg, flex front foot
- Move to right leg triangle
- Lower to pigeon – stretch forward and back
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- 16 counts “improv abs”
- Flip to stomach
- Triceps push-ups (16 both arms, 8 right, 8 left, 16 both arms)
- Hold plank until end of music

Activity Two: Walking and Running with a “Dropped”
**Pelvis**
Teacher leads students through experiential walking/running exercise that alternates between doing jazz walks and runs in varying lengths and speeds. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Activity Three: Articulation of the Spine**
Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- **ISOLATIONS**
- Head – right and left, up and down, tilt side to side, roll neck around
- Ribs – front and back, side to side, square, circle
- Pelvis – front and back, side to side, square, circle, figure eight
- **FLAT BACKS AND ROLLING THROUGH THE SPINE**
- Roll down for 8, roll up for 8 (repeat – 4, 4, 2, 2, 2, 2)
- Reach up, flat back over, plié and straighten legs

---

**Pelvis**
Teacher reviews combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

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- **FLAT BACKS AND ROLLING THROUGH THE SPINE**
- Roll down for 8, roll up for 8 (repeat – 4, 4, 2, 2, 2, 2)
- Reach up, flat back over, plié and straighten legs

---

**Activity Two: Walking and Running with a “Dropped” Pelvis**
Teacher leads students through movement experience. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Activity Three: Articulation of the Spine**
Teacher reviews combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- **ISOLATIONS**
- Head – right and left, up and down, tilt side to side, roll neck around
- Ribs – front and back, side to side, square, circle
- Pelvis – front and back, side to side, square, circle, figure eight
- **FLAT BACKS AND ROLLING THROUGH THE SPINE**
- Roll down for 8, roll up for 8 (repeat – 4, 4, 2, 2, 2, 2)
- Reach up, flat back over, plié and straighten legs
• Reach up, flat back over, plié and straighten legs
• Reach to bottom front corner

**Activity Four:** Plié, Tendu, Dégagé
Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:** repeated 4 times (right parallel, left parallel, right turned-out, left turned-out)

- Begin in first position parallel
- Plié, plié, grand plié
- Roll down spine, hold – plié to stretch the legs, roll up spine
- Tendu front, plié, point, close, two quick tendus
- Tendu side, plié, point, close, two quick tendus
- Two dégagés front, two dégagés side
- Dégagé front, side, front, side

**Activity Five:** Leg Swings and Grand Battement
Teacher has volunteer demonstrate. Student review the combination together, then the students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding.
around the room, monitoring understanding and giving feedback when necessary.

**Movement (from the side):**
- 3 leg swings, chassé
- 3 leg swings chassé
- Step, grand battement front
- Step, grand battement front
- Step, grand battement side
- Step, grand battement back

**Activity Six: Pas de Bourrée**
Teacher teaches students combination, then students perform the combination.

As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- Pas de bourrée cross over
- Pas de bourrée cross over
- Pas de bourrée turn en de hors
- Repeat right and left
- Pas de bourrée cross under
- Pas de bourrée cross under
- Pas de bourrée turn en de hors
- Repeat right and left
- Chassé to the side, ball change
- Chassé to the side, ball change

---

around the room, monitoring understanding and giving feedback when necessary.

**Movement (from the side):**
- 3 leg swings, chassé
- 3 leg swings chassé
- Step, grand battement front
- Step, grand battement front
- Step, grand battement side
- Step, grand battement back

**Activity Six: Pas de Bourrée**
Teacher quickly reviews combination, then students perform it. Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- Pas de bourrée cross over
- Pas de bourrée cross over
- Pas de bourrée turn en de hors
- Repeat right and left
- Pas de bourrée cross under
- Pas de bourrée cross under
- Pas de bourrée turn en de hors
- Repeat right and left
- Chassé to the side, ball change
- Chassé to the side, ball change
Three step turn
Three step turn

**BEGINNING LEVEL:**
The student will perform the movement at a slower tempo, working towards moving at a faster speed.

**ADVANCED LEVEL:**
The student will perform the given movement with defined dynamics as well as lead peers in demonstrating the movement in front of the class, and, in addition, will make connections between movement vocabularies with supported reasoning.

<table>
<thead>
<tr>
<th>Repeat right and left</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chassé to the side, ball change</td>
</tr>
<tr>
<td>Chassé to the side, ball change</td>
</tr>
<tr>
<td>Three step turn</td>
</tr>
<tr>
<td>Three step turn</td>
</tr>
</tbody>
</table>

**BEGINNING LEVEL:**
The student will perform the movement at a slower tempo, working towards moving at a faster speed.

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The student will perform the given movement with defined dynamics as well as lead peers in demonstrating the movement in front of the class, and, in addition, will make connections between movement vocabularies with supported reasoning.

<table>
<thead>
<tr>
<th>Week Two: Introduction of Modern through Dance Styles that Share a Movement Vocabulary (II)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day A – Dancing the Connection 4</strong></td>
</tr>
<tr>
<td><strong>Obj. 1:</strong> The student will be able to identify some of the similarities and differences between jazz and modern dance.</td>
</tr>
<tr>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate shared movement vocabulary between jazz and modern dance, including: dropping of the pelvis, articulation of the spine, plié, tendu, dégagé, leg swings, grand</td>
</tr>
<tr>
<td><strong>Day B – Dancing the Connection 5</strong></td>
</tr>
<tr>
<td><strong>Obj. 1:</strong> The student will be able to identify some of the similarities and differences between jazz and modern dance.</td>
</tr>
<tr>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate shared movement vocabulary between jazz and modern dance, including: dropping of the pelvis, articulation of the spine, plié, tendu, dégagé, leg swings, grand</td>
</tr>
<tr>
<td><strong>Day C – Discussing and Analyzing the Connection</strong></td>
</tr>
<tr>
<td><strong>Obj. 1:</strong> The student will be able to explain some of the similarities and differences between modern dance and other genres of dance.</td>
</tr>
</tbody>
</table>
| **Obj. 2:** The student will be able to demonstrate shared movement vocabulary between modern and other genres of dance, including: dropping of the pelvis,
battement, and pas de bourrée.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to begin making connections between jazz and modern dance genres.  

**Activity One:** Warm-Up  
The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Finally, students and teacher will do warm-up together.  

**Movement:**  
- YOGA STRETCHES  
  - Breathe – arms up, breathe – arms down (repeat 4 times)  
  - Bend over, place hands on floor, plié and straighten the legs (4 times)  
  - Walk hands out to downward dog  
  - Prance feet (16 counts), push heels down towards ground  
  - 4 yoga push-ups  
  - Back to downward dog  
  - Extend right leg back, push forward to right leg lunge  
  - Stretch arms down and out, hold deep lunge  
  - Place hands and left knee on floor,  

battement, and pas de bourrée.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to begin making connections between jazz and modern dance genres.  

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The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Finally, students and teacher will do warm-up together.  

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  - Stretch arms down and out, hold deep lunge  
  - Place hands and left knee on floor,  

articulation of the spine, plié, tendu, dégagé, leg swings, grand battement, and pas de bourrée.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to begin making connections between jazz and modern dance genres.  

**Activity One:** Viewing Modern Dance  
Students view clips of three works from some of the most prominent modern dance choreographers. While viewing the works, students make observations and take notes on what they have noticed when viewing.  

**Videos:**  
- Alvin Ailey’s Revelations – Sinner Man  
- Pina Bausch’s Rite of Spring  
- Paul Taylor’s Company B  

**Activity Two:** Discovering Similarities and Differences Jazz, Ballet, and Modern Dance  
Students are given a worksheet to fill out that guides them in organizing their observations and opinions.  

**Worksheet Questions:**  
- What are the three pieces we just
**Elbows Placed on Inside of the Knee**
- Reach right arm up – look at hand
- Return to neutral lunge
- Sit back on left leg, flex front foot
- Move to right leg triangle
- Lower to pigeon – stretch forward and back
- Repeat from leg extension in down dog to end with left leg

**Conditioning**
- 16 ballet sit-ups
- 16 “four-part abs”
- 4 oblique twists, followed by 4 leans (repeat four times)
- 16 counts “improv abs”
- Flip to stomach
- Triceps push-ups (16 both arms, 8 right, 8 left, 16 both arms)
- Hold plank until end of music

### Activity Two: Walking and Running with a “Dropped” Pelvis
Teacher leads students through movement experience. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Activity Two: Discussing Connections**
After filling out worksheets, teacher and students discuss findings. By the end of class, students should be able to explain and demonstrate some similarities and differences between modern dance and other genres of dance.

**BEGINNING LEVEL:**
The student will only watch one of the pieces and be given a simplified viewed and who choreographed them?
- In your opinion, which of these modern dance pieces was most like the jazz dance you know? Why?
- Which was most like ballet?
- What are some of the movement you saw in these pieces that we also do in jazz or ballet? Could you perform them?
- Why do you think these three genres of dance have such similar movement?
- Why is it important for you to make connections between what you already know and what you are learning?
Activity Three: Articulation of the Spine
Teacher reviews combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

Movement:

- **ISOLATIONS**
- Head – right and left, up and down, tilt side to side, roll neck around
- Ribs – front and back, side to side, square, circle
- Pelvis – front and back, side to side, square, circle, figure eight
- **FLAT BACKS AND ROLLING THROUGH THE SPINE**
- Roll down for 8, roll up for 8 (repeat – 4, 4, 2, 2, 2)
- Reach up, flat back over, plié and straighten legs
- Reach to bottom front corner

Activity Four: Plié, Tendu, Dégagé
Teacher reviews combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding.

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- Roll down for 8, roll up for 8 (repeat – 4, 4, 2, 2, 2, 2)
- Reach up, flat back over, plié and straighten legs
- Reach to bottom front corner

ADVANCED LEVEL:
The student will perform the activities with enthusiasm, making connections between the shared movement vocabularies of modern and other genres of dance, as well as leading peers in discussion.

worksheet to complete.
and giving feedback when necessary.

**Movement**: repeated 4 times (right parallel, left parallel, right turned-out, left turned-out)

- Begin in first position parallel
- Plié, plié, grand plié
- Roll down spine, hold – plié to stretch the legs, roll up spine
- Tendu front, plié, point, close, two quick tendus
- Tendu side, plié, point, close, two quick tendus
- Two dégagés front, two dégagés side
- Dégagé front, side, front, side

**Activity Five: Leg Swings and Grand Battement**

Teacher has volunteer demonstrate. Student review the combination together, then the students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement (from the side):**

- 3 leg swings, chassé
- 3 leg swings chassé
- Step, grand battement front
- Step, grand battement front
Activity Six: Pas de Bourrée
Teacher quickly reviews combination, then students perform it. Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

Movement:
- Pas de bourrée cross over
- Pas de bourrée cross over
- Pas de bourrée turn en de hors
- Repeat right and left
- Pas de bourrée cross under
- Pas de bourrée cross under
- Pas de bourrée turn en de hors
- Repeat right and left
- Chassé to the side, ball change
- Chassé to the side, ball change
- Three step turn
- Three step turn

BEGINNING LEVEL:
The student will perform the movement at a slower tempo, working towards moving at a faster speed.

ADVANCED LEVEL:
The student will perform the movement at a slower tempo, working towards moving at a faster speed.

BEGINNING LEVEL:

ADVANCED LEVEL:
the given movement with defined dynamics as well as lead peers in demonstrating the movement in front of the class, and, in addition, will make connections between movement vocabularies with supported reasoning.

<table>
<thead>
<tr>
<th>Week Three: Modern Dance Technique (I) [full lesson plans provided]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day A – Connecting Breath 1</strong></td>
</tr>
<tr>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance concept of connecting movement to breath.</td>
</tr>
<tr>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate a connection between their movement and breath.</td>
</tr>
<tr>
<td><strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn about connecting breath and movement.</td>
</tr>
<tr>
<td><strong>Activity One:</strong> Bartenieff Warm-Up</td>
</tr>
<tr>
<td>The teacher has students spread out and find a place on the floor. Then the teacher teaches the warm-up, moving through each section slowly. Next, students and teachers will do warm-up together. Finally, teacher leads students through stretching</td>
</tr>
</tbody>
</table>

| **Day B – Connecting Breath 2**                               |
| **Obj. 1:** The student will know and understand the basic modern dance concept of connecting movement to breath.  |
| **Obj. 2:** The student will be able to demonstrate a connection between their movement and breath.  |
| **Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about connecting breath and movement.  |
| **Activity One:** Bartenieff Warm-Up  |
| The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching |

| **Day C – The Spine and Head-Tail Connection 1**             |
| **Obj. 1:** The student will know and understand the basic modern dance concept of utilizing the spine for a head-tail connection.  |
| **Obj. 2:** The student will be able to demonstrate utilizing the spine for a head-tail connection.  |
| **Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about the spine and the head-tail connection.  |
| **Activity One:** Bartenieff Warm-Up  |
| The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching |
and conditioning.

**Movement:**
- **BARENIEFF**
- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- **Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat**
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- **STRETCHING/CONDITIONING**
- Flip to downward dog
- Yoga push-ups

and conditioning.

**Movement:**
- **BARENIEFF**
- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- **Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat**
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- **STRETCHING/CONDITIONING**
- Flip to downward dog
- Yoga push-ups

and conditioning.

**Movement:**
- **BARENIEFF**
- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- **Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat**
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- **STRETCHING/CONDITIONING**
- Flip to downward dog
- Yoga push-ups
<table>
<thead>
<tr>
<th>Activity Two: The Brain Dance</th>
<th>Activity Two: The Brain Dance</th>
<th>Activity Two: Isolations &amp; Regions of the Spine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher leads students through the Brain Dance. <strong>Movement:</strong></td>
<td>Teacher leads students through the Brain Dance. <strong>Movement:</strong></td>
<td>The teacher demonstrates the isolation pattern, then students and teacher move through it together. <strong>Movement:</strong></td>
</tr>
<tr>
<td>• Extend each leg out/up</td>
<td>• Extend each leg out/up</td>
<td>• Extend each leg out/up</td>
</tr>
<tr>
<td>• Lunges</td>
<td>• Lunges</td>
<td>• Lunges</td>
</tr>
<tr>
<td>• Pigeon</td>
<td>• Pigeon</td>
<td>• Pigeon</td>
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<tr>
<td>• Triceps pushups</td>
<td>• Triceps pushups</td>
<td>• Triceps pushups</td>
</tr>
<tr>
<td>• Crunches</td>
<td>• Crunches</td>
<td>• Crunches</td>
</tr>
<tr>
<td>• INCREASE HEART RATE</td>
<td>• INCREASE HEART RATE</td>
<td>• INCREASE HEART RATE</td>
</tr>
<tr>
<td>• Walking</td>
<td>• Walking</td>
<td>• Walking</td>
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<tr>
<td>• Prances</td>
<td>• Prances</td>
<td>• Prances</td>
</tr>
<tr>
<td>• Jogging</td>
<td>• Jogging</td>
<td>• Jogging</td>
</tr>
<tr>
<td><strong>Activity Two: Isolations &amp; Regions of the Spine</strong></td>
<td></td>
<td></td>
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<tr>
<td>The teacher demonstrates the isolation pattern, then students and teacher move through it together. <strong>Movement:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Head (cervical) – 8 up/down isolations, 8 side-to-side isolations, 8 tilt right/left isolations, 8-count roll to the right, 8-count roll to the left</td>
<td>• Ribs (thoracic) – 8 right/left isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left</td>
<td>• Hips (lumbar) – 8 side-to-side isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left</td>
</tr>
<tr>
<td>• Head-Tail – move head and tail separately and together in all planes, wiggle spine</td>
<td>• Upper-Lower – move all parts of upper half of body, then all parts of lower half of body</td>
<td><strong>Activity Three: Contract and Release</strong></td>
</tr>
<tr>
<td>• Core-Distal – reach out with toes, fingers, head, tail, and curl back to your core</td>
<td>• Body Side – move all parts on right side of body, then all parts on left side, do horizontal eye tracking</td>
<td>Teacher teaches students combination, then students perform the combination.</td>
</tr>
<tr>
<td>Activity Three: Breathing Exercises</td>
<td>Activity Four: Flat Black and Rolling Down</td>
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<tr>
<td>-------------------------------------</td>
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</tr>
<tr>
<td>Teacher leads students in breathing exercises.</td>
<td>Teacher teaches students combination, then students perform the combination.</td>
<td></td>
</tr>
<tr>
<td>Exercises:</td>
<td>As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.</td>
<td></td>
</tr>
<tr>
<td>• <strong>DIAPHRAGMATIC BREATHING</strong></td>
<td>Movement:</td>
<td></td>
</tr>
<tr>
<td>• Lie on back with your knees bent</td>
<td>• <strong>DIAPHRAGMATIC BREATHING</strong></td>
<td></td>
</tr>
<tr>
<td>• Place one hand on belly below your rib cage</td>
<td>• Lie on back with your knees bent</td>
<td></td>
</tr>
<tr>
<td>• Place the other hand on your chest</td>
<td>• Place one hand on belly below your rib cage</td>
<td></td>
</tr>
<tr>
<td>• Inhale deeply through your nose for a count of three</td>
<td>• Place the other hand on your chest</td>
<td></td>
</tr>
<tr>
<td>• Belly and lower ribs should rise, but chest should remain still</td>
<td>• Inhale deeply through your nose for a count of three</td>
<td></td>
</tr>
<tr>
<td>• Tighten your stomach muscles and exhale for a count of six through slightly puckered lips</td>
<td>• Belly and lower ribs should rise, but chest should remain still</td>
<td></td>
</tr>
<tr>
<td>• NUMBERED BREATHING</td>
<td>• Tighten your stomach muscles and exhale for a count of six through slightly puckered lips</td>
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<tr>
<td></td>
<td>• NUMBERED BREATHING</td>
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<td></td>
<td>As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.</td>
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<td></td>
<td>Movement:</td>
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<tr>
<td></td>
<td>• Begin in seated butterfly position (heels off the ground), arms to the side-back</td>
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<td></td>
<td>• Contract forward (8)</td>
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<td></td>
<td>• Move to seated position with legs in front</td>
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<td></td>
<td>• Release back, stretch forward</td>
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<tr>
<td></td>
<td>• Repeat from the top</td>
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<tr>
<td></td>
<td>Activity Four: Flat Black and Rolling Down</td>
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<tr>
<td></td>
<td>Teacher teaches students combination, then students perform the combination.</td>
<td></td>
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<td></td>
<td>As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.</td>
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<tr>
<td></td>
<td>Movement:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Start standing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Roll down for 8 counts</td>
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<tr>
<td></td>
<td>• Stretch out to flat back and come up</td>
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</tr>
<tr>
<td></td>
<td>• Flat back down for 8 counts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Roll up for 8 counts</td>
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<td></td>
<td>• Repeat combination using 4 counts, then</td>
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<tr>
<td>Activity Four: Breathing While Dancing</td>
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<td>Activity Five: Twisty Spine</td>
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<tr>
<td>Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary. <strong>Movement:</strong></td>
<td>Teacher quickly reviews the combination, moving through each section. Then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary. <strong>Movement:</strong></td>
<td>Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed. <strong>Movement:</strong></td>
</tr>
<tr>
<td><strong>Breath</strong> – breathe deeply for one eight-count</td>
<td><strong>Breath</strong> – breathe deeply for one eight-count</td>
<td><strong>3 steps with a side curve (right, then left)</strong></td>
</tr>
<tr>
<td><strong>Tactile</strong> – <em>grand plié</em> with “choo-choo” arms (inhale), arm roll around and down (exhale), clap (inhale), fall backward (exhale)</td>
<td><strong>Tactile</strong> – <em>grand plié</em> with “choo-choo” arms (inhale), arm roll around and down (exhale), clap (inhale), fall backward (exhale)</td>
<td><strong>Snake both ways</strong></td>
</tr>
<tr>
<td><strong>Inhale for 1 count</strong></td>
<td><strong>Inhale for 1 count</strong></td>
<td><strong>Release up with a side twist (right)</strong></td>
</tr>
<tr>
<td><strong>Exhale for 1 count</strong></td>
<td><strong>Exhale for 1 count</strong></td>
<td><strong>Contract</strong></td>
</tr>
<tr>
<td><strong>Inhale for 2 counts</strong></td>
<td><strong>Inhale for 2 counts</strong></td>
<td><strong>Release up with a side twist (left)</strong></td>
</tr>
<tr>
<td><strong>Exhale for 2 counts</strong></td>
<td><strong>Exhale for 2 counts</strong></td>
<td><strong>Contract</strong></td>
</tr>
<tr>
<td><strong>Inhale for 3 counts</strong></td>
<td><strong>Inhale for 3 counts</strong></td>
<td><strong>Inhale for 4 counts</strong></td>
</tr>
<tr>
<td><strong>Exhale for 3 counts</strong></td>
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<td><strong>Exhale for 4 counts</strong></td>
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<td><strong>Inhale for 4 counts</strong></td>
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<td><strong>Inhale for 5 counts</strong></td>
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<td><strong>Inhale for 6 counts</strong></td>
<td><strong>Inhale for 6 counts</strong></td>
<td><strong>Inhale for 7 counts</strong></td>
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<tr>
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<td><strong>Exhale for 6 counts</strong></td>
<td><strong>Exhale for 7 counts</strong></td>
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<tr>
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<td><strong>Exhale for 8 counts</strong></td>
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<td><strong>Exhale for 8 counts</strong></td>
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<tr>
<td><strong>Inhale for 8 counts</strong></td>
<td><strong>Inhale for 8 counts</strong></td>
<td><strong>Inhale for 9 counts</strong></td>
</tr>
<tr>
<td><strong>Exhale for 8 counts</strong></td>
<td><strong>Exhale for 9 counts</strong></td>
<td><strong>Exhale for 9 counts</strong></td>
</tr>
</tbody>
</table>

**BEGINNING LEVEL:** The student will go through combination slowly and explore where they can enhance their head-tail connection.  
**ADVANCED LEVEL:** The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as show a clear head-tail connection.
• Core-Distal – facing the back, reach out into x-position (inhale), close back in (exhale)
• Head-Tail – snake to rond de jambe around to the front (inhale)
• Upper-Lower – upper body around in a circle (exhale), upper body around in a circle with a grand plié (inhale)
• Body Side – right arm and leg gather in (exhale), left arm and leg gather in – to lunge down to lying flat on the back (inhale)
• Cross Lateral – cross lateral roll to stand (exhale)
• Vestibular – 16-counts off-balance improvisation using breath to initiate movement

BEGINNING LEVEL:
The student will go through combination slowly and explore where they can connect breath to movement.

ADVANCED LEVEL:
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as connect

(inhale), fall backward (exhale)
• Core-Distal – facing the back, reach out into x-position (inhale), close back in (exhale)
• Head-Tail – snake to rond de jambe around to the front (inhale)
• Upper-Lower – upper body around in a circle (exhale), upper body around in a circle with a grand plié (inhale)
• Body Side – right arm and leg gather in (exhale), left arm and leg gather in – to lunge down to lying flat on the back (inhale)
• Cross Lateral – cross lateral roll to stand (exhale)
• Vestibular – 16-counts off-balance improvisation using breath to initiate movement

BEGINNING LEVEL:
The student will go through combination slowly and explore where they can connect breath to movement.

ADVANCED LEVEL:
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the
breath to each movement they are doing. class, as well as connect breath to each movement they are doing.

**Week Four: Modern Dance Technique (II)** [full lesson plans provided]

<table>
<thead>
<tr>
<th>Day A – The Spine and Head-Tail Connection 2</th>
<th>Day B – Hip Creases and Being Grounded 1</th>
<th>Day C – Hip Creases and Being Grounded 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance concept of utilizing the spine for a head-tail connection. <strong>Obj. 2:</strong> The student will be able to demonstrate utilizing the spine for a head-tail connection. <strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn about the spine and the head-tail connection.</td>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance concept of dropping the weight into the hip creases in order to be grounded in movement. <strong>Obj. 2:</strong> The student will be able to demonstrate a dropping of the weight into the hip creases in order to be more grounded in movement. <strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn about the hip creases and being grounded.</td>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance concept of dropping the weight into the hip creases in order to be grounded in movement. <strong>Obj. 2:</strong> The student will be able to demonstrate a dropping of the weight into the hip creases in order to be more grounded in movement. <strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn about the hip creases and being grounded.</td>
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</table>
| *Activity One:* Bartenieff Warm-Up  
The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.  
**Movement:**  
- BARTENIEFF  
- 2 8-counts of breathing/feeling | *Activity One:* Bartenieff Warm-Up  
The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.  
**Movement:**  
- BARTENIEFF | *Activity One:* Bartenieff Warm-Up  
The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.  
**Movement:**  
- BARTENIEFF |
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- STRETCHING/CONDITIONING
- Flip to downward dog
- Yoga push-ups
- Extend each leg out/up
- Lunges
- Pigeon
- Triceps pushups

- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- STRETCHING/CONDITIONING
- Flip to downward dog
- Yoga push-ups
- Extend each leg out/up
- Lunges
- Pigeon

- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks
- 2 8-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)
- STRETCHING/CONDITIONING
- Flip to downward dog
- Yoga push-ups
- Extend each leg out/up
- Lunges
- Pigeon
- **Crunches**
- **INCREASE HEART RATE**
- **Walking**
- **Prances**
- **Jogging**

**Activity Two:** Isolations & Regions of the Spine
The teacher demonstrates the isolation pattern, then students and teacher move through it together.

**Movement:**
- **Head (cervical)** – 8 up/down isolations, 8 side-to-side isolations, 8 tilt right/left isolations, 8-count roll to the right, 8-count roll to the left
- **Ribs (thoracic)** – 8 right/left isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left
- **Hips (lumbar)** – 8 side-to-side isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left

**Activity Three:** Contract and Release
The teacher quickly reviews the combination, moving through each section. Then students perform the combination.

**Activity Two:** Leg Swings
Teacher teaches students the combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.

**Movement (on ground):**
- **PART 1**
  - 8 leg drops
  - 8 alternating leg swings
  - Développé
  - Envelope’
  - Carry leg to side, hook, rond, and drop
  - (repeat part 1 on right and left)
- **PART 2**
  - Two swings
  - Push up to mermaid
  - Carry body around – end in x-position
  - (repeat part 2 on right and left twice)

**Activity Three:** Leg Drops
Teacher teaches students the combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement (on ground):**
- **PART 1**
  - 8 leg drops
  - 8 alternating leg swings
  - Développé
  - Envelope’
  - Carry leg to side, hook, rond, and drop
  - (repeat part 1 on right and left)
- **PART 2**
  - Two swings
  - Push up to mermaid
  - Carry body around – end in x-position
  - (repeat part 2 on right and left twice)
monitoring understanding and giving feedback when necessary.  
Movement:  
- Begin in seated butterfly position (heels off the ground), arms to the side-back  
- Contract forward (8)  
- Move to seated position with legs in front  
- Release back, stretch forward  
- Repeat from the top  

Activity Four: Flat Black and Rolling Down  
The teacher quickly reviews the combination, moving through each section. Then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.  
Movement:  
- Start standing  
- Roll down for 8 counts  
- Stretch out to flat back and come up  
- Flat back down for 8 counts  
- Roll up for 8 counts  
- Repeat combination using 4 counts, then using 2 counts twice

and giving feedback when needed.  
Movement (standing – repeat right and left):  
- 3 leg drops (front, side, back)  
- 2 rond de jambe  
- 4 leg swings (front, back, front, back)  
- Brush to the front, fall, gather everything back to neutral  

Activity Four: Under/Over Curve  
The teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.  
Movement (standing – repeat four times [right beginning front, left beginning front, right beginning back, left beginning back]):  
- 8 undercurves en croix (front, side, back, side)  
- Undercurve, three-step turn (front, side, back)  
- Undercurve, undercurve, overcurve (arms circles around head)  

Activity Five: Grounded Traveling  
As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.  
Movement (standing – repeat right and left):  
- 3 leg drops (front, side, back)  
- 2 rond de jambe  
- 4 leg swings (front, back, front, back)  
- Brush to the front, fall, gather everything back to neutral  

Activity Four: Under/Over Curve  
The teacher quickly reviews the combination, moving through each section. Then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.  
Movement (standing – repeat four times [right beginning front, left beginning front, right beginning back, left beginning back]):  
- 8 undercurves en croix (front, side, back, side)  
- Undercurve, three-step turn (front, side, back)  
- Undercurve, undercurve, overcurve (arms circles around head)
**Activity Five: Twisty Spine**
The teacher quickly reviews the combination, moving through each section. Then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- 3 steps with a side curve (right, then left)
- Snake both ways
- Release up with a side twist (right)
- Contract
- Release up with a side twist (left)
- Contract

**BEGINNING LEVEL:**
The student will go through combination slowly and explore where they can enhance their head-tail connection.

**ADVANCED LEVEL:**
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as show a clear head-tail connection.

**Activity Five: Grounded Traveling**
The teacher quickly reviews the combination, moving through each section. Then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.

**Movement (across the floor):**
- 3 right leg swings, chassé
- 3 left leg swings, chassé
- Pas de basque (right and left)
- Pas de bourree (right and left)
- Side chassé
- Jump fall to the ground

**BEGINNING LEVEL:**
The student will perform the phrases given with minimal ‘groundedness’ and work towards becoming more grounded in each movement.

**ADVANCED LEVEL:**
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class.

<table>
<thead>
<tr>
<th>Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary. Movement (across the floor):</th>
<th>circles around head</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 right leg swings, chassé</td>
<td>3 right leg swings, chassé</td>
</tr>
<tr>
<td>3 left leg swings, chassé</td>
<td>3 left leg swings, chassé</td>
</tr>
<tr>
<td>Pas de basque (right and left)</td>
<td>Pas de basque (right and left)</td>
</tr>
<tr>
<td>Pas de bourree (right and left)</td>
<td>Pas de bourree (right and left)</td>
</tr>
<tr>
<td>Side chassé</td>
<td>Side chassé</td>
</tr>
<tr>
<td>Jump fall to the ground</td>
<td>Jump fall to the ground</td>
</tr>
</tbody>
</table>
**Week Five: Modern Dance Technique (III) [full lesson plans provided]**

<table>
<thead>
<tr>
<th>Day A – Floor Work 1</th>
<th>Day B – Floor Work 2</th>
<th>Day C – Performance: Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance floor work movements: rolling onto/off of the ground, inversions, and cartwheels.</td>
<td><strong>Obj. 1:</strong> The student will know and understand the basic modern dance floor work movements: rolling onto/off of the ground, inversions, and cartwheels.</td>
<td><strong>Obj. 1:</strong> The student will know and understand how to use focus to enhance performance, as well as the basic modern dance concepts of connecting breath to movement, the head-tail connection, being grounded, and floor work.</td>
</tr>
<tr>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate the proper technique of modern dance rolls onto/off the ground, inversions, and cartwheels.</td>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate the proper technique of modern dance rolls onto/off the ground, inversions, and cartwheels.</td>
<td><strong>Obj. 2:</strong> The student will be able to demonstrate using focus to enhance performance, while using a connection of breath to movement, the head-tail connection, and floor work.</td>
</tr>
<tr>
<td><strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn how to properly roll onto/off the ground, inversions, and cartwheels in modern dance.</td>
<td><strong>Obj. 3:</strong> The student will fully participate throughout the lesson and make a clear effort to learn how to properly roll onto/off the ground, inversions, and cartwheels.</td>
<td><strong>Obj. 3:</strong> The student will fully participate throughout the lesson and support their classmates in discussion and performance.</td>
</tr>
</tbody>
</table>

**Activity One: Bartenieff Warm-Up**

The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.

**Movement:**
- **BARTENIEFF**
- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks

**Activity One: Bartenieff Warm-Up**

The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.

**Movement:**
- **BARTENIEFF**
- 2 8-counts of breathing/feeling
- 2 8-counts of heel rocks

**Activity One: Bartenieff Warm-Up**

The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.

**Movement:**
- **BARTENIEFF**
- 2 8-counts of breathing/feeling
- 28-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (28-counts)
- STRETCHING/CONDITIONING
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches

- 28-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (28-counts)
- STRETCHING/CONDITIONING
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches
- INCREASE HEART RATE

- 28-counts of heel rocks
- 28-counts elbow to knee side contraction
- Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
- Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
- Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
- 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (28-counts)
- STRETCHING/CONDITIONING
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches

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### Activity Two: Leg Swings, Lunges, & Jump Rolls

**Teacher** teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.

**Movement (on the ground):**
- 4 leg swings
- 4 leg swings to one knee up
- 4 leg swings to lunges with an arm reach
- 4 leg swings to jump rolls
- repeat

**Activity Three: Rolling Across the Floor**

Teacher demonstrates combination. Then students do rolls both to a seated position and to the back right and left across the floor two times.

**Movement (across the floor - repeat):**
- Rolls to seated position (right)
- Rolls to seated position (left)
- Rolls to the back (right)

### Activity Two: Eye Tracking

The teacher leads students through eye tracking exercise. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

**Movement:**
- “Stand still.”
- “Look at yourself in the mirror.”
- “Now move your eyes side to side in a horizontal pathway.”
- “Move your eyes up and down in a vertical pathway.”
- “Begin walking.”
- “Now focus on the floor and continue walking.”
- “Find an object to look at in the room, continue walking, but stay looking at it the whole time.”
- “Continue walking and find a person to focus on. Look at them and keep moving around the room.”
- “Now stand where you are and move a single body part.”
Activity Four: Cartwheels

Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when needed.

Movement (from the back):
- 3 cartwheels (right)
- Land on one leg to do an extension into a coupé (left leg)
- 3 cartwheels (left)
- Land on one leg to do an extension into a coupé (right leg)
- All students repeat a second time

Activity Five: Inversions

Teacher teaches students combination, then students perform the combination. As students complete the exercise, teacher walks around the room, monitoring understanding and giving feedback when necessary.

Movement (center):
- Undercurve to the front, back to neutral, inversion to the front
- Undercurve to the side, back to neutral, inversion to the side
- Undercurve to the front, back to

Activity Three: Final Phrase

Students spread out and teacher reviews the culminating combination from each day. Then teacher puts the combinations into a dance, stressing focus on certain areas.

Movement:
- Breathe deeply for one eight-count
- Grand plié with “choo-choo” arms (inhale), arm roll around and down (exhale), clap (inhale), fall backward (exhale)
- Facing the back, reach out into x-position (inhale), close back in (exhale)
- Snake to rond de jambe around to the front (inhale)
- Upper body around in a circle (exhale), upper body around
neutral, inversion to the front
• Undercurve to the side, back to neutral, monkey

BEGINNING LEVEL:
The student will perform the phrases given with minimal ‘groundedness’ and work towards becoming more grounded in each movement.

ADVANCED LEVEL:
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, while incorporating the concepts learned previously in the week (breath, head-tail connection, and being grounded) into the combination.

neutral, inversion to the front
• Undercurve to the side, back to neutral, inversion to the side
• Undercurve to the front, back to neutral, inversion to the front
• Undercurve to the side, back to neutral, monkey

BEGINNING LEVEL:
The student will perform the phrases given with minimal ‘groundedness’ and work towards becoming more grounded in each movement.

ADVANCED LEVEL:
The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, while incorporating the concepts learned previously in the week (breath, head-tail connection, and being grounded) into the combination.

in a circle with a grand plié (inhale)
• Right arm and leg gather in (exhale), left arm and leg gather in – to lunge down to lying flat on the back (inhale)
• Cross lateral roll to stand (exhale)
• 16-counts off-balance improvisation using breath to initiate movement
• 3 steps with a side curve (right, then left)
• Snake both ways
• Release up with a side twist (right)
• Contract
• Release up with a side twist (left)
• Contract
• 3 right leg swings, chassé
• 3 left leg swings, chassé
• Pas de basque (right and left)
• Pas de bourree (right and left)
• Side chassé
• Jump fall to the ground
• Undercurve to the front, back to neutral, inversion to the front
• Undercurve to the side, back to neutral, inversion to the side
Week Six: Modern Dance History

Day A – Merce Cunningham and Chance Dance

Obj. 1: The student will know, understand, and be able to explain basic facts about Merce Cunningham, as well as the practice of “Chance Dance”.

Obj. 2: The student will be able to successfully demonstrate implementation of “Chance Dance” procedures.

Obj. 3: The student will fully participate throughout

Day B – In-Class Research Day

* Students spend class time researching and working on presentations. Teacher provides as many text resources as possible. Teacher also provides assistance and feedback as needed.

Day C – Present a Historical Modern Dance Figure Presentations

Obj. 1: The student will know, understand, and be able to explain basic facts about a historical modern dance figure and their impact on dance history.

Obj. 2: The student will be able to confidently and successfully present their project in front of the class,
the lesson and make a clear cooperative effort in group activities.

Activity One: Background Information on Merce Cunningham
The teacher shares some background information on Merce Cunningham, contextualizing all concepts learned and activities completed.

1. He believed that dance and music should be able to exist independently of each other
2. He loved using technology with dance
3. He used a choreographic practice called “Chance Dance”

Activity Two: Cunningham Technique Warm-Up
The teacher has students spread out and find a place to dance. The teacher teaches the warm-up, moving through each section slowly. Then, students and teacher complete warm-up together.

Movement:
- SPINE/PLIÉS
- Begin in parallel
- Spine curved forward, arms down
- Roll down for 4, pulse for 8, roll up for 4, roll down for 4, pulse for 8, roll up for 4

Obj. 3: The student will be a supportive audience participant.

Activity One: Presentations
Students present their projects on a historical dance figure. On Day A of Week 6, students are given the following assignment –

Instructions:
- Each student chooses a historical modern dance figure and present on their life and legacy
- In project, include areas such as: early life; education, family, career, later life, and legacy; photos; accomplishments
- Answer the following question: what is the major impact this figure had on the modern dance world?

Requirements:
- 3-5 minutes in length
- Visual aid, power point, etc.

Assessment areas:
- Inclusion of all requirements
- Quality of content and information provided
- Creativity and neatness
• 4 pliés, arms in 5\textsuperscript{th} position
• Spine curved over to the right, left arm reaching
• 8 pulses, switch to left side in 8 counts, 8 pulses, back to neutral in 8 counts
• 4 pliés, arms in 2\textsuperscript{nd} position
• Repeat in turned-out 1\textsuperscript{st} position
• Repeat in turned out 2\textsuperscript{nd} position
• TENDUS/DÉGAGÉS
• Begin in parallel
• Ball, point, ball, close (alternating right and left, 4 times)
• 3 tendus (slow, and quick, and quick) en croix (R, L, R, L, R, L, R, L)
• Repeat in 1\textsuperscript{st} position
• Begin in parallel
• Ball, point, ball, close (alternating right and left, 4 times)
• 3 dégagés (slow, and quick, and quick) en croix (R, L, R, L, R, L, R, L)
• Repeat in 1\textsuperscript{st} position
• TRAVELING PATTERN
• Triplets
• Traveling front
• Traveling back
• Traveling side (flip front and back)

Activity Three: Learning a Cunningham-Inspired Phrase
Teacher teaches phrase one

• Quality of written and oral communication
• Overall quality

BEGINNING LEVEL:
The student will be given a partner for the project to assist them in the demonstration of understanding of concepts.

ADVANCED LEVEL:
The student will complete the project as defined, and in addition, will include an interactive or audience-participation element in their presentation.
section at a time, utilizing accumulation as a teaching aid. After teacher teaches the combination, students will perform it all together group, before splitting into small groups.

**Movement:**

- **Section 1** – triplet, triplet, dégagé, fall, passé, close, lean out, close in
- **Section 2** – lower to knees, lean over right, lean over left, right foot up, rise – chest elevated
- **Section 3** – step hop, step hop, jump up, land in second, rise to relevé
- **Section 4** – chainé, under curve, chainé under curve, passé, plié arabesque

**Activity Four:** Manipulating and Performing a Phrase Using “Chance Dance”

The teacher goes through the materials in the packet and their correct use, then briefly explains each activity. Then, students are separated into several small groups (no more than 5 per group). After students are put into group, they will work together to complete all activities listed on the instruction sheet. (Full instructions for each activity attached to lesson.) As students are working in small groups, the teacher walks around the room,
monitoring understanding of concepts and providing feedback/answering questions when needed. Finally, students will perform their group’s phrase after being manipulated by “Chance Dance”.

Activities:
- Dice: Section Order (sections 1, 2, 3, and 4)
- Coin Bracket: Facing (8 possible facings)
- Colored Paper: Music (red, purple, yellow, green, blue)
- Computer Program: Performance Order

BEGINNING LEVEL:
The student will perform the given movement. With the assistance of the teacher, the student will manipulate the combination using the four “Chance Dance” procedures.

ADVANCED LEVEL:
The student will show mastery in performance. In group work, the student will take on a leadership role and assist peers when needed.

*students are assigned Historical Modern Dance Figure project that will be presented on Day C of Week 6

Week Seven: Improvisation [full lesson plans provided]
**Obj. 1:** The student will know and understand the importance of improvisation and how to use self as inspiration.  
**Obj. 2:** The student will be able to demonstrate using self as inspiration for improvisation.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about using the self as inspiration for improvisation.

**Activity One:** Using Breath to Initiate Movement  
Teacher leads students through exercises, beginning on the floor and ending standing.  
**Instructions:**  
- “Begin by breathing at your normal rate and imagine your body melting into the floor.”  
- “Now, with each inhale, lift a body part up, and with each exhale, sink your whole body back in the ground.”  
- “Continue doing this, trying to use a different body part each time.”  
- “Do not think about how your body is moving, just let it happen.”

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**Day B – Using Others and Outside Sources as Inspiration**

**Obj. 1:** The student will know and understand the importance of improvisation and how to use others and outside sources as inspiration.  
**Obj. 2:** The student will be able to demonstrate using others and outside as inspiration for improvisation.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about using others and outside sources as inspiration for improvisation.

**Activity One:** Best Friend/Enemy  
Student and teacher walk around the room together. Then, each person picks a “best friend” and an “enemy”. Without telling either person, they try to stay an equal distance between their best friend and enemy. Teacher demonstrates exercise with the two student volunteers. Then, students and teacher begin to walk around the room, each person picks a “best friend” and a “murderer”, while moving around the room, they try to stay equally between the two people they have chosen.

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**Improvisation, and Weight Sharing**

**Obj. 1:** The student will know and understand the importance of improvisation and to incorporate contact improvisation and weight sharing into improvisational movement.  
**Obj. 2:** The student will be able to demonstrate the incorporation of contact improvisation and weight sharing into improvisational movement.  
**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about incorporating contact improvisation and weight sharing into improvisational movement.

**Activity One:** Moulding  
Teacher leads students through exercise, and each partner practices moulding the other to find familiarity in using touch for improvisation.

**Activity Two:** Skin Level – Beginning Contact  
With a partner, without talking, students will dance together and as they are dancing, allow themselves light contact with each other. Teacher demonstrates exercise with volunteer, then students find a partner. Teacher leads students through exercise, making sure all
• “Next you can slowly work your way to a seated position, coordinating each breath with a new movement in a new body part.”
• “Try not to plan how you are going to get to the new position, let your breath take you there.”
• “Now slowly dance your way to standing, keeping your eyes closed, and your breath initiating your movement.”
• “Do not force your muscles to move; let your breath help you rise.”
• “Stay in the same spot and continue letting each new breath bring a new movement that you have not done before.”
• “Now you can open your eyes, but keep moving, using your breath to initiate your movement.”

Activity Two: Elements of Dance – Body
Teacher demonstrates how to choose a body part and use it to lead and inspire movement across the floor. Then, students go across the floor three at a time.

Activity Two: Mirroring and Moulding
First, students try mirroring. Students find a partner, then the pair choose one person to be Person A and one person to be Person B. To begin, Partner A will begin dancing, and Partner B will mirror their movement. Then, partners switch so Partner B will dance and Partner A will mirror. Teacher demonstrates with volunteer, then students find a partner and teacher leads students through exercise. After, students try moulding. Teacher and volunteer demonstrate. Students find a new partner and teacher leads students through moulding exercise.

Activity Three: Following and Flocking
For following, everyone spreads out. The students begin improvising on their own, watch each other, and if they see someone do something they like, they try follow them and do what they do. Teacher demonstrates activity with volunteer. Then, teacher leads students through exercise. For flocking, teacher and students move together in a big group like a flock of birds. The person in front leads, and everyone else follows. At any point in time, the leader can change direction, and the person students feel safe and comfortable.

Activity Three: Skin Level – Spherical Contact
With a new partner, students do spherical contact. Both partners make a circle with their arms, and rotate around, staying connected to each other. Teacher and volunteer demonstrate. After, teacher and volunteer demonstrate how to change the size of their circle. Teacher then leads students through exercise, monitoring the room to make sure all students feel safe and comfortable.

Activity Four: Muscle Level – Weight Sharing
Teacher finds student close to teacher’s size to help demonstrate and shows weight sharing in several positions: back to back (lower and rise), shoulder to shoulder (to the side), shoulder to shoulder (facing each other), both hands to both hands (facing each other), one hand to one hand (to the side). Teacher demonstrates each position one at a time, then after finding a similarly-sized partner, students are given the opportunity to try it. Then students connect random body parts, trying to find a weight share between them. Teacher leads students through
using the body part they choose to lead and inspire movement. Exercise is repeated three times, and each time the students go across the floor and back, they will choose a new body part to use.

**Activity Three:** Elements of Dance – Energy
The students go across the floor three at a time. The first time, they try flowy/floaty. The second time, they try sharp/direct. And the last time, they attempt both in the same cross.

**Activity Four:** Elements of Dance – Space
The students go across the floor three at a time. The first time, they try a low level. The second time, they try a medium level. The third time, they try a high level. The last time, they will try to incorporate all three levels.

**Activity Five:** Elements of Dance – Time
The students go across the floor three at a time. The first time, they try a fast speed. The second time, they try a medium speed. The third time, they try a slow speed. The last time, they will try to incorporate all three speeds.

**Activity Six:** Mini-Improv Jam
Teacher leads the improv jam circle, using concepts who is in front of the group after everyone changes direction will be the new leader. Teacher and volunteers demonstrates, then teacher and students participate in activity, with the teacher leading.

**Activity Four:** Environmental Inspiration
Students think of a location, or piece of furniture, or school supply, or anything else that can be found in the school and use it as inspiration for movement. Teacher demonstrates if they were to choose a pencil as inspiration. Teacher has students spread out, then gives students time to think of an inspiration. Then, students complete exercise.

**Activity Five:** Interdisciplinary Inspiration
Students are shown a picture of Vincent van Gogh’s Starry Night. They are given 30 seconds to look at the painting and consider the shapes, colors, structures, etc. that they see in it and use that as inspiration. Then, teacher leads students through an improvisational experience of the painting.

**BEGINNING LEVEL:**
The student will use only skin level contact and will dance with only one partner, working towards muscle level contact and exercise, monitoring the room to make sure all students feel safe and comfortable.

**Activity Five:** Improv Speed Dating
Teacher gives students time to find a partner they have not worked with. The students decide who is Partner A and who is Partner B. Partner A’s make a small circle in the center of the room. Partner B’s make a larger circle around them, facing their partner. With the person they are facing, students improvise using any of the things we have done today in class – moulding, skin level contact (touching, spherical), and muscle level contact (weight sharing) – and throughout the week – the elements of dance, following, environment inspiration, etc. Partners dance for about two minutes. Then the outer circle rotates to the right and begins dancing with the new partner. This is repeated several times. Teacher leads exercise and monitors the room to ensure all students feel safe and comfortable.
learned previously in lesson.

BEGINNING LEVEL:
The student will demonstrate understanding of concepts in just the group improv jam by showing the initiation of movement through breath, and experimenting with body, energy, space, and time – the elements of dance. ADVANCED LEVEL: The student will demonstrate understanding of concepts in both the group and circle improv jams by showing the initiation of movement through breath, and experimenting with body, energy, space, and time – the elements of dance, as well as perform improvisational movement with defined dynamics and clear focus.

demonstrate understanding of concepts by taking one element of the painting Starry Night to use as inspiration for movement invention.

ADVANCED LEVEL:
The student will demonstrate understanding of concepts by taking more than three elements of the painting Starry Night to use as inspiration for movement invention, as well as demonstrate clear shifts in dynamics and focus.

having multiple partners.

ADVANCED LEVEL:
The student will show clarity and confidence in movement while using both skin and muscle level contact and will dance with more than three partners.

**Week Eight: Basics of Composition**

<table>
<thead>
<tr>
<th>Day A – The Elements of Dance</th>
<th>Day B – Qualities of Movement</th>
<th>Day C – Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Obj. 1:</strong> The student will know and understand the importance of using the Elements of Dance as a creative source in dance composition. <strong>Obj. 2:</strong> The student will be able to demonstrate the utilization of the Elements of Dance as a creative source in dance.</td>
<td><strong>Obj. 1:</strong> The student will know and understand the importance of using differentiating qualities of movement as a creative source in dance composition. <strong>Obj. 2:</strong> The student will be able to demonstrate the utilization of differentiating qualities of movement as a creative source in dance composition.</td>
<td><strong>Obj. 1:</strong> The student will know and understand the importance of using compositional devices as a creative source in dance composition. <strong>Obj. 2:</strong> The student will be able to demonstrate the utilization of compositional devices as a creative source in dance composition.</td>
</tr>
</tbody>
</table>
composition.

**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about using the Elements of Dance as a creative source in dance composition.

**Activity One: Using Breath to Initiate Movement**
Teacher leads students through exercises, beginning on the floor and ending standing.

**Instructions:**
- “Begin by breathing at your normal rate and imagine your body melting into the floor.”
- “Now, with each inhale, lift a body part up, and with each exhale, sink your whole body back in the ground.”
- “Continue doing this, trying to use a different body part each time.”
- “Do not think about how your body is moving, just let it happen.”
- “Next you can slowly work your way to a seated position, coordinating each breath with a new movement in a new body part.”
- “Try not to plan how you are going

**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about using differentiating qualities of movement as a creative source in dance composition.

**Activity One: Using Breath to Initiate Movement**
Teacher leads students through exercises, beginning on the floor and ending standing.

**Instructions:**
- “Begin by breathing at your normal rate and imagine your body melting into the floor.”
- “Now, with each inhale, lift a body part up, and with each exhale, sink your whole body back in the ground.”
- “Continue doing this, trying to use a different body part each time.”
- “Do not think about how your body is moving, just let it happen.”
- “Next you can slowly work your way to a seated position, coordinating each breath with a new movement in a new body part.”
to get to the new position, let your breath take you there.”
• “Now slowly dance your way to standing, keeping your eyes closed, and your breath initiating your movement.”
• “Do not force your muscles to move; let your breath help you rise.”
• “Stay in the same spot and continue letting each new breath bring a new movement that you have not done before.”
• “Now you can open your eyes, but keep moving, using your breath to initiate your movement.”

**Activity Two:** Elements of Dance – Body

First, students come up with a four 8-count phrase that will be manipulated with the Elements of Dance. Teacher and students take about five minutes to individually come up with short phrases. Teacher demonstrates phrase they made up, then demonstrates putting a focus on body parts, body shapes, and balance. Then students take one of the elements of body and use it as a focus to change their phrase. Then, teacher and students

<table>
<thead>
<tr>
<th>to get to the new position, let your breath take you there.”</th>
<th>“Try not to plan how you are going to get to the new position, let your breath take you there.”</th>
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</thead>
<tbody>
<tr>
<td>“Now slowly dance your way to standing, keeping your eyes closed, and your breath initiating your movement.”</td>
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<tr>
<td>“Do not force your muscles to move; let your breath help you rise.”</td>
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<tr>
<td>“Stay in the same spot and continue letting each new breath bring a new movement that you have not done before.”</td>
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<td>“Now you can open your eyes, but keep moving, using your breath to initiate your movement.”</td>
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</tbody>
</table>

**Activity Two:** Qualities of Movement – Sustained/Percussive

First, students review manipulated phrases from the day before. Teacher then demonstrates their phrase twice, first applying the quality of sustained, then the quality of percussive. Then, students perform their own phrase twice, first doing it sustained, then staccato. After, students apply a mixture of the two qualities

**Activity Two:** Devices – Augmentation/Dimination

First, students review solos from the day before. Teacher then demonstrates how to manipulate the phrase using the device. Then, students choose one movement or one 8-count of their solo to apply augmentation or
perform manipulated phrases together.

**Activity Three: Elements of Dance – Energy**
Teacher demonstrates phrase that was manipulated with body elements, then demonstrates putting a focus on flow, weight, force, and stillness. Then students take one of the elements of energy and use it as a focus to change their phrase. Then, teacher and students perform manipulated phrases together.

**Activity Four: Elements of Dance – Space**
Teacher demonstrates phrase that was manipulated with energy elements, then demonstrates putting a focus on place, size, level, direction, pathway, and focus. Then students take one of the elements of space and use it as a focus to change their phrase. Then, teacher and students perform manipulated phrases together.

**Activity Five: Elements of Dance – Time**
Teacher demonstrates phrase that was manipulated with space elements, then demonstrates putting a focus on speed and rhythm. Then students take one of the elements of time and use it as a focus to change their phrase. Then, teacher and students perform manipulated phrases together.

**Activity Six: Performance – Day 2**
Teacher calls students up three at a time, and each group of three performs what they have been working on.

**BGL:** The student will demonstrate some understanding of concepts by incorporating two
manipulated phrases together.

*Activity Six: Performance – Day 1*
Teacher calls students up three at a time, and each group of three performs what they have been working on.

**BGL:** The student will demonstrate some understanding of concepts by incorporating two Elements of Dance.
**AGL:** The student will demonstrate understanding of concepts by incorporating all Elements of Dance, all qualities of movement pairs, and will perform with energy and maturity in movement.

Elements of Dance and 1 qualities of movement pair. **AGL:** The student will demonstrate understanding of concepts by incorporating all Elements of Dance, all qualities of movement pairs, and will perform with energy and maturity in movement.

inversion to. Teacher and students perform solos.

*Activity Seven: Performance – Day 3*
Teacher calls students up three at a time, and each group of three performs what they have been working on.

**BGL:** The student will demonstrate some understanding of concepts by incorporating two Elements of Dance, 1 qualities of movement pair, and 1 compositional device.
**AGL:** The student will demonstrate understanding of concepts by incorporating all Elements of Dance, all qualities of movement pairs, and all 5 compositional devices covered, as well as perform with energy and maturity in movement.

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**Week Nine: The Collaborative, Creative Choreographic Process**

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<tr>
<td><strong>Obj. 1:</strong> The student will know and understand the importance of the collaborative choreographic process, quickly and accurately learning</td>
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<td><strong>Obj. 1:</strong> The student will know and understand the importance of the collaborative choreographic process, adding a beginning and an</td>
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</table>
choreography, and working with compositional elements.

**Obj. 2:** The student will be able to demonstrate quick and accurate learning of choreography and the use of compositional elements.

**Obj. 3:** The student will fully invest themselves in the collaborative choreographic process and make a full effort to learn choreography quickly and accurately, as well as be supportive of peers throughout the lesson.

**Activity One:** Warm-Up

Teacher leads students through warm-up, beginning on the floor and ending standing.

**Movement:**

- Begin with legs straight out in front
- Point and flex toes
- Roll ankles
- Point toes, stretch forward – flex toes, stretch forward (repeat x4)
- Move to butterfly, push thighs down, then touch nose to feet
- Open to straddle position stretch to right and to left (8-8-4-4-2-2-1-1-1-1)
- Stretch to right, nose to knee
- Stretch to left, nose to knee
- Stretch forward, breathe in, release further (x3)

**Obj. 2:** The student will be able to demonstrate piecing together sections of a dance in the collaborative choreographic process.

**Obj. 3:** The student will fully invest themselves in the collaborative choreographic process.

**Activity One:** Warm-Up

Teacher leads students through warm-up, beginning on the floor and ending standing.

**Movement:**

- Begin with legs straight out in front
- Point and flex toes
- Roll ankles
- Point toes, stretch forward – flex toes, stretch forward (repeat x4)
- Move to butterfly, push thighs down, then touch nose to feet
- Open to straddle position stretch to right and to left (8-8-4-4-2-2-1-1-1-1)
- Stretch to right, nose to knee
- Stretch to left, nose to knee
- Stretch forward, breathe in, release further (x3)

**Obj. 2:** The student will be able to demonstrate the addition of a beginning and end to a piece in the collaborative choreographic process, the application of corrections, and the addition of performance intention.

**Obj. 3:** The student will fully invest themselves in the collaborative choreographic process, as well as be able to apply corrections quickly and positively in a positive manner.
- Stretch forward, breathe in, release further (x3)
- Move to ‘froggy’ stretch
- Right leg pigeon, left leg pigeon (stretch forward, arch back)
- Right leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Left leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Downward dog
- 4 yoga push-ups
- Walk feet in, hang and stretch
- Push-ups (biceps/triceps)
- Crunches
- Walk around room
- Prance around room
- Jog around room

**Activity Two: Teaching of Movement Phrase**
Teacher teaches phrase, based on American Sign Language (ASL). Teacher will teach movement through accumulation,

- Move to ‘froggy’ stretch
- Right leg pigeon, left leg pigeon (stretch forward, arch back)
- Right leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Left leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Downward dog
- 4 yoga push-ups
- Walk feet in, hang and stretch
- Push-ups (biceps/triceps)
- Crunches
- Walk around room
- Prance around room
- Jog around room

**Activity Two: Reviewing Choreographic Phrases**
The teacher walks through the movement phrase taught first, identifying any issues in understanding and clarifying choreography when needed. After reviewing movement phrase, students run through

- Stretch to left, nose to knee
- Stretch forward, breathe in, release further (x3)
- Move to ‘froggy’ stretch
- Right leg pigeon, left leg pigeon (stretch forward, arch back)
- Right leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Left leg lunge (stretch down, out, up – elbows and back knee down – twist inside arm up & look at hand – up to triangle – sit down on back leg, cross lateral stretch – right leg split)
- Downward dog
- 4 yoga push-ups
- Walk feet in, hang and stretch
- Push-ups (biceps/triceps)
- Crunches
- Walk around room
- Prance around room
- Jog around room
adding a new section when students show mastery of the section before. Before adding a new section, students will practice each section with music.

**Movement:**

- **ASL – “I see you.”** (palm to palm brush right hand over left hand, right hand peace sign point to eyes, right hand peace sign point to audience)
- **Windmill arms around, spoke left leg to grand plié in second position, hands in ASL “family”** (pointer finger and thumb pushed together, both hands touching)
- **Slow rise up, head comes up last**
- **Rond de jambe right leg to front, catch-step, bring leg up to highest crease**
- **Cross legs in, then out**
- **Upper body “matrix”**

**Activity Three: Performance of Movement Phrase**
Teacher and students review sections of dance together. Then teacher splits students into three groups. Each group takes turns performing the phrase.

the phrase at least twice. Then, with their groups, students review ‘deviced’ phrase and ‘prompt’ phrase.

**Activity Three: Make a Duet**
Teacher puts students in trois, then assigns each trio a character. Then, trios work together to create a character dance. As trios are working, teacher walks around the room, monitoring understanding and how trios are working together.

**Characters:**

- **1:** loves basketball; always happy and optimistic; proud to be deaf; always fights for what she believes in; considerably honest and very confident
- **2:** strong-willed, hot-headed, impulsive, stubborn; smart, sarcastic, headstrong, funny; talented graffiti artist with a wild streak – passion for art; insolent and self-centered at times
- **3:** sarcastic and hot-headed, at times; somewhat of a temper; comforting side and is very honest with her family and friends
- **4:** extremely driven - tries to instill that quality in all three

**Activity Two: Review Choreography**
The teacher and students walk through the choreography, identifying any issues in understanding and clarifying choreography when needed. After reviewing choreography students run through dance with music at least twice.

**Activity Three: Add Beginning/End**
Teacher and students work together to add a beginning and end to the dance. Both teacher and students will provide suggestions.

**Activity Four: Walk Through Dance**
The teacher will have the students walk through the entire piece with no music, answering any questions the students may have. Then, the teacher will have students walk through the dance with music.

**Activity Five: Rehearse and Perform Dance**
Teacher has students fully run through the dance several times. First, all students dance, and the teacher gives feedback. Then each dancer finds a partner – one student is Partner A, the other is Partner B. All Partner A’s will dance, while Partner B’s observe their partner.
Activity Four: Applying Devices to Movement Phrase in Groups
Teacher splits students into three groups and assigns a set of devices to each group. For ten minutes, each group incorporates the assigned devices into the phrase. As students are working, the teacher walks around the room, monitoring participation and understanding.

Device Requirements:
- GROUP 1 -
  - Transpose to feet
  - Fast (stumble-y)
  - Off-balance
- GROUP 2 -
  - Inversion
  - Slow-down
  - Stretchy
- Group 3 -
  - Transpose to hands
  - Minimal/gestural
  - Low level

Activity Five: Show Movement Phrase with Devices
Each group takes a turn showing what they have created. Both students and teacher can give the groups feedback as needed.

Activity Six: Choreographic Prompt
Each group is given an ASL word to use as inspiration for choreographing a 4 8-count phrase. In addition to using the movement of the sign language translation, of his children; does not understand the value of things; competitive and athletic, and had always pushed his children to attend sporting events; forgiving towards his wife and family
- 5: independent and open to tell the story of her experiences; sensitive mother and easily gets hurt; extremely loving and equally treats all of her children
- 6: very passionate about his music; does not like it when others try to dictate his life; very kind and thoughtful; very forgiving and tries to be sympathetic and reasonable in most situations
- 7: typically patient and kind, but sometimes has a bad temper; romantic in love, often creating big gestures to show it; determined, but with a head in the clouds, he is creative and inventive at times
- 8: true intentions are often a mystery; mysterious; has a desire to form a close relationship with daughters, very bad temper

to give them feedback. Partner B will pick two corrections and one compliment and share it with Partner A. Then, Partner B dances while Partner A observes. They will either do this once or twice, depending on time constraints. Then, all students will run the dance as many times as they can. In between each run, the teacher will give feedback. If needed, teacher and students will work through specific sections of the dance to ensure clarity, timing, and spacing.

BEGINNING LEVEL:
The student will demonstrate understanding of concepts covered throughout the week by participating in the rehearsal process, showing at least 75% of the piece, and performing movement with some dynamics and focus.

ADVANCED LEVEL:
The student will demonstrate understanding of concepts covered throughout the week by leading peers in the rehearsal process, showing 100% of the piece, and performing movement with defined dynamics, clear focus, and full performance intention.
students should consider how the word is spelled, what the word means, and how they can communicate the word using their whole body.

ASL Words:
- Love
- Family
- Quiet
- Deaf
- Switch

Activity Six: Show Choreographic Prompt Phrases in Groups
Each group takes a turn showing what they have created. Both students and teacher can give the feedback as needed.

BEGINNING LEVEL:
The student will participate in choreographing with group 50% of the time, focusing on learning the choreography being taught by others.

ADVANCED LEVEL:
The student will participate in choreographing with group 100% of the time and take a lead in working with their group, all while being supportive of the movement/ideas being supplied by others.

Activity Four: Show Duet
Each pair takes a turn showing what they have created. Both students and teacher can give the pair feedback as needed.

Activity Five: Piece Dance Together
Teacher and students will work together to piece all sections of the dance that have been created together: big unison phrase, ‘devised’ small groups, ‘prompt’ small groups, and ‘character trios’. Based on what is created each day, the order of the dance may change, however, is planned as follows:

Section Order:
- Entrance
- Transition
- Entrance
- ‘character trios’
- Entrance
- ‘prompt small groups’ – choose three soloists
- Entrance
- ‘devised’ small groups
- Entrance
- big unison phrase
- entrance
- closing

BEGINNING LEVEL:
The student will not collaboratively contribute to the creation of transition material and will instead learn the material other students and teacher come up with.
ADVANCED LEVEL:
The student will collaboratively contribute two or more transition movements and/or ideas and will lead peers in the rehearsal process.

Full Lesson Plans

Weeks Three Through Six: Modern Dance Technique

Lesson Plan For:
Beginning Modern Unit
Name: K. Brooke Jerome
Date: April 2018
Grade Level: 9-12
Subject: Dance II & III
Benchmark/Framework: National – Performing
Lesson Title: Move & Grove:
Introduction to Modern (Connecting Breath), Day 1 and 2

ANTICIPATORY SET:
R: N/A
A: “Today, we are going to begin our study of modern dance. Does anyone know what modern dance is? Has anyone seen modern dance performed? Can you name any modern dance companies? You might have heard of people like Martha Graham, and companies like Alvin Ailey American Dance Theater. Modern dance was created in the late 19th and early 20th centuries because dancers became bored of the structured, clinical, and unoriginal classical ballet dance technique that was popular at the time and decided to rebel. They were over the impossible standards ballet held and created a dance form that anyone, no matter size, shape, or color can do that can be used as a way to center mind, body, and spirit. Today, we are going to dive in to the world of modern dance by exploring the connection of breath to movement, one of the most fundamental concepts of we will learn this week. I invite you to be open to this new form of movement, find the similarities and differences between this and the dance that you know, and use that to enhance your experience today.”
P: To introduce the student to the concept of connecting breath to movement, a critical skill in modern dance technique.
P: The teacher will teach and lead students through a warm-up based in Bartenieff Fundamentals. After, students will complete an improvisational exercise, the BrainDance, to increase blood/oxygen flow. Then, teacher will lead students through some breathing exercises to activate the respiratory system and prepare the body to dance. Finally, teacher will teach a culminating combination inspired by the principles of the Brain Dance, which includes choreographed breathing.
**IMP/REL:** Understanding the concept of connecting breath to movement, which is a critical component of modern dance technique, in order to increase performance value.

**Obj. 1:** The student will know and understand the basic modern dance concept of connecting movement to breath.

**Obj. 2:** The student will be able to demonstrate a connection between their movement and breath.

**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn about connecting breath and movement.

**Materials:** Laptop, sound system, open dance space, mirror, dry erase marker


https://dancecurriculumdesigns.com/how-do-you-teach-modern-dance-technique/

http://localmotionstudio.com/the-brain-dance/

**Assessment:** The teacher will informally assess the understanding of concept (connecting breath to movement) through questions, as well as formally assess students on participation in warm-up, participation in movement exercises, and daily performance. (See rubric.)

**Closure:** “Today we explored the concept of connecting breath to movement. Why is that connection important?” Teacher gives students time to respond. “How does what we learned today compare to the type of dancing you know?” Teacher gives students time to respond. “Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about the spine and head-tail connection.”

**PROCEDURES:**

1.1 **Warm-Up:** Debussy Clair de Lune – Modern Dance Academy, Bach Air on the G String (Lounge Modern Dance Version) – Modern Dance Academy (6)

“Of course, before we dive into modern, we must warm-up our bodies to prepare ourselves to dance. Today, I am going to teach you a modern dance warm-up based on Bartenieff Fundamentals and developmental movement patterns. In modern, we use Bartenieff fundamentals to re-pattern neurological connections in order to turn our bodies, minds, and spirits into blank slates before dancing. I will teach you each section of the Bartenieff warm-up, we will do it together, then I will lead you through some stretches and conditioning exercises. We will do this warm-up every day this week, and by Friday, you should be able to move through it on your own. Let’s begin!” The teacher has students spread out and find a place on the floor. Then the teacher teaches the warm-up, moving through each section slowly. Next, students and
teachers will do warm-up together. Finally, teacher leads students through stretching and conditioning.

Warm-up Movement:
- Bartenieff -
  - 2 8-counts of breathing/feeling
  - 2 8-counts of heel rocks
  - 2 8-counts elbow to knee side contraction
  - Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
  - Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
  - Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
  - 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
  - Neutral position with knees up – hip raises (2 8-counts)
- Stretches/conditioning -
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches
- Increase heart rate –
  - Walking
  - Prances
  - Jogging

FEEDBACK: “Think of this warm-up as a meditation before we begin the more intense movement. Use this time to center your mind, body, and spirit!”

1.2 The Brain Dance: Minéral – Sylvain Chauveau (1, 2)
“Now, to begin exploring the connection of breath to movement, we are going to move into an improvisational exercise called the BrainDance. The BrainDance has many benefits, but today we are going to use it to increase the blood flow to the respiratory system, and therefore send more oxygen to the brain. Often, when we dance we can forget to breathe, and so we have a decreased amount of oxygen moving through the body, which causes lightheadedness and muscle fatigue. Let’s do the BrainDance!” Teacher leads students through the Brain Dance.

Movement:
- Breath – breathe deeply
- Tactile – squeeze, tap, pat, scratch, brush all body parts
- Core-Distal – reach out with toes, fingers, head, tail, and curl back to your core
• Head-Tail – move head and tail separately and together in all planes, wiggle spine
• Upper-Lower – move all parts of upper half of body, then all parts of lower half of body
• Body Side – move all parts on right side of body, then all parts on left side, do horizontal eye tracking
• Cross Lateral – move across midline and connect upper and lower body quadrants, do vertical eye tracking
• Vestibular – move off balance with swings, spin, tips, and rolls on all levels and in all directions

FEEDBACK: “How do you feel now in comparison to before we began? How do you see the BrainDance impacting your dancing in the future?”

1.3 Breathing Exercises (1, 7)
“Now, we are going to do some breathing exercises together. These exercises will activate your respiratory system and prepare your body to move, as well as help you connect your breath to your movement. Breathing exercises also improve the strength of your muscles that help you breathe, such as the diaphragm.”

Exercises:
• Diaphragmatic Breathing:
  o Lie on back with your knees bent
  o Place one hand on belly below your rib cage
  o Place the other hand on your chest
  o Inhale deeply through your nose for a count of three
  o Belly and lower ribs should rise, but chest should remain still
  o Tighten your stomach muscles and exhale for a count of six through slightly puckered lips
• Numbered Breathing:
  o Stand still and take a deep breath with eyes closed
  o Force all the air out of lungs when you exhale
  o Inhale for 1 count
  o Exhale for 1 count
  o Inhale for 2 counts
  o Exhale for 2 counts
  o Inhale for 3 counts
  o Exhale for 3 counts
  o Inhale for 4 counts
  o Exhale for 4 counts
  o Inhale for 5 counts
  o Exhale for 5 counts
  o Inhale for 6 counts
  o Exhale for 6 counts
  o Inhale for 7 counts
  o Exhale for 7 counts
  o Inhale for 8 counts
  o Exhale for 8 counts
FEEDBACK: “Use these exercises to become better breathers! Try to remember them and practice at home.”

1.4 Breathing While Dancing: San Solomon – Balmorhea (1, 2)
“The last exercise will we do today is a combination based on the Brain Dance where you can put everything you have learned into practice. To help you connect breath to movement, I have choreographed when/where you breathe into this combination. Let’s begin!”

Movement:
- Breath – breathe deeply for one eight-count
- Tactile – grand plié with “choo-choo” arms (inhale), arm roll around and down (exhale), clap (inhale), fall backward (exhale)
- Core-Distal – facing the back, reach out into x-position (inhale), close back in (exhale)
- Head-Tail – snake to rond de jambe around to the front (inhale)
- Upper-Lower – upper body around in a circle (exhale), upper body around in a circle with a grand plié (inhale)
- Body Side – right arm and leg gather in (exhale), left arm and leg gather in – to lunge down to lying flat on the back (inhale)
- Cross Lateral – cross lateral roll to stand (exhale)
- Vestibular – 16-counts off-balance improvisation using breath to initiate movement

FEEDBACK: “Inhale or exhale with every movement! Breathing while you dance make your movement more rich and full.”

BGL: The student will go through combination slowly and explore where they can connect breath to movement.
OGL: The student will perform the given movement while connecting an inhale or exhale with each movement.
AGL: The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as connect breath to each movement they are doing.

1.5 Discussion/Closure (4)
“Today we explored the concept of connecting breath to movement. Why is that connection important?” Teacher gives students time to respond. “How does what we learned today compare to the type of dancing you know?” Teacher gives students time to respond. “Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about the spine and head-tail connection.

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<th>Lesson Plan For:</th>
<th>Anticipatory Set:</th>
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<td>Beginning Modern Unit</td>
<td>R: “Yesterday we discussed and explored connecting breath to movement, which is one of the most fundamental concepts to learn in modern dance. Today, we are going to</td>
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<tr>
<td>Name: K. Brooke Jerome</td>
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<td>Date: April 2018</td>
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</table>
add another layer to what we know and learn about the head-tail connection.”

A: “You have probably never heard the term ‘head-tail connection’ in any of the dance forms you know. The head-tail connection is the connection from the top of your spine to the bottom. Sometimes, in modern dance, we work to bring both ends of our spine together in order to increase the range of motion in our back. There is a huge contrast in this and what we work towards in ballet, which is a lengthened spine where each end is stretched as far away from the other as possible. Today, through the exercises we do, you will learn how to utilize the spine to increase head-tail connection.”

P: To introduce the student to the concept of using the spine for head-tail connection, a critical skill in modern dance technique.

P: The teacher will teach and lead students through a warm-up based in Bartenieff Fundamentals. After, teacher will go over the regions of the spine and lead students through isolations to work each region of the spine independently. Then, students will do a movement exercise on contraction and release, as well as flat backs and rolling down. Finally, students will learn a “twisty spine” combination where they will practice the head-tail connection in all directions.

IMP/REL: Understanding the concept of head-tail connection and spinal mobility, which is critical component of modern dance technique, in order to increase performance value.

Obj. 1: The student will know and understand the basic modern dance concept of utilizing the spine for a head-tail connection.

Obj. 2: The student will be able to demonstrate utilizing the spine for a head-tail connection.

Obj. 3: The student will fully participate throughout the lesson and make a clear effort to learn about the spine and the head-tail connection.

Materials: Laptop, sound system, open dance space, mirror, dry erase marker
https://dancecurriculumdesigns.com/how-do-you-teach-modern-dance-technique/

Assessment: The teacher will informally assess the understanding of concept (the spine and the head-tail connection) through questions, as well as formally assess
students on participation in warm-up, participation in movement exercises, and daily performance. (See rubric.)

**Closure:** “Thank you for putting your spines into action today to explore the head-tail connection! Can anyone tell me any of the three regions of the spine?” Teacher lets students respond. “Excellent! Tomorrow we are going to add another layer to our modern dance exploration: utilizing the hip creases to become more grounded! Please review the warm-up because we will do it again tomorrow.”

**PROCEDURES:**

2.1 Warm-Up: *Debussy Clair de Lune* – Modern Dance Academy, *Bach Air on the G String (Lounge Modern Dance Version)* – Modern Dance Academy (6)

“We are going to continue with the same warm-up yesterday, so we can really get it into our bodies. I will review quickly, then we will do it together. Remember that this warm-up is based around Bartenieff Fundamentals and we use Bartenieff Fundamentals to re-pattern neurological connections, which means that it puts our bodies back into a neutral condition, which is helpful before beginning to dance.” The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.

**Warm-up Movement:**
- **Bartenieff -**
  - 2 8-counts of breathing/feeling
  - 2 8-counts of heel rocks
  - 2 8-counts elbow to knee side contraction
  - *Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat*
  - *Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)*
  - *Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat*
  - 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
  - **Neutral position with knees up – hip raises (2 8-counts)**
- **Stretches/conditioning -**
  - *Flip to downward dog*
  - *Yoga push-ups*
  - *Extend each leg out/up*
  - *Lunges*
  - *Pigeon*
  - *Triceps pushups*
  - *Crunches*
- Increase heart rate –
  - Walking
  - Prances
  - Jogging

2.2 Isolations & Regions of the Spine: Brazilian Drums (Latin Dance School) – Modern Dance Academy (1, 2, 7)
“First, I would like to talk about the regions of the spine. Can anyone tell me the three regions of the spine?” Teacher gives students time to respond. “The three regions of the spine are the cervical, thoracic, and lumbar. The cervical spine is from inside of the skull to the bottom of the next, the thoracic spine is the upper back, and the lumbar spine is located in the lower back. The first exercise we do is going to ensure that we have each region of the spine warm and ready to dance is head, rib, and hip isolations. I will go over the pattern, then we will do it together.” The teacher shows students the isolation pattern, then students and teacher move through it together.

Movement:
- Head (cervical) – 8 up/down isolations, 8 side-to-side isolations, 8 tilt right/left isolations, 8-count roll to the right, 8-count roll to the left
- Ribs (thoracic) – 8 right/left isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left
- Hips (lumbar) – 8 side-to-side isolations, 8 front/back isolations, 8-count roll to the right, 8-count roll to the left

FEEDBACK: “When we move from one region of the spine to the next, consider how they are connected and how they can be activated to increase mobility from the head to the hips!”

2.3 Contraction and Release: Plies 110 4/4 – Modern Dance Academy (1, 2)
“Now we are going to move into a contraction and release exercise based on Graham technique. A contraction brings both ends of the spine together and is a clear example of the head-tail connection.” Teacher demonstrates contraction, then all students try it out. “Great! You can also see a head-tail connection in the release.” Teacher demonstrates, then all students try it out. “Fantastic! We are going to do a combination with contraction and release.” Teacher teaches combination, then students perform it.

Movement:
- Begin in seated butterfly position (heels off the ground), arms to the side-back
- Contract forward (8)
- Move to seated position with legs in front
- Release back, stretch forward
- Repeat from the top

FEEDBACK: “Get the two ends of your spine as close together as possible!”

2.4 Flat Back and Rolling Down: In Motion – Modern Dance Academy (1, 2)
“Now we are going to do an exercise for flat back and rolling down. This exercise is further exploration of head-tail connection.” Teacher teaches combination, then
students perform it.

Movement:
- Start standing
- Roll down for 8 counts
- Stretch out to flat back and come up
- Flat back down for 8 counts
- Roll up for 8 counts
- Repeat combination using 4 counts, then using 2 counts twice

FEEDBACK: “In the flat back, stretch the two ends of your spine away from each other. In the rolls, bring them close together!”

2.5 Twisty Spine: Chopin Nocturne op15 n2 – Modern Dance Academy (1, 2)
“For this final phrase, we will put everything we have learned today together, while also considering how we can connect our breath to movement.” Teacher demonstrates phrase, then students perform it.

Movement:
- 3 steps with a side curve (right, then left)
- Snake both ways
- Release up with a side twist (right)
- Contract
- Release up with a side twist (left)
- Contract

FEEDBACK: “Let’s go again! How can you increase your head-tail connection? Try breathing more deeply and see what happens!”

BGL: The student will go through combination slowly and explore where they can enhance their head-tail connection
OGL: The student will perform the given movement while activating the head-tail connection.
AGL: The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as show a clear head-tail connection.

2.6 Discussion/Closure (4)
“Thank you for putting your spines into action today to explore the head-tail connection! Can anyone tell me any of the three regions of the spine?” Teacher lets students respond. “Excellent! Tomorrow we are going to add another layer to our modern dance exploration: utilizing the hip creases to become more grounded! Please review the warm-up because we will do it again tomorrow.”
A: “If you think of ballet, you think of dancers standing tall and straight up on the balls of their feet, right? Well, in modern, we do the opposite. If you remember from Monday, we discussed how modern dance was a rejection of classical ballet technique; in order to reject the lift of ballet, we have to find the down, which means we have to be grounded. To become more grounded, we activate what is called the hip creases. By finding a release in the muscles in and around the hip, we are able to find those hip creases and get down into the ground.”

P: To introduce the student to the concept of activating the hip creases to become more grounded, a critical skill in modern dance technique.

P: The students will do a warm-up based in Bartenieff Fundamentals. Then teacher will lead students through exercises on leg swings, leg drops, under/over curves, and grounded traveling to explore the concept of activating the hip creases to become more grounded.

IMP/REL: Understanding the concept of utilizing the hip creases to become more grounded, which is critical component of modern dance technique, in order to increase performance value.

Obj. 1: The student will know and understand the basic modern dance concept of dropping the weight into the hip creases in order to be grounded in movement.

Obj. 2: The student will be able to demonstrate a dropping of the weight into the hip creases in order to be more grounded in movement.

Obj. 3: The student will fully participate throughout the lesson and make a clear effort to learn about the hip creases and being grounded.

Materials: Laptop, sound system, open dance space, mirror, dry erase marker

https://dancecurriculumdesigns.com/how-do-you-teach-modern-dance-technique/

Assessment: The teacher will informally assess the understanding of concept (activating hip creases to be more grounded) through questions, as well as formally assess students on participation in warm-up, participation in movement exercises, and daily performance. (See rubric.)

Closure: “Today we explored the concept of using the hips to get more grounded. Why is this an important concept of modern dance?” Teacher gives students time to respond. “How does what we learned today compare to ballet?”
Teacher gives students time to respond. “Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about floor work.

PROCEDURES:

3.1 Warm-Up: Debussy Clair de Lune – Modern Dance Academy, Bach Air on the G String (Lounge Modern Dance Version) – Modern Dance Academy (6)

“We are going to begin with our Bartenieff warm-up to prepare our bodies and center our minds. I will review quickly, then we will do it together.” The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students and teacher will do warm-up together. Finally, teacher leads students through stretching and conditioning.

Warm-up Movement:
- Bartenieff -
  - 2 8-counts of breathing/feeling
  - 2 8-counts of heel rocks
  - 2 8-counts elbow to knee side contraction
  - Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
  - Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
  - Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
  - 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
- Neutral position with knees up – hip raises (2 8-counts)

- Stretches/conditioning -
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches

- Increase heart rate –
  - Walking
  - Prances
  - Jogging

3.2 Leg Swings: Satie Gymnopedie N.1 – Modern Dance Academy (1, 2)

“The first combination we will do today has leg swings. We use leg swings to warm-up our hips before we use them to do bigger movement. This combination is on the
floor so we can get our weight out of our hips to find a more complete range of motion. I will go through it, then we will do this combination together.” The teacher teaches combination, then students and teacher do combination together.

Movement (on ground):
- Part 1:
  - 8 leg drops
  - 8 alternating leg swings
  - Développé
  - Envelope
  - Carry leg to side, hook, rond, and drop
  (repeat part 1 on right and left)
- Part 2:
  - Two swings
  - Push up to mermaid
  - Carry body around – end in x-position
  (repeat part 2 on right and left twice)

FEEDBACK: “Great job! Remember to find that release in your hip!”

3.3 Leg Drops: Bossa Nova (for Modern Ballet) – Modern Dance Academy (1, 2)
“Next, we are going to stand and move on to leg drops, which also help us find a release in our hip creases. I will teach you this phrase, then have you all do it together without me.” Teacher teaches phrase, then students perform phrase.

Movement (standing – repeat right and left):
- 3 leg drops (front, side, back)
- 2 rond de jambe
- 4 leg swings (front, back, front, back)
- Brush to the front, fall, gather everything back to neutral

FEEDBACK: “Make sure your leg is actually dropping! We want to feel that release so we can apply it to our dancing later.”

3.4 Under/Over Curve: Dance Choreography – Modern Dance Academy (1, 2)
“Now, let’s move on to under and over curves. This is where we can really find a release in our muscles and start discovering how to utilize our hip creases to become more grounded.” The teacher demonstrates the phrase, then students do it.

Movement (standing – repeat four times [right beginning front, left beginning front, right beginning back, left beginning back]):
- 8 undercurves en croix (front, side, back, side)
- Undercurve, three-step turn (front, side, back)
- Undercurve, undercurve, overcurve (arms circles around head)

FEEDBACK: “Find that release so you can really move on, in, with, and through the ground!”

3.5 Grounded Traveling: Jazz Dance (for Adult Ballet Classes) – Modern Dance Academy (1, 2)
“It is now time for our final combination! This phrase will test whether or not you have been able to find your hip creases to become more grounded.” Teacher demonstrates movement, then students do movement across the floor, two at a time.

Movement (across the floor):
- 3 right leg swings, chassé
- 3 left leg swings, chassé
- Pas de basque (right and left)
- Pas de bourree (right and left)
- Side chassé
- Jump fall to the ground

FEEDBACK: “Remember to keep your knees bent and your pelvis square to increase how grounded you are!”

BGL: The student will perform the phrases given with minimal ‘groundedness’ and work towards becoming more grounded in each movement.

OGL: The student will perform the given movement with clarity and energy, demonstrating a grounded quality.

AGL: The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class.

3.6 Discussion/Closure (4)

“Today we explored the concept of using the hips to get more grounded. Why is this an important concept of modern dance?” Teacher gives students time to respond.

“How does what we learned today compare to ballet?” Teacher gives students time to respond. “Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about floor work.”

<table>
<thead>
<tr>
<th>Lesson Plan For: Beginning Modern Unit</th>
<th>ANTICIPATORY SET:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: K. Brooke Jerome</td>
<td>R: “Yesterday, we learned about the hip creases and being grounded. We are going to take what we learned everything we have learned throughout the week and incorporate it into floor work.”</td>
</tr>
<tr>
<td>Date: 2/1/18</td>
<td>A: “We know how to connect breath to movement, find a head-tail connection, and use our hip creases. Today we are going to take all of those things and use them to get on the ground and do floor work. Floor work is one of the largest divisions between modern and ballet. In ballet, we don’t see dancers on the floor unless they are sleeping or dying (for example, the Dying Swan Variation from Swan Lake). But in modern, dancers are on the ground almost as much as they are standing. A lot of early modern dance pioneers wanted to connect dance to the natural world, which is where floor work comes in.”</td>
</tr>
<tr>
<td>Grade Level: 9-12</td>
<td>P: To introduce the student to the concept of floor work (including rolls, inversions, and cartwheels), a critical skill in modern dance technique.</td>
</tr>
<tr>
<td>Subject: Dance II &amp; III</td>
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</tr>
<tr>
<td>Benchmark/Framework: National – Performing</td>
<td></td>
</tr>
<tr>
<td>Lesson Title: Move &amp; Grove: Introduction to Modern (Floor Work), Day 1 and 2</td>
<td></td>
</tr>
</tbody>
</table>
The students will do a warm-up based in Bartenieff Fundamentals. Then teacher will lead students through exercises on rolling in and out of the ground, cartwheels, and inversions to explore modern dance floor work.

**IMP/REL:** Understanding the concept of floor work, such as rolls in and out of the ground, inversions, and cartwheels, which is critical component of modern dance technique, in order to increase performance value.

**Obj. 1:** The student will know and understand the basic modern dance floor work movements: rolling onto/off of the ground, inversions, and cartwheels.

**Obj. 2:** The student will be able to demonstrate the proper technique of modern dance rolls onto/off the ground, inversions, and cartwheels.

**Obj. 3:** The student will fully participate throughout the lesson and make a clear effort to learn how to properly roll onto/off the ground, inversions, and cartwheels in modern dance.

- System, open dance space, mirror, dry erase marker

**Assessment:** The teacher will informally assess the understanding of concept (floor work) through questions, as well as formally assess students on participation in warm-up, participation in movement exercises, and daily performance. (See rubric.)

**Closure:** “Today we explored different types of floor work. Which was your favorite?” Teacher gives students time to respond. “How does floor work make modern different from or similar to other styles of dance?” Teacher gives students time to respond. “Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about focus and work on our performance skills.”

**PROCEDURES:**

4.1 **Warm-Up: Debussy Clair de Lune** – Modern Dance Academy, **Bach Air on the G String (Lounge Modern Dance Version)** – Modern Dance Academy (6)

“We are going to begin with our Bartenieff warm-up to prepare our bodies and center our minds. I will talk through it quickly, then you will do it on your own.” The teacher has students spread out and find a place on the floor. Then the teacher quickly reviews the warm-up, moving through each section. Next, students do the warm-up.
Finally, teacher leads students through stretching and conditioning.

**Warm-up Movement:**
- **Bartenieff** -
  - 2 8-counts of breathing/feeling
  - 2 8-counts of heel rocks
  - 2 8-counts elbow to knee side contraction
  - Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
  - Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
  - Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
  - 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
  - Neutral position with knees up – hip raises (2 8-counts)
- **Stretches/conditioning** -
  - Flip to downward dog
  - Yoga push-ups
  - Extend each leg out/up
  - Lunges
  - Pigeon
  - Triceps pushups
  - Crunches
- **Increase heart rate** –
  - Walking
  - Prances
  - Jogging

4.2 Leg Swings, Lunges, & Jump Rolls: (1, 2)
“This first combination will help us feel more comfortable being on the floor, so the rest of the floor work we do today is much easier.” Teacher teaches combination, then students perform it.

**Movement (on the ground):**
- 4 leg swings
- 4 leg swings to one knee up
- 4 leg swings to lunges with an arm reach
- 4 leg swings to jump rolls
- repeat

FEEDBACK: “What can you do to move more efficiently? Breathe, use head-tail, and get into your creases!”

4.3 Rolling Across the Floor: Born This Way – Modern Dance Academy (1, 2)
“For this next phrase, we are going to go across the floor. First, I want to do rolls to a seated position, all the way across to the right and all the way across to the left.” Teacher demonstrates. “Then you will start on the side again and do rolls to the back,
all the way across to the right and all the way across to the left.” Teacher demonstrates. Then students do rolls both to a seated position and to the back right and left across the floor two times. 

Movement (across the floor - repeat):
- Rolls to seated position (right)
- Rolls to seated position (left)
- Rolls to the back (right)
- Rolls to the back (left)

FEEDBACK: “This is one of the most crucial moments to bring back the head-tail connection we learned on Tuesday! The smaller you are, the easier it is to do these movements.”

4.4 Cartwheels: *Samba* – Modern Dance Academy (1, 2)

“Now we are going to cartwheels from the back, but the way modern dancers do them, not gymnasts! In modern, cartwheels are low to the ground and move through a squatted position instead of an upright one.” Teacher demonstrates. “Now we are going to do three cartwheels from the back, ending with a one-leg extension into a coupé balance.” Teacher demonstrates, then students practice the combination. After student go from the back of the room to the front, two at a time.

Movement (from the back):
- 3 cartwheels (right)
- Land on one leg to do an extension into a coupé (left leg)
- 3 cartwheels (left)
- Land on one leg to do an extension into a coupé (right leg)
- All students repeat a second time

FEEDBACK: “Activate those hip creases to stay in a low, grounded position!”

4.5 Inversions: *Sunset Sessions* – Modern Dance Academy (1, 2)

“Come to the center and spread out! We are going to do some inversions.” Teacher demonstrates an inversion. “You are going to want to think about pushing into your arms so your lower body and legs come off of the ground. Try it!” Students try inversions. “Awesome! Now let’s put them into a combination with undercurves!” Teacher demonstrates and teaches students combination, then students perform it.

Movement (center):
- Undercurve to the front, back to neutral, inversion to the front
- Undercurve to the side, back to neutral, inversion to the side
- Undercurve to the front, back to neutral, inversion to the front
- Undercurve to the side, back to neutral, monkey

FEEDBACK: “Use your head tail in this movement by looking behind you instead of under you when you are upside down!”

**BGL:** The student will perform the phrases given with minimal ‘groundedness’ and work towards becoming more grounded in each movement.

**OGL:** The student will perform the given movement with clarity and energy, incorporating the concepts learned previously in the week (breath, head-tail connection,
and being grounded) into the combination.

**AGL:** The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, while incorporating the concepts learned previously in the week (breath, head-tail connection, and being grounded) into the combination.

4.6 Discussion/Closure (4)

“Today we explored different types of floor work. Which was your favorite?”

Teacher gives students time to respond. “How does floor work make modern different from or similar to other styles of dance?” Teacher gives students time to respond.

“Great! Please review the warm-up combination and remember what we talked about today. Tomorrow, we will learn about focus and work on our performance skills.”

<table>
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<tbody>
<tr>
<td><strong>Name:</strong> K. Brooke Jerome</td>
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<tr>
<td><strong>Date:</strong> April 2018</td>
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<tr>
<td><strong>Grade Level:</strong> 9-12</td>
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<td><strong>Lesson Title:</strong> Move &amp; Grove: Introduction to Modern (Performance - Focus)</td>
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</tbody>
</table>

**ANTICIPATORY SET:**

**R:** “So far, we know about connecting breath to movement, the spine and the head-tail connections, using the hip creases to become more grounded, and have learned rolls, inversions, and cartwheels. Today, we are going to take everything you have learned about modern and put it together in a phrase in order to reach our final concept: focus.”

**A:** “What do you think when I say the word ‘focus’?”

Teacher lets students respond. “Good! When I say ‘focus’ you may think about concentration, what to pay special attention to, or something to do with eyesight. When we are talking about focus in dance, we are referring to a combination of all of these things. Focus in modern dance can be what we are thinking about or looking at. What focus does is increase performance value, so our dancing becomes intentional and has meaning. Today, we are going to put everything we have learned this week into a dance, then add in focus to really perform the phrase.”

**P:** To introduce the student to the concept of incorporating focus to increase performance, a critical skill in modern dance technique.

**P:** The students do Bartenieff warm-up. Then teacher guides students through eye tracking exercises. Finally, teacher and students put final combination together, made from the ending phrase from each day, to combine breath connection, head-tail, ‘groundedness’, focus, and floor work into a final combination that incorporates several modern dance concepts into a performance.

**IMP/REL:** Understanding the concept of incorporating focus into performance, which is critical component of modern dance technique, in order to increase performance value.
**Obj. 1:** The student will know and understand how to use focus to enhance performance, as well as the basic modern dance concepts of connecting breath to movement, the head-tail connection, being grounded, and floor work.

**Obj. 2:** The student will be able to demonstrate using focus to enhance performance, while using a connection of breath to movement, the head-tail connection, and floor work.

**Obj. 3:** The student will fully participate throughout the lesson and support their classmates in discussion and performance.

**Materials:** Laptop, sound system, open dance space, mirror, dry erase marker


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**Assessment:** The teacher will informally assess the understanding of concepts through question, as well as formally assess students on participation in warm-up and the final performance of modern movement phrase, demonstrating all 4 concepts learned.

**Closure:** “Thank you all for moving and grooving with me this week! I hope you have learned a lot about modern dance and it has inspired you to continue to expand your knowledge of different dance styles!”

**PROCEDURES:**

5.1 Warm-Up: Debussy Clair de Lune – Modern Dance Academy, Bach Air on the G String (Lounge Modern Dance Version) – Modern Dance Academy (6)

“Today, you will do the Bartenieff warm-up on your own. Let’s begin.” The teacher has students spread out and find a place on the floor. Then students do warm-up.

Finally, teacher leads students through stretching and conditioning.

**Warm-up Movement:**

- **Bartenieff -**
  - 2 8-counts of breathing/feeling
  - 2 8-counts of heel rocks
  - 2 8-counts elbow to knee side contraction
  - Fetal position to the right, x position, fetal position to the left, x position (each movement is 4 counts) – repeat
  - Fetal position to the right, dovetail, fetal, x position, fetal position to the left, dovetail, fetal, x position (each movement is 4 counts)
  - Head-tail contraction, x position, head-tail contraction, x-position (each movement is 4 counts) – repeat
  - 4 Cross lateral rolls (right foot leads, left foot leads, right arm leads, left arm leads)
• Neutral position with knees up – hip raises (2 8-counts)
• Stretches/conditioning -
  • Flip to downward dog
  • Yoga push-ups
  • Extend each leg out/up
  • Lunges
  • Pigeon
  • Triceps pushups
  • Crunches
• Increase heart rate –
  • Walking
  • Prances
  • Jogging

5.2 Eye Tracking (1)
“Today, we are going to work on our focus, but first we must warm it up. I am going to lead you through some guided experiences that will help you with working on your focus. Spread out and we will begin!” Students find a place on the floor, and teacher leads students through eye tracking.

Eye tracking:
  • “Stand still.”
  • “Look at yourself in the mirror.”
  • “Now move your eyes side to side in a horizontal pathway.”
  • “Move your eyes up and down in a vertical pathway.”
  • “Begin walking.”
  • “Now focus on the floor and continue walking.”
  • “Find an object to look at in the room, continue walking, but stay looking at it the whole time.”
  • “Continue walking and find a person to focus on. Look at them and keep moving around the room.”
  • “Now stand where you are and move a single body part.”
  • “Look at the body part that is moving.”
  • “Let that body part change to a different one, look at the new body part, focus on it and continue moving.”
  • “Switch.”
  • “Switch.”
  • “Switch.”

FEEDBACK: “If your eyes begin to get tired, take a break for 5 seconds by standing still and keeping your eyes closed.”

5.3 Final Phrase: Remnants – Max Cooper, Tom Hodges (1, 2)
“The final thing we will do this week is take everything we have learned (connecting breath and movement, the head-tail connection, hip creases and being grounded, and floor work) and make a dance with it. To do that, we are going to take the last combination we did each day and put them together. Because today we are
concentrating on focus, I will choreograph when you look where. In this, you will see how each concept we learned was a step up from the one before it. Spread out and we will begin piecing our dance together.” Students spread out and teacher reviews the ending combination from each day. Then teacher puts the combinations into a dance, stressing focus.

**Movement:**

- Breathe deeply for one eight-count
- *Grand plié* with “choo-choo” arms (inhale), arm roll around and down (exhale), clap (inhale), fall backward (exhale)
- Facing the back, reach out into x-position (inhale), close back in (exhale)
- Snake to *rond de jambe* around to the front (inhale)
- Upper body around in a circle (exhale), upper body around in a circle with a *grand plié* (inhale)
- Right arm and leg gather in (exhale), left arm and leg gather in – to lunge down to lying flat on the back (inhale)
- Cross lateral roll to stand (exhale)
- 16-counts off-balance improvisation using breath to initiate movement
- 3 steps with a side curve (*right, then left*)
- *Snake both ways*
- Release up with a side twist (*right*)
- *Contract*
- Release up with a side twist (*left*)
- *Contract*
- 3 right leg swings, *chassé*
- 3 left leg swings, *chassé*
- *Pas de basque* (right and left)
- *Pas de bourree* (right and left)
- *Side chassé*
- Jump fall to the ground
- *Undercurve to the front, back to neutral, inversion to the front*
- *Undercurve to the side, back to neutral, inversion to the side*
- *Undercurve to the front, back to neutral, inversion to the front*
- *Undercurve to the side, back to neutral, monkey*

**FEEDBACK:** “Instead of worrying about the timing with the music, focus on how your breath and focus can guide you in timing. While doing this combination, think about everything we learned and discussed this week and use those things to enhance your overall performance.”

**BGL:** The student will perform a smaller section of the final phrase working on incorporating all concepts covered throughout the week

**OGL:** The student will perform the given movement with clarity and energy, incorporating all concepts covered throughout the week.

**AGL:** The student will perform the given movement with defined dynamics and lead peers in demonstrating the movement in front of the class, as well as incorporate all concepts covered throughout the week.
5.4 Closure (4)

“Thank you all for moving and grooving with me this week! I hope you have learned a lot about modern dance and that it has inspired you to continue to expand your knowledge of different dance styles!”
<table>
<thead>
<tr>
<th></th>
<th>4 – Exemplary</th>
<th>3 – Mastery*</th>
<th>2 – Developing</th>
<th>1 – Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Warm-Up</strong></td>
<td>In addition to mastery, the student takes a leadership role in class either in the teaching of movement or in class discussions.</td>
<td>The student is focused and enthusiastic in participation of the warm-up. They help to create a positive, supportive environment for other students.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
</tr>
<tr>
<td><strong>Movement Exercises</strong></td>
<td>In addition to mastery, student has a complete understanding of all movement, takes a leadership role in class, and helps others better understand the movement.</td>
<td>Student is fully invested in movement exercises and shows an almost complete understanding of individual movements.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
</tr>
<tr>
<td><strong>Daily Performance</strong></td>
<td>In addition to mastery, student leads other in performance and serves as an example of proper technique, artistry, and professionalism.</td>
<td>Student performs movement with proper technique, artistry, and professionalism.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
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<tr>
<td><strong>Final Performance</strong></td>
<td>In addition to mastery, student leads other in performance and serves as an example of</td>
<td>Student performs movement with proper technique, artistry, and professionalism.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
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<td><strong>Modern Dance Phrase</strong></td>
<td>In addition to mastery, student leads other in performance and serves as an example of</td>
<td>Student performs movement with proper technique, artistry, and professionalism.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
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Additional Comments:   

Total: ____________/16
Lesson Plan For:
Beginning Improvisation Unit
Name: K. Brooke Jerome
Date: April 2018
Grade Level: 9-12
Subject: Dance II & III
Benchmark/Framework: National – Creating & Performing
Lesson Title: Free Play: Introduction to Improvisation (Using Yourself as Inspiration), Day 1

ANTICIPATORY SET:
R: N/A
A: “So, I have a question for you all: have you ever been in a situation where your parents asked you why you got home so late or what you did the night before and you didn’t really want to tell them the real answer? Therefore, you had to think quickly and come up with something to tell them?” The teacher will wait for students to respond. “Well, that is improv! We use improvisation in our daily lives all of the time. Even when we are just having a conversation and listening/responding to another person, we are using it. Improvisation in dance is very similar to the improv we do in our everyday lives - it is being creative and thinking on our feet as the situation arises. As dancers, improv is often the start of our choreographic processes when creating new dances, which is why it is so important for us to learn and use. I know what you are probably wondering — how do I do this? How do I learn to improv? To explain this concept of improvisation better, I will read an excerpt from Stephen Nachmanovitch’s book Free Play: Improvisation in Life and Art.” Teacher reads excerpt of book. “He writes: ‘How does one learn improvisation? The only answer is to ask another question: What is stopping us? Spontaneous creation comes from our deepest being and is immaculately and originally ourselves. What we have to express is already with us, is us, so the work of creativity is not a matter of making the material come, but of unblocking the obstacles to its natural flow.’” Teacher gives students time to consider the reading. So, to put it simply, you are not going to try and make movement happen, you are going to allow it to happen through guided activities. Throughout this process, I invite you to be open, committed, spontaneous, investigative, present, aware, creative, and generous.” Teacher writes adjectives on mirror. “Let’s get started!”

P: To introduce the student to improvisation and the concept of using themselves as inspiration to generate movement.”
P: The teacher will lead students through several improvisational activities that allow students to explore using self as inspiration, including: using breath to initiate
movement, manipulating “body” (element of dance), manipulating “energy” (element of dance), manipulating “space” (element of dance), and manipulating “time” (element of dance). Then students will participate in a teacher led miniature “improv jam” to demonstrate what they have learned.

IMP/REL: When creating a choreographic work, understanding and incorporating improvisation is a supportive, constructive, and productive tool for composition.

Obj. 1: The student will know and understand the importance of improvisation and how to use self as inspiration.

Obj. 2: The student will be able to demonstrate using self as inspiration for improvisation.

Obj. 3: The student will fully participate throughout the lesson and make a clear effort to learn about using the self as inspiration for improvisation.

Materials: Free Play: The Improvisation in Life and Art by Stephen Nachmanovitch, laptop, sound system, music (Spotify playlist -Free Play: Beginning Improvisation and Composition), open dance space, mirror, dry erase marker.

Assessment: The teacher will informally assess the understanding of concept (using self as inspiration) through questions and observation, as well as formally assess students on participation, daily improvisational movement exercises and activities, daily culminating exercises/performances, and the final improv jam. (See rubric.)

Closure: “Today we began exploring improvisation by using ourselves as inspiration to generate movement. Is there anything you experienced or witnessed today that stands out to you?” Teacher gives students time to respond. “What is something that was difficult for you today?” Teacher gives students time to respond. “Can you tell me one thing you felt very successful in?” Teacher gives students time to respond. “I want to think you all for being open, committed, spontaneous, investigative, present, aware, creative, and generous today.” Teacher points to adjectives written on mirror. “Tomorrow, we will explore
using other people and outside sources as inspiration for movement. Thank you and wonderful dancing!”

PROCEDURES:

1.1 Warm-Up: Using Breath to Initiate Movement (1, 2)
“The first exercise we are going to do today is using breath to initiate movement, so we can get into the practice and become more comfortable with moving without thinking. Find a spot in the room, lay down on your backs, close your eyes, and follow the directions closely.” Teacher leads students through exercises, beginning on the floor and ending standing.

Movement:
- “Begin by breathing at your normal rate and imagine your body melting into the floor.”
- “Now, with each inhale, lift a body part up, and with each exhale, sink your whole body back in the ground.”
- “Continue doing this, trying to use a different body part each time.”
- “Do not think about how your body is moving, just let it happen.”
- “Next you can slowly work your way to a seated position, coordinating each breath with a new movement in a new body part.”
- “Try not to plan how you are going to get to the new position, let your breath take you there.”
- “Now slowly dance your way to standing, keeping your eyes closed, and your breath initiating your movement.”
- “Do not force your muscles to move; let your breath help you rise.”
- “Stay in the same spot and continue letting each new breath bring a new movement that you have not done before.”
- “Now you can open your eyes, but keep moving, using your breath to initiate your movement.

FEEDBACK: “Your eyes should be closed so you can focus on yourself and what you are experiencing. Please keep them closed until I say to open them. But, be aware of your surroundings and try not to brush against, or hit, anyone.”

1.2 Elements of Dance: Body (1, 2)
“Next, we are going to move into an activity that will help us play with each element of dance – body, energy, space, time – as we continue to practice improvisation. Applying the elements of dance to our bodies and our improvisational experiences allows us to experiment with more engaging and inventive movement, while still dancing like ourselves. First, let’s look at body, the first element of dance. Body can include many things, such as: body parts, body shapes, relationships between those things, and balance. But today we are going to focus on body parts and how they can help us create movement. Let’s make three lines to go across the floor. You are going to pick a body part to lead or inspire your movement, for example, the head, legs, or pelvis, and go across the floor three people at a time. I will demonstrate, then we will
begin. Remember that the element we are working on now is called body.” Teacher demonstrates how to choose a body part and use it to lead and inspire movement across the floor. Then, students go across the floor three at a time, using the body part they choose to lead and inspire movement. Exercise is repeated three times, and each time the students go across the floor and back, they will choose a new body part to use.

FEEDBACK: “One of the things I asked of you today was to be generous. At this time, I want you to be generous in your support of each other.”

1.3 Elements of Dance: Energy (1, 2)
“The next element of dance we are going to experiment with is energy. Energy can include: flow, weight, force, stillness, and qualities. Today our focus will be on energy qualities, specifically flowy and floaty vs. sharp and direct.” Teacher demonstrates the two opposite energy qualities for the students. “The first time you go across the floor and back, I want you to try being flowy and floaty. The second time, you will try sharp and direct. And the third, and final, time you will try being both floaty/floaty and sharp/direct. Remember the element we are working on now is called energy.” The students go across the floor three at a time. The first time, they try flowy/floaty. The second time, they try sharp/direct. And the last time, they attempt both in the same cross.

FEEDBACK: “Try to make sure there is a noticeable difference when you are trying the energy qualities! The more types of energy you can use while dancing, the more interesting your movement will be.”

1.4 Elements of Dance – Space (1, 2)
“Okay, so now we are going to move to the next element of dance. This element is space and can include: place, size, level, direction, pathway, and focus. When considering space today, we are going to work with using levels – low, medium, and high.” Teacher demonstrates improvisational movement at each level – low, medium, and high. “The first time you go across the floor and back, I want you to try a low level. The second time, you will try a medium level. The third, and last, time, you will try a high level. The fourth, and final, time, you will try dancing at each level at least once. Remember at this point the element we are working on is space.” The students go across the floor three at a time. The first time, they try a low level. The second time, they try a medium level. The third time, they try a high level. The last time, they will try to incorporate all three levels.

FEEDBACK: “Let me see the difference in each level! Transitioning between levels can be made easier when you incorporate your breath!”

1.5 Elements of Dance – Time (1, 2)
“The last element of dance is time. Time can include things such as speed and rhythm. Today, we are going to take a closer look at speed. Speed can either be slow, medium, or fast.” Teacher demonstrates improvisational movement at each speed. “The first time you go across the floor and back, I want you to try a fast speed. The second time, you will try a medium speed. The third, and last, time, you will try a slow speed. Then, you will try to go across and use each speed at least once.
Remember at this point the element we are working on is *time.*” The students go across the floor three at a time. The first time, they try a fast speed. The second time, they try a medium speed. The third time, they try a slow speed. The last time, they will try to incorporate all three speeds.

FEEDBACK: “Think about how your energies change when using different speeds. Usually, when going slow, you will want to move floaty and flowy. Try moving slow, but direct and sharp!”

1.6 Mini-Improv Jam (1, 2)

“The last activity we will do today is a mini improv jam. The purpose of doing this is to practice all of the ways we have explored improvisational movement today together. So, we will dance and use breath to initiate our movement, while incorporating different the elements of dance we learned today – *body, energy, space, and time.* First, we are all going to improv at the same time in the center, paying attention to those around us so we don’t accidentally run into anyone else.” Students and teacher improv together, using all concepts learned that day. “Now, I want us to all move into a circle. One or two at a time, when you feel comfortable, I want you to enter the circle and improv, demonstrating all concepts learned today. You do not have to dance by yourself today if you are not ready to, but I invite and encourage you to try.” Teacher leads the improv jam circle.

FEEDBACK: “As observers and dancers, you are to be open, committed, spontaneous, investigative, present, aware, creative, and generous. Be supportive of your peers and do your best possible dancing.”

**BGL:** The student will demonstrate understanding of concepts in just the group improv jam by showing the initiation of movement through breath, and experimenting with *body, energy, space, and time* – the elements of dance.

**OGL:** The student will demonstrate understanding of concepts in both the group and circle improv jams by showing the initiation of movement through breath, and experimenting with *body, energy, space, and time* – the elements of dance.

**AGL:** The student will demonstrate understanding of concepts in both the group and circle improv jams by showing the initiation of movement through breath, and experimenting with *body, energy, space, and time* – the elements of dance, as well as perform improvisational movement with defined dynamics and clear focus.

1.7 Discussion/Closure (4)

“Today we began exploring improvisation by using ourselves as inspiration to generate movement. Is there anything you experienced or witnessed today that stands out to you?” Teacher gives students time to respond. “What is something that was difficult for you today?” Teacher gives students time to respond. “Can you tell me one thing you felt very successful in?” Teacher gives students time to respond. “I want to think you all for being open, committed, spontaneous, investigative, present, aware, creative, and generous today.” Teacher points to adjectives written on mirror. “Tomorrow, we will explore using other people and outside sources as inspiration for movement. Thank you and wonderful dancing!”
Lesson Plan For:
Beginning Improvisation
Unit
Name: K. Brooke Jerome
Date: April 2018
Grade Level: 9-12
Subject: Dance II & III
Benchmark/Framework: National – Creating & Performing
Lesson Title:
Free Play: Introduction to Improvisation (Using Others & Outside Sources as Inspiration), Day 2

ANTICIPATORY SET:
R: “Yesterday, I introduced you to improvisation and using yourself and the things you are capable of as inspiration for movement.”
A: “But sometimes, just relying on yourself isn’t enough, so we turn to other people and places for inspiration. Today, we are going to explore how to find inspiration in other people and outside sources to generate movement, which is valid and happens often in the choreographic process. I want to remind you to be open, committed, spontaneous, investigative, present, aware, creative, and generous today, in order to explore new ways of moving. Let’s begin!”
P: To introduce the student to improvisation and the concept of using others and outside sources as inspiration to generate movement.”
P: The teacher will lead students through several improvisational activities that allow students to explore using others and outside sources as inspiration, including: best friend/murderer game, mirroring/moulding, following/flocking, and environmental inspiration. Then students will participate in an interdisciplinary activity where they will use a painting as inspiration for movement to demonstrate what they have learned.
IMP/REL: When creating a choreographic work, understanding and incorporating improvisation is a supportive, constructive, and productive tool for composition.
Obj. 1: The student will know and understand the importance of improvisation and how to use others and outside sources as inspiration.
Obj. 2: The student will be able to demonstrate using others and outside as inspiration for improvisation.
Obj. 3: The student will fully participate throughout the lesson and make a clear effort to learn about using others and outside sources as inspiration for improvisation.
Materials: Laptop, sound system, music (Spotify playlist - Free Play: Beginning Improvisation and Composition), open dance space, mirror
http://danceteacherconnect.com/how-to-teach-improv/
http://www.humankinetics.com/excerpts/excerpts/learn-different-ways-to-create-improvisation
Assessment: The teacher will informally assess the understanding of concept (using self as inspiration) through questions and observation, as well as formally assess students on participation, daily improvisational movement exercises and activities, daily culminating
exercises/performance, and the final improv jam. (See rubric.)

Closure: “Today, you all did an awesome job with being open, committed, spontaneous, investigative, present, aware, creative, and generous, which can be difficult when letting others use our dancing as inspiration. Can someone tell me what it felt like when someone was watching, following, and imitating you when dancing?” Teacher lets students respond. “Yes! Sometimes, it can be a bit awkward and uncomfortable, but that’s okay! In improvisation, we have to be willing to step outside of our comfort zones so we can be as successful as possible in creating interesting movement. I am so proud of you all for your work today! Tomorrow, we will work together on contact improvisation and weight sharing.”

PROCEDURES:

2.1 Warm-Up: Best Friend/Murderer (1, 2)
“To begin learning how to rely on others as inspiration for the generation of movement, we are going to play a game called Best Friend/Murderer. We are all going to walk around the room together, then I want you to pick one person in the room to be your “best friend” and one person on the room be your “enemy”. But don’t tell them or anyone else who it is! You don’t want your best friend to be murdered, so as we are walking around, I want you to try and stay in between your best friend and the murderer. Can I have two volunteers to demonstrate?” Teacher demonstrates exercise with the two student volunteers. “Great – begin walking!” Students and teacher begin to walk around room, each person picks a “best friend” and a “murderer”, while moving around the room, they try to stay equally between the two people they have chosen.

FEEDBACK: “This game will only work if you stay quiet! Try your hardest to not talk or make any noise. Really focus on keeping your best friend safe!”

2.2 Mirroring and Moulding (1, 2)
“Now, we are going to move into mirroring and moulding, which are both partner exercises. First, we will do mirroring. You are going to find a partner, and choose one person to be Person A and one person to be Person B. To begin, Partner A will begin dancing, and Partner B will mirror their movement. Then, we will switch so Partner B will dance, and Partner A will mirror. Before you find your partner, I need a volunteer to help me demonstrate!” Teacher demonstrates with volunteer, then students find a partner and teacher leads students through exercise. “Next, we are going to take it one step further and try moulding. Moulding is when one person guides their partner’s body with a light touch in the way they wish for them to move. Will someone please help demonstrate?” Teacher and volunteer demonstrate. “Find a new partner and figure out who is A and who is B. B, please begin moulding your partner, in a little
bit, we will switch.” Students find a new partner and teacher leads students through exercise.

FEEDBACK: “When mirroring each other, try to move at exactly the same time. Person being moulded – try to be as responsive as possible to your partner’s touch! Person molding – be gentle.”

2.3 Following and Flocking (1, 2)
“Next, we will do group improvisational exercises. First, we will do following, then flocking. For following, I need everyone to spread out. Everyone is going to begin improvising on their own, but you are going to each other, and if you see someone do something you like, try following them and do what they do. I need a volunteer!” Teacher demonstrates activity with volunteer. “Okay, begin improvising! You don’t have to pick just one person, and you don’t have to immediately find someone to follow – switch it up! Let’s start!” Teacher leads students through exercise. “Great job with that exercise, let’s take it one step further and do flocking. In flocking, we will move together in a big group like a flock of birds! One person will lead, and everyone else will follow. At any point in time, the leader can change direction, and the person who is in front of the group after everyone changes direction will be the new leader. I need two dancers to help me volunteer!” Teacher and volunteers demonstrates, then teacher and students participate in activity, with the teacher leading.

FEEDBACK: “In these exercises, you have to be very observant – concentrate on watching your classmates and doing what they do! Let them be your inspiration!”

2.4 Environmental Inspiration (1, 2, 3)
“The next exercise we will do is using our environment as inspiration, and we will use an environment we all know well – this school! You are going to think of a location, or piece of furniture, or school supply, or anything else you can find in this school and use it as inspiration for movement. For example, if I chose a pencil as my inspiration, it would look like this.” Teacher demonstrates. “Spread out and think of something in this school to use as inspiration.” Teacher gives students time to think of an inspiration. “Okay, now begin dancing, using an environmental factor to generate movement.” Students complete exercise, then teacher leads students to repeat the exercise several times, finding a new inspiration each time.

FEEDBACK: “Think about all of the things that make your inspiration real – the color, the usage, the shape, the size, etc.! Use those things to make very creative movement.”

2.5 Interdisciplinary Inspiration (1, 2, 3)
“For this final exercise, we are going to use an outside source – a painting – as inspiration for movement generation. We could also use music, or a sculpture, a historical event, or even a math problem. Today, we will focus on art and painting we will use today as inspiration is Starry Night by Vincent van Gogh. I am going to give you 30 seconds to look at this painting. Consider the shapes, colors, structures, etc. that you see in it and use that as your inspiration. Try to find at least three things to use as inspiration.” Teacher shows students the painting, for 30 seconds. “Spread out and begin dancing!”
FEEDBACK: “Have you danced all parts of the painting yet!”

**BGL:** The student will try to demonstrate understanding of concepts by taking one element of the painting *Starry Night* to use as inspiration for movement invention. **OGL:** The student will demonstrate understanding of concepts by taking at least three elements of the painting *Starry Night* to use as inspiration for movement invention. **AGL:** The student will demonstrate understanding of concepts by taking more than three elements of the painting *Starry Night* to use as inspiration for movement invention, as well as demonstrate clear shifts in dynamics and focus.

2.6 Discussion/Closure (4)

“Today, you all did an awesome job with being open, committed, spontaneous, investigative, present, aware, creative, and generous, which can be difficult when letting others use our dancing as inspiration. Can someone tell me what it felt like when someone was watching, following, and imitating you when dancing?” Teacher lets students respond. “Yes! Sometimes, it can be a bit awkward and uncomfortable, but that’s okay! In improvisation, we have to be willing to step outside of our comfort zones so we can be as successful as possible in creating interesting movement. I am so proud of you all for your work today! Tomorrow, we will work together on contact improvisation and weight sharing.”

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<th>ANTICIPATORY SET:</th>
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<tr>
<td><strong>Beginning Improvisation</strong></td>
<td><strong>R:</strong> “Yesterday, we got to explore using other people, places, and things as inspiration for movement and how we can encourage and support others in doing so as well. Today, we are going to see how others can literally support our dancing with their bodies.”</td>
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<tr>
<td><strong>Name:</strong> K. Brooke Jerome</td>
<td><strong>A:</strong> “Today’s improvisation theme is working together in contact improvisation and weight sharing. Does anyone think they know what contact improvisation and weight sharing are?” Teacher lets students respond. “Contact improvisation is when two dancers make physical contact with each other in dancing. We are going to explore two types of contact improvisation today: skin level, which is when the dancers make light contact with each other and are primarily maintaining their own weight, and muscle level, when the improvisers make a deeper contact with each other and become more responsible for their partners weight. We are also going to explore weight sharing, when two people make contact and are equally responsible for the total sum of the weight between them. This probably all seems a little confusing right now, but as we work through our exercises, you will begin to understand. Once again, I ask you to be open, committed, spontaneous, investigative, present, aware, creative, and generous today. Let’s begin!”</td>
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<tr>
<td><strong>Date:</strong> April 2018</td>
<td><strong>P:</strong> To introduce the student to improvisation and the concept of working together, contact improvisation, and</td>
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<td><strong>Grade Level:</strong> 9-12</td>
<td><strong>Weight Sharing,”</strong></td>
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<td><strong>Lesson Title:</strong> <em>Free Play: Introduction to Improvisation (Working Together, Contact Improv, &amp; Weight Sharing),</em> Day 3</td>
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weight sharing as generation for movement.”

P: The teacher will lead students through several improvisational activities that allow students to explore working together, contact improvisation, and weight sharing as generation for movement, including: a review of moulding, beginning contact, spherical contact, and weight sharing. Then students will participate in a speed dating activity where they will demonstrate what they have learned.

IMP/REL: When creating a choreographic work, understanding and incorporating improvisation is a supportive, constructive, and productive tool for composition.

Obj. 1: The student will know and understand the importance of improvisation and to incorporate contact improvisation and weight sharing into improvisational movement.

Obj. 2: The student will be able to demonstrate the incorporation of contact improvisation and weight sharing into improvisational movement.

Obj. 3: The student will fully participate throughout the lesson and make a clear effort to learn about incorporating contact improvisation and weight sharing into improvisational movement.

Materials: Laptop, sound system, music (Spotify playlist - Free Play: Beginning Improvisation and Composition), open dance space, mirror

Assessment: The teacher will informally assess the understanding of concept (using self as inspiration) through questions and observation, as well as formally assess students on participation, daily improvisational movement exercises and activities, daily culminating exercises/performances, and the final improv jam. (See rubric.)

Closure: “Great job today! We did some very advanced contact improv and weight sharing, and you all were able to stay open, committed, spontaneous, investigative, present, aware, creative, and generous throughout this class. How did it feel to be responsible for someone else’s weight?” Teacher lets students respond. “How did it feel to let someone else be responsible for your weight and making sure you did not fall?” Teacher lets students respond. “Awesome! Yes, it can be scary to have so much
responsibility, but when we are brave and focused, we can be successful in just about anything we try to do in dance and in life. Tomorrow, we are going to take everything we have learned throughout this week and have an improv jam. Come prepared to dance your hearts out!”

PROCEDURES:

3.1 Warm-Up: Moulding (1, 2)
“We will begin today by re-doing our moulding exercise from yesterday to prepare for working together with contact improv and weight sharing. Quickly, find a partner, spread out, and decide who is Person A and who is Person B!” Teacher leads students through exercise, and each partner practices moulding the other.

FEEDBACK: “Moulder – remember to use a gentle touch! Person being moulded – focus so you are very responsive. Today requires a strong focus and concentration so every dancer in the room stays safe. Please practice that now!”

3.2 Skin Level – Beginning Contact (1, 2)
“The next thing we will do today is begin using contact in our improvisational experiences. With a partner, without talking, you will dance together and as you are dancing, allow you and your partner to make light contact with each other. Light contact where no weight is being shared is called skin level contact. Can I have a volunteer?” Teacher demonstrates exercise with volunteer. “Find a partner and please spread out to do this exercise! Try making contact with your partner with other body parts besides your hands!” Teacher leads students through exercise, making sure all students feel safe and comfortable.

FEEDBACK: “You have to communicate and talk to each other without really speaking – it’s a silent conversation!”

3.3 Skin Level – Spherical Contact (1, 2)
“This next exercise is very similar to the one before. With a new partner, you are going to do spherical contact. You both make a circle with your arms, and rotate around, but stay connected to each other. Can I have a volunteer?” Teacher and volunteer demonstrate. “After you get really good at staying connected, you will want to vary the size of your circle.” Teacher and volunteer demonstrate. “Find a new partner and a place on the floor and try it!” Teacher leads students through exercise, monitoring the room to make sure all students feel safe and comfortable.

FEEDBACK: “Try making spherical contact with other parts of your body! What happens if your heads stay touching, but you keep rotating?”

3.4 Muscle Level – Weight Sharing (1, 2)
“Next, we are going to work on some muscle level contact, weight sharing. Remember that weight sharing is when two people make contact and are equally responsible for the total sum of the weight between them. We are going to try weight sharing in several different positions, so I need you to find someone who is close to
your height!” Teacher finds student close to teacher’s size to help demonstrate. “We will try several positions: back to back (lower and rise), shoulder to shoulder (to the side), shoulder to shoulder (facing each other), both hands to both hands (facing each other), one hand to one hand (to the side). I will demonstrate each position with my partner, then you will try it!” Teacher demonstrates each position one at a time, then students are given the opportunity to try it. “Finally, you are going to connect random body parts to each other and see if you can find a weight share!” Teacher demonstrates, students attempt. FEEDBACK: “To be successful in this, you must make sure both partners are equally pushing and pulling each other.

3.5 Improv Speed Dating (1, 2)
“The final activity we will do today in our exploration of contact improvisation and weight sharing is improv speed dating! Everyone, find a partner that you haven’t worked with yet.” Teacher gives students time to find partners. “Decide who is Partner A and who is Partner B. If you are Partner A, make a small circle in the center of the room.” Teacher gives students transition time. “Now Partner B people make a larger circle around them, facing your partner. You are going to improvise with this partner using any of the things we have done today in class: moulding, skin level contact (touching, spherical), and muscle level contact (weight sharing). You can also use any of the other things we have learned this week – the elements of dance, following, environment inspiration, etc. You will dance with your partner for about two minutes. Then, when I say ‘switch’, the outer circle will rotate to the right and begin dancing with the new partner - it’s improv speed dating!” Teacher leads exercise and monitors the room to ensure all students feel safe and comfortable.

FEEDBACK: “Don’t forget that safe weight sharing relies on both partners using an equal amount of force!”

BGL: The student will use only skin level contact and will dance with only one partner, working towards muscle level contact and having multiple partners.
OGL: The student will use both skin and muscle level contact, dancing with at least three partners.
AGL: The student will show clarity and confidence in movement while using both skin and muscle level contact and will dance with more than three partners.

3.6 Discussion/Closure (4)
“Great job today! We did some very advanced contact improv and weight sharing, and you all were able to stay open, committed, spontaneous, investigative, present, aware, creative, and generous throughout this class. How did it feel to be responsible for someone else’s weight?” Teacher lets students respond. “How did it feel to let someone else be responsible for your weight and making sure you did not fall?” Teacher lets students respond. “Awesome! Yes, it can be scary to have so much responsibility, but when we are brave and focused, we can be successful in just about anything we try to do in dance and in life. Tomorrow, we are going to take everything we have learned throughout this week and have an improv jam. Come prepared to dance your hearts out!”
Name: _____________________________________  Date: ____________________

Class: ______________________________________  Lesson: Introduction to Improv

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<tr>
<th>Participation</th>
<th>4 - Exemplary</th>
<th>3 - Mastery**</th>
<th>2 - Developing</th>
<th>1 - Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td>In addition to mastery, the student takes a leadership role in class either in the creative process or in class discussions.</td>
<td></td>
<td>The student is focused, enthusiastic, and collaborative in this creative learning experience. They contribute ideas and feedback if requested as well.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Daily Improvisational Movement Exercises</th>
<th>4 - Exemplary</th>
<th>3 - Mastery**</th>
<th>2 - Developing</th>
<th>1 - Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td>In addition to mastery, the student explores further additional or optional improvisational elements.</td>
<td></td>
<td>The student is focused, enthusiastic, and collaborative in daily improvisational movement exercises. They are engaged and ask questions when needed.</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Daily Culminating Exercise / Performance</th>
<th>4 - Exemplary</th>
<th>3 - Mastery**</th>
<th>2 - Developing</th>
<th>1 - Basic</th>
</tr>
</thead>
<tbody>
<tr>
<td>In addition to mastery, the culminating exercise incorporates additional or optional improvisational elements.</td>
<td></td>
<td>The culminating exercises are explored and performed with energy and clarity. The student is committed to their performance and shows</td>
<td>The student fulfills the stated expectations with one – two exceptions.</td>
<td>The student falls short of fulfilling the stated expectations with three (or more) exceptions.</td>
</tr>
</tbody>
</table>
complete understanding of concepts covered each day.

| Final Improv Jam | In addition to mastery, the culminating exercise incorporates additional or optional improvisational elements. | The final jam is explored and performed with energy and clarity. The student is committed to performance and shows complete understanding of concepts covered throughout the week. | The student fulfills the stated expectations with one – two exceptions. | The student falls short of fulfilling the stated expectations with three (or more) exceptions. |

Additional Comments: 

Total: ____________/16

Eight improvisational concepts covered throughout unit:
- using breath to initiate movement
- utilizing the elements of dance (body, energy, space, time)
- mirroring/moulding
- flocking/following
- environmental inspiration
- interdisciplinary inspiration (music)
- skin level contact (spherical contact)
- muscle level contact (weight sharing)
### Mississippi College and Career Readiness Standards for Dance Met in Curriculum

<table>
<thead>
<tr>
<th>Standards</th>
<th>CREATING</th>
<th>PERFORMING</th>
<th>RESPONDING</th>
<th>CONNECTING</th>
</tr>
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<td><em>Week One:</em> Introduction of Modern through Dance Styles that Share a Movement Vocabulary (I)</td>
<td>X</td>
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<tr>
<td><em>Week Two:</em> Introduction of Modern through Dance Styles that Share a Movement Vocabulary (II)</td>
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<td></td>
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<tr>
<td><em>Week Three:</em> Modern Dance Technique (I)</td>
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<tr>
<td><em>Week Four:</em> Modern Dance Technique (II)</td>
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<td>X</td>
<td></td>
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<tr>
<td><em>Week Five:</em> Modern Dance Technique (III)</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td><em>Week Six:</em> Modern Dance History</td>
<td>X</td>
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<td></td>
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<tr>
<td><em>Week Seven:</em> Improvisation</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td><em>Week Eight:</em> Basics of Composition</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td><em>Week Nine:</em> The Collaborative, Creative Choreographic Process</td>
<td>X</td>
<td>X</td>
<td></td>
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Contextual Research

Introduction

Imagine walking into calculus class, but not knowing your multiplication tables. Excitedly entering a creative writing class, but then realizing you never learned what a metaphor is. And even sitting in an anatomy class, with no knowledge of which bone the femur is, yet your classmates have moved past the skeletal system, and into the muscular one. Imagine entering these learning experiences, and quickly having all of your enthusiasm stripped away and replaced with frustration, anxiety, and humiliation.

This is what many secondary students experience upon entering a college dance class or auditioning for a company for the first time – they are not college and career ready in dance. These students have not received the comprehensive education needed to be successful in these areas, which affects them not only in the cognitive and psychomotor domains, but in the affective area as well. Educators have a responsibility to ensure that their students are successful in whatever they choose to pursue, but many do not fulfill that requirement, which is absolutely unacceptable.

In order for students to meet Mississippi College and Career Readiness (MCCR) Standards for Dance and the National Core Arts (NCA) Standards in Dance, they must be able to use dance to create, perform, respond, and connect, and the use of education and training in modern dance theory and technique is one of the most effective practices that can be used to ensure students are meeting those standards. However, this instructional practice often comes with complications. Modern dance training and education are essential, and secondary students should have access to it, but many do not. Often the few intermediate-level secondary students who are granted exposure to modern dance find
difficulty in transitioning from one genre to another, such as ballet to modern, because modern dance requires a complete shift in the use of the spine and dropping of the weight. It is absolutely the dance educator’s duty to teach modern dance theory and technique in a way that fosters student motivation. In other words, what determines success in learning depends not only on what is taught, but the way in which it is contextualized for the students experiencing it.

The aim of the creation of this curriculum and my defense of it is to provide dance educators with a guide for introducing modern dance theory and technique to the intermediate dancer in secondary education in a way that fosters motivation in students and not only meets State and National standards but exceeds them. In the following discussion, I will begin with a review of literature that relates to this topic. I will then use these sources to prove that the curriculum I designed and provided (pg. 1), “Moving and Grooving: Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education”, is effective at meeting its goals of being both comprehensive and motivational.

Review of Literature

For my literary research, I found sources that come from arts and dance education writers that are experts in their field, with some outside sources from the general education domain. Dance education is specific and valuable, and it is important to me that the sources I refer to are as well.

I began using the National Core Arts Standards for my Dance Education course work in the Spring of 2015. The National Core Arts Standards in Dance outline the
benchmarks that should be met by each grade level through the artistic processes of creating, performing, responding, and connecting. The NCA standards in dance are important for my research because the standards provide a guideline for planning, instruction, and assessment of the expectations set for each grade level.

In addition to my use of the NCA standards, it was also crucial to refer to the Mississippi College and Career Readiness Standards for Dance. The document covers such topics as: The Purpose of the Arts Learning Standards, The Mission of Arts Education, Arts Integration, Artistic Literacy, Overview of the Arts Learning Standards, Benefits of the Arts in Education, Foundations and Goals, Understanding the Arts Learning Standards, and Guide to the Arts Learning Standards. (MDE 4) These MCCR standards directly correlate to the NCA standards, and give a framework to creating, performing, connecting and responding. The MCCR standards served as a clear source for the expectations of proficient, accomplished, and advanced high school students in dance.

The article “Higher Order Thinking in the Dance Studio” from the Journal of Dance Education provided insight on the inclusion of higher-order thinking skills in the dance classroom. In order for a curriculum to meet the standards, it must cater to higher-order thinking skills, and this article, by Ann-Thomas Moffett, explains how and why dance educators can do that.

I also looked over the section “An Overview: Brain-Compatible Dance Education” from Brain-Compatible Dance Education, by Anne Green Gilbert. This section includes a succinct and clear list of Gilbert’s Ten Principles of Brain-Compatible Dance Education: “present meaningful curriculum”; “provide an enriched environment”;
“give meaningful feedback”; “include opportunities for emotional engagement”; “allow for social interaction”; “present developmentally appropriate curriculum”; “allow students to take charge of their learning”; “provide both novel and repetitious experiences”; “offer a curriculum that is holistic and sequential”; and “provide information about proper nutrition”. (Gilbert 11) These principles allowed me to ensure that the curriculum I wrote was brain-compatible, and therefore effective and efficient. In addition, this book gave information on brain-based learning and brain-compatible dance education and their value.

Another source I have used in my research is the chapter “Kinesthetic Arts” from *Arts with the Brain in Mind*, by Eric Jensen. The source goes into detail on such topics as: the location of the brain, the difference of kinesthetic learning, and the roles of dramatic, industrial, and recreational arts. This source is helpful to my research because it advocates for and finds value in kinesthetic learning, which is found in dance.

I read the chapter “Creating a Curriculum” from *Dance Teaching Methods and Curriculum Design*, by Danielle M. Jay and Gayle Kassing, to further my knowledge in the creation of curriculum in dance education. This source gave me insight in areas such as designing the dance program curriculums, writing dance curriculums, and developing and evaluating curriculums. This source is crucial to my research, because from the beginning of my creative work it gave me the information needed to plan, develop, and create a valuable curriculum in modern dance theory and technique.

“Relationships Matter: Fostering Motivation Through Interactions” from *Voices from the Middle*, by Erika Daniels and Ron Pirayoff, is a journal article that explains the importance of creating positive relationships with students and motivating them to
enhance academic success. It gives information on topics such as: Understanding the Whole Child, Class Climate, and Collaboration with Colleagues. (Daniels and Pirayoff 19) This source confirmed my belief that it is not what we teach, but the way in which we teach it that most influences the affective domain in students.

The dissertation, “A Choreographers Approach to a Dancer’s Creativity in a Collaborative Choreographic Process”, by S.M. Oetgens van Waveren Pancras Clifford discusses the collaborative choreographic process, which helped me clarify my personal definition of one. In my curriculum, I discuss the creative, collaborative choreographic process often, so it is important that I am able to define one.

The book *Teaching Dance as Art in Education* by Brenda Pugh McCutchen has been extremely helpful in my research in many ways. The most important section of the book for my research has been “Part II: Clarifying the Content of K-12 Educational Dance (The Cornerstones).” Although these cornerstones – (1) Dancing and Performing, (2) Creating and Composing, (3) Knowing History, Culture, and Context, and (4) Analyzing and Critiquing – are not worded as simply as create, perform, connect, respond, they directly align with both the NCA and MCCR Standards. (McCutchen 125-291) Another helpful section is “Investigating the Arts Savvy Curriculum, Instruction, and Assessment Triad”. (McCutchen 357) In the chapter, McCutchen discusses the teaching triad: curriculum (what is taught), instruction (how it is taught), and assessment (how well it is taught and learned). (McCutchen 357) In order to reach the peak of teaching effectiveness, it is crucial that curriculum, instruction, and assessment align with each other. I am using this source to ensure that all three aspects of the teaching triad are aligned in my curriculum.
Another source I found was the chapter “Your Role as Dance Educator” from *Dance Education Tips from the Trenches* by Cheryl M. Willis, which summarizes the responsibilities of the dance educator, including organizing a program, communicating, creating goals, teachers as humans, making clear relationships, teachers as therapists, and taking care. This source brings humanity and specificity to the role of dance educator, which was important for me to consider in this writing.

The National Dance Education website (ndeo.org) includes a plethora of subjects, materials, and resources that support the value of dance education. For my research, the page “Dance Education in the United States” gave insight into what a comprehensive dance education looks like.

The chapter “How to Create an Effective Assignment” from *The First Days of School*, by Harry K. Wong and Rosemary T. Wong, discusses how to create assignments that exceed the standard for effectiveness from a general education standpoint. Often, in order for dance to have value in education, it must be considered a from a general education standpoint. By considering the guidelines set by the Wongs for general education, my curriculum became more valuable and reliable.

The article “Overview: State Definitions of College and Career Readiness” by Anne Mishkind from American Institutes of Research is a comparison of states’ definitions of ‘college and career readiness’. It advocates for a consideration of college and career as equals because “the overarching skills and strategies required for students of all ages entering colleges and careers are consistent.” (AIR 2) This article helped me to further clarify my personal definition of ‘college and career readiness’.

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Next, the article, “Collaborative Choreography: A Critical Inquiry into Designing Creative Interactive Systems”, by Kristin Carlson, Thecla Schiphorst, and Steve DiPaola, is about using technology as a “collaborator rather than as a tool”. (Carlson, Schiphorst, DiPaola 46) This article allowed me to further define a creative, collaborative choreographic process.

_Ballet and Modern Dance: A Concise History_, by Jack Anderson, gives an overview of ballet and modern dance history. The chapter, “The Phoenix of Modern Dance” gave me the ability support some of the claims I make about modern dance.

_Intrinsic and Extrinsic Motivation: The Search for Optimal Motivation and Performance_, edited by Carol Sansone, discusses both intrinsic and extrinsic motivation and their effect on student performance. This book gave me insight on how student motivation can affect academic performance, as well as how to best motivate students in the classroom.

Finally, in support of my thesis, I will draw from my own curriculum, “Moving and Grooving: Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education.” The curriculum and my defense of it rely on each other to further explain, support, and conceptualize their counterpart.

_Exceeding Standards and Fostering Motivation_

The aim of the creation of this curriculum and my defense of it is to provide dance educators with a guide for introducing modern dance theory and technique to the intermediate dancer in secondary education, in a way that fosters motivation in the students and not only meets standards but exceeds them. In order for students to meet the
MCCR standards in dance, they must be able to create, perform, respond, and connect; the use of education and training in modern dance theory and technique is one of the most effective and efficient practices that can be used to ensure students are meeting those standards.

More than most other dance styles, modern dance has the innate ability to meet the standards of Creating, Performing, Connecting, and Responding. An example of this is the collaborative, creative choreographic process often found in modern dance. Oetgens van Waveren Pancras Clifford writes:

Types of collaboration between a choreographer and a dancer can differ greatly within and between each choreographic process: What a choreographer asks from a dancer and in what way, how much freedom of interpretation a dancer has or can take within the given movement, structure or task, and how much room there is for collective decision-making, are a few examples. (4)

In the “creating” domain, the MCCR Standards cite that individual or collaborative choreographic experiences are necessary to meet the standards set. In order to exceed those standards, it is necessary for students to have experience in both individual and collaborative choreographic processes. (61) In my experience of a variety of dance styles (ballet, tap, jazz, musical theatre), no other genre gives the opportunity for collaboration in the choreographic process like modern dance does. In “Collaborative Choreography: A Critical Inquiry into Designing Creative Interactive Systems”, Kristin Carlson, Thecla Schiphorst, Steve DiPaola write, “Contemporary choreographic process is often distributed, relying on interactions between the choreographer and dancer to develop and evaluate movement material through exploration of different bodies.” (46) In “Moving and Grooving” at weeks seven through nine (see Curriculum, pg. 34), students are given both individual and collaborative choreographic experiences, both of which are necessary
to exceed the standards. Specifically, in Week Seven: Improvisation, students are given a taste for both individual and collaborative choreographic processes because the first day’s theme is using yourself as inspiration, while the second day’s theme is using others and outside sources as inspiration. The next week, they participate in an incredibly individualized composition course, then the curriculum ends in a creative, collaborative choreographic process.

Clearly, modern dance theory and technique are necessary in order to meet both NCA and MCCCR standards, however, secondary students can be resistant to studying this genre of dance, especially if they do not have experience in it. This is why it is crucial that dance educators motivate their students to learn. Erika Daniels and Ron Pirayoff write:

Teaching students to care about academic success requires more than deep knowledge of academic content and a clear understanding of effective pedagogical strategies—although both are essential. Truly effective teachers combine knowledge about content, pedagogy, and motivation to create learning environments that both allow and encourage students to thrive. It is also important for teachers to be aware of and attentive to their own waxing and waning motivation. (19)

Daniels and Pirayoff advocate for carefulness in instruction, as the experiences students have with educators can completely alter their mindset. (20) In the book “Intrinsic and Extrinsic Motivation: The Search for Optimal Motivation and Performance”, Carol Sansone argues, “The information that students seek depends on what they want to know, and what they want to know depends on what they want to achieve, or, in other words, on their achievement goals.” (164) In the context of the effect of motivation on student achievement of the MCCCR and NCA standards, if, when instructing, educators are inherently encouraging students to develop goals in creating, performing, responding, and
connecting, they will actively seek the information that allows them to meet (and exceed) those standards. After gaining the information they seek, they will feel more confident in their ability, which increases motivation, and in turn decreases the resistance in learning a new genre of dance. In other words, it is not necessarily what is being taught, but the way in which it is being taught that most affects students; if a teacher pairs effective instruction with profitable content, students are motivated, and standards are exceeded.

The Mississippi College and Career Readiness Arts Learning Standards for Dance cite several philosophical foundations and lifelong goals for artistic literacy and for arts in education, which can be considered a means of motivation for education in general – not just dance – because whether or not students choose to pursue dance, they are gaining necessary skills to be contributing, well-educated members of society. (MDE 8) The philosophical foundations and lifelong goals cited are: “The Arts as Communication”; “The Arts as Creative Personal Realization”; “The Arts as Culture, History, and Connectors”; “The Arts as Means to Wellbeing”, and “The Arts as Community Engagement.” (MDE 8) When taking these foundations and goals into consideration, it is clear that modern dance theory and technique have the means to support student development, motivation, and learning in artistic literacy, as I will explore below.

In terms of “The Arts as Communication” and “The Arts as Creative Personal Realization”, as MCCR philosophical foundations and lifelong goals, modern dance theory and technique gives learner the ability to “use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others,” as well as “enable[s] individuals to discover and
develop their own creative capacity, thereby providing a source of lifelong satisfaction” because it encourages the creative, collaborative choreographic process, in which dancers and choreographers work together to create art. (MDE 8, Clifford 4) This is found in week seven and eight in “Moving and Grooving” with the instruction of improvisation and composition, both having individual and collaborative experiences (see Curriculum, pg. 35). With deep historical roots, found both in cultural dance and the breakaway from ballet, modern dance theory and technique provide a means for individuals to “understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance,” which falls into the category of “The Arts as Culture, History, and Connectors” as philosophical foundations and lifelong goals (MDE 8). This is explored in week six of “Moving and Grooving”, with an entire week dedicated to modern dance history. (see Curriculum, pg. 31) Modern dance theory and technique can ensure “The Arts as Means to Wellbeing” as a philosophical foundation and lifelong goal because “participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing” and dance education as a whole specifically caters to the individual’s cognitive, psychomotor, and affective domains. MDE (8) Jack Anderson, in “Ballet and Modern Dance”, advocates that “[modern dance] is not so much a system or technique as an attitude toward dance, a point of view that encourages artistic individualism and the development of personal choreographic styles.” (153) By nature, modern dance is accessible (there is no ‘mold’ that dancers have to fit into) and can lead “individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artworks that bring communities together” in relation to
the philosophical foundations and lifelong goals found in “The Arts as Community Engagement.” (MDE 8) These foundations and goals aid in the motivation of the student because they develop lifelong goals, encourage learning, and are found throughout the curriculum, but the educator must present instruction in a positive, encouraging way for it to truly motivate students.

In order to reach the peak of effectiveness in exceeding both the MCCR and NCA standards, educators must guarantee that their planning, instruction, and assessment align. Without alignment, it is impossible to even meet the both sets of the standards, which are reciprocal, let alone exceed them. McCutchen states, “What is taught (curriculum), how it is taught (instruction), and how well it is taught and learned (assessment) become the interdependent, inseparable three-part process you use to teach dance in education.” (357)

The National Dance Education Organization (NDEO), a leading authority in dance education states:

A comprehensive education includes improvisation, technique, choreography, performance, observation and analysis. Exposure to dance history and cultures, kinesiology and anatomy, and movement theories further enriches the dance educational experience. (NDEO)

In planning, in order to meet the MCCR standards, alignment with instruction and assessment means the consideration and inclusion of improvisation, composition, and dance history, in addition to technique and performance, as that merits all-inclusive learning. The meeting of the standards requires a comprehensive education, which can only be achieved if these areas are included in the beginning stages of curriculum development, planning. If educators plan on including improvisation, composition, and dance history in their instruction, students can later be assessed on whether or not, through these areas, if MCCR standards have been met. “Moving and Grooving”
provides week-long units in improvisation, composition, and dance history which shows that all areas were carefully considered in planning. (see Curriculum, pgs. 31, 35, 39)

In instruction, educators must rely on the Ten Principles of Brain-Compatible Dance Education to properly contextualize the material they have planned, as well as “create the most beneficial learning environments” for students. The principles are: “presenting meaningful curriculum”; “providing an enriched environment”; “giving meaningful feedback”; “including opportunities for emotional engagement”; “allowing for social interaction”; “presenting developmentally appropriate curriculum”; “allowing students to take charge of their learning”; “providing both novel and repetitious experiences”; “offering a curriculum that is holistic and sequential”; and “providing information about proper nutrition”. (Gilbert 11) Referencing these principles allows educators to instruct based on “current research of how the brain learns”, which provides the most effective instruction possible. (Gilbert 32) “Moving and Grooving” addresses most of these facets of brain-compatible dance-education. For example, one aspect that is present in the curriculum is “provide both novel and repetitious experiences”. (Gilbert 13) Novel experiences are evident in week seven of the curriculum, which has a focus on improvisation as well as week six of the curriculum, which provides a lesson on Merce Cunningham and ‘Chance Dance’. (see Curriculum, pgs. 31, 35) Repetitious experiences happen often in weeks three through five, which include an in-depth experience of modern dance technique. (see Curriculum, pg. 15) More of Gilbert’s principles can be found throughout the curriculum and are addressed in a variety of ways. (see Curriculum, pg. 3)

In assessment, aligning planning, instruction and assessment means assessing
whether or not all six levels of Bloom’s Taxonomy are reached – knowledge, comprehension, application, analysis, synthesis and evaluation. (McCutchen 366) McCutchen writes:

Your job is to see that learners acquire and know basic facts comprehend information, apply what they learn, analyze aspects of dance, synthesize individual parts into a new whole, and evaluate performance. You are the one that operationalizes Bloom’s Taxonomy in your classroom to stretch boundaries, diversify instruction, and optimize thinking ability. (80)

Assessment can be informal and formal, as well as formative and summative. Assessment in the context of levels of cognitive function allow educators to evaluate whether or not their previous planning and instruction has been effective; in “Moving an Grooving”, all levels can be easily and readily identified. If all levels are identified in a lesson, unit, or curriculum upon evaluation, then it has the capacity to be successful. Students remember when they define modern dance terminology and recall basic modern dance concepts. (see Curriculum, pg. 15) To understand, students describe and perform basic modern dance concepts. (see Curriculum, pg. 15) Students show application through demonstrating understanding of basic modern dance concepts through implementing them into performance and choreography (see Curriculum, pg. 35). Students analyze in the process of finding connections between modern dance and a variety of other subjects – history, anatomy, mathematics, etc. (see Curriculum, pg. 31) In a variety of ways, students evaluate and assess the work of peers and selves, as well as provide supportive evidence for all evaluations. (see Curriculum, pg. 43) Finally, and definitely students create. (see Curriculum, pgs. 35, 39) With the assistance of the teacher, students work to create an original choreographic work, utilizing concepts learned throughout the nine weeks. Easily, and undoubtedly, through participation in a modern dance curriculum,
students are able to meet the MCCR and NCA standards of Creating, Performing, Connecting, and Responding. Because “Moving and Grooving” so readily aligns planning, instruction, and assessment, it definitely provides students with the ability to exceed both the MCCR and NCA standards.

Modern dance education and training is absolutely necessary to meet and exceed the MCCR and NCA standards because it, especially in the context of the curriculum “Moving and Grooving”, gives students experiences that are not as readily available in other genres of dance. Transitioning to modern dance can be difficult because opening the door to new experiences can cause secondary students to be anxious and lose confidence in themselves. Overall, success in education depends on the way in which material is planned, instructed, and assessed – educators must meet and exceed the standards, but foster motivation in students as well.
Appendix A:
Teaching Philosophy
Teaching Philosophy

Dance changes lives. I have seen and experienced this first hand, and I see it in the students I teach. I am so honored that I have been given the opportunity to share dance, a life-altering discipline, with students. As an educator, I know that there are countless benefits to having dance in the classroom, which is why I feel it is crucial that dance is a part of every child’s education. Dance education is worthwhile and holistic in many ways. It is an alternative and valuable way of learning for students who have difficulty in the traditional classroom. In addition, the high expectations that teachers have for their students in dance brings focus and determination that benefits all parts of their lives. Finally, dance teaches the whole student — mind, body, and spirit. Everything I do in the classroom supports the idea of dance having the ability to affect and improve all aspects of a student’s life. That is the foundation of what I strive to do as a dance educator.

An alternative and valuable way of learning, dance is a crucial part of education. It can cater to students who have trouble in the classroom, as well as improve the quality of learning that is happening for all students. Dance clearly caters to Howard Gardner’s “Multiple Intelligences” and because of that, truly has the capacity to teach all different types of students. Dance education is influential because not only can it open the door for diversity in learning styles, it can also help students understand what makes them and their classmates distinguishable, exciting, and one of a kind in every way. Often, addressing diversity can be difficult for some students. Dance makes the topic of diversity so much easier to discuss and overcome. Above all, dance in education has the innate ability to teach students how to celebrate and honor, instead of simply recognizing
and tolerating, diversity in the classroom.

Dance challenges students mentally, physically, and spiritually. Through that, students can learn the importance of hard work, striving to do their best, pursuing excellence, and resiliency. These qualities are not only important in dance education and can be easily transferred to other parts of life. Growing up, I had a dance teacher, Benjamin Warner, who used to always tell me, “Work hard for more, don’t settle for less.” Of course, he was referring to my work in his class, however, I was able to take that advice and apply it to many areas of my life (and still do today). I hope to always inspire my students to be the best they can be with the idea of not settling and never being totally satisfied with where they are — grateful for what they have accomplished, but never settled. I always have high expectations for my students and expect them to learn what they do in the classroom and apply that knowledge to their everyday lives. It is vital to me that my students are not only good dancers, but that they are good people too. Dance is never easy, and my challenge for them is to rise above that and create beautiful, wonderful, earth-shattering art. My students are taught to never settle for good when great is possible, which is also something that I strive for in my personal life.

The arts have a remarkable way of connecting our emotions to the work we do. When we are emotionally connected to something, even when it is difficult, it helps us to grow to become better people. That is why I believe the arts are an imperative part of education. I specifically advocate for dance because in dance, a student can learn how to manage stress, express their emotions, and empathetically relate to other people all in one lesson. That is something that cannot be done in other subjects. Here are some of the other things that dance can teach: how to do a pirouette, but also in the same hour how to
be a respectable member of society that accepts people's differences. Dance can teach students the different punctuation marks, and also how the earth orbits around the sun. In math, students will learn about angles through practicing *arabesques.* The next period, in a dance class, students will learn how to propel their bodies through the space, while they learn how Martin Luther King, Jr. propelled the Civil Rights Movement forward.

Students learn how to take care of their bodies and how to take care of others. The possibilities in dance are endless, and that should not be taken for granted.

A teacher’s knowledge, skills, and disposition are what allows them to teach the whole student, which is why they are an inherent part of what it means to be an educator. I am constantly working towards making sure that my knowledge, skills, and disposition exceed what is expected of me as a master teacher. Harry K. Wong once said, “Those who dare to teach must never cease to learn.” My coursework at the University of Southern Mississippi has greatly prepared me to be an effective teacher, as well as my experiences outside of the classroom designed to supplement my educational training.

Two of the most impactful experiences I have had as a dance education student at Southern Miss were researching, planning, creating, and executing an outreach program, “Dancing for Diversity”, that catered to teaching K-12 students about diversity through dance and serving as a Lead Intern for the 2017 Mississippi Dance Festival, where I helped to plan, organize, and run an educational experience for students, parents, and other educators. I always expect my students to do their best work, and I know for that to happen, I must always do my best work too. My best work can only be done by constantly expanding my knowledge, using that knowledge to teach all types of students well, challenging my students to be better, and teaching each and every part of them. No
matter what you are doing in a dance classroom, you are engaging and expanding your mind, body, and soul. That is a fact that should not be taken lightly because it is incredible and inimitable.
Appendix B:
Curriculum Vitae
EDUCATION

Academic
2014-2018

The University of Southern Mississippi. Hattiesburg, MS
B.F.A. Dance Education K-12, with Honors

Modern Dance Technique: Stacy Reischman Fletcher, Kelly Ferris Lester, Shellie Nielsen, Angie Simmons, Meredith Early, Rebecca McArthur, Elizabeth Lentz-Hill, Lauren Soutullo Smith, Brianna Jahn

Dance Styles: Brianna Jahn

Rhythmic Analysis: Kelly Ferris Lester

Experiential Anatomy for Dancers: Elizabeth Lentz-Hill

Ballet Technique: Julie Hammond White, Rebecca McArthur, Lauren Soutullo Smith, Meredith Early, Angie Simmons

Introduction to Somatics in Dance: Kelly Ferris Lester

Student Teaching Experience: Julie Hammond White

Senior Capstone: Elizabeth Lentz-Hill

Practicum in Dance Education: Julie Hammond White

Dance Composition: Stacy Reischman Fletcher, Kelly Ferris Lester, Meredith Early

Methods in Dance Education K-12: Julie Hammond White

Dance Improvisation: Elizabeth Lentz-Hill

Methods of Teaching Dance II: Julie Hammond White

Repertory Dance Company: Kelly Ferris Lester, Meredith Early

Psychology and Education of the Exceptional Child: Dr. Cimmie Switzer, Ph.D.

Freshman Repertory: Coco Loupe

Classroom Management: Dr. Bridgette L. Davis, Ph.D.

Performance Project: Brianna Jahn

Tests and Measurements: Dr. Thomas J. Lipscomb, Ph.D., Kerri Fontenot

Performance Project: Brianna Jahn

21st Century Dance Forms: Rebecca McArthur
Additional Training

2018: American College Dance Association Conference, Natchitoches, LA
- Modern Dance Technique: AnnaMarie Ewert-Pittman
- Gyrokinesis: Brett Garfinkel
- Arts Advocacy Roundtable: What Do You Need to Survive in Your Environment? : Tina Mullone
- Partner Stretching and Massage: Erin Rockwell
- Smash, Grab, Shape! – An Approach to Dance Composition: Stephanie Thibeault

2017: National Dance Education Organization Conference, San Antonio, TX
- NDEO 101: Navigating the Conference: Rick Southerland, Suzie Henneman
- Creating Artistic Communities: Take it to the People: Jennifer Edmond-Jones, Margot Faught
- The Possibility Project: Empowering Teens to Create a Better World: Stephanie Simpson
- Gender and Equality in Dance: Are We There Yet?: Wendy Oliver, Doug Risner, Eliza Larson, Karen Schupp, Carolyn Hebert Pam Musil
- Ballin’ in the Socket: Experiential Anatomy: Anne Wilcox
- Having a Successful College-Level NHSDA Program: Gretchen McLaine
- Reconsidering Hierarchical Structures: Promoting Agency in Pedagogical and Artistic Practices: Rachel Barker, And Javian, Tammy Carrasco
- Dance Diversity: Why Tap?: Anita Feldman
- What to Publish: Developing an Article for Dance Education in Practice: Frederick Curry, Miriam Giguere, Susan Gingrassio, Elizabeth McPherson
- Equitable Pedagogical Strategies that Support Diverse Learning in Children’s Dance Education: Stacy Wisniewsk

C3 Dance Festival, Belhaven University, Jackson, Mississippi
- Advanced Modern Technique: Emily Wright
- Creating Energy for Community Engagement: Charlotte Smelser, Melody Moody Thortis, Emily Tschiffely
- Choreo-Performance Workshop: “My Body Performs or a Clean Piko”: Elizabeth Lentz-Hill
- NHSDA Love Your Body Week: Creating Body-Positive Dance Environments: Emily Wright

American College Dance Association Conference, Auburn, Alabama
• Jazz Vernacular: Brianna Jahn
• Improvisation: Wayne Smith
• Cunningham Technique: Brett Garfinkel
• Gyrokinesis: Brett Garfinkel
• Modern Dance Technique: Stacy Reischman Fletcher
• Musical Theatre Tap: Karyn Tomczak
• Rhythm Tap: Jill Nee
• Dance Fitness/Conditioning: Lauren Soutullo Smith
• Tap Technique and Repertory: Courtney World
• Copasetic Tap Repertory: Amanda Clark
• DanceAbility International: Brigitte Rogers
• Embodied Action in Practice: Samantha Johnson

Project: Motion Modern Dance Collective Classes, Memphis, TN
Modern Dance Technique: Amelia Renee Byrd, Louisa Koeppel, Rebecca Rose Cochran, Kenneth Johnson

Master Classes, Hattiesburg, MS
Hip Hop Technique: Jeremy Guyton

Master Classes, Hattiesburg, MS
Modern Dance Technique: Lucy Vurusic Riner, Michael Estanich

Master Classes, Hattiesburg, MS
West African Fusion Dance: Jason Aryeh

Master Classes, Hattiesburg, MS
Modern Dance Technique: Zachary Whittenburg

Master Classes, Memphis, TN
Musical Theatre Technique and Repertory: Whitney Branan

Master Classes, Memphis, TN
Tap Technique and Repertory: Whitney Branan

2016: American College Dance Association Conference, Hattiesburg, Mississippi
Rhythm Tap Technique: Rebecca Morgan
Tap Technique: Adrienne Wilson
Dance and Language Common Core Literacy: Nancy Ng
Project: Motion Modern Dance Collective Classes, Memphis, TN

*Modern Dance Technique*: Amelia Renee Byrd, Louisa Koeppel, Rebecca Rose Cochran, Kenneth Johnson

**Master Classes**, Hattiesburg, MS  
*Modern Dance Technique*: Courtney World

**Master Classes**, Hattiesburg, MS  
*Dance Improvisation*: Pearlann Porter

**Master Classes**, Hattiesburg, MS  
*Capoeira*: John Grant Tchádeggada

**Master Classes**, Hattiesburg, MS  
*Advanced Tap Technique and Repertory*: Whitney Branan

**Master Classes**, Memphis, TN  
*Music Theatre Technique and Repertory*: Whitney Branan

2015: **Project: Motion Modern Dance Collective**, Memphis, TN  
*Modern Dance Technique*: Bethany Wells, Wayne Smith, Louisa Koeppel, Rebecca Rose Cochran

**Master Classes**, Hattiesburg, MS  
*Modern Dance Technique*: Deshona Pepper Robertson

**Master Classes**, Hattiesburg, MS  
*Modern Dance Technique*: Lucy Vurusic Riner, Michael Estanich

2014: **Project: Motion Modern Dance Collective**, Memphis, TN  
*Modern Dance Technique*: Bethany Wells, Wayne Smith, Louisa Koeppel, Rebecca Rose Cochran

**Master Classes**, Hattiesburg, MS  
*Hip Hop Technique*: Aysha Upchurch

**Master Classes**, Hattiesburg, MS  
*Modern Dance Technique*: John Allen
RESEARCH AND CREATIVE ACTIVITY

Scholarly Research

2018: Dancing for Diversity: The Creation of a K12 Outreach Program  
Mississippi Honors Conference, Jackson, MS  
Lead presenter; poster presentation, competitive selection process

2017: Dancing for Diversity: The Creation of a K12 Outreach Program  
National Dance Education Organization Conference, San Antonio, TX  
Lead presenter; poster presentation, competitive selection process

2017: Dancing for Diversity: The Creation of a K12 Outreach Program  
University of Southern Mississippi Undergraduate Research Symposium, Hattiesburg, MS  
Lead presenter; poster presentation, competitive selection process

Teaching Experience

2015-2018: Dance Instructor, Young Actors Guild, Memphis, TN

2014-2018: Instructor, Performing Arts of Germantown, Germantown, TN

2017: Teaching Assistant, Methods of Dance Education, The University of Southern Mississippi, Hattiesburg, MS

2017: Written and Oral Communication Tutor, Senior Class, The University of Southern Mississippi, Hattiesburg, MS

2017: Technique Specialist, Pom Squad, Christian Brothers High School, Memphis, TN

2017: Teacher, Outreach Program, Sacred Heart Catholic School, Hattiesburg, MS

2014-2017: Director, Choreographer, and Instructor, Broadway in Your Backyard, DeSoto Family Theatre, Southaven, MS

2014: Dance Instructor, LRP Studios, Inc, Southaven, MS
Choreography

I Have Seen the Mountaintop (2018)
2018 Black History Month Showcase, Young Actors Guild, Memphis, TN

High School Musical, Jr. (2017)
Broadway in Your Backyard Series, DeSoto Family Theatre, Landers Center Theatre, Southaven, MS

Cinderella, Kids! (2017)
Broadway in Your Backyard Series, DeSoto Family Theatre, Landers Center Theatre, Southaven, MS

Another Way of Being (2017)
2017 Spring Studio 115 Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Dancing for Diversity: Connection (2017)
Outreach Concert Excerpt, 2017 USM Dance Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Oklahoma! (2016)
DeSoto Family Theatre, Landers Center Theatre, Southaven, MS

Alice in Wonderland, Jr. (2016)
Broadway in Your Backyard Series, DeSoto Family Theatre, Landers Center Theatre, Southaven, MS

Shrek, Jr. (2016)
Broadway in Your Backyard Series, DeSoto Family Theatre, Landers Center Theatre, Southaven, MS

So Be It (2016)
2016 Sophomore Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Mulan, Jr. (2015)
Broadway in Your Backyard Series, DeSoto Family Theatre, Landers Center Theatre, Southaven, MS
Performance

Half Empty/Half Full (2017)
Choreographed by Noelle Billings
2017 Fall Studio 115 Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Visualizing Vista (2017)
Choreographed by Karley Wasaff
2017 Fall Studio 115 Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Trajectory (2017)
Choreographed by Kelly Ferris Lester
2017 Fall Dance Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS
2018 American College Dance Association South Conference, Northwestern State University, Natchitoches, LA

“move lightly and quickly, so as to appear and disappear, flicker" (2017)
Choreographed by Katie Pinkard
2017 Spring Studio 115 Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS
2017 High School Dance Day, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Concentric Caleidoscope {Version B} (2017)
Choreographed by Kelly Ferris Lester
2017 Spring Dance Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

Everybody Rock! (2017)
Choreographed by Brianna Jahn
2017 USM Dance Fall Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

DuBard School Gala (2016)
Performer for Speakeasy Theme
Choreographed by Brianna Jahn
2017 DuBard School Gala, USM Thad Cochran Center, Hattiesburg, MS
Fleshed Out: The Body Politic (2016)
Pre-event Performer
Choreographed by Brianna Jahn
2017 Fleshed Out: The Body Politic Interdisciplinary Series, USM Scianna Hall, Hattiesburg, MS

How to Hope 17 Ways (2016 [Premiere 2015])
Choreographed by Brianna Jahn
2015 USM Dance Fall Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Invitations (2016)
Choreographed by Katie Pinkard
2016 Sophomore Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Causality (2015) - apprenticeship
Choreographed by Shaquille Hayes
2015 Spring Dance Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Two Between the Story (2015) - apprenticeship
Choreographed by Sarah Macaluso
2015 Spring Dance Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Games of the Wicked (2015)
Choreographed by Taylor Krupp
2015 USM Dance Spring Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Ruby Tuesday (2015)
Choreographed by Kelly Ferris Lester
2015 USM Dance Spring Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

there is no word for arrival (2014)
Choreographed by Coco Loupe
2015 USM Dance Fall Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

**Dance Production Experience**

2017: **Full Construction**  
*Backstage Crew, 2017 Fall Hub Dance Collective Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS*

2017: **Studio 115 Concert**  
*Head of Backstage Crew, 2017 Spring Repertory Dance Company Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS*

2017: **Spring Dance Concert**  
*Head of Backstage Crew, 2017 Spring Repertory Dance Company Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS*

2017: **Student Showcase**  
*House Management, Head of Backstage Crew, 2017 Spring Student Dance Organization Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS*

2016: **Student Showcase**  
*House Management, Head of Backstage Crew, 2016 Fall Student Dance Organization Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS*  
*House Management, Head of Backstage Crew, 2016 Spring Student Dance Organization Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS*

2016: **Studio 115 Concert**  
Head of Backstage Crew, 2016 Spring Repertory Dance Company Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2016: **Spring Dance Concert**  
Head of Backstage Crew, 2016 Spring Repertory Dance Company Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

2015: **Student Showcase**
House Management, Head of Backstage Crew, 2015 Fall Student Dance Organization Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

House Management, Head of Backstage Crew, 2015 Spring Student Dance Organization Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2015: **Studio 115 Concert**
Head of Backstage Crew, 2015 Fall Repertory Dance Company Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2015: **Fall Dance Concert**
Head of Backstage Crew, 2015 Fall Repertory Dance Company Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

2014: **Studio 115 Concert**
Soundboard Operator, 2014 Spring Repertory Dance Company Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2014: **Spring Dance Concert**
Assistant Stage Manager, 2014 Spring Repertory Dance Company Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

2014: **Studio 115 Concert**
Head of Backstage Crew, 2014 Fall Repertory Dance Company Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2014: **Fall Dance Concert**
Assistant Stage Manager, 2014 Fall Repertory Dance Company Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

**Company Affiliations**

2015-2017: **University of Southern Mississippi Repertory Dance Company**, choreographer and performer

2015-2017: **University of Southern Mississippi Repertory Dance Company II**, choreographer and performer
Service

2014-2018: Member, Delta Gamma Fraternity

2017-2018: President, USM Student Dance Organization
Undergraduate Student Representative, National Dance Education Organization Advisory Board

2017: Publicity, Fleshed Out: The Body Politic
Lead Intern, Mississippi Dance Festival
Teaching Assistant, Methods of Dance Education, USM

2016-2018: Student Ambassador, USM College of Arts and Letters

2016-2017: President, Resident Assistant Advisory Board
Treasurer, NDEO Liaison, and Service Chair, USM Student Dance Organization
Junior Class Representative, USM Dance Student Advisory Council

2016: Golden Eagle Welcome Week Group Leader, University of Southern Mississippi
Technical Crew, American College Dance Association Festival
Adjudicated Concerts

2015-2017: Resident Assistant, USM Department of Housing and Residence Life
Backstage Crew, USM Student Showcase


Awards and Recognitions

2014-2018: Awarded Academic Excellence Scholarship, University of Southern Mississippi
Awarded Supplemental Educational Opportunity Grant, University of Southern Mississippi
Awarded Pell Grant, University of Southern Mississippi
Awarded Mississippi Tuition Assistance Grant, University of Southern Mississippi
2015-2017: Awarded Dance Department Service Scholarship, Department of Theatre and Dance, USM

2017: Awarded Dance Department Scholarship, Department of Theatre and Dance, USM

2017: Awarded Eagle Wings Research Grant, Center for Undergraduate Research, USM

2017: Inducted into National Honor Society for Dance Arts

2017: Inducted into Order of Omega Honor Society

2014 - 2016: Awarded Emily Hendryx Memorial Scholarship, St. Paul Catholic Church, Memphis, TN

2015: Inducted into Lambda Sigma Honor Society

2014: Awarded Anna Travis Memorial Scholarship, Mid-South Fair Youth Talent Contest, Memphis, TN
Appendix C:
Artifacts – Curriculum Development Notes
Curriculum Development Notes

Comparison points:

- Shape/line
- Use of torso/pelvis
- Walking
  - Jazz - bend, parallel
  - Ballet - high, turned-on
  - Modern - normal, natural
  - Jazz - bound
    - Ballet - held, place
    - Modern - grounded

Jazz - fluid, smooth, often broken up
Ballet - fluid, rigid or smooth, aesthetically pleasing

Things to consider:
- Modern vs. Jazz
- Shared movements
- Vocabulary
- Shape/line
- Balance
- Use of pelvis
- Use of spine
- Rooted in African dance = movement in spine (as opposed to ballet)

Culminates in project about modern dance figures

What are those shared movements??
WHY?
- dance standards
- college/career readiness
- 21st century skills
- create a mind/body/spirit connection

- concepts
- movements
- feelings
- (which makes learning more efficient/effective)

CONNECT!

- How does this connect to teaching philosophy?
  * whole student learning
  * in/extracurricular

- When catering to all 3 areas, learning is easier & less intimidating

* BUILD ON PRIOR KNOWLEDGE *

("Ooh! I know how to do this!!")

- Easiest way of making sure students feel supported in their learning...
Inspiration → Who?

- my Ovation dancers
- me as a 1st year college student
- high schoolers that are afraid of trying new things for fear of failure
- dancers preparing for college

SMART + WILLING: dancers, some experience in dance, (some?) no knowledge of modern dance!!

Why does it matter??

- we want to challenge students, not overwhelm them
- activation of prior knowledge makes new material more digestible
- improvisation, composition, choreography, dance history are crucial components of modern dance training
- we have to work towards college career readiness + 21st-century skills + this curriculum hits all areas
Modern Dance History Unit

3 days of experiencing the styles of three "schools" of modern dance:
- Graham (Expressionist)
- Horton or Cunningham (Charleston)
- Dunham (West African)

*days 4 & 5: modern dance historical figure presentations

- need a list of at least 30 - 30
- 21st century dancers?

Public grades presentations

- Functions as an opportunity for students to begin thinking creatively

"Those who dare to teach must never cease to learn"
Assessment Within Curriculum

1. Week 1 - Introducing concepts
   I - Making the connections
   F - Connections, worksheet (end of wk. 2)

2. Week 2 - Introducing concepts
   I - Supporting those connections
   F - Conclusions worksheet (end of wk. 2)

3. Week 3 - Modern Technique 1
   I - Commitment to learning, assess. of self
   F - class participation + learning rubric

4. Week 4 - Modern Technique 2
   I - Commitment to learning, assess. of self
   F - class participation + learning rubric

5. Week 5 - Modern Technique 3
   I - Commitment to learning, assess. of self
   F - class participation + learning rubric

6. Week 6 - Modern Dance History
   I - Understanding the progression + peer assess.
   F - Communication skills

7. Week 7 - Improvisation
   I - Commit. to learning + creative processes
   F - 8 concepts in final jam!

8. Week 8 - Basics of Composition
   I - Commit to learning + creative processes
   F - Rubric (may grade process instead of product)

9. Week 9 - Create A Dance
   I - Putting new knowledge into use
   F - RFC (Rubric at completion)

CULMINATING

Final written exam??

optional, needed for some students??
Jazz \rightarrow Modern Class Planning

*goals*: Make sneaky connections + support them, material that directly links to modern, incorporate at least one use of technology. (What jazz elements/movements do you see in this modern piece that we've done in class this week?)

*assessment*: Compare/contrast mod. jazz worksheet

While watching: Consider the elements of dance for both pieces \rightarrow body, energy, space, time.

At PCR: How are these pieces the same? How are these pieces different?

What are some jazz movements/elements that you recognize in the modern piece?

Why do you think there is cross-over between the two pieces in terms of movement vocabulary?

What are some qualities that are the same in both pieces?

Do you think it is important to know about more than one style of dance? Why or why not?

Did you realize that you already know a lot about modern dance?
Merce Cunningham and his technique
- dance and music should be able to exist independently of each other while sharing the same time and space
  - musical collaborator → John Cage
- making use of chance in developing choreographic phrases
- an avid student of new technology → has embraced film, video, computer animation
- nearly 200 dances for company: works also performed by Paris Opera Ballet
  - Boston Ballet, White Oak Danu Project, etc.

*CLASS STRUCTURE*
- background in classical dance → will contribute to the progression of a Cunningham class
  - back warm-up
  - exercises such as plie's/tendus
  - huge sequences that move through space
  - jumps, adagios, and phrases across the floor lead into jumps if time permits, Hindes/fulks as well

*KEY CONCEPTS*
- strong sense of one's spine → explores the way the back works either in opposition to the legs or in unison with them
• Space & sense of direction
  - Referring "front" so that dancers
don't think about movement in terms
of moving toward a point in space
(most often, facing the audience), but
rather in terms of where each
individual body is facing
  - ability to change direction
    at will is incorporated
• RHYTHM - "funky feet"; dynamic range
  of speeds
    - from choreography, not
      music

activity ideas:
- warm-up
- teach a "cunningham" phrase
- in groups, manipulate phrase
  - due: sections of the dance/FACINGS
    - penny: biased
    - numbers, music choice
  - perform variations

5- minute warm-up
15- minutes teaching
20- minutes manipulating
5- minute warm-up
10- minute class!
Merce Cunningham Class - CHANCE DANCE

Materials:
- "chance" packets (6)
- penny
- paper dice
- coin flip rubric w/ spaces to fill in music
  - colored paper for music choice section order
- big numbers for facings (8) w/ posterboard

FACING FLIP

1. Flip dice
2. Face #1
3. Face #2
4. Face #3
5. Face #4

Step 1 - dice: section order
Step 2 - penny: facing
Step 3 - music, choice - papers!
Step 4 - technology: performance order
Jazz & Modern Dance Brainstorming

Week 1
- Yoga-based, warm-up
- Light conditioning, heavy
- Halping, running, flow, pelvis
- Rotations, half back, roll downs (articulation throughout the entire spine)
- Plie, tendu, dehage, battement, slings, swings
- Pas de bourrée

Again
- Make it more advanced
- Repeat same class, make it more advanced

Week 2

Culminates in analytical analysis of the pieces
Works Cited


“Mississippi College and Career Readiness Arts Learning Standards for Dance.” Mississippi Department of Education, 2017. PDF.


“National Core Arts Standards in Dance.” National Dance Education Organization. PDF.

