

Dance Units

Dance History

Teacher: Judi Mark

Brandeis High School

10 - 12th Grade

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Teacher Observations
Judi Mark, Dance Educator
Brandeis High School

The dance program at Brandeis, a comprehensive high school, is housed within the Physical Education Department. It is a new program, brought back into the school after approximately eight years of no dance classes. 90% of the students who are programmed for the classes have little or no dance education. The fall semester of 2008 offered one-semester non-sequential course programming with no opportunities for student electives. Students were randomly assigned to dance classes regardless of interest. However the spring semester 2009 programming was done taking student choice into account. Realizing the interest and potential of the students now choosing to study dance, I designed this abbreviated unit of dance history to pave the way for future learning.



Unit: Dance History

Overview

Teacher:
Judi Mark

School:
**Louis D. Brandeis
HS**

Grade Level:
10-12

Sessions:
**12 lessons - 5/5 x
wk, 35 min.**

Benchmarks:

■ Dance Making

» Students gain performance skills and conceptual understanding in a variety of dance forms. They create improvisational problems and demonstrate the ability to self-correct without suggestion.

■ Dance Literacy

» Students gain a familiarity with both historical and current dance artists that lends perspective to their critical responses to dance performance.

■ Working with Cultural and Community Resources

» Students take advantage of the cultural resources NYC has to offer for dance study, performance and enjoyment.

Big Ideas of this Unit

- Modern Dance history began with a revolutionary change inspired by Isadora Duncan.
- Martha Graham inspired dancers with creative dance technique and vocabulary that further changed dance history depicted by her choreography and dramatic interpretations
- Paul Taylor is a choreographer who uses pedestrian movements to create works of art.

Project Description

- The students will follow an abbreviated journey through dance history culminating in attending a performance of the Paul Taylor 2 Company at City Center. Prior to the performance, they will study dance history and choreographic forms, and create dance studies.

Instructional Goal

- To provide students with modern dance skills and an appreciation and knowledge of Modern Dance history; to provide an opportunity for students to create original dances inspired by Isadora Duncan, Martha Graham and Paul Taylor.

Indicators of Student Learning

Students will know:

- The period, place, and personal facts about Duncan, Graham, Taylor and how they developed their contribution to Modern Dance.
- The above artists' particular dance vocabulary.
- The type of music generally used with the above artists.
- Basic flowing, dramatic and pedestrian movements.
- Choreographic tools used to develop choreography
- How to create based on what they have learned about Duncan, Graham and Taylor.

Unit: **Dance History**

Overview and Assessments *continued*

Students will be able to:

- Execute flowing, skipping, hopping, sliding, tossing, turning movements inspired by Duncan.
- Execute contractions/release, spirals, triplets, pitches inspired by Graham.
- Execute pedestrian movements, create canons, and develop ABA forms inspired by Taylor.
- Create dance studies based on movements learned.
- Create a dance merging physical education (sports) movements into an artistic expression of their own making.

Students will understand that:

- Creating may begin with improvisation, an idea or music.
- Choreographers use many changes to create interest in their choreographies.
- We bring our experiences to our creative work.

Pre-Assessment/Planning

What activities can I do to assess students before teaching this unit?

Have I taught these students before? For how long?

- Four classes are beginners. I have not taught them before. One class is slightly more advanced. This is their second semester.

What do students already know and understand about this area of Dance Making?

- They understand the routine of a dance class and the expectations of working to develop the body as an instrument for expression. They have some basic skills.

What skills related to this unit have students already developed?

- They have learned how to dress for dance class.
- They know how to move in space without disrupting others.
- They have learned the three parts of a modern class: floor, center, across the floor.
- They understand basic rhythm, tempo and dancing to a beat.
- They understand that dances can be created without music; the movement comes first.
- They have developed an awareness of muscle memory through repetition of exercises.
- They have developed an awareness of how to use the mirror as a tool for self-correcting and observation.

How will the students' needs be addressed?

- Activities will further develop coordination, technique and rhythm in dancing; ability to work comfortably with a partner of same or opposite gender; capacity to contribute positively to a group effort. Spatial considerations will dictate students' ability to create comfortably.

Unit: **Dance History**

Assessment Strategies

Unit Assessment Strategies: What is the evidence of student learning?

Self-Assessment

- Class activities which involve using the mirror to make corrections.
- Journal reflections
- Confidences to the teacher

Peer-Assessment

- Peer observation and discussions after “showings” in class
- Peer coaching activities

Teacher-Assessment

- Skills test with rubrics
- Observations of group choreography with rubrics

Teacher Self-Assessment Strategies:

What is working well? How do I know this?

- The level of student involvement is the best indicator. If students arrive enthusiastic, ready to work, show focus and interest, then I know it is working!
- Daily Q&A as a review with answers supporting understandings. Enthusiasm for projects, with all engaged in learning and sharing ideas, reflects students' learning.

What should be changed? How do I know this?

- Assign stronger students to help less experienced within groups. Observation indicates that some students are intimidated by their lack of experience.

Unit: **Dance History**

Learning Experiences

Learning Experiences	Strands				
	<i>making</i>	<i>literacy</i>	<i>connections</i>	<i>resources</i>	<i>careers</i>
Lesson #1					
■ Introduction of the lesson with vocabulary, names and other significant information listed on the blackboard		◆			
■ Aim is clearly stated at the beginning of each lesson			◆		
■ Dance warm-up with additional skills taught as warranted	◆				
■ Sequential lessons to develop techniques	◆				
■ Historical/cultural background folded into the lesson			◆		
■ Standing center exercises	◆				
■ Traveling across the floor patterns and combinations	◆				
■ Observations of videos		◆	◆	◆	
■ Trips to theaters to view dance performances				◆	◆
■ Improvisational experiences	◆				
■ Working with partners or in small groups	◆				
■ Peer observations and critiques		◆			
■ Q&A sessions		◆			
■ Writing reviews		◆			

Unit: **Dance History**

Lesson #1

Big Idea(s) of the Sub-Unit on Isadora Duncan:

- Isadora Duncan, an American from California, created and performed a new way of moving different from ballet.

Goals of this Lesson:

- Who was Isadora Duncan? Why was she considered “modern”?

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Making Connections, Working With Community and Cultural Resources, and Exploring Careers and Lifelong Learning.

Desired Student Outcomes:

Students will:

- **Know:** How women dressed in society in the late 19th century and why Duncan was revolutionary.
- **Understand:** Why her dance was considered “modern” in relation to the ballets commissioned from Europe and performed in the US.
- **Do:** Perform basic steps that Duncan used to imitate Nature.

Assessments:

- I will measure student learning by observations and by students’ contributions during discussions.

Materials/Music:

- Bach, Vivaldi CDs.

Unit: **Dance History**

Lesson #1 *continued*

Activity:

Presentation of Question, Topic or Theme:

- Students watch part of the Isadora Duncan video to observe her style of moving. What do Isadora dances look like?

Warm-up:

Students will: play “follow the leader” with the teacher in a “Nature” inspired warm-up improvised using imagery: wind, sand, waves, earth, sun, moon while twisting, turning extending, bending, jumping, hopping, skipping and swaying.

Development / Elaboration:

- The warm-up will become a short dance study. The students will select movements, and sequence them to develop a short dance phrase.

Culmination / Sharing:

- As time allows, volunteer groups will present their short study to the class for feedback.

Cool Down:

- Short rest on the floor in collapsed positions “Isadora” style.

Unit: **Dance History**

Lesson #2

Big Idea(s) of the Sub-Unit on Isadora Duncan:

- Isadora Duncan was considered a “free spirit” and revolutionary for her time. The students will experience the freedom of movement associated with Isadora Duncan. As beginners, they will enjoy simple locomotor movements without attention to technical details.

Goals of this Lesson:

Students will:

Review skips, hops, turns, jumps

- Create combinations using the above (without stopping).
- Add tossing and leaping to the mix.

Blueprint Strands Addressed:

- Dance Making

Desired Student Outcomes:

Students will:

- **Know:** How to create a combination from skips, hops, turn and jumps.
- **Understand:** Creating does not have to be complex to enjoy. Relate to Isadora Duncan's understanding of dance in relation to Nature.
- **Do:** Create and perform combinations of movements.

Assessments:

- I will measure student learning by observing their ability to skip, hop, turn and jump across the floor, and create combinations within a small group in five minutes (level2).

Materials/Music:

- Bach, Satie CD's.

Unit: **Dance History**

Lesson #2 *continued*

Activity:

Presentation of Question, Topic or Theme:

- How do we use runs, hops, turns, jumps and skips to increase our movement vocabulary?

Warm-up:

- Brief warm up: stretches, roll downs, foot work.

Development / Elaboration:

- In lines across the floor, review hops, jumps, skips. After review, go to small groups for creating a combination in five minutes. Level 2 will create a combination.

Culmination / Sharing:

- Level 2: As time allows, volunteer groups will show their work.

Cool Down:

- Roll downs, pliés in second position.

Unit: **Dance History**

Lesson #3

Big Idea(s) of the Sub-Unit on Isadora Duncan:

- Isadora Duncan built dances using movements that were natural to her inspired by nature. The students will be able to use what they have learned about Isadora Duncan's style of dance and use the vocabulary to create.

Goals of this Lesson:

Students will:

Recall what they have learned about Isadora Duncan's style

- Repeat combinations created from list on the board
- Observe how improvisation can be easy and fun
- Level 2: Create dance studies using vocabulary on wall

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy

Desired Student Outcomes:

Students will:

- **Know:** How to speak the language of dance
- **Understand:** Dance has a language that is specific; observe how improvisation can be easy and fun.
- **Do:** List vocabulary, create, perform, perform a simple combination from the list; Level 2 will demonstrate through improvisation.

Assessments:

- I will measure student learning by observing their work

Materials/Music:

- Satie CD

Unit: **Dance History**

Lesson #3 *continued*

Activity:

Presentation of Question, Topic or Theme:

- How can we list and perform our movement vocabulary using dance terminology?

Warm-up:

- Stretches, pliés, foot work, roll downs, simple axial movements.

Development / Elaboration:

- Create list with students of dance vocabulary on board; warm-up floor and standing, travel across the floor in lines using: slide-hop-turn-skip-run, etc. (from list).

Culmination / Sharing:

- Level 2: Will demonstrate through improvisation stillness, slow motion, quick movements, run, turn.

Cool Down:

- Brief re-cap of work done, dismissal.

Unit: **Dance History**

Lesson #4

Big Idea(s) of the Sub-Unit on Isadora Duncan:

- When Isadora Duncan moved to Europe, she was influenced by other cultures. She was especially inspired by Greek statues and other classical works of art. When students explore movement to create dance compositions, they discover tools that help make their work interesting. Choreographers can use level changes as a tool. We learn by commenting on what we have observed watching our peers perform.

Goals of this Lesson:

Students will:

Experiment with level changes, high to low

- Add shapes and movements as transitions.
- Perform for each other and critique.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Making Connections

Desired Student Outcomes:

Students will:

- **Know:** How to add changes of level, direction and shapes to compose dance studies.
- **Understand:** Change creates interest and higher levels of complexity in dance studies.
- **Do:** Create a dance study inspired by Isadora Duncan's style of movement using changes in level, direction, and shapes.

Assessments:

- I will measure student learning by peer assessment after dance showings.

Materials/Music:

- Vivaldi, Bach, Satie CD's.

Unit: **Dance History**

Lesson #4 *continued*

Activity:

Presentation of Question, Topic or Theme:

- How do level changes work as a choreographic tool as we create a dance study inspired by Isadora Duncan's work as a dancer and choreographer?

Warm-up:

- Using swinging movements as a technique for releasing, stretching, and freeing the body, warm up. Add foot work.

Development / Elaboration:

- Discuss level changes, how they make dance interesting. Improvise using various shapes that resolve into falls demonstrating changing levels. Divide into small groups and allow students to experiment and observe each other while working.

Culmination / Sharing:

- Level 2 will perform dance studies. Peers will critique.

Cool Down:

- Sit down, use positive reinforcement.

Unit: **Dance History**

Lesson #5

Big Idea(S) of the Sub-Unit on Paul Taylor:

- Paul Taylor danced in Martha Graham's Company and eventually left to develop his own ideas and choreography. He was a painter, a swimmer, and a man who infused humor using pedestrian movements in creating dances for the stage.

Goals of this Lesson:

Students will:

Explore pedestrian movements

- View a video of Paul Taylor and his work.
- Articulate Paul Taylor's contribution to Modern Dance.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Exploring Careers and Lifelong Learning

Desired Student Outcomes:

Students will:

- **Know:** Who Paul Taylor is and the nature of his work.
- **Understand:** Dancers often want to become choreographers and have their "own voice". They sometimes find other dancers who want to explore new ways of moving and join companies.
- **Do:** Practice different pedestrian movements.

Materials/Music:

- Video of Paul Taylor and biographical notes from his life.

Unit: **Dance History**

Lesson #5 *continued*

Activity:

Presentation of Question, Topic or Theme:

- Who is Paul Taylor? What are his accomplishments?

Warm-up:

- After a short stretch have the students walk, run, and skip to their floor spots.

Development / Elaboration:

- Discuss, read and comment on facts of Taylor's life. Watch the video.

Culmination / Sharing:

- Discuss what the students saw on the DVD. Name the pedestrian movements that they saw.

Unit: **Dance History**

Lesson #6

Big idea(s) of the Sub-Unit on Paul Taylor:

- People-watching is a common pastime for many of us. It can be enjoyable, comical, predictable and annoying. Pedestrian movements are all around us. How can movements that we observe become dance?

Goals of this Lesson:

Students will:

Explore movements that pedestrians make by listing on board and imitating observations of others

- Develop phrases of movements using two or more pedestrian movements.

Blueprint Strands Addressed:

- Dance Making, Dance Literacy

Desired Student Outcomes:

Students will:

- **Know:** How to articulate movements such as walking, slouching, dragging feet, etc.
- **Understand:** People move in interesting ways.
- **Do:** Create phrases of movements using 2 or more pedestrian movements listed on the board.

Assessments:

- I will measure student learning by asking students to recall what they have observed, and create a phrase of movement from the list, and also by the level of their presentation/participation at the end of the session.

Materials/Music:

- Sound effects CD using street sounds (honking, bus, fire engines).

Unit: **Dance History**

Lesson #6 *continued*

Activity:

Presentation of Question, Topic or Theme:

- What is pedestrian movement? How can it become dance?

Warm-up:

- Warm up using exaggeration in walking with heel to toe, then toe to heel, skips, catch steps, turns, runs, slides.

Development / Elaboration:

- After a “fun” warm-up create the list of words describing pedestrian movements on the board. Group students and ask them to create at least three movements from the list and repeat them 3X. Give the students five to ten minutes to create and then choose two or three groups to perform for the class simultaneously.

Culmination / Sharing:

- Ask the other students what they saw and their feedback. Which movements did they use? How might these be varied? What did you enjoy?

Cool Down:

- Praise the class for their work and their enjoyment of the task.

Unit: **Dance History**

Lesson #7

Big idea(s) of the Sub-Unit on Paul Taylor:

- Pictures, books, videos and stories are enjoyable, but there is nothing like a professional performance to inform us of what professional dance is all about. The students will visit City Center and attend the performance of the Paul Taylor 2 Company.

Goals of this Lesson:

Students will:

- Visit City Center for their first time.
- See the Paul Taylor 2 Company perform.
- Discover the world of professional dance.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Working With Community and Cultural Resources, Exploring Careers and Lifelong Learning

Desired Student Outcomes:

Students will:

- **Know:** Details of City Center (location, layout, programming).
- **Understand:** Dancers must acquire an excellent level of technical proficiency to perform in Paul Taylor's Company. They will understand that dancers are professionals and get paid for their work. They will also understand that Paul Taylor did not present his work on this stage until after he proved himself to be able to make dance works on a level that would attract audiences and sell tickets.
- **Do:** Attend, observe, write, critique.

Assessments:

- I will measure student learning by critical thinking demonstrated in writing of reviews and in discussion.

Materials/Music:

- Bus to City Center

Activity:

Presentation of Question, Topic or Theme:

- What makes a performance "professional"? Students bear this question in mind as they view the performance.

Unit: **Dance History**

Lesson #8

Big idea(s) of the Sub-Unit on Martha Graham:

- Martha Graham was considered one of the most important dancer/choreographers in history. She created a technique using the torso as the center of movement codified as “contraction and release”. She further developed her new way of moving and created dances known as dramatic, Freudian, historical, and revolutionary. Her modern dance technique is often considered her greatest contribution and is studied world wide.

Goals of this Lesson:

- The students will discover and experience the fundamentals of Graham technique. They will discover how the power of the torso adds dimension to dance.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Making Connections

Desired Student Outcomes:

Students will:

- **Know:** Who Martha Graham was and the nature of her work.
- **Understand:** That she was a strong woman who created a way of moving that was original for the time and place in history that she lived.
- **Do:** Floor exercises designed to strengthen the torso.

Assessments:

- I will measure student learning by how well the students follow directions and how well they can demonstrate an effort to move their torso.

Materials/Music:

- CD music for modern dance

Unit: **Dance History**

Lesson #8 *continued*

Activity:

Presentation of Question, Topic or Theme:

- Who was Martha Graham? Why was her technique so valuable for dancers?

Warm-up:

- Teach the breathings on 3 and 4. Teach contract and release with soles of the feet together and in 2nd.

Development / Elaboration:

- Repeat contract and release standing with pliés/ tendus, brushes. Begin teaching triplets.

Culmination / Sharing:

- Very brief words from students, as time allows. Let them comment on how this way of moving is different from Isadora Duncan's way of moving.

Cool Down:

- Roll down, pliés in 2nd position

Unit: **Dance History**

Lesson #9

Big Idea(S) of the Sub-Unit on Martha Graham:

- Martha Graham invented a dance technique that is studied worldwide. The students will be introduced to this technique in a fundamental exploration through movements from her vocabulary.

Goals of this Lesson:

Students will:

- Practice and learn additional details from the Martha Graham technique, such as the “cupped hand” and the emphasis of movement from the pelvis.
- Discover how a contraction and release can add dimension to their dancing.
- Use a spiral to turn.
- Experiment with a tilt.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy

Desired Student Outcomes:

Students will:

- **Know:** How a Graham class begins from “Be seated please” (Martha’s words) to breathings on 3 and 4 and floor work.
- **Understand:** The technique builds strength of character as well as physicality and dramatic intent.
- **Do:** The floor exercises: breathings, contractions, spirals. The standing pliés, foot work and learn the triplet series.

Assessments:

- I will measure student learning by observing their level of participation, attention to detail and ability to execute the exercises.

Materials/Music:

- Music for modern dance, percussion selections.

Unit: **Dance History**

Lesson #9 *continued*

Activity:

Presentation of Question, Topic or Theme:

- How do we use contractions, releases, triplets and tilts to increase our movement vocabulary and build our technique?

Warm-up:

- Ask the students to start standing. Explain how Martha would begin class walking into the studio and then asking the students to “Be seated please”. Progress into the breathings on 3 and 4 counts.

Development / Elaboration:

- As the lesson builds, fold in facts, such as the cupped hand that Graham used. Discuss contractions using succession of the spine on the release. Demonstrate spirals on the floor using the succession of the hip, waist, shoulder and head and reverse. The students will try each exercise after the demonstration. The students will review the triplet they learned in a previous lesson. In lines across the floor they will re-visit “traveling”. Add arms if the students demonstrate the triplet coordination with the feet.

Culmination / Sharing:

- Briefly, comment on the lesson with the students.

Cool Down:

- Breathe with pliés in second position.

Unit: **Dance History**

Lesson #10

Big Idea(S) of the Sub-Unit Unit on Martha Graham:

- Martha Graham was a dynamic, dramatic and expressive dancer/choreographer. She used dynamics to create dramatic choreography in original dances different from other works being shown on stage in the 1930's and 40's.

Goals of this Lesson:

Students will understand the difference between percussive and sustained dynamics:

- Explore moving sharply (percussive) in different shapes.
- Explore moving softly and continuously (sustained).
- Explore moving using vibratory and swinging movements.
- Review shapes using dynamics and adding contractions and releases.
- Review level changes using dynamics.

Blueprint Strands Addressed:

- Dance Making

Desired Student Outcomes:

Students will:

- **Know:** How to move in creative ways using dynamics.
- **Understand:** Moving through space dynamically makes dancers and dances interesting.
- **Do:** Improvise using dynamics of "percussive" and "sustained".

Assessments:

- I will measure student learning by observation and assessing level of participation.

Materials/Music:

- Satie piano music CD

Unit: **Dance History**

Lesson #10 *continued*

Activity:

Presentation of Question, Topic or Theme:

- What are dynamics?

Warm-up:

- Graham warm up: breathing on 3 and 4's, contractions with soles of the feet together and in 2nd position, spirals in 4th position, arches for the back, child pose and down dog (yoga) to prepare students for "exercise on 6".

Development / Elaboration:

- Standing: Students will form a circle. The teacher will demonstrate each dynamic, and students will then create their own movement using that dynamic. They will try work with a partner if they are shy.

Culmination / Sharing:

- Separate the class so that group observations can take place.

Cool Down:

- Ask the class, "Was this fun?" "Why or why not?" "What did you learn?"

Unit: **Dance History**

Lesson #11

Big Idea(S) of the Sub-Unit on Martha Graham:

- Martha Graham explored original ways to create and express herself. While creating her new movement vocabulary, she added changes in levels and dynamics to further explore her choreographic development.

Goals of this Lesson:

Students will:

- Create a short dance study using dynamics, levels, directional and speed changes.
- Critique studies by observing and giving constructive criticism to their peers.
- Use “contractions” and “releases” in the studies.

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy

Desired Student Outcomes:

Students will:

- **Know:** How to create a dance study using dynamics, changes in levels, direction and speed.
- **Understand:** Their creations can become more expressive and interesting to the audience by using varied dance elements.
- **Do:** Practice the process of dance composition within the framework as assigned.

Assessments:

- I will measure student learning by observation and conversation with individual groups.

Materials/Music:

- Satie CD

Unit: **Dance History**

Lesson #11 *continued*

Activity:

Presentation of Question, Topic or Theme:

- How can we use our movement vocabulary and changes in levels, directions and dynamics to create?

Warm-up:

- After a Graham floor work consisting of breathing, contractions and releases, spiral in sustained and percussive ways, fold in food for thought: "Martha Graham was dramatic; how can you be dramatic too?"

Development / Elaboration:

- Discussion folded into the lesson: "Pretend you lived during the 1930's and 40's. You have been given music composed just for you. How do you use your own movement vocabulary to create an original dance?"

Culmination / Sharing:

- If time allows, ask students if they would like to share their dance study in front of their peer/audience.

Cool Down:

- Gather the class around and ask for feedback. Praise their dedicated work and focus.

Unit: **Dance History**

Lesson #12 - *Culmination*

Big Idea(S) of the Dance History Unit:

- Isadora Duncan, Martha Graham and Paul Taylor danced and choreographed, and we learned from them. They were athletic and artistic, just as we are, as Dance here at Brandeis is part of the Physical Education Department. Using sports as a motivation for movement, creating can connect us to the department.
- When more than one group performs the same choreographic assignment on the studio “stage”, intricate pathways and choreographic ideas can be created. The students in the “audience space” can actually see how using changes of speed, direction, levels, entrances and exits, pedestrian movements and sports-inspired gestures can create added interest in the Dance Making process.

Goals of this Lesson:

Students will:

Perform their group ABAC “Sports theme” dance that they have created to Mozart’s Rondo in C major

- All students will be aware of the rubric posted on the charts on the wall
- After each group performs individually, two groups will experiment performing simultaneously (within time constraints)

Blueprint Strands Addressed:

- Dance Making, Developing Dance Literacy, Making Connections

Desired Student Outcomes:

Students will:

- **Know:** Their group choreography in ABAC form with a “Sports theme” represented in the A sections. They will know how to create a Canon performed in the B section. They will know how to create a 32 count C section. They will know how to create pedestrian transition movements based on their studies of Paul Taylor and use them between each section. They will know how to create an entrance and exit.
- **Understand:** That choreography is set within a small group situation using improvisation and trial and error. Students will: understand that their work is a result of group effort, focus and rehearsal. Students understand that their grade is determined by a rubric that is posted.
- **Do:** They will perform their choreography on the studio “stage” for their peers and teacher.

Assessments:

- I will measure student learning by using the rubric posted on the walls and the progression of the group work that I have observed during this unit of study.

Materials/Music:

- Mozart: Rondo in C Major

Unit: **Dance History**

Lesson #12 *continued*

Activity:

Presentation of Question, Topic or Theme:

- What happens when more than one group performs together?

Warm-up:

- Shortened warm-up due to time constraints: stretches, Pilates stomach series.

Development / Elaboration:

- Begin with a presentation of the rubric listed on charts posted on the wall. After an abbreviated warm-up, allow the students to rehearse in their groups for five minutes. Then assemble the class in the “audience space” and call on each group to present. At the end, ask two groups to perform simultaneously with attention to the space that they share. Ask for feedback from other students using the rubric.

Culmination / Sharing:

- At the end of the presentations, assemble the class in a circle. Ask students to share what they liked/enjoyed and what they could offer to improve the dances for a second showing.

Cool Down:

- As the students share their observations, they relax and cool down from their performance. Praise them on their work and dismiss the class.

Unit: **Dance History**

Rubric Used for Final Dance

The following rubric was posted for the class to follow and evaluate each group. They had small pieces of paper to write 1, 2 or 3. At the end of each performance, the “votes” were tallied and announced. Discussion and feedback followed. Peer critiques have proved to motivate students and raise their awareness and work standards.

3

- 1. ABAC is clear**
 - 2. Transitions show Pedestrian movements**
 - 3. The group works well with the music**
 - 4. The beginning (start) and ending (finish) of the dance is clear**
-

2

- 1. Missing part of ABAC**
 - 2. Missing transitions**
 - 3. The group is sometimes off the music**
 - 4. Missing either a beginning, ending or both**
-

1

- 1. No ABAC**
- 2. No transitions**
- 3. No understanding of the music**
- 4. No beginning, middle or ending**