

Lesson Plan
32 count Movement Study
Grade Level: College Students



Description of Student Work: A short (32 count) movement study for composition class.

Standards or Outcomes met by the student work:

Cr1.1.iii

- a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate **artistic intent**.
- b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the **artistic intent** of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

Cr2.1.iii

- a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify **artistic intent**.

Cr3.1.iii

- a. Clarify the **artistic intent** of a dance by manipulating and refining **choreographic devices**, **dance structures**, and **artistic criteria** using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support **artistic intent**.

Assessment Criteria/Documentation: Student will synthesize material discovered during improvisation, set it down in a comprehensive form and “discover unexpected solutions”.

Teaching Required

Assessing Prior Knowledge/Warm-up Activity: Group conversation about what makes a dance a dance. Which elements can they define? A short warm up exploring their kinespheres and some of the Laban effort actions such as press and float to get them moving and thinking analytically about what movement is made up of as they warm up their bodies. Some level changes to the floor and simple skips etc. to get them “up”.

Exploring New Knowledge:

Discussion of Design, Dynamics and Rhythm components of composition and exercises in symmetrical and asymmetrical shapes as well as tempo changes and Laban's eight effort actions will be explored. Give them their objective, "To make a 32 count study of design (symmetry, asymmetry) for example. There must be a beginning middle and end and have an entrance and exit included."

Cool Down / Reflection on Student Learning

Stretching, both static and dynamic, to cool down and a feedback session while stretching on the floor that gives them the opportunity to do some metacognitive sharing about what they now know or wonder. They also would fill out 3x5 cards (exit cards) that tell me, and them, what they learned and understand and what they still wonder.

Resources Needed:

- Studio with good sprung floor and light
- Time (at least 80 minutes)

The NCAS Standards in Dance Resources include lessons, units, Model Cornerstone Assessments (MCAs), and curriculum maps as well as guidance documents to help you understand and implement the National Core Arts Standards for Dance. Contributors include members of the dance standards writing and leadership teams and participants in the OPDI courses Implementing the National Core Dance Standards for Dance and Developing Cornerstone Assessments for the New Dance Standards. The contributor's name and bio is provided at the end of each document. Contributors represent all NDEO sectors, teaching in K-12, Higher Education, Private Studio, and Community and Performing Arts organizations. This cross sector representation demonstrates that the standards provide essential content to all constitutes.

These standards resources were partially funded by a generous grant from the National Endowment for the Arts.

Educator Bio: Hilary Harper-Wilcoxon, MFA, BA has been an Associate Professor of Dance and Director of the Dance Program, as well as Department Chair for seven years, at Principia College. She is now leaving the classroom to consult on issues regarding teaching quality in higher ed, using Understanding by Design[®] (UbD) and Peer-Instruction[™] as her guides. She received her college's "Teacher of the Year" award in 2014 and has integrated UbD practices into her classroom and into her work on The Antony Tudor Dance Studies Committee. Hilary has presented at Corps de Ballet International regarding the Dance Studies' objectives, has been a frequent guest artist in Paris at Academie Americaine de Danse de Paris, and is working on a book entitled, What dancers know that you should too. Her work has extended to the business world through her workshop, Dance as Metaphor in Leadership Training[™], which has been presented to major corporations around the world. She has collaborated in developing an innovative and highly successful program for learning-differences adults through the use of dance and theatre. She has published on the Antony Tudor Ballet website. She received her MFA in Performing Arts from The University of Wisconsin, Milwaukee and her BA in Political Science from Columbia University.