

Belinda A. Sáenz

Dr. Susan Koff

Advanced Technology and Pedagogy

Final-Unit of Instruction

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Part I

Unit of Instruction Breakdown

Choreographic Design IV

1. Population: This class is designed for an undergraduate program at a public research University (The class is a required for my hypothetical curriculum at The International Academy of Multicultural Arts from BELIAN University). The students have had prior formal dance training because the admission process includes audition. However, the levels vary from advanced beginners to advanced dancers, therefore ages range between 19 and 25.

2. Context of Course (setting, location in larger curriculum, grade or non-grade setting, frequency of meeting, level, length of class): Throughout the semester, students will analyze folkloric dance forms of dance as source of inspiration for creating dance. The unit is part of the Choreographic Design course that the students are required to study every semester since the beginning of their program. Specifically, this unit is part of the Choreographic Design IV curriculum, as students have taken Dance Technique I-III, LMA, Improvisation, and Intercultural Dance during their first three semesters. This course is at their 4th semester. Regardless of the degree plan they follow (BA, BFA or a dual degree); the students take Choreographic Design with strong emphasis in building a skill through each semester and not an isolated course that offers choreographic tools. This course will begin the unit with an analysis of Mexican mestizo dance forms as inspirational approaches to compose dance. The students have Choreographic Design one day a week for 3 hours. This unit will last for 6 weeks which culminates with the performance of the instructor's choreography inspired in Mexican Dance Forms. The following unit will be much more

exploratory (Guided Discovery) as the students will chose a different folkloric dance form, they will research the context of the style, will deconstruct elements they are interested in, and will begin the choreographic process of a 7 minute piece. The students will be graded on a scale of 1 to 5 for each class. The dance course is continuous for the entire semester with the same students.

3. Class and Course Content: The unit will explore movement inspired in traditional dances from Mexico. The movements are used as inspirational tools for creating unique movement. The first 2 weeks I will teach particular technical aspects of the folk forms in the modern class context in order to teach choreography. Then we will deconstruct my piece in terms of choreographic devices (repetition, retrograde, tempo, direction, etc.) in order to reflect on efficient manipulation of movement (Sloan, lecture, 2013) creativity, culture and ethnic contemporary dance forms. We will watch videos of “Culture-inspired choreography” such as Katherine Dunham and Alvin Ailey’s master works. Each class will begin with a basic warm up, across the floor movements, combinations in the center floor, and the cool down. I will use a combination of modern dance and Mexican Folk techniques to suit the needs of the particular combination of the day. Combining techniques they are familiar with along with new forms of dance will immerse my students into folk art as a substantial choreographic tool. Using folkloric dance forms in combination with modern dance/highly codified techniques, I will have significant flexibility to modify and accommodate the movements at any point. In the classes dedicated to choose a different folkloric dance for the development of a choreography project (Following Unit), students will be encouraged to explore other modern dance styles, their acquired Laban Movement Analysis ideas, their work with Improvisation, and most importantly, the ample perspective gained at Intercultural Dance course (Hypothetical Curriculum for Dance in Higher Ed). Furthermore, they will be exposed to additional background material in the areas of research, collaborative learning, and performance.

Course/Semester Objectives:

- Students will analyze dance as a cultural expressive form in relation to the history, geography, demographics, and artistry of folkloric forms and apply this analysis to the choreographic design of new dances.
- Students will utilize the knowledge and skills acquired in previous courses (Dance Technique (Ballet/Modern), Dance Practicum, LMA, Improvisation, etc.) into the design of “culture-inspired” choreography.
- Student will demonstrate kinetic awareness of, and expression through, folkloric dance idioms and will construct strong understanding and appreciation of folk dance as art forms with roots in ancestral cultures with impact in contemporary cultures.
- Throughout the course we will analyze the challenges to research, preservation, and divulgation of the various cultural dance forms in the context of contemporary choreographic design.

4. Content of Unit: This unit will be the first unit of a 16 week semester period. It will be the introductory unit of the course. It will introduce folkloric dance forms as inspirational sources for creating movement. It will define and place culture and folkloric dances in the paradigms of modern dance composition. Furthermore, we will analyze performance, choreography, and authenticity of Folkloric dance forms in contexts of tradition, culture, diffusion, contemporary choreographic design while honoring these forms. The unit will begin the 2nd week after welcoming students to the course. We will begin the unit with strengthening and body aligning movements that consist on floor, standing, and across the floor exercises. We will work from the center of the body to work on isolations, roll down the back for articulation of the spine, flat back series, lateral stretches, release and swings, turns, parallel walks and footwork patterns with jumps. Important focus on footwork

and arms resembling “zapateado”/footwork and “faldeo”/skirt work will be foundations for across the floor combinations. The unit will end with the performance of the combinations at an informal showcase. **Note:** The following unit will consist of applying the concepts to other folk dance forms, deconstruction, choreographic processes, rehearsal, and end-of-the semester showcase.

5. Goals of Unit. At the end of this unit, the students will:

- Understand the impact and influences of Mexican Folkloric Dance Forms and other World Dance traditions in contemporary dance composition.
- Reinforce and/or acquire knowledge of the history and development of Mestizo Dances from the West Coast of México. (Jalisco, Nayarit, and Sinaloa).
- Apply the concept/model of choreographic design of Mexican styles into the reinforcement/acquisition of history and development of folkloric dances.
- Apply the Mexican Folk choreography deconstruction process towards solid understating of creative choreographic design.
- Choreograph authentic movement using Folkloric dance forms as inspirational sources.
- Collaborate to create group choreography using established and creative movements.
- Demonstrate accurate performance of isolations, flat back series, release swings, deep lunges, turns, and footwork.

Week	6. Organization of Content for the Unit:
1	Students will explore theory on Mexican Dance forms from the West Coast of México, specifically from Sinaloa, Jalisco, and Nayarit. Mestizo Dances Research assignment/ 5 -6 students will research the styles and will create concept lists to explore in the choreographic design process.
2-3	Introduction to the Modern dance techniques: warm-up, across the floor combinations, cool down. (Isolations, back-roll down for articulation of the spine, flat back series, lateral stretches).
4-5	Introduction to the Mexican Mestizo West Coast Styles and technique: warm-up, across the floor combinations, cool down. (“zapateado”/footwork and “faldeo”/skirt work)

6	Performance of the whole piece/Informal showcase. Students will deconstruct and analyze choreography learned in terms of principles of dance composition.
7-16	Note: These weeks lead to the following unit which will encompass the students' approaches to choreographic design inspired from other folk dance forms and experiences.

10. Classroom Management Plan: During the first meeting, expectations will be addressed along with all the consequences. The course will welcome students to the course with the syllabus overview. The syllabus will clearly state the course description, objectives, requirements, assessments, class schedule and assignments with due dates, and required and optional resources. For the most part, low teacher control will work best in the higher education setting because the students have prior responsibility for controlling their own behaviors as college students. Even though individual thoughts, feelings, and ownership are important in low control strategy as well as high responsibility standards; a medium level of control is necessary when working with undergraduates because their behavior is still fluctuating between adolescence and adulthood. (Koff, Lecture, 2013). Addressing students' independence at a college level is a way to encourage responsible decision-making and ownership. Reminding students of the expectations is necessary regardless of the age. (Magill, Lecture, 2013).

12. Balance between Verbal and Non-verbal Instruction: Instruction will be inclusive and focused in enhancing genuine understanding of both content and procedures. I will aim to target all learning styles in order to accomplish a successful learning progress (Targeting Gardner's Multiple Intelligences). The theoretical sections /lectures will provide the teacher and students an opportunity for discussion and analysis of information that would not be otherwise suitable to cover during the technical/practical/ movement-based part of the dance class. A combination of verbal and non-verbal instruction will be used during the warm-up, across the floor, combinations in the center, and

the cool down. For the most part, I will demonstrate the movements while providing verbal support verbally and allowing the student to self-assess.

13. Organization of Student Practice: I will lead the warm up because it will include embedded technical and conceptual ideas to be used later in class. However, considering the population, I will have them use their intuition and senses to have a fluent warm-up as supposed to exploring every section of the warm-up in detail. Furthermore, after a phrase/combination is learned I will ask them to repeat it until they feel comfortable. I will demonstrate once or twice for a clear statement of movement initiation (Body), effort, shape space, and tempo. I will assess that the students have attained sufficient information to execute the movement by encouraging students to ask questions and observing their reactions, expressions, and performance. I will allow for individual and group practice time while providing vocal cues such as sound effects, words, counts, etc. Depending on the progression of the class I will allow for mini-demonstration oportunities where half of the class presents the material to their peers. This will permit them to practice, self-assess their work, offer constructive feedback, and set new goals.

14. Overview of Feedback: Students will receive productive and encouraging verbal and tactile feedback based on the technique, artistry, and performance quality expectations. I will be mindful to offer positive verbal feedback before addressing a weakness. Constructive comments from the instructor as well as encouraging for supportive constructive peer-feedback will ensure the environment remains positive and educational (Koff, Lecture, 2013). Tactile feedback may be necessary in certain instances in order to lead gentile physical corrections. Tactile feedback has been established as a possibility during our first sessions while reviewing course management plan.

15. Assessments:

Unit Goals	Assessment Strategy
<ul style="list-style-type: none"> Understand the impact and potential influences of Mexican Folkloric Dance Forms and other World Dance traditions in contemporary dance composition. 	<p>Considering the pre-requisites of this course, and initial/informal assessment through open discussion will be beneficial as we begin the unit.</p> <p>I will utilize a summative assessment /rubric as a tool to evaluate the students' research assignment. Students will be put into groups of 5-6 for this project. Each group of students will present their research findings to the class. Student will turn in a concept list as a choreographic tool box.</p>
<ul style="list-style-type: none"> Reinforce and/or acquire knowledge of the history and development of the Mestizo Dances from the West Coast of México. (Jalisco, Nayarit, and Sinaloa). 	<p>Because Intercultural dance is a pre-requisite of this course, I will use open discussions and reflections as initial/pre-assessment. A formative assessment process through self-assessment and teacher feedback will be used to assess the overall success of the students' knowledge of relevant historic and theoretical information.</p>
<ul style="list-style-type: none"> Apply the Mexican Folk choreography deconstruction process towards solid understating of creative choreographic design/Apply the concept/model of choreographic design of Mexican styles into the reinforcement/ acquisition of history and development of folkloric dances. Choreograph authentic movement using Folkloric dance forms as inspirational sources. Collaborate to create group choreography using established and creative movements. Demonstrate accurate performance of isolations, flat back series, release swings, deep lunges, turns, and footwork. 	<p>Performance rubrics will be utilized to assess students on their contributions to the collaborative learning process, choreography design process and comprehension of the movement.</p> <p>Informal showcase will provide opportunities for observation, performance assessments, participation, peer and self-evaluation, and discussion.</p>

Part II:

Manual for the Novice Dance Teacher

I. Step-by-Step Description:

a.Exercise: Head Isolations

1. Remember that Isolations are fundamental skills for dancers to master in any style and dance form. This exercise will prepare the neck and shoulders for the movement and will release tension. It is crucial have the more beginner students facing the mirror in order to self-assess their work visually. Through demonstration you provide clear, immediate criteria through a visual learning component. Be as clear as possible and have the advanced students to demonstrate if necessary. Make sure you change fronts so the students have the precise visual angle to the movement. (Koff, Lecture, 2013).
2. Because, in this class the students have previous experience, the teacher may be centered in front of the students - facing the students like the mirror or away from them, also facing the mirror. Remain aware of their work through the mirror, walking around the room, and asking them to express any concerns or questions.
3. For the head isolations, the teacher and students will stand with their feet shoulder-width apart in second position parallel and the arms hanging naturally at the sides. Beginning the isolations with rotation of the neck in smooth and slow movements side to side. Continue with slow rotations in full circles; continue with forward, up, back, and down movements. As the head moves, remind the students to keep the shoulders and torso very still while aiming for a long spine, relaxed neck, and easy knees.
4. Repeat these movements four times, reverse the direction of the rotation and/or flexion and continue with shoulder isolations.

5. The next concept to consider is allowing the neck muscles to release tension in order for this to happen, remind the students to maintain constant breathing and imagining their shoulders falling easily to the floor. This is important because asking the student to maintain their shoulder down will suggest an action of bringing the shoulders down which may add tension.
6. For the concept of allowing the head to rise easily, you may use Dr. Lulu Sweigard's image of the head as helium-filled balloon which being lighter than air rises. (Nadel, Lecture, 2006).

II. Ideas for Differentiation:

Older/More experienced students: Adding ideas about effort may help them experience the head isolations in a more intrinsic manner. If they are fast learners, allow them to explore the exercise without further verbal explanations. Observe and give feedback. Encourage them to demonstrate to the class and/or help other students to facilitate peer-feedback through collaboration and participation.

Younger/Less experienced students: Allow for extra time to review the sequence. Demonstrate and verbalize the rhythm. For slower learners is important allow for extra time to practice. Imagery of Dr. Lulu Sweigard's is helpful once more. Use the soft collar image and talk to the students about thinking of a soft, tall collar inside the neck that smoothens upward until the top of the collar reaches the base of the head (Nadel, Lecture, 2006).

Students with injuries/physical movement impairments: Focus on the particular potential benefits of the exercise to the students' abilities in order to offer modified movement and have options available. For example, if the injury is in the lower body and/or the student may not stand up tall. The exercise can be done sitting down. Instead of focusing on execution of the particular sequence, they may focus their work on using the movement concept as therapeutic means.

III. Educational Theory: In *Experience and Education*, John Dewey (1938) developed the idea of connecting education and experience as means of genuine educative progress. His philosophy of

experience relates to continuity and interaction within a personal and social experience based on past, present and future experiences. This unit is the imprint of his ideas. I have designed a unit that will encompass my students' experiences in previous classes, present ideas about the choreography while developing a vision for a future projects. "Embracing voices of multiples perspectives enlivens us to a deeper understanding of past and present aesthetic values" (Otto, 1995, p. 170). Furthermore, my inclination for midway models as presented by Smith-Autard in *The Art of Dance in Education* is evident during this unit because of the mixture of educational and professional models in "its three strands—creating, performing, and viewing dances— culminate in appreciation of the art of dance. It also confirms the kinds of education towards which the art of dance strives to contribute, i.e. artistic, aesthetic and cultural education" (Smith-Autard, 1994, p.50).

My vernacular dance form background and advocacy strengthened the development of this unit, this course, and the overall curriculum design of a dance program at BELIAN University.

Choreographic Design IV and in particular this unit will help the students explore individual facets of themselves as choreographers, dancers, and artists while honoring cultures' notion of movement. "Dance can be a way to teach students to recognize and value individual differences and to recognize their connectedness with others (Stinson, 2001, p.32).

IV. Learning Outcomes:

a.Motor Learning: In his lecture about the Basic Concepts of Motor Learning Applied to Dance Teaching and Learning, Magill (2013) spoke about the various stages of learning. Magill states that skilled dancers' don't require much conscious attention if they detect an error. I am particularly interested in this aspect because the students from this unit will be skilled in a wide range of dance concepts. However, some may feel beginners as we incorporate my vision of folk movement into modern dance approaches. My personal style in their bodies will be new and may feel challenging.

As beginners they will ask more questions, be very aware of making errors but not be aware of what they are or how to correct them.

- b. Critical Thinking:** To encourage critical thinking practices within a creative process, I will incorporate the principle of “Repetition without repetition”. (Magill, Handout, 2013). I will make sure my students receive necessary constructive feedback; however, I will allow time for self-reflection and assessment in order for them to correct their own errors for successful learning and performing dance skills. Learning has permanence to it. In other words, we should be able to do it more than just once. It should be permanent...the skill might be influenced by certain circumstances such as injuries, but the knowledge is there. “If the student is given too much feedback at once they will never develop the self-assessment process” (Magill, Lecture, 2013).
- c. Transferable Skills:** The whole course will be an active forum for transferring skills and the unit won't be an exception. The psychomotor experiences gained at technique classes (ballet/modern), improvisation, intercultural dance, etc. will help the students to adapt to the cultural qualities utilized in the choreography. The students will make connections of familiar modern movements' effort with traditional/cultural influences.

7, 8, 9 and 11. Spectrum of Teaching Styles Organizing of Activity, Teaching Style, Time, Space, and Demonstration.

Activity	Teaching Style	Time	Space	Demonstration
Warm-up	Cued Response- The teacher will demonstrate the movements while students respond to the counts and follow teacher.	10 min	The teacher is facing the students with her back to the mirror. Students are facing the mirror spread into windows across in rows, for the isolations. Then students turn to right side of the room for the roll downs and the flat backs.	The teacher is facing the students with her back to the mirror. Students are facing the mirror spread into windows across in rows. The teacher will demonstrate the movements twice and on the 3rd time the students will be asked to follow along with the teacher. The next time students will begin with the teacher walking around the room to get another view of the student while calling out the next movement and making corrections.
Across the floor	Command- The teacher will scaffold a concept that was done in the warm-up. The student will perform the movement traveling across the floor	15 min	Depending on the class size students will line up on the far left of the room, in rows of 4 across. Students will come across the left side of the room, executing the movement, to the right side. Student will go back to repeating the same side.	Teacher will teach the movements facing away from the students and facing the student for a better visual of teacher. The students will come away from the side of the room in order to mark the movement with teacher several times until the students feel comfortable. To help students to connect with the movement the teacher will use imagery. The students implement the movement one last time with music accompaniment for real time.
Combination	Command- After students have demonstrated their across the floor concepts, they will combine the 3 movement together in any order.	10 min	Students will be spread out all over the center floor facing various directions. Students will have 3 minutes make a phrase and practice with the 3 movements. The teacher will cue the students to begin moving	The teacher will demonstrate the 3 movements that the students performed across the floor facing the mirror 1x and then facing the students 1x. Teacher will allow 3 minutes for students to use the 3 movements in any order in a phrase. Students will be asked to dance the phrases they made all together and the teacher will video record student's work for future viewing in the next dance history class.

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