

DANCE SEQUENCES AND PHRASES

Performance Standard Da25A26A26B.C (dance)

Perform dance movements while responding to music accordingly:

- *Knowledge*: Know the vocabulary and concepts related to structuring movements into dance phrases and sections.
- *Process*: Perform movements in response to phrases and sections heard in the music, using various actions, spatial elements and transitions.

Procedures

1. *In order to understand the sensory elements, organizational principles, and expressive qualities of the arts (25A), understand processes, traditional tools, and modern technologies used in the arts (26A), and apply skills and knowledge necessary to create and perform in one or more of the arts (26B)*, students should experience sufficient learning opportunities to develop the following:

- Structure movements into dance phrases and sections.
- Create and perform sequences/phrases that demonstrate the elements.
- Perform using a series of shapes on different levels and create moving transitions between them.
- Vary actions with regard to spatial elements (i.e., personal, shared, levels, directions, pathways, relationships, size).

Note: See “Dance Sequence Phrases” resource sheet for activities to complete prior to the assessment.

2. Have students review and discuss the assessment task and how the rubric will be used to evaluate their work. Prepare for the assessment as follows:
3. Obtain a recording of a selection such as Bartok’s *In The Village* for students to perform their dances
4. Set up a video camera for taping the performances. The camera must be placed at a distance that allows full view of all dancers and must remain on all dancers with full view of the body actions and groupings. Arrange for an assistant to videotape each performance.
5. Designate the area for performance and the placement of the camera by marking the peripheral of the area with cones. The area must be as wide as the scope of the camera.
6. Organize and monitor performance and viewing procedures.
7. Assign scores to each individual in the group by watching the videotaped performance, replaying the tape as often as needed.
8. Evaluate each student’s work using the “Dance Sequences and Phrases Rubric” as follows:
 - *Knowledge*: Understanding of the vocabulary and concepts related to structuring movement into dance phrases and sections was demonstrated in the performance (process dimension of the rubric).
 - *Process*: All movements started with the phrase, were sustained throughout, and finished with the phrasing of the slow music. All traveling movements continued until the phrasing of the faster music diminishes and ended. Demonstrated clear beginning and ending shapes that were held in stillness. Created four different shapes on different bases of support. Direction, pathway and relationship were clearly defined throughout the performance. Smooth transitions from one shape to the next were evident throughout the performance.

Examples of Student Work not available

Resources

- Tape player and recording of a selection such as Bartok’s *In The Village*
- Cones for marking the dance area
- Copies of the “Dance Sequence Phrases” scoring sheet and resource sheet
- Dance Sequence Phrases Rubric

Time Requirements

- Three class periods prior to assessment (two for introduction of concepts and one to create the dance)
- One class period for the assessment

NAME _____ DATE _____

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- Exceeds = 11 - 12 total points
- Meets = 9 - 10 total points
- Approaches = 6 - 8 total points
- Begins = 1 - 5 total points

KNOWLEDGE/PROCESS				
	Structure	Actions	Spatial Elements	Transition
4	<ul style="list-style-type: none"> • All movements started with the phrase, were sustained throughout, and finished with the phrasing of the slow music • All traveling movements continued until the phrasing of the faster music diminishes and ends 	<ul style="list-style-type: none"> • Demonstrated clear beginning and ending shapes that were held in stillness • Four different shapes on different bases of support 	<ul style="list-style-type: none"> • Direction, pathway and relationship were clearly defined throughout the performance 	<ul style="list-style-type: none"> • Smooth transitions from one shape to the next throughout the performance
3	<ul style="list-style-type: none"> • Movements started with the phrase, remain sustained during most of each phrase of slow music • Most traveling movements continued until the phrasing of the faster music diminished and ended 	<ul style="list-style-type: none"> • Demonstrated clear beginning and ending shapes that were held in stillness • Four different shapes using some different bases of support 	<ul style="list-style-type: none"> • Direction, pathway and relationship were defined during most of the performance 	<ul style="list-style-type: none"> • Smooth transitions from one shape to the next during most of the performance
2	<ul style="list-style-type: none"> • Movements started before or after each sustained phrase began and stopped before the phrase ended. • Traveling movements did not consistently match the faster phrases of music 	<ul style="list-style-type: none"> • Demonstrate beginning and ending shapes, finds difficulty remaining in stillness • Three different shapes created on the same base of support 	<ul style="list-style-type: none"> • Direction, pathway and relationship were defined during some of the performance 	<ul style="list-style-type: none"> • Transitions were made from one shape to the next with very little control
1	<ul style="list-style-type: none"> • Matching of movement to phrasing was not apparent. 	<ul style="list-style-type: none"> • Demonstrated unsteady beginning and ending shapes • Two different shapes, no change in base of support 	<ul style="list-style-type: none"> • Direction, pathway and relationship were unclear throughout the performance 	<ul style="list-style-type: none"> • Smooth transitions were not apparent
0	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or incorrect
Score				

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Scoring Sheet

Home Room Teacher _____

Group Number _____

Names _____

PART A	BASE	SHAPE
SHAPE #1	_____	_____
SHAPE #2	_____	_____
SHAPE #3	_____	_____
SHAPE #4	_____	_____

PART B

- Circle two pathways Straight Curved Zig Zag
- Circle two directions Up/Down Forward Backward Sideways
- Circle one relationship Beside each other and facing the same direction
Beside each other and facing opposite directions
One in front of the other all facing the same direction

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Resource Sheet

Prior to Assessment:

Day One

1. Students will practice creating body shapes (stretched, curled, angular and twisted) on different bases of support (feet, seat, knees and trunk). Led by teacher.
2. Students will practice changing direction (forward, backward, sideways), pathways (straight, angular/zig zag, curved) and relationships (beside, in front, meeting/parting, facing opposite directions) while performing lively and quick traveling actions.

Day Two

1. The students will listen to Bartok's *In The Village*. The teacher will guide the class in listening for changes in phrases/sections of the music (four measures of 8 long, slow counts and six measures of 8 lively and quick counts). The slow music will be the cue for making four different shapes. The fast music will be the cue for traveling to different places in space.
2. Students will, through teacher led discussion, review and list (on the board) the names of the shapes and bases of support that can be used for the slow music and the ways to travel to the lively and quick music as well as the directions, pathways and relationship choices.

Day Three

1. The students will be divided into groups of four.
2. The groups will choose, from the list, the shape and base of support they will use for each of the four body shapes in Part A of the music. The chosen shapes and bases of support will be repeated in the same way each time Part A is performed.
3. The group will choose, from the list, two pathways, two directions and a relationship for the traveling section (Part B) of the dance. The pathways, directions and relationships chosen will be repeated in the same manner each time Part B is performed.
4. After making their choices, each group will fill out a worksheet indicating their choices for Parts A and B of their dance.
5. The order of performance is as follows: Part A (slow/shapes), Part B (quick/traveling), Part A (repeat), Part B (repeat), Part A (repeat and hold until music stops).
6. The class will practice their dance matching movements to the phrasing/sections of the musical accompaniment. The group must assume clear starting and finishing shapes/positions and they should practice developing smooth transitions from one action to the next. All shapes must be held in stillness until time to change.