Course Title	MODERN DANCE SENIOR HIGH 1A/1B		
Course Abbreviation	MOD DANC SH 1A/1B		
Course Code	190213/14		
Special Notes	Year course. No prerequisite.		
Course Description	This course introduces modern dance technique and vocabulary. Students re basic modern technique designed to develop balance, coordination, flexibili endurance in the various styles of modern dance, i.e., Graham, Humphrey/W Cunningham, etc. Special emphasis will be placed on dynamic alignment, so weight in the body, body awareness, increasing the student's ease and range personal expression. Technique and vocabulary will be applied to movemen sequences and phrases that are both non-locomotor and locomotor.	ty, strength and Veidman, Limon, ensing and activating of motion, and	
California Content Standards	ARTISTIC PERCEPTION 1 Demonstrate refined physical coordination when performing movement phrases (e.g., lignment, agility, balance, strength). 4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements. 5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in pace, time, and force/energy).		
	CREATIVE EXPRESSION 2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform dances. 2.5 Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation. 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.		
	HISTORICAL AND CULTURAL CONTEXT 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context. 3.3 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts (e.g., seventeenth-century Italy, eighteenth-century France, the women's suffrage movement, dance in the French courts, Chinese cultural revolution). 3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).		
	AESTHETIC VALUING 4.2 Apply criteria-based assessments appropriate to various dance forms (e.g., concert jazz, street liturgical). 4.3 Defend personal preferences about dance styles and choreographic forms, using criteria-based assessment. 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.		
	CONNECTIONS, RELATIONSHIPS, APPLICATIONS 5.3 Explain how dancing presents opportunities and challenges to maintain physical and emotional health and how to apply that information to current training and lifelong habits.		
Instructional Units/Pacing Plan	Instructional Units Topics should be presented in an integrated manner where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.	Suggested Percentage of Instructional Time	
	Technique	10	

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	Warm-UpPhysical Analysis		
	Technique as Practice	70	
	Barre Work	, ,	
	Center Work		
	TIOU WOIK		
	Axial Fundamentals		
	Locomotor Fundamentals The Counting Personal of Tankarian		
	The Creative Potential of Technique	20	
	• Rhythm		
	• Dynamics		
	• Design		
Representative	The student will be able to:		
Objectives	 Use dance vocabulary specific to the various forms, styles and periods of modern (e.g 		
	The Early Period, The 1930's, The Post-War Period and Post Modern Dance and in		
	addition to general dance vocabulary that relates to each instructional unit.)		
	 Use and apply vocabulary specific to various technique styles (e.g. Duncan, Humphrey, 		
	Graham, Limon, Cunningham and Horton).		
	 Explore through short dance sequences and improvisation the mode 	ern dance of each	
	style and period taught within the units.		
	 Understand the philosophy and theory of different modern dance to 		
	them to begin to develop their own particular technique style that reflects their personal		
	expressiveness through modern dance.		
	Analyze the different modern dance techniques learned and apply a specific style, form ar period to support their physical and shoreographic or suppositive peeds.		
	or period to support their physical and choreographic or expressive needs.		
	Integrate core academic subjects with modern dance technique to better incorporate dance with their everyday lifestyle providing them with a well balanced platform to		
	make clear and productive decisions, harmonious relationships and		
	thinking.	r cilitaticea criticar	
Representative	In accordance with their individual capacity, students will grow in the abili	ity to:	
Performance	and the second state of th	,	
Skills	Apply their understanding of each exercise learned to develop their own technical		
	process in the genre of modern dance expressivity.		
	Use the specialized language of modern dance vocabulary and vocabulary specific to		
	particular techniques in discussion, journals, written reports and tests, self and peer		
	assessments, and criteria charts.	•	
	 Interpret and respond to information, images and ideas presented in 	n computer programs,	
	films, and sound recordings depicting theatre traditions, styles and	performances from	
	various modern dance traditions.		
	 Combine ideas, concepts, and information in new ways; make com 	nections between	
	various codified techniques and their own developing understanding	ng of modern dance	
	technique.		
	Create and evaluate the quality (durability, design) of personally design.		
	dance exercises, which are inspired by traditional styles learned in	class (e.g. Duncan,	
6 4 3	Graham, Humphrey, Limon, Horton, etc.).	<i>V</i> :	
Suggested	McCutchen, Brenda Pugh. 1943. Teaching Dance as Art in Education. Hum	an Kinetics.	
Texts &	Penrod, James and Plastino, Janice Gudde. The Dancer Prepares: Modern Dance for Beginners.		
Materials	1 cinou, sames and 1 lastino, samee Gudde. The Duncer 1 repures. Wodern Dunce for Beginners.		
	Cheney, Gay. Basic Concepts in Modern Dance: A Creative Approach.		
	Fronklin Eric N. Donos In grown for Testminus and Desference		
	Franklin, Eric N. Dance Imagery for Technique and Performance.		
L	I .		

Franklin, Eric N. Conditioning for Dance.

Sprague, Marty, Helene Scheff, and Susan McGreevy-Nichols. Dance About Anything.

Pomer, Janice. Dance Composition.

Sprague, Marty, Helene Scheff, and Susan McGreevy-Nichols. *Experiencing Dance: From Student to Dance Artist.*

Other resources and materials (books, journals, DVDs, etc.) appropriate to the genre.

Credentials Required to Teach this Course

One of the Following:

Single Subject Physical Education

Subject Matter Authorization in Dance