

Demonstrating Biography vs Autobiography through Dance



Language Arts & Dance

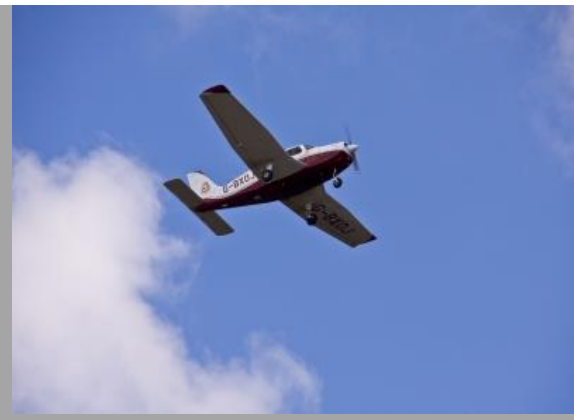
Grade
7

Language Arts Common Core Standard(s) Grade 7
R16 CCR Anchor Standard

Assess how point of view or purpose shapes the content and style of a text.

Dance (MD) Standard(s) Grade 7

- 1.1.b. Incorporate the elements of dance to develop dance studies that interpret abstract ideas and concepts
- 1.2.d. Reproduce memorized dances accurately.
- 1.3.b. Describe ways in which the knowledge, skills, and processes of other disciplines are related to those of dance.
- 1.3.c. Create and explain dance studies that demonstrate relationships between dance and other disciplines.



CONNECTED OBJECTIVES
Students learn about dance elements in order to create a dance that reflects an autobiography or a biography of Amelia Earhart's life.

MATERIALS & RESOURCES

- BEST Elements of Dance chart
- Dance Element Cards
- *Deciphering Dance* handout

KEY CONTENT VOCABULARY

- Biography
- Autobiography
- Bias

KEY ARTS VOCABULARY

- Locomotor
- Non-Locomotor
- Elements of Dance (BEST)

A S S E S S M E N T

- How are the dance elements of SPACE, TIME, ENERGY/FORCE, BODY, MOVEMENT and FORM seen in the movement of Amelia the Celebrity (Biography) versus Amelia the person (Autobiography)?
- Artist statement describing elements of dance used and how they represented elements of Earhart's life.



L E S S O N S T E P S

Warm-Up/Artful Thinking Technique:

- Students will analyze painting portraying a dancer using the Artful Thinking Routine, *Looking 10x2*.

Activity:

- Students will review the definitions of biography and autobiography
- Students will learn the elements of dance through a PowerPoint, demonstration or video. Students practice when provided with dance element cards.
- Students will be divided into groups to create a dance that represents either a biographical or an autobiographical account of Amelia Earhart's life.
- Students will guide their choreography by a defined rubric incorporating at least three different Elements of Dance.

Closure:

- Students will perform their choreographed biography/autobiography dance for their peers in class.
- Audience members will respond using the dance analysis organizer based on Deciphering Dance (below).

EXTENSIONS & OPTIONS SOURCES & RESOURCES

- Students will create a biographical dance or autobiographical dance of their own lives.

- Artful Thinking Routines @ <http://www.pzartfulthinking.org>
- K. Genovese's Deciphering Dance (attached)

G E T S M A R T T H R O U G H T H E A R T S

A U T H O R (S) : Wendy Hedges, Bates Middle School, Annapolis MD

S u p p o r t i n g D o c u m e n t s

K. Genovese's Deciphering Dance

Dance has been described as the "art of the instant" and no piece of choreography, even if performed over and over again by the same dancers, will be exactly the same each time it is performed. Dance movement may seem very fast and hard to remember at first, but when you have seen many performances and learned more about this art form, it will become easier to think about and discuss. The process outlined here, which involves describing, analyzing, interpreting and evaluating, should enhance appreciation of the art of dance. It is recommended that you watch videotapes rather than live performances at first so that you can view a dance several times. This process can also be used to look at choreography created in the classroom where a dance can be performed more than once.

Description

What happened during the performance? Describe what you saw.

dancers (solo, duet, trio, quartet, male, female)
costumes (fabric, color, design)
set (dancers move around or dance on or under)
props (dancers hold and manipulate)
music (live, recorded, instrumentation)
lighting (bright, dim, spotlight, general, color)
idea, theme or story (environment, historical event,
human relationships, etc.)

Analysis

How are the dance elements of SPACE, TIME, ENERGY/FORCE, BODY, MOVEMENT and FORM seen in the movement of Amelia the Celebrity (Biography) versus Amelia the person (Autobiography)?

- How did the dancers use SPACE?
place (general space, personal space)
size (big, small, far, close)
pathway (straight, curved, zigzag)
direction (forward, backward, sideways, up, down)
focus (at each other, at the audience, internal)
level (low/close to ground, high/above the floor, middle/between low and high)
- How did the dancers use TIME?
pulse/beat (regular, predictable)
tempo (fast, slow, combination)
music (relationship of movement to musical phrasing and dynamics)
accent (emphasis placed on certain movements)
pattern/rhythm (repeated sequence of slow and fast movement, with or without stillness)
- How did the dancers use ENERGY/FORCE?
attack (smooth/fluid, sharp/jagged/abrupt, jiggly, and vibratory)
weight (heavy/strong, light)
flow (loose/free/continuous, held back/controlled/restrained/bound)
- How did the dancers use their BODIES?
isolation (emphasize certain parts or use entire bodies)
relationships (near/far, meeting/parting, alone/connected, mirroring/shadowing/echoing, etc.)
shape/design (curved or straight, symmetrical or asymmetrical, use of positive and negative space) balance (on or off balance)
- What types of MOVEMENT were performed by the dancers?
locomotor (walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll or combinations of these)
non-locomotor/axial (bend, twist, stretch, swing, lunge, wiggle, shake, fall, melt, sway, turn, etc.)
- What FORM did the dance take?
recurring theme (theme in variation, canon, round)
ABA (a = one phrase, b = different phrase)
abstract (non representational)
narrative (representational, in the form of a story)
suite (moderate beginning, slow center and fast end, or group of three short dances)
broken form (unrelated ideas, often used for humor)

Interpretation

- What did the dance mean to you?
- Did the dance imitate or represent a situation or event you could recognize or to which you could relate?
- If the dance was narrative in form, summarize the story or identify the theme.
- Describe your mood after watching the dance. (refreshed, thoughtful, sad, energized, angry)
- Describe the taste, smell, texture, or sound of the dance.
- Identify movements or familiar gestures (a wave, thumbs up, etc.) that contributed to the dance's meaning.
- What title or name would you give to the dance?

Evaluation

Most everyone will have an immediate and individual response to a dance whether seen on television, in the movies, on the street, or in a theater. While personal opinions are important, it is also possible to compare a particular dance to others that you have seen.

- Did the dance explore the ways the body can move and the designs it can make rather than attempt to tell a story or attempt to communicate a specific message?
- What did you learn about the choreographer? (where and when he/she worked, what was important to him/her)
- Identify other choreographers who have made dances based on similar ideas.
- Was the work in one dance style or tradition? (modern, African, tap, flamenco, jazz, ballet, folklore, Native American, etc.). If not, how did it combine movements and qualities found in several kinds of dance?
- Why was the dance created and performed? (cultural expression, social, recreation, religious, therapy, exercise, education, to communicate to an audience)
- Assess the performers. (well-trained, highly skilled, unskilled, amateur, professional, etc.)
- Who do you think would appreciate a performance of this work? (friends, parents, dancers, politicians)

NOTE -- This process can be used to look at any type of dance. When evaluating your own work, also answer the following questions:

- What was successful about the dance? (commendations)
- How would you improve it? (recommendations)

(Adapted by Kathy Lindholm Lane from Mary Stockrocki's "Learning to Look/Looking to Learn")