



REPERTORY DANCE THEATRE

Teacher Workshop class: Duncan (as of June 24, 2023)

Lesson Plan by Linda C. Smith

Grades: 7-12

Utah Standards – CONNECT

L1.D.CO.3: analyze and discuss dances from selected genres or styles and/or historical time periods and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.

CREATE

L2.D.CR.1 – Demonstrate openness, willingness, persistence, respect, and cooperation in trying new ideas, methods, and approaches in creating dance.

L2.D.CR.2: Explore a variety of stimuli to develop an improvisational or choreographed dance study; analyze the process and the relationship between the stimuli and the movement as it relates to personal and contrasting movement choices.

RESPOND

L2..D.R.2 -Explain on the how the elements of dance and other choreographic principles are used in a variety of genres, styles, or cultural movement practices and explain how their differences affect intent.

MODERN DANCE...No one has ever really liked the term very much, and many historians disagree as to when it really began. Nevertheless, the term has stood for an incredible range of individual styles, techniques, and philosophical beliefs that have influenced artists all over the world for 120 years.

MODERN DANCE developed in America, a democracy, which encourages individual expression....**Self expression.**

Modern Dance disavowed known dance techniques. It freed the body and was part of a **social revolution that helped to change fashion and politics.**

It re-defined the shape and dynamics of body movement by putting forth the notion that dance movement **should proceed from “the inside out.”**

Modern dance was an expression of freedom.

During the last of the 19th century, women were demanding change. They not only wanted to vote and to change the way they dressed. They wanted to be healthy and were interested in exercise, sports, politics, and art.

In the 1890s we saw the birth of a “new” kind of social being... the Modern American woman. She emerged after decades of suffragettes and feminists had been trying to free women’s bodies, minds, and spirits through dress reform, aesthetic exercise, physical culture and art.

Barefoot Dancing was a wonderful combination of physical and artistic expression. Some progressive physical education teachers began to teach a kind of “aesthetic gymnastics” in the school. The beginnings of modern dance in America can be traced to three self-reliant women who used dance to realize their identities.

Isadora Duncan ...Loie Fuller....and Ruth St.Denis....all wanted to define a form of dancing for themselves that would eventually change the pattern of dance throughout the world.

These three daring performers began as soloists whose dancing **embodied a yearning for freedom and a return to the natural**. Some called it “aesthetic” or “interpretive” dancing, but it offered a modern 20th century audience a new way to see motion.

DUNCAN CLASS: PREPARATION FOR PRELUDE

GOAL: To help students...

Understand how to choreograph using “natural movement.”

Explore concepts to define space and utilize focus.

Develop ways to use the breath to motivate movement.

MOVEMENT EXPLORATION

Exploration to help students focus...”see”

- Casually walk around the room and become very aware of the people and the objects in the room.
- Freeze. Point to something in the room and describe what you see.
- Repeat several times.
- Repeat but imagine that you are pointing or seeing with various parts of your body...an elbow, a shoulder, a hip, etc.

GOAL: Become aware of three spaces Personal, Social, Universal Space.

Acknowledge that our energy will begin in the Solar Plexus

Exploring three spaces: Motivate each change of focus by activating the solar plexus

1. Cross arms covering chest. Your focus is inward. Concentrate on your breath. Become aware of our energy coming from your **Solar Plexus**
Become aware of various parts of the body...the throat, shoulder, elbow.
2. Visualize your **inner or personal space**. Private, meditative, safe.
3. Inhale and expand arms. Motivate each change of focus by activating the solar plexus. Focus on **Social Space**.
4. Inhale and lift arms to a high V shape. Become aware of an enormous space, **Universal Space**

Explore these three spaces on your own timing.

Exhale and plie, Inhale and change direction and go to one of the “spaces”. You will feel an under-curve motion.

DROP AND SUSPEND: Place one hand above your head. Release the energy and let the arms swing down then continue in a circular motion to suspend.

EXPLORE AN UNDERCURVE MOTION: Place both hands above your head in a parallel position. Release the energy and let them drop straight down then reach forward in a parallel position. Return to the original position in the same pathway.

SLUSH’S: FORWARD: Wave Motion

1. Under-curves: Stand with the feet slightly turned out. Plie and slide one foot forward then straighten both legs. Feel the under-curve motion.
2. Add Arms in swinging motion from a parallel position over your head to a reaching forward position
3. Repeat on the other side.

PRACTICE PEAR SHAPED RUNNING:

(Begin in an up-stage corner and travel on the diagonal to down-stage.)

Step I: Lift the heels off the floor, lean forward and let gravity pull you into a run. After crossing center stage, slow down and gradually come to a stop but keep the energy and focus going outward toward the diagonal.

Step II: Explore “Wave motion”

1. Begin with a “personal” downward focus, arms down at sides.
2. Using energy originating from Solar Plexus, lift arms upward into a high “V” shape and think about “Universal” space
3. Curve upper back. Arms scoop downward and then reach forward toward the diagonal. Dive and run as if being pulled by gravity toward the diagonal and feel the “WAVE” motion
4. Slow the run until you stop the travel but keep the energy and focus going outward toward the diagonal.

LISTEN TO THE MUSIC of Chopin's Prelude in A Minor.

Combine the movement explorations and practice choreography: Isadora Duncan's Prelude (circa 1903)

Line of Action: Use the musical phrasing to guide the action.

I: Pear shaped run on the diagonal

II: Listen, see, remember, and travel to another area of the stage

Repeat. I & II

Create the dance Chopin Prelude in A Major (circa 1905) A, B, C, A, B, C