

<b>Date: Lesson 1</b>	<b>Subject: Dance</b>	<b>Grade: 10th and 11th</b>
<b>Lesson Topic: Embody Effort Qualities</b>		<b>Class/Group Size:22</b>
<b>Instructional Location: Middlesex County Vocational Technical High School</b>		

### I. Learning Objectives

#### Central Focus of Lesson

Students can use the Laban Movement Analysis effort qualities to interpret artistic intent in choreography.

#### Lesson Objective(s):

##### Content Objectives:

1. Students will be able to embody the eight effort qualities in a given movement phrase.
2. Students will be able to compare and contrast the use of effort qualities in a dance masterwork video.

##### Language Objectives:

1. Students will be able to identify effort qualities in movement through discussion and written responses

#### Standards Addressed:

**DA:Re9.1.HSII** - a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Use genre-specific dance terminology

**1.3.12.A.3** Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

**1.4.12.A.2** Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis

**Key Vocabulary:** *Effort Qualities -Time, Space, Weight, Flow, Sudden/Sustained, Direct/Indirect, Strong/Light, Bound/Free , LMA) Laban Movement Analysis , improvisation*

### II. Lesson Consideration

#### Prior Academic Learning and Prerequisite Skills

Students have been taking modern dance classes for 2-3 years at the High School. Students have been briefly introduced to effort qualities in a guided improvisation and have used Laban Movement Analysis concepts in technique lessons. Additionally, students have experience collaborating with peers and providing self and peer feedback. Students have analyzed videos of dance master works in past lessons.

#### Misconceptions

Students can show a gap in knowledge in embodying one or multiple effort qualities due to a lack of understanding of the dynamics of the quality or ability to differentiate the qualities. Additionally, students can show a gap in knowledge in recognizing and identifying the effort qualities in other's movements, whether it be performed by their peers or in the dance master work.

### III. Lesson Plan Details

**Lesson Introduction – “Before”**

**Part A**

*“As we learned in our past classes, effort is a way of identifying and describing the characteristics of our movement during action. We will be focusing on how by refining those movement qualities, we can communicate intent and ideas through movement.”*

-Teacher will hand out an informal pre-assessment quiz for students to take individually addressing their recall of the effort qualities weight, space, time, and flow, and their initial understanding of how effort qualities can be utilized in choreography.

- Teacher will collect the quizzes as students finish and determine students’ current knowledge and understanding of effort qualities based on their answers.

- Teacher will take a poll by asking *“on a scale of 1-5, one being not confident at all to 5 being extremely confident, how confident are you in your understanding of the effort qualities after taking the quiz?”* Students will hold up their fingers and the teacher will gauge the average of the class. Teacher will call on various students to explain their rating.

*“The two effort qualities that seemed to be misunderstood are the flow qualities and space qualities.”* The teacher will call on academically advanced students to further explain in their own words the main qualities that were on the pre-quiz.

-Teacher will direct students to look at the effort quality poster on the board for students to reference throughout the lessons.(Appendix)

**Part B**

*“Now we will transition to the center of the floor and begin our warm-up through the lens of the effort qualities”.*

-Teacher will guide students through a group warm up and mention moments where the effort qualities are present to allow students to embody each effort quality and make a connection between the vocabulary word and the movement.

Example- *“When doing this abdominal exercise, your core is engaged and **bound**, but your arms and neck should be **free** so they can move around loosely and easily without*

*tension. While keeping your abdominal muscles bound through engaging them, shake your head like you’re saying yes then shake your head like you’re saying no and see if you are able to move your neck freely without tension.”*

30 min

## Learning Activities - "During"

40min.

### Part C

- Teacher will facilitate a phrase to the class that includes the 8 effort qualities.
- Teacher will call on students to identify where the efforts are occurring within the phrase. *"When you tendu the foot forward, what quality of **space** effort are you using?"*, *"Where do you see a **free** movement in the phrase?"*,
- Teacher will clarify the differences in the execution of movements by having the students, for example, try the tendu with a direct quality on the extension, and then again with an indirect quality on the extension so students can embody and recognize the difference in the movement quality of the foot.
- Teacher will then call on students to interpret what the effort qualities of the movements could portray. Example- *"Through the use of the **strong weight** effort and **indirect** focus in **space**, I am portraying a struggle through my movement. What else might these qualities be able to portray to an audience?"*.
- The students will be asked to add 16 counts of improvisation to the end of the phrase that encompasses one effort quality the student finds most comfortable and natural to their movement preference.

### Part D

- Students will perform the phrase as a whole class once while the teacher observes.
- The teacher will answer any questions the students may have regarding the material and revisit areas of the phrase accordingly. Additionally, the teacher will provide individual and group feedback based on the observation of which qualities were performed with a clear intent behind the movement, and which could be improved to portray a more clear intent. The teacher will model how the students are performing the movement and then model how the movement is intended to be performed. Example to an individual- *"I'm noticing your kick is a bit slow and you are **sustaining** it. If you do the kick with a more **sudden time** effort instead, the movement will become sharp and show franticness more clearly"*

### Part E

- Teacher will create heterogeneous partners consisting of students who are more technically advanced with students who are less technically advanced based on prior observation.  
*"In your pairs, choose partner A and partner B. All partner A's will be the performers of the phrase and partner B's will be the observers from the front of the room."*
- While observing the performing partner A, partner B will be using the feedback organizer to evaluate one effort quality their partner executed clearly, and one quality that can be improved upon.(appendix)
- As the group of partner A's are performing, the teacher is using a checklist while observing which qualities the students are embodying clearly and which need to be reviewed. (appendix)
- After partner A's performance, they will meet with their partner B's to receive the feedback the partner B had written while observing. During this time, the teacher will circulate to partner pairs and provide individual feedback to the students based on the observation, as well as further conversations between partners. Example-*"I noticed your arms while doing the battement were **light** in their **weight** quality, but more **direct** in their **space** quality. "How can you manipulate the **space** quality of the arm movement to show a more clear intent of freedom?"*
- Once all partner A's have received their feedback, they will perform the phrase again as a group, applying the feedback they just received from their partner B.
- Partners will then switch roles and repeat the task.

### Part F

- With their partners, students will be asked to determine what the teacher may have been trying to communicate through the phrase and justify their claims using the effort qualities.
- Teacher will call on students to share their interpretations.

<p><b>Closure - “After”:</b></p> <p><i>Part E</i></p> <ul style="list-style-type: none"> <li>- Students will gather around the projector to watch video clips from two dance master works: <i>Revelations</i> by Alvin Ailey Dance Company and <i>Diversion of Angels</i> by Martha Graham Dance Company.</li> <li>- While watching the video clips, students will use a Venn diagram handout to analyze the videos through comparing and contrasting the effort qualities used in each of the masterworks.</li> <li>- Teacher will call on students to discuss what they wrote and their interpretations of the pieces based on the effort qualities they identified.</li> <li>- Students fill out the final exit slip reflecting on their experiences from the class. (appendix)</li> <li>- Students will turn in all papers to the teacher for review.</li> </ul>	20 min
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**Extension:** An extension to the activity would be to have the students create their own phrase inspired by the effort qualities they had identified in one of the dance master work videos. This would then lead students to analyze the narratives and artistic intentions of the choreographer and dancers they watched, and make further connections on how the effort qualities can be used in choreography. This activity would scaffold the following lesson where students begin to choreograph their own works using the effort qualities.

**Assessment Strategy #1**

<p><b>Description of Assessment Strategy #1:</b></p> <p><b>Embodiment of Qualities</b> Students will be assessed informally on their phrase embodiment. The teacher will observe students as they perform the movement phrase focusing specifically on their execution of the 8 effort qualities and document the assessment through a checklist.</p>	<p><b>Alignment with Objectives:</b> This assessment is aligned with the content objective: Students will be able to embody the eight effort qualities in a given movement phrase.</p>
	<p><b>Evidence of Student Understanding:</b> Students will show their understanding of how to embody the 8 effort qualities through their performance of the phrase. Once given feedback with corrections from their partner and teacher, the teacher will observe students' performances to determine their level of embodiment of the qualities. The assessment is based on if the student clearly physicalizes the dynamic qualities of weight/time/space/flow in order to portray the intent of the movement.</p>
	<p><b>Student Feedback:</b> Students will receive individual and whole class verbal feedback based on their ability to embody the effort qualities in the phrase and based off the teacher’s finders while observing. Additionally, students receive feedback from their peers based on their peer feedback paper they used while observing. Students will have time to apply their corrections from both the teacher and their peers to show their understanding of the feedback and employ their corrections.</p>

**Assessment Strategy #2**

<p><b>Description of Assessment Strategy #2:</b></p> <p><b>Video Analysis</b> Students will analyze two videos of dance masterworks to compare and contrast the effort qualities they saw being portrayed in the dances. Students will fill out a</p>	<p><b>Alignment with Objectives:</b> This assessment aligns with the content objective: Students will be able to compare and contrast the use of effort qualities within a dance masterwork video, and language objective: Students will be able to identify effort qualities in movement through discussion and written responses.</p>
	<p><b>Evidence of Student Understanding:</b> Students show their understanding of how to interpret a piece through the lens of the effort qualities. First students will show their ability to identify the effort qualities within the masterworks through annotating on the Venn diagram based on what they saw in the video clips. They then apply their understanding through their response to the question regarding what the intent of the choreography</p>

Venn diagram and short answer question and discuss their findings on how the choreographers were able to communicate their intent through the effort qualities in the works. The teacher will informally assess student's identification of qualities in the Venn diagram, and interpretations of the works based on their responses to the short answer.

was based on the effort qualities they saw. Once written down, they then share and discuss their findings with the class.

**Student Feedback:**

Teacher will provide written comments on the Venn diagram and short answer based on if the student provided the correct effort qualities for the corresponding masterworks, as well as if their response to the open ended demonstrated their understanding of how the effort qualities can support the intentions of the pieces. During the discussions, individual students will read their Venn diagram and short answer and the teacher will further the student's answer based on the student's ability to support their claims..

**Building on Personal/Cultural/Community Assets:**

Students will build on their classroom community by utilizing the various strengths in the classroom as an asset to learning. By having students engaging in peer activities, they are developing a deeper understanding of the materials through students being resources to their peers. Peer groups practice giving feedback appropriately to their classmates and providing helpful feedback that will benefit the development of the student receiving the feedback. The classroom community then becomes an environment that is supportive and rooted in a growth mindset.

**Grouping Strategies:** The teacher will assign heterogeneous partners based on students' technical ability. Students who are novice dancers will be placed with more technically advanced partners. This will ensure that the technical dancers can support the less advanced dancers in their development of technique and embodiment of the effort qualities through their feedback.

**Planned Supports:** To support the student with the IEP for ADD, the Venn diagram being used as an organizer can help them remain focused and organized throughout the activities to relieve any anxiety the student may have while working, as stated in her IEP plan. By circling the class throughout all parts of the lesson, the teacher can observe students' work in order to assist them in their process, such as providing further examples and demonstration for a student struggling to embody a quality or answer any questions a student may have with the directions. The teacher consistently checks in with the student with the IEP so the student is able to ask for clarification on instructions within their own group but also has the opportunity to speak with the teacher at any time throughout the lesson. All students have the visual support of the Effort Quality chart on the board for reference. During the feedback session, the students' paper has a fill in the blank setup so students have a sentence starter to use in order to give proper feedback that is targeted at what the students are working to develop in their phase.

**VII. Supporting Literacy Development through Language**

**Main Language Function:**

Students will be able to *create* choreography based on a concept from the book *The Parade*. In order to reach the level of understanding of the material required to create, according to Bloom's Taxonomy, students must be able to understand the effort qualities through first *identifying* the effort qualities in the phrase work, and then in movements in the dance masterworks. They then can *apply* their understanding of the dynamics of the qualities to select appropriate qualities to portray their concept from the book. They then can *create* the choreography and critique their work for a revision process, as well as *justify* their choreographic choices through the use of the effort qualities.

**Key Learning Task(s):** In order to reach the level of understanding of how effort qualities can serve as a way for understanding artistic intent in choreography, students must first develop their understanding of the effort qualities through recognition and clear embodiment. First, students are provided examples of the effort qualities in their warm-up to which they can connect the qualities with physical movement in their bodies. Next, students begin to embody the equalities further through the phrase and develop their understanding through identifying when effort qualities are present in the phrase movements. Partner groups help refine their embodiment of the qualities through observation and providing helpful feedback to a partner. Students finish by analyzing two

dance masterworks through watching a video and comparing and contrasting the effort qualities present in order to determine the artistic intent of the choreography.

**Additional Language Demands**

Syntax occurs when students engage in verbal commentary by identifying effort qualities within the movements in the phrase work, during the partner feedback session in order to express to their partner what they observed, and while analyzing the videos.

Students partake in discourse when performing their phrase work by connecting the effort qualities vocabulary words to movement in order to communicate intent. The students are then partake in discourse by taking what they know about the effort qualities, and generating a hypothesis of the intent of the choreography they learned based on the qualities present in the movement phrase. This discourse occurs again after watching the video clips of the master works that contain differing qualities, and forming an opinion on how the choreographer chose to express their concept through movement in their discussion and through their answers on the handout.

Through breaking down the choreographic intent of the videos, students deepen their understanding of how they can express concepts and ideas they are passionate about through dance.

Students engage in verbal commentary when asked to define social justice and articulate their artistic choices but also have an opportunity to demonstrate understanding of concepts through performance and through their written review.

**Language Supports:** Teacher will provide the effort qualities vocabulary word chart on the board that students can refer to during all activities. Partner work also provides students with the opportunity to ask questions and work together to solve problems and come up with solutions. The partner activity papers have specific fill in the blanks so students are guided to using the proper vocabulary when providing feedback and discussing with their partner.