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Dance Performance and Ensemble I

TEKS Strand	Expectations
Foundations – Perception: The student develops an awareness of the body's movement using sensory information while dancing.	The class focuses on students' development of body awareness, technical facility, spatial expressiveness, vocabulary, principles, and elements of each style. Skills learned in Performance/Ensemble I are refined and reinforced in all upper-level classes as they apply to performance.
Creative Expression – Artistic Process: The student develops knowledge and skills of dance elements, choreographic processes and forms in a variety of dance genres and styles.	The concepts of personal space and shared performance space are explored with three exercises: individual demonstrations that traverse the studio along horizontal and diagonal lines, partner activities, and activities in which dancers cross paths. Exercises for building awareness of shared space combine students' comprehension of personal space with an ability to anticipate and gauge the movements of others.
Creative Expression – Performance: The student develops knowledge and execution of technical dance skills and a variety of dance genres and styles through performing.	Students are expected to demonstrate proficiency in the use of Level I basic skills with a variety of accompaniment, tempo, and movement. Safety and the importance of warm-up, cool-down and proper conditioning are emphasized. Barre and floor exercises are taught. Students memorize movement sequences and identify effective use of dance elements. Students perform short and varied movement sequences to demonstrate movement and performance technique. Performance and performance theory is taught. For example, the skill of balancing and blending personal movement styles varies with each ensemble. Ensemble performance opportunities should establish precision without the Director, leading and responding within a small group format and being aware of spatial and emotional relationships with other performers. Learning the audition process is important for Performance/Ensemble at all levels.
Historical and Cultural Relevance: The student demonstrates an understanding of cultural, historical, and artistic diversity.	Classes discuss the history and cultural origins of compositions, choreographers, and dancers. Students examine the historical and cultural conventions and the stylistic demands of the genres they study.
Critical Evaluation and Response: The student makes informed personal judgements about dance and the meaning and role of dance in society	Evaluation of student progress is continual, integrated into the daily teaching process, and made in three primary ways: teacher critique, student self-assessment, and peer response. Students learn to identify the essential elements of each skill or sequence performed by their instructor and to examine their own movements in terms of these elements. They use mirrors to observe their actions and to make adjustments of their form. The teacher helps the class learn evaluation techniques by analyzing her own movements aloud while teaching. Rules of etiquette are established and maintained to ensure all students have equal opportunity to learn.
Example Recently, Musical Theatre has enjoyed a resurgence of popularity in the United States. Ms. Jackson's Performance/Ensemble I class watches a YouTube recording of a variety of choreography created by Jerome Robbins. As a class, the students and Ms. Jackson talk about the performance qualities and expectations of West Side Story's movement and how it differs from the recent West Coast Hip Hop style they have studied.	
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