



CURTIS STEDGE

Teaching Portfolio

 New York City Metropolitan Area

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CURTIS STEDGE

EDUCATOR | ARTIST | LEADER

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SUMMARY

Dynamic and innovative, dance education professional with 16+ years experience designing and delivering inquiry-based, student-centered, collaborative learning experiences. Passionate about providing a safe and supportive learning environment through trauma-informed, and culturally responsive pedagogies.

Choreographer, researcher, and arts manager with creative and research interests at the intersection of the arts, community, K-12 dance education, various applications of Laban Bartenieff Movement Studies, peacebuilding, and placemaking; creating new work for spaces both familiar and peculiar, while engaging dance as an agent of communal change and community building; the role of dance in conflict transformation and peacebuilding; and how immersive, interactive site-specific work can build a localized and immediate sense of community.

EDUCATION

Registered-Dance/Movement Therapist Candidate Kinections Dance/Movement Therapy	In Process Rochester, NY
Alternate Route Teacher Training Program Rutgers University	2022 Newark, NJ
Master of Fine Arts in Dance University of Maryland	2016 College Park, MD
Master of Arts in Arts Management The State University of New York at Buffalo	2011 Buffalo, NY
Bachelor of Science in Business Administration and Dance The State University of New York at Potsdam	2004 Potsdam, NY

CERTIFICATIONS

Professional Classroom Teaching Certificate - Dance K-12 New York State Education Department	2025 Albany, NY
Standard K-12 Instructional - Dance New Jersey Department of Education	2022 Trenton, NJ
Certified Movement Analyst in Laban Bartenieff Movement Studies Laban/Bartenieff Institute of Movement Studies	2015 Brooklyn, NY

TEACHING EXPERIENCE

Dance Teacher PS/MS 007 Samuel Stern School - NYC Department of Education	08/2024 - Present New York, NY
Guest Faculty Laban/Bartenieff Institute of Movement Studies	07/2019 - Present Brooklyn, NY
Assistant Professor of Dance Bard High School Early College Newark - Newark Board of Education	08/2019 - 02/2023 Newark, NJ

TEACHING EXPERIENCE (cont.)

Long-Term Substitute Teacher - Special Education Vanguard High School - Rochester City School District	10/2017 - 06/2019 Rochester, NY
Dance Teacher KineoLab	10/2010 - 06/2019 Buffalo and Rochester, NY
Faculty in Laban Bartenieff Movement Studies Kinections Dance/Movement Therapy	07/2017 - 06/2019 Rochester, NY
Arts Education Consultant Greater Rochester After School Alliance	02/2019 Rochester, NY
Teaching Assistant Mary Cariola Center	07/2017 - 10/2017 Rochester, NY
Instructor - Dance University of Maryland - School of Theatre, Dance, & Performance Studies	08/2013 - 05/2016 College Park, MD
Dance Teacher Neglia Conservatory of Ballet	07/2011 - 07/2013 Buffalo, NY
Dance Teacher Old Forge Ballet	2007 - 2008 Old Forge, NY
Special Education Dance Teacher Cobblestone Center for the Performing Arts	2004 - 2005 Farmington, NY

LEADERSHIP EXPERIENCE

Executive Director Laban/Bartenieff Institute of Movement Studies	07/2019 - Present Brooklyn, NY
Co-founder/Executive Artistic Director KineoLab	06/2017 - Present Old Forge, NY
Managing Director Neglia Ballet	07/2011 - 07/2013 Buffalo, NY
Executive Director Projective Kinetics	09/2007 - 07/2011 Rochester, NY
Associate Director of Box Office Operations Geva Theatre Center	08/2005 - 08/2009 Rochester, NY
Marketing & Volunteer Coordinator Downstairs Cabaret Theatre	01/2005 - 08/2005 Rochester, NY

SCHOLARSHIP

Scholarly Work

Stedge, Curtis. Invoking Justice. Thesis, University of Maryland, 2016.

Stedge, Curtis. Moving Character: Utilizing the Laban Bartenieff Movement System to define character movement profiles, within the process of theatrical character development. Thesis, Laban/Bartenieff Institute of Movement Studies, 2015.

SCHOLARSHIP (cont.)

Stedje, Curtis. Total Company Integration: How the application of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) to dance company management might inform organizational communication and community building. Thesis, State University of New York at Buffalo, 2011.

da Rocha, Pascal, and Curtis Stedje. *Choreometrics of Peacebuilding*. 2016. University of Maryland, College Park, MD.

Original Creative Works

Stedje, C. *Invoking Justice*. Evening-length Work, 2016; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Invoking the Wild Man." Solo, 2017; Dances at MuCCC, Multi-use Cultural Community Center, Rochester, NY.

Stedje, C. "Careful What You Conjure." Quintet, 2015; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Lotus Unfurling." Quintet, 2014; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Sans Illusion." Solo, 2013; TEDx Buffalo, Buffalo, NY.

Stedje, C. "Drawing Down." Trio, 2013; TEDx Buffalo, Buffalo, NY.

Haisma, Richard, Whitney Denesha and Curtis Stedje. "Wallflowers." Quintet, 2009; Geva Theatre Center, Rochester, NY.

Stedje, C. "Never Give a Sword to a Man Who Can't Dance." Solo, 2005; ARTWalk, Rochester, NY.

Stedje, C. *Five Incarnations of Hell*, "Act I, Scene II." Trio, 2004; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Organic Decay." Solo, 2003; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Foolish Attachments." Octet, 2003; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Spirit, Stone and Sinew." Trio, 2002; SUNY Potsdam, Potsdam, NY.

Dance Companies

KineoLab. Directed by Curtis Stedje. Principal Dancer, 2017-Present.

Geomantics Dance Theater. Directed by Richard Haisma. Principal Dancer, 2005-2011.

Performance

"Bench Quartet." Choreographed by Doug Varone, 2013; University of Maryland, College Park, MD.

"Kincerto." Choreographed by Alvin Mayes, 2013; University of Maryland, College Park, MD.

The Nutcracker. 2008, 2009, 2010, 2017; Old Forge Ballet, Old Forge, NY.

"In Black and White." Choreographed by Donald Borsh, 2010; Geva Theater Center, Rochester, NY.

"Alternating Current." Choreographed by Bill Evans, 2010; Geva Theater Center, Rochester, NY.

Orfeo ed Euredice. Eastman Opera Ensemble, Geomantics Dance Theater, and Madrigalia, 2010; Haro East Ballroom, Rochester, NY.

"Ask the Wind." Choreographed by Richard Haisma, 2009; *Movement And Dance Festival*, Nazareth College, Rochester, NY.

"Dust." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

"Surveillance I & II." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

SCHOLARSHIP (cont.)

"Your Life is Not Your Own." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

"Italian Waters." Choreographed by Richard Haisma, 2007; Geva Theater Center, Rochester, NY.

"Circles and Spheres." Choreographed by Richard Haisma, 2007; Geva Theater Center, Rochester, NY.

"Human Behavior." Choreographed by Richard Haisma, 2006; Rochester Public Market, Rochester, NY.

"Geomantics." Choreographed by Richard Haisma, 2006; Rochester Contemporary Dance Collective, Rochester, NY.

"Poor Little Me." Choreographed by Richard Haisma, 2005; Rochester Contemporary Dance Collective, Rochester, NY.

Cabaret. Crane Opera Ensemble, 2002; SUNY Potsdam, Potsdam, NY.

"Do Animals Meditate." Choreographed by Richard Haisma, 2001; SUNY Potsdam, Potsdam, NY.

"Saved by Grace." Choreographed by Jenna DelMonte, 2001; SUNY Potsdam, Potsdam, NY.

"Girls, Girls, Girls." Choreographed by Maria Esposito, 2000; SUNY Potsdam, Potsdam, NY.

Presentations

Stedje, Curtis. Moving Character: Moving towards a more authentic embodiment of character through the use of LBMS in developing "character movement profiles" for theater and dance. Lecture-demonstration, The International Conference on Laban Bartenieff Movement Studies, The Ohio State University, 2025.

Stedje, Curtis. Total Company Integration: How the application of LBMS to arts management might inform organizational communication and community building. Lightning Talk, The International Conference on Laban Bartenieff Movement Studies, The Ohio State University, 2025.

Community Activism

Stedje, Curtis. *Invoking the Wild Man: An inter-generational, moving exploration of American, male-centered rites of initiation*. In Process.

Stedje, Curtis, and Whitney Denesha. *Body of Letters: Exploring the intersection of community, communal healing, and communal transformation through embodied storytelling*. In Process.

AWARDS & FELLOWSHIPS

Bard Early College Fellow - Bard Early College. 2020.

Dow Jones Wall Street Journal Student Achievement Award - Wall Street Journal. 2004.

SERVICE

Institutional

Advisory Council Member - PhysFestNYC. New York, NY: 2022 - 2024.

Founding Committee Member - Diversity, Equity, and Inclusion Committee at Laban/Bartenieff Movement Studies. Brooklyn, NY: 2020 - 2023.

Queerbait Gay Straight Alliance, Student Activities Advisor - Bard High School Early College Newark. Newark, NJ: 2020 - 2023.

Dance Club, Student Activities Advisor - Bard High School Early College Newark. Newark, NJ: 2020 - 2023.

Artist Liaison - School of Theatre, Dance, and Performance Studies, University of Maryland. College Park, MD: 2013 - 2014.

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STATEMENT OF TEACHING INTEREST

Dance education, at its core, is an act of creation—an embodied dialogue between the individual and the collective, the past and the possible. As a dance educator, I view my role as both guide and collaborator: one who helps students discover their full potential as artists, thinkers, and community members. My work emerges from a deeply held belief that dance, when taught with intention and inclusivity, cultivates empathy, agency, and a profound sense of belonging.

My teaching philosophy is rooted in Laban Bartenieff Movement Studies (LBMS), a system that provides a framework for observing, analyzing, and synthesizing human movement. LBMS informs not only how I teach but how I conceptualize the very process of learning. Through it, I help students develop a nuanced awareness of body, effort, space, and shape—tools that allow them to make conscious, expressive, and informed choices as movers and creators. This approach aligns closely with my commitment to inquiry-based, student-centered learning, where students are recognized as co-creators of knowledge rather than passive recipients.

In the classroom, I emphasize a holistic relationship between technique, performance, and community. Technique establishes a foundation for embodied clarity and efficiency; performance gives meaning and life to that foundation; and community situates it within a shared context of purpose. My classes typically progress from establishing self-awareness to cultivating connections with others, and finally, to recognizing one's role within a larger ensemble or social ecosystem. This structure not only builds technical and artistic skill but also develops empathy, collaboration, and accountability.

Cultural responsiveness and accessibility are essential to my pedagogy. Having worked in diverse educational contexts—from public K-12 schools in New York and New Jersey to conservatory and community-based programs—I design curricula that center multiple movement traditions and learning modalities. I view ballet, modern, and contemporary dance not as THE foundation of dance education, but as part of a larger global continuum of embodied knowledge. In my history and appreciation courses, I intentionally foreground Africanist, Indigenous, and diasporic forms, highlighting their philosophies, aesthetics, and social functions. This inclusive approach encourages students from all backgrounds to see themselves represented and to understand dance as a living archive.

I approach teaching with a trauma-informed and somatically grounded lens, shaped by my studies in Dance/Movement Therapy. Creating safe and supportive learning environments means attending to students' physical, emotional, and psychological well-being. Through mindful sequencing, collaborative reflection, and adaptive instruction, I aim to meet each learner where they are while fostering resilience and self-efficacy. Failure, within this framework, is reframed as experimentation—a vital part of the creative process and of learning itself.

My pedagogy is also deeply interdisciplinary. Drawing from my experience as choreographer, arts manager, and researcher, I guide students to connect embodied practice with broader social and cultural discourses. Projects like *Invoking Justice*, *Defining Space | Making Place*, and *Body of Letters* invite participants to explore how dance shapes community identity, conflict resolution, and peacebuilding. In this way, I see dance education not only as a means of personal expression but as a civic practice—a vehicle for transformation and collective healing.

Ultimately, my philosophy of dance education rests on three pillars: embodied inquiry, communal engagement, and ethical artistry. I want students to leave my classes with technical mastery, creative courage, and a deepened awareness of their capacity to affect change. To dance is to think, to feel, and to act; to teach dance is to nurture the next generation of creators who will move—literally and figuratively—toward a more connected and compassionate world.

Curtis Stedge - Artist and Creative Research Statement

My work at Bard High School Early College Newark from 2019 to 2023 followed two tracks: the application of LBMS as a framework and tool with which to decolonize dance curriculum and pedagogy; and Defining Space | Making Place exploring the socio-politics of space and the defining of public space through collective movement creation and performance, partly funded by a Bard Early College Fellowship.

A new work I have begun to develop, Body of Letters, seeks to bring to life the personal accounts and stories of participants by providing them with a framework to use as a vehicle to organize and tell their story-in-motion. Taking inspiration from NPR's Story Corps, Body of Letters approaches the art of storytelling through the body dynamically moving through space and time.

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STATEMENT OF DIVERSITY CONTRIBUTION

Growing up as a gay, white male, in a low-income family, living in the United States of America I have continuously been confronted with both my privilege, as a white male, and the exclusion that my difference as an openly gay man brings. This has provided me with a unique understanding of and interaction between both privilege and oppression. It has also made me a fierce champion for diversity, equity, and inclusion.

As an educator this has greatly influenced both my pedagogical approach and curricular development. Knowing that each student possesses their own unique origin, path, and destination I offer a flexible structure that is culturally relevant, accommodates diverse learning styles, and allows for derivation when necessary and/or worthwhile.

Within my field where there is an extreme bias towards ballet, as the basis of dance education, I seek to subvert the dominant paradigm, viewing ballet instead as one of many cultural forms, applying equal value to both western and non-western forms. In my dance appreciation and dance history courses I choose to foreground movement knowledge systems of historically marginalized communities to promote a holistic global perspective on dance as well as to empower students that may not see themselves or their cultural identity in the predominantly western forms that many institutions preference.

At KineoLab, a not-for-profit dance company of which I am the founder, we hold a deep commitment to diversity and inclusion. Our classes are highly inclusive, we offer scholarships to students from economically disadvantaged families, and we work with several students with disabilities. One of our students uses an FM system to facilitate communication. In working with her I have developed a heightened awareness of teaching students with a hearing impairment, understanding that this student needs consistent visual cues requiring me to be constantly aware of proxemics and where I place myself in the room.

In my work as an Assistant Professor of Dance, at Bard High School Early College, in the Newark Public School District, I have developed a deeply sensitive understanding of the unique requirements of teaching in an urban setting. I approached this work and my students from a trauma-informed perspective supported by my studies in Dance/Movement Therapy.

As an arts manager with a deep commitment to diversity and inclusion, I led the founding of the committee on diversity, equity, and inclusion at the Laban/Bartenieff Institute of Movement Studies (LIMS), where I serve as executive director of the organization, and currently serve as a member of the committee. Composed of a diverse cross section of the Laban Bartenieff Movement Studies (LBMS) community, the committee is charged with organizing and leading work on addressing the cultural biases and systems of oppression within the field of LBMS, LIMS as an organization, as well as those within our curriculum and pedagogy.

I am committed to the continued pursuit of efforts to enhance diversity, equity, and inclusion at LIMS, KineoLab, and in all organizations and communities of which I am currently or may in future find myself a part of. Above all I value holism and the interconnectedness of life throughout our world. Yet, I recognize our need to see things in dualistic terms so that we may better understand the world around us. However, this subject/object duality, a mere tool, should not be what defines us. Rather, in experiencing that which we seemingly are not, we gain a better understanding of that which we are and what we share with those beyond our perceptions of self. This part/whole lemniscate from a movement perspective forms the core of my belief system as an artist, and as an educator.

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DANCE & MOVEMENT TRAINING

Peridance Center

- Marijke Eliasberg - Contemporary
- Max Stone - Contemporary

2019- Present
New York, NY

Kinections Dance/Movement Therapy

- Danielle Fraenkel - Dance/Movement Therapy I and II
- Valerie Perdue - Dance/Movement Therapy for Children and Adolescents
- Karolina Bryl - Introduction to the Kestenberg Movement Profile
- Elissa White - The Marian Chace Approach to DMT

2017- Present
Rochester, NY

Dance Education Laboratory

- The DEL Model - Early Childhood Dance, K-12 Dance Education

July 2016
New York, NY

University of Maryland

- Karen Kohn Bradley - Bartenieff Fundamentals, Dance Pedagogy, Movement Design for Theater
- Taurus Broadhurst - African Contemporary
- Adriane Fang - Varone Technique
- Sharon Mansur - Choreography & Composition
- Christopher K Morgan - Contemporary
- Sara Pearson & Patrik Widrig - Choreography & Composition

2013 - 2016
College Park, MD

Richard Haisma MFA, CMA

- Contemporary/Post Modern, Dance Theater
- Laban Movement Analysis, Bartenieff Fundamentals, Choreography & Composition

2005 - 2011
Rochester, NY

Melanie Aceto MFA

- Limón/Release Technique

2004 - 2005
Rochester, NY

York St. John College

- Catherine Burge - Modern, Choreography & Composition

2004
York, UK

SUNY Potsdam

- Donald Borsh - Modern, Choreography & Composition, Dance Production
- Robin Collen - Ballet, Modern, Anatomy & Kinesiology, Laban Movement Analysis, Pilates
- Nola Rocco - Choreography & Composition

2000 - 2004
Potsdam, NY

Kuek's Martial Arts Academy

- Master Kenny BT Kuek - Taekwondo, Shaolin Chuen Kung Fu, Chi Na
- 1st Dan Black Belt

1995 - 2001
Canandaigua, NY

Braemar Dancers

- Scottish Highland Dance

1996 - 1998
Rome, NY

Residencies & Masterclasses

Yoshito Ohno – Butoh - Yokohama, Japan, 2016.
Natsu Nakajima - Butoh – Portland, Oregon , 2016.
Irene Dowd - Experiencing dynamic stability of the trunk/pelvis and sensitive freedom of the hip joints, shoulder, and chest.- College Park, Maryland, 2016.
Don Rieder - Clown and Dance Theater- University of Maryland, 2016.
Diego Piñon – Butoh - Portland, Oregon, 2015.
Ragamala Dance Company - Bharatanatyam Indian Classical Dance – University of Maryland, 2015.
Faustin Linyekula - African Contemporary Dance- University of Maryland, 2014.
Kyle Abraham/A.I.M - Contemporary Urban Dance – University of Maryland, 2014.
David Dorfman – Post Modern Dance - University of Maryland, 2013.
Vincent Dance Theatre – Dance Theater - SUNY Potsdam, 2004.
Ruth Soloman – Modern Dance - SUNY Potsdam, 2003.
Billy Bob Brown – Modern Dance - SUNY Potsdam, 2003.
Troika Ranch – Dance and Technology - SUNY Potsdam, 2002.
PEARSONWIDRIG DANCETHEATRE – Dance Theater/Nikolais Louis Technique - SUNY Potsdam, 2002.
Wally Cardona – Post Modern Dance - SUNY Potsdam, 2001.
Elizabeth Streb – Pop Action Technique - SUNY Potsdam , 2001.
Richard Haisma – Nikolais Louis Technique - SUNY Potsdam, 2000.

Dance Festivals

American College Dance Festival

- George Mason University – Fairfax, Virginia, 2014.
- Plymouth State University – Plymouth, New Hampshire, 2003.
- Boston University – Boston, Massachusetts, 2002.

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LINKS TO WEBSITE AND CREATIVE WORK

Professional Website

<https://curtisstedge.com/>

Projects and Choreography

<https://curtisstedge.com/artist/>

Teaching

<https://curtisstedge.com/educator/>

Arts Management

<https://curtisstedge.com/arts-manager/>

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SAMPLE LESSON PLANS, SYLLABI, AND PROJECTS

- I. Kindergarten - Lesson Plan - Dynamic | Weight
- II. 3rd Grade Self-contained - Lesson Plan - Contemporary Dance
- III. 9th Grade - Intro to Dance
 - i. Course Syllabus
 - ii. Lesson Plan Sequence - Space | Directions & Dimensions
- IV. 10th Grade - Dance in a Global Context
 - i. Course Syllabus
 - ii. Lesson Plan - Capoeira | The Roda
 - iii. Assignment Guidelines - Personal Dance Heritage Project

DYNAMIC | WEIGHT

Class: Kindergarten
Unit: Dynamic Lesson: Weight
Teacher: Curtis Stedge MFA, MA, CMA
Aim: Introduce students to the Dynamic concepts of Weight, Strong and Light. Objective: Students will be able to identify and embody the Dynamic concepts of Weight (Strong and Light).
NYC Blueprint for Teaching and Learning in Dance: <ul style="list-style-type: none">● Develop Skills and Techniques - Through participation in dance classes, students achieve the ability to:<ul style="list-style-type: none">○ move with a range of dynamics.● Choreograph - Students contribute to a class dance, demonstrating the ability to:<ul style="list-style-type: none">○ cooperate with a partner or small group.
NYS Standards: <ul style="list-style-type: none">● DA:Cr2.1.K b. Express an idea, feeling, or image, through improvised movement alone or in relationship to a partner, with or without props (e.g. scarves, bean bags, ribbons).● DA:Pr4.1.K c. Identify and apply different qualities to movements (e.g. loose/tight, light/heavy, shaky/smooth, fast/slow) in response to verbalizations, expressive qualities of music/sound, or other cues.
Vocabulary: Weight, Strong, Light
Materials: <ul style="list-style-type: none">● Self-space Spots● Dynamic Weight Google Slide Presentation● Dynamic Weight Playlist● Scarves● Egg Shakers
Duration: 50 minutes
Anticipatory Set: None
Teaching <i>Warming Up</i> <ul style="list-style-type: none">● Brain Dance - "This is the Way"

Introducing and Exploring the Concept (Input and Modeling)

- Weight, Strong, Light
 - Using the Dynamic | Weight Google Slide Presentation, introduce the concepts of Weight and its components, Strong and Light. Ask students various questions about the images shown to encourage thinking about the concepts.

Exploring the Concept (Guided Practice and Checks for Understanding)

- Scarves
 - Music: MCD Vol. 1, #15
 - Dancers use scarves to show Strong and Light Weight.
 - Ask dancers to play tug-o-war with themselves while using their Strong Weight. Comment on students' movement choices and guide students who are struggling with embodying the concepts by offering verbal cues. Then have students toss their scarves in the air to show Light Weight. Switch back and forth between Strong and Light until all students are able to embody both concepts using the scarves.
- Loud and Soft
 - Music: MCD Vol. 1, #14
 - Using egg shakers, dancers sit and play their instruments softly while saying "Light" with each shake, then loudly while saying "Strong" with each shake.
 - Dancers then stand and use their whole bodies as an extension of the shaker. When they play their instrument softly they dance with Light Weight, when they play their instrument loudly they dance with Strong Weight.

Reflection - "Make a strong, muscular shape if you liked dancing strongly today. Make a light, floating shape if you liked dancing lightly."

Developing Skills

- Copycat
 - Music: MCD Vol 2, #4
 - Dancers explore turning strongly while pressing, punching, slashing, or jumping. They explore turning lightly while flicking, dabbing, floating, or tiptoeing. Between strong and light turns, dancers recuperate by standing still and breathing. Divide the class in half, and let dancers demonstrate their favorite turn.

Creating

- Word Cards Choreography
 - Music: *Phase One* - by Gabriel Parker
 - Have dancers choose 4-6 Action Drive word cards from the deck, and arrange them to create a simple combination of movements. Work with students to find movement for each Action Drive. Combine the movements into a movement combination. Practice the combination and perform in small groups with half the class performing while half watches as the audience.

Closing / Cool Down (Checks for Understanding)

- Students discuss their experience creating the dance and highlighting their favorite movements.

Independent Practice: None

Reflection

CONTEMPORARY DANCE

Class: 311 - Grishina

Unit: Contemporary Dance

Teacher: Curtis Stedge MFA, MA, CMA

Essential Question(s):

- How do dancers learn and recall complex dance sequences?
- How do dancers apply constructive feedback to improve their technique and performance?

Dance Learning Objectives:

Students will:

- Learn and practice new technical skills and apply them in performance.
- Practice group choreographic combination with the teacher's guidance.

NYC Blueprint for Teaching and Learning in Dance:

- Dance Making
 - Develop Skills and Techniques - Through participation in dance classes, students achieve the ability to:
 - demonstrate a variety of extensions and flexions, limb rotations, stretches, swings, bends, twists.
 - exhibit control in balance (two feet, one foot, other body points).
 - execute a variety of locomotor movements with changing shapes, dynamics, and pathways.
 - demonstrate movement combinations in duple and triple meters, even and unseen rhythms.
 - dance with weight shift, transition, and flow.
 - Build techniques and execute combinations of elements in various dance forms.
 - Perform - Students perform, demonstrating the ability to:
 - reproduce complex sequences accurately.
 - dance with responsiveness to rhythm, tempo and mood of music.
 - dance with sensitivity to an ensemble.
 - Improve performance through repetition and correction.

NYS Standards:

- DA:Pr4.1.3 a. Estimate distance traveled and use space three dimensionally. Perform movement sequences in clear pathways through space with intentionality and focus.
- DA:Pr5.1.3 c. Recall movement sequences with a partner or in group dances. Apply constructive feedback from teacher and peers, and self-assess to improve dance skills.

Vocabulary:

- Parallel Position, Core-distal, Foot Position(s) (First Position, Second Position), Port de Bras, Spinal Roll, Tendu, Turn, Warm-up, Centerwork, Floorwork, Across the Floor Work, Cool Down

Materials:

- Slides, Vocabulary Cards, and Worksheets:
 - Slides Agenda - 📅 Nov 6 Agenda -311
- Music: 311 Playlist
- Physical Materials:
 - Smartboard
 - Apple Homepod Speaker

Duration: 50 mins

INTRODUCTION (5 min):**Language Scaffolds: Visuals**

Welcome students and prepare them for the day's class.

- Students sit and take off their shoes, placing them beneath their seats.
- Welcome students, and go over the agenda for the day.
- Call students one at a time to line up as they appear to be calm and ready.
- Invite students onto the stage to sit on an X.

WARM-UP (15 min):**Language Scaffolds: Modeling, Total Physical Response, Repetition, Visuals**

Guide students through the set warm-up.

- 2 cycles of breath
- X's and O's - Core-distal patterning, 2 sets, one with side balance
- Knees to standing, flex/extend in parallel position - right and left sides
- Port de bras
- Plank and push-ups
- Child's pose and downward dog
- Walking hands to feet, spine roll-up with motor

DEVELOPING SKILLS (15 min):**Language Scaffolds: Modeling, Total Physical Response, Repetition, Visuals**

Guide students through center and across the floor work.

Centerwork

- Arm Swings
 - Front
 - Second position
 - En croix - both sides

- Tendus
 - Parallel - Front, side
 - First Position - Front, side

Across the Floor

- High/Low quadruplets
- Second position turns

CHOREOGRAPHY (14 min):

Language Scaffolds: Modeling, Total Physical Response, Repetition, Visuals

Continue to build and hone the choreographic combination which students have been working on for the past few weeks.

- Review and clean 16 counts combination.

COOL DOWN/RELAXATION (1 min):

Language Scaffolds: Modeling, Total Physical Response, Visuals

Conclude class by bringing students' heart rates down; prepare students to depart.

- Second position arm swings with attention to breath.

Teacher's Reflection:

-



BARD
HIGH SCHOOL • EARLY COLLEGE



Bard High School Early College - Newark

BARDO91 – Introduction to Arts I: Introduction to Dance – Fall 2022

BHSEC Newark – Room 112

Professor: Curtis W. Stedje, MFA, CMA

Office: Room 112

Office Hours: by appointment

E-mail: cstedje@bhsec.bard.edu

Course Description

This hybrid course offers the student an opportunity to expand and refine their understanding of human movement and the field of dance. Throughout the semester we will explore the breadth of dance and its various manifestations: as structured systems of organizing the body in space; as a methodology for understanding and expanding movement potential; as a vehicle for expressing cultural and creative ideas; as a cohesive, societal imperative; and as a practice in benefit to integrated wellbeing of the individual and community.

Throughout the course we will engage these and related ideas through various modalities including improvisation, movement explorations, dance-making, readings, discussions, videos, written responses, and both individual and collaborative projects. Much of our work will be focused through the lens of Laban/Bartenieff Movement Studies as we engage the various categories of movement, Body, Effort, Space, Shape, (BESS).

Course Objectives

Upon successful completion of the course students will be able to:

- Gain a fuller appreciation for and understanding of dance in various contexts: physical, psycho-somatic, socio-cultural, political, creative, and performative.
- Work collaboratively with other students to research and present material in a creative and effective manner.
- Analyze and critique the creative elements of a dance through clear and articulate written and oral responses that describe the work and personal reflections to it.
- Utilize compositional and production elements to create a dance.
- Receive feedback on and learn to revise a piece of original choreography.
- Seek and form connections between concepts covered in this class and other fields of study and interest.

Physical Contact

Dance education, as a physical practice, works best with a combination of demonstration and hands-on contact to help the training body understand alignment, balance, and extension. This includes tactile cues on the limbs, head and neck, and torso. Please notify me if you are not comfortable with physical contact, and I will respect your wishes and privacy.

Course Materials

- **Textbooks:** There is no textbook, however short readings will be distributed in hard copy, or in PDF format on Google Classroom.

- **Technology** - For the various studies and projects you will need access to the following:
 - A device that can record video. (ChromeBook, laptop with built-in camera, smart phone, etc.)
 - Video editing software. (iMovie, Adobe Spark Video, In Shot, etc.)
- **Please bring to each class:**
 - Process Journal
 - Google Drive Folder OR
 - Notebook and Pen or pencil;
 - Water bottle and small towel;
 - Appropriate dance clothes.
 - Comfortable, form-fitting clothes that allow for full range of motion.
 - **Jewelry:** Small post or hoop earrings only. No rings, bracelets or necklaces.
 - **Layering** with sweats and/or leg warmers is recommended.
 - **Not Allowed:** Clothing that obscures the body's form, watches, dangling jewelry, hats, gum.

Course Content

Units

- **Prelude: Foundations**
- **Body** - The Body is Basis
 - Laban/Bartenieff Movement Studies (LBMS) Theory
 - Anatomy & Kinesiology
- **Space** - Where Dance Takes Place
 - LBMS Theory
 - The Semiotics of Space
 - The Politics of Space
 - Site-specific Dance
- **Effort** - How We Express Ourselves
 - LBMS Theory
 - Dance/Movement Therapy
- **Shape (Relationship)** -
 - LBMS Theory
 - Proxemics
 - Dance and Community

Additional Topics of Study

- Dance Technique
- Improvisation
- Composition/Choreography
- Dance Critique/Criticism
- Dance on Camera
- Dance and Technology

Course Requirements

Formative Assessments (30%)

- **Classwork, Attendance and Participation**
 - **Participation:** Just showing up to class does not mean that a student will necessarily earn all participation points. A student must be prepared, **actively participate**, and be fully engaged in the material. Students' grade will be assessed by the following criteria: Adherence to dress code; Classroom etiquette/netiquette; Level of engagement/personal growth.
 - **Attendance:** Prompt, prepared, consistent attendance and in-class, active participation are integral components of all dance classes.
 - **Late Arrival:** Arriving late to a dance class violates a code of etiquette in dance training. Out of respect for your fellow students, yourself, and me, please arrive early. Do not use the studio to change and/or fix your hair. This should be done before entering the studio.

- **Homework**
 - **Various Assignments:** Throughout the semester the student will be asked to complete various readings and assignments.

Summative Assessments (70%)

- **Site-specific Dance Project - Due date TBD**
 - Using the process and practices learned in class you will create a unique and new site-specific dance work. Grading will be based on effort, clarity of ideas, and creativity in adapting the ideas. Project will be discussed further in class.
- **Dance on Camera Project - Due date TBD**
 - Using the process and practices learned in class you will create a unique and new dance work for film. Grading will be based on effort, clarity of ideas, and creativity in adapting the ideas. Project will be discussed further in class.
- **Other projects to be decided based on class interests.**

Grading Rubric

A	100-93	B	86-83	C	76-73	F	64 and below
A-	92-90	B-	82-80	C-	72-70		
B+	89-87	C+	79-77	D	69-65		

Plus Minus Grades: Quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D= 1.0, F = 0.0. The present marking system defining the standards for letter grades is as follows:

A - Denotes mastery of the subject and excellent scholarship. The student has excellent in-class participation in all discussions, activities and projects, and engagement essays are completed thoughtfully. The student shows mastery of the presented material through his or her performance on the mid-term practicum, group project and final practicum. Assignments of the highest quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

B - Denotes sufficient knowledge of the subject and good scholarship. The student has good in-class participation in all discussions, activities and projects, and engagement essays are completed with a degree of thought. The student shows good understanding of the presented material through his or her performance on the mid-term practicum, group project and final practicum. Assignments of good quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

C - Denotes moderate knowledge of the subject and average scholarship. The student attends class, but participation in discussions, activities and projects is lacking and engagement essays are completed below expectations. The student shows basic understanding of the presented material through his or her performance on the mid-term practicum, group project and final practicum. Assignments of average quality are submitted on

time, with some attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

D - Denotes little knowledge of the subject and below-average scholarship. The student's class participation is insufficient (excessive tardiness, lack of comments or questions, little to no participation in discussions, activities or projects, disruptive behavior), and engagement essays are not turned in. The student shows a lack of understanding of the presented material through his or her performance on the mid-term practicum, group project and final practicum. Assignments are either not turned in or are of poor quality, with no attention to grammar, spelling and documentation and a lack of creativity, original thought and presentation.

F - The student has major attendance issues and/or a complete lack of class participation. The student shows a total lack of understanding of the presented material through his or her performance on the mid-term and final practicums. Assignments are either not turned in or are of the poorest quality, with no attention to grammar, spelling and documentation and a total lack of creativity, original thought and presentation.

Course Policies and Procedures

Attendance: Being present and actively participating in class each session is crucial. Attendance letters are sent home at 5, 9, and 12 absences. Students may not make up work from unexcused absences. Eighteen absences in a semester will result in loss of credit, subject to appeal.

- **Tardiness:** Frequent tardiness will affect student's participation grade. After 2 tardies I will notify students' parents/guardians. After 5 tardies, the school administration will be informed.
- **Observing Class:** If you are well enough to attend class, but unable to dance, or if you are late to class, you will be expected to write a one (1) to two (2) page commentary based on class observations. These will be due the same day as the observed class, before midnight. Failure to submit on time will result in an absence for that class. See the Professor Stedje for theme and questions to attend to.

Student Responsibility and Obligations:

Virtual Class: Because of the visual nature of dance education where the teacher must see the dancing body in order to give instruction, corrections, and general feedback, it is important that during virtual class cameras remain on when the teacher instructs students to do so. Regular refusal to follow these guidelines will result in loss of participation points.

Shoes: When students enter the studio shoes must be removed. This is primarily a health and safety issue. We use the dance floor in many ways, sitting or laying on it, using it as a partner as we dance which often involves various parts of the body coming into close contact with it. The bottom of our shoes contain an inordinate amount of bacteria and dirt. When we walk across the floor with shoes on we are spreading that bacteria and dirt on a surface that comes into contact with our hands, face, hair, clothes, etc. For your health and safety and for that of your peers please remember to take off your shoes immediately when you enter the studio. Continued failure to do so will result in the student being asked to stay after school to help the teacher clean the studio floor.

Cushions and Props: This year we have new cushions for use in the studio. As with any shared resource please use them purposefully, with care. Any use beyond using props and cushions as seats or tools as instructed by the teacher will result in loss of use.

Cell Phones: Cell phones MUST be placed in the cell phone box before the start of class, thus no phones or electronic devices may be made visible at any time during class unless we need them for a project. The first offense of each class will result in the loss of all participation points for the day. Continued offense over multiple classes will result in a call home and/or confiscation of the device by the administration, and a parent or guardian will be required to meet with the Dean of Students to obtain their device.

Bags and Belongings: All personal belongings brought to the studio must be placed on the shelves under the register/window sill.

Mirrors: As you can see we have mirrors this year!!! Though, with new tools come new rules. Please do not lean on the mirrors, touch them, or use them for anything other than a tool of observation.

Participation: Just showing up to class does not mean that a student will necessarily earn all participation points. Students are expected to be prepared, attend, be fully engaged in the material, and **actively contribute** to **ALL** classes. You are expected to complete all assignments in advance of the class for which they are required, and to demonstrate knowledge of these and, over the length of the course, of the recommended assignments as well.

Late Assignments

Assignments submitted after the due date will not be accepted unless in the case of emergency or agreement made with instructor prior to the due date of the assignment.

Plagiarism and Cheating: The Bard High School Early college policy on plagiarism will apply. See *The student handbook* for the current policy. **Intentional plagiarism will result in an F for the course.** When plagiarism (either intentional or unintentional) is suspected, the student will be asked to document sources used and to verify the originality of his/her essay. Plagiarism is defined as presenting someone else's work as your own. Plagiarism does not just mean copying whole papers or articles from another source. It includes any information, ideas, sentences, phrases, or other copied material from another source. These must be properly acknowledged by providing citations in your text and a bibliography giving complete publication information for all sources used in your paper. Even if you paraphrase someone else's ideas and do not quote them directly, you still must acknowledge your source. Citations must also be given for little known facts and statistics.

Ignorance is not an excuse for plagiarism. If you are not sure whether you need to provide a source for a piece of information or how to cite a source, ask me.

- BHSEC regulations regarding cheating will be strictly enforced. As described in *the student handbook* Academic Dishonesty will result in the failing of an assignment, dismissal from the course, and depending on the severity of the offense, possible dismissal from the AA program.
- Copying another student's homework assignment will result in ZERO points for homework calculated into your final grade!
- In serious cases, as in plagiarism (claiming another's work as your own) will result in a grade of Failure and a mandatory meeting with the Dean may result in the offender's dismissal from the academic institution.

Diversity: BHSEC - Newark values the diversity of its student body. Along with the school, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

Statement on Civility: Bard High School Early College - Newark is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. The instructor of this course is committed to creating an open and accepting environment in which diversity, unique perspectives, and others' worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. As citizens of the school, we take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This is the hallmark of a school that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.

Emergency Protocol: Discussions and assignments will continue to be provided on Google Classroom.

Copyright Note: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

This Syllabus is Subject to Change: Students will be notified in advance of important changes that could affect grading, assignments, etc.

SPACE | Directions & Dimensions

Lesson Plans

Class: Introduction to the Arts II: Introduction to the Arts

Unit: SPACE | Scaffolding Space

Central Focus: Students analyze the spatial concepts of directions and dimensions to expand their personal movement vocabulary, and utilize them to create, perform, and critique dances.

Objectives:

Lesson #1

- Students will be able to observe and identify directions and dimensions.
- Students will be able to demonstrate a kinesthetic understanding of directions and dimensions.
- Students will be able to show comprehension by embodying new vocabulary.

Lesson #2

- Students will explore new movement possibilities with the understanding of the twenty-six (26) directions and three (3) dimensions.
- Students will be able to collaborate to create an eight (8) count dance phrase.
- Students will be able to demonstrate understanding of the twenty-six (26) directions and three (3) dimensions by memorizing and reproducing the teacher's eight (8) count dance phrase.
- Students will be able to identify and utilize new vocabulary throughout the lesson by naming and performing various movements.

Lesson #3

- Students will be able to plan and construct a twelve (12) count dance combination using the directions and dimensions.
- Students will be able to collaborate with a partner to create a dance that brings attention to and uses space intentionally throughout.
- Students will be able to evaluate their peers' dances and provide constructive feedback using Liz Lerman's Critical Response Process.
- Students will be able to employ appropriate vocabulary to provide feedback to their peers.

Standards:

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12acc.Cr1a - Synthesize content generated from stimulus materials to choreograph dance studies using original or codified movement.
- 1.1.12acc.Cr3b: Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.

- 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
- 1.1.12prof.Pr5e: Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
- 1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Materials:

- FlipGrid
- Google Slide: [Space | Directions & Dimensions](#)
- Video: [Contemporary Dance Solo](#)
- [Motif Symbol Flashcards - Directions and Dimensions](#)

Assessments:

- Informal
 - Video Observations
 - Partner Demonstration/Observation
 - Eight (8) count co-created dance phrase
- Formal
 - Process Journal Entry
 - Final Assessment
 - Twelve (12) count dance combination
 - Critical Response Process

Vocabulary: Directions, Dimensions, Vertical, Horizontal, Sagittal

Duration: two (2) weeks - six (6), forty (40) minute class periods

Lesson Plan 1

Class: Introduction to the Arts II: Introduction to the Arts
Unit: Space Scaffolding Space - Directions & Dimensions - Lesson Plan #1
Objectives: <ul style="list-style-type: none">● Students will be able to observe and identify directions and dimensions.● Students will be able to demonstrate a kinesthetic understanding of directions and dimensions.● Students will be able to show comprehension by embodying new vocabulary.
Standards: <ul style="list-style-type: none">● 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.● 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
Materials: <ul style="list-style-type: none">● Google Slides Presentation: Space Directions & Dimensions● Video: Contemporary Dance Solo
Assessments: <ul style="list-style-type: none">● Informal<ul style="list-style-type: none">○ Video Observations○ Partner Demonstration/Observation
Duration: 40 minutes
Anticipatory Set: <ul style="list-style-type: none">● To access prior knowledge, students will complete a four (4) minute Focused Free Write (FFW) on the concepts of “Directions and Dimensions”. Three to five students will share their responses out loud with the class.
Teaching <p><i>Introducing and Exploring the Concept (Input and Modeling)</i></p> <ul style="list-style-type: none">● With the visual support of the Google Slides Presentation, the teacher will introduce the key concept of Directions (26 in total) to the class and engage the students through lecture-demonstration. <p><i>Performing (Guided Practice)</i></p> <ul style="list-style-type: none">● The teacher will guide students through an embodied exploration of the 26 Directions. <p><i>Introducing and Exploring the Concept (Input and Modeling)</i></p>

- With the visual support of the Google Slides Presentation, the teacher will introduce the key concept of Dimensions (Vertical, Horizontal, Sagittal) to the class and engage the students through lecture-demonstration.

Performing (Guided Practice)

- The teacher will guide students through an embodied exploration of the Dimensional Cross of Axes.

Responding (Checks for Understanding & Questioning Strategies) - Informal Assessment

- Students will be asked to watch a video of a dancer and respond by calling out Directions when they see the dancer accessing a specific Direction. They will then watch the same video a second time and respond by calling out Dimensions when they see the dancer accessing a specific Dimension.
- If the teacher notices that students are only calling out the primary directions (up, down, left, right, forward, backward) then they will remind students that those are only six (6) of the twenty-six (26) directions, and will challenge students to identify some of the more complex directions.

Closure (Checks for Understanding & Questioning Strategies) - Informal Assessment

- At the end of class the teacher will have students pair up. One student will demonstrate one of the twenty-six (26) directions or one of the three (3) dimensions and the other student will identify and name the concept. They will then switch roles and repeat the process.
- The teacher will walk around and informally note students' comprehension of concepts.

Reflection:

Lesson Plan 2

Class: Introduction to the Arts II: Introduction to the Arts

Unit: Space | Scaffolding Space - Directions & Dimensions - Lesson Plan #2

Objectives:

- Students will explore new movement possibilities with the understanding of the twenty-six (26) directions and three (3) dimensions.
- Students will be able to collaborate to create an eight (8) count dance phrase.
- Students will be able to demonstrate understanding of the twenty-six (26) directions and three (3) dimensions by memorizing and reproducing the teacher's eight (8) count dance phrase.
- Students will be able to identify and utilize new vocabulary throughout the lesson by naming and performing various movements.

Standards:

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
- 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
- 1.1.12prof.Pr5e: Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.

Materials:

- Playlist: [Intro to Arts Playlist](#)

Assessments:

- Informal
 - Eight (8) count co-created dance phrase
- Formal
 - Process Journal Entry

Duration: 80 minutes, in two (2) forty (40) minute class periods

Teaching

Class 1

Introducing the Concept (Input and Modeling)

- The teacher will guide students through a dance class on Directions and Dimensions. The focus will be on embodying the concepts throughout.
 - Breathing
 - 3 Dimensional breathing
 - Warm-up
 - Across the Floor
 - Directions and Dimensions Phrase
 - The teacher will guide students through learning a short eight (8) count dance phrase that foregrounds Directions and Dimensions.
 - Students and teacher co-create an eight (8) count dance phrase.
 - Cool-down

Class 2

- The teacher will guide students through a dance class, revisiting concepts from the previous class, and the focus will be on collaborative work
 - Breathing
 - 3 Dimensional breathing
 - Warm-up
 - Across the Floor
 - Directions and Dimensions Combination - Built in Informal Assessment
 - The teacher will guide students through learning a short eight (8) count dance phrase that foregrounds Directions and Dimensions.
 - Students and teacher co-create an eight (8) count dance phrase.
 - Students perform the co-created phrase.
 - Cool-down

Independent Practice:

Connecting

- Process Journal Entry
 - In your process journal ruminate on directions and dimensions. Write 2-4 paragraphs as you explore the following questions:
 - How do you interact with/use directions and dimensions in daily life?
 - Which do you find yourself using more (preferencing)?
 - Which do you enjoy moving in most? Why?
 - Which do you dislike most? Why?

* Before answering the questions, spend some time observing your movement throughout the day. Take notes as you do so that it's easier to answer the questions when you're ready to.

Reflection:

Lesson Plan 3

Class: Introduction to the Arts II: Introduction to the Arts

Unit: Space | Scaffolding Space - Directions & Dimensions - Lesson Plan #3

Objectives:

- Students will be able to plan and construct a twelve (12) count dance combination using the directions and dimensions.
- Students will be able to collaborate with a partner to create a dance that brings attention to and uses space intentionally throughout.
- Students will be able to evaluate their peers' dances and provide constructive feedback using Liz Lerman's Critical Response Process.
- Students will be able to employ appropriate vocabulary to provide feedback to their peers.

Standards:

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12acc.Cr1a - Synthesize content generated from stimulus materials to choreograph dance studies using original or codified movement.
- 1.1.12acc.Cr3b: Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
- 1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Materials:

- Flashcards: [Directions and Dimensions Symbol Flashcards](#)
- Graphic Organizer: [Choreography Organizer](#)
- Feedback Forms: [Responder's Feedback Form](#), [Artist's Feedback Form](#)

Assessments:

- Formal
 - Final Assessment
 - Twelve (12) count dance combination
 - Critical Response Process

Duration: 160 minutes, in three (3) forty (40) minute class periods

Teaching

Class #1

During this lesson students will apply their understanding of Directions and Dimensions to a choreographic project where they will Motif (notate), choreograph, perform, and give and receive critical feedback on dances.

Introducing and Exploring the Concept (Input and Modeling)

- The teacher will guide students through the choreographic project, providing an example against which students may gauge the progress of their work.

Creating

- The teacher will place students into groups of two or three.
- Students will choose a combination of any twelve (12) Directions and Dimensions to work with.
- With the support of symbol flashcards, students will begin to choreograph a twelve (12) action dance combination by manipulating their chosen directions and dimensions.
- The teacher will walk around the studio to assist where necessary and will meet with groups to engage in dialogue about their process.
- Students will use a graphic organizer, provided by the teacher, to support their choreographic process.

Class #2

Creating

- With the support of symbol flashcards, students will finish choreographing a twelve (12) count dance combination by manipulating their chosen directions and dimensions.
- The teacher will walk around the studio to assist where necessary and will meet with groups to engage in dialogue about their process.
- Students will complete the graphic organizer in support of their choreographic process.
- Students will practice their dance until they are able to remember it without stopping.
- Students will reflect on their movement choices, and provide constructive feedback to their group, by taking turns observing each other perform their choreographed twelve (12) action dance combination.
- Students will discuss their observations and make edits to their dance and performance.
- The teacher will meet with each group to observe group dances and dialogue on edits.

Class #3

Performing and Closure (Guided Practice)

- One by one, each group will perform their dance live.
- After each performance students in the audience will provide constructive feedback using Liz Lerman's framework of the Critical Response Process as the teacher facilitates.

Independent Practice:

- Students will view two posts on FlipGrid and provide feedback to their peers using Liz Lerman's framework of the Critical Response Process.



BARD
HIGH SCHOOL • EARLY COLLEGE



Bard High School Early College - Newark
BARD094 – Dance: Dance in a Global Context – Fall 2022
BHSEC Newark – Room 112

Professor: Curtis W. Stedje, MFA, CMA

Office: Room 112

Office Hours: by appointment

E-mail: cstedje@bhsec.bard.edu

Course Description

This course introduces students to the broad concept of dance by engaging its multiple purposes through practice-based experientials, and a theoretical examination of its social and historical complexities. Emphasis will be placed on dance as a form of creative expression; a social, religious, and cultural practice; and its relationship to other artistic as well as non-artistic disciplines.

Throughout this course we will explore elements of a wide variety of dance styles and practices through movement explorations, dance making, readings, discussions, videos, written responses, and both individual and collaborative projects. By examining dance in both global and local contexts we will move towards a fuller appreciation and understanding of the influence of dance in our everyday lives as well as an embodied reflection and expression of the world in which we live.

Course Objectives

Upon successful completion of the course students will be able to:

- Gain a fuller appreciation for and understanding of dance in various contexts: physical, psycho-somatic, socio-cultural, political, creative, and performative.
- Describe the functions of dance and the relationship between dance and the greater artistic, social, cultural and political landscape in which it was created and currently exists.
- Articulate a definition of dance and the roles that form, intention, and interpretation play in differentiating dance movement from non-dance movement.
- Work collaboratively with other students to research and present material in a creative and effective manner.
- Consider the potential of dance as an empowering educational tool and vehicle for personal and communal development.
- Seek and form connections between concepts covered in this class and other fields of study.

Physical Contact

Dance education, as a physical practice, works best with a combination of demonstration and hands-on contact to help the training body understand alignment, balance, and extension. This includes tactile cues on the limbs, head and neck, and torso. Please notify me if you are not comfortable with physical contact, and I will respect your wishes and privacy.

Course Materials

Textbooks: There is no textbook, however short readings will be distributed in hard copy, or in PDF format on Google Classroom.

Technology - For the various studies and projects you will need access to the following:

- A device that can record video. (ChromeBook, laptop with built-in camera, smart phone, etc.)
- Video editing software. (iMovie, Adobe Spark Video, In Shot, etc.)

Please bring to each class:

- Process journal;
 - Google Drive Folder OR
 - Notebook, Pen or pencil;
- Water bottle and small towel;
- Appropriate dance clothes.
 - Comfortable, form-fitting clothes that allow for full range of motion. Clothes that restrict movement are not recommended.
 - **Jewellery:** Small post or hoop earrings only. No rings, bracelets or necklaces.
 - **Layering** with sweats and/or leg warmers is recommended.
 - **Not Allowed:** Clothing that obscures the body's form, watches, dangling jewellery, hats, gum.

Course Content

About the structure of the course: This course centers around a global investigation of dance as a cultural element. There is no one way to approach this hence we will apply various models of analysis to our investigation and look at dance through various lenses.

- **An Art Form and a Societal Element**
 - Dance: Art Form - Here we find dance to be an art form, performative in nature, extracted from daily life and therefore lacking immediacy.
 - Dance: Societal Element - Here we find dance understood to be an inherent and necessary element in social structure, communication, and wellbeing.
- **Cultural and Historic Evolution of Dance**
 - Classical Forms
 - Afro-diasporic Forms
 - Latin-Caribbean Forms
 - Contemporary Forms

Throughout our investigation of dance we will engage in/with the following:

- Dance history
- Dance heritage
- Dance as ritual – religious dance, habitual and ceremonial movement
- Ethnographic study – observation, analysis, embodied practice.
- Dance/movement analysis
- Dance writing
- Dance pedagogy

Course Requirements

Formative Assessments (30%)

- **Classwork, Attendance and Participation**
 - **Participation:** Just showing up to class does not mean that a student will necessarily earn all participation points. A student must be prepared, **actively participate**, and be fully engaged in

- the material. Students' grade will be assessed by the following criteria: Adherence to dress code ; Classroom etiquette/netiquette; Level of engagement/personal growth.
- **Attendance:** Prompt, prepared, consistent attendance and in-class, active participation are integral components of all dance classes.
- **Late Arrival:** Arriving late to a dance class violates a code of etiquette in dance training. Out of respect for your fellow students, yourself, and I, please arrive early.

- **Homework**

- **Various Assignments:** Throughout the semester the student will be asked to complete various readings and assignments

Summative Assessments (70%)

- **Practical and Written Exams**
- **Personal Dance Heritage Project**
 - **Paper**
 - **Presentation**
- **Teaching Dance Project**
- **Other projects may be added**

Grading Rubric

A	100-93	B	86-83	C	76-73	F	64 and below
A	92-90	B-	82-80	C-	72-70		
B+	89-87	C+	79-77	D	69-65		

Plus Minus Grades: Quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D= 1.0, F = 0.0. The present marking system defining the standards for letter grades is as follows:

A - Denotes mastery of the subject and excellent scholarship. The student has excellent in-class participation in all discussions, activities and projects, and engagement essays are completed thoughtfully. The student shows mastery of the presented material through his or her performance on the midterm practicum, projects and final practicum. Assignments of the highest quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

B - Denotes sufficient knowledge of the subject and good scholarship. The student has good in-class participation in all discussions, activities and projects, and engagement essays are completed with a degree of thought. The student shows good understanding of the presented material through his or her performance on the mid-term practicum, projects and final practicum. Assignments of good quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

C - Denotes moderate knowledge of the subject and average scholarship. The student attends class, but participation in discussions, activities and projects is lacking and engagement essays are completed below expectations. The student shows basic understanding of the presented material through his or her performance on the mid-term practicum, projects and final practicum. Assignments of average quality are submitted on time, with some attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

D - Denotes little knowledge of the subject and below-average scholarship. The student's class participation is insufficient (excessive tardiness, lack of comments or questions, little to no participation in discussions, activities or projects, disruptive behavior), and engagement essays are not turned in. The student shows a lack of understanding of the presented material through his or her performance on the mid-term practicum, projects and

final practicum. Assignments are either not turned in or are of poor quality, with no attention to grammar, spelling and documentation and a lack of creativity, original thought and presentation.

F - The student has major attendance issues and/or a complete lack of class participation. The student shows a total lack of understanding of the presented material through his or her performance on the mid-term and final practicums. Assignments are either not turned in or are of the poorest quality, with no attention to grammar, spelling and documentation and a total lack of creativity, original thought and presentation.

Course Policies and Procedures

Attendance: Being present and actively participating in class each session is crucial. Attendance letters are sent home at 5, 9, and 12 absences. Students may not make up work from unexcused absences. Eighteen absences in a semester will result in loss of credit, subject to appeal.

- **Tardiness:** Frequent tardiness will affect a student's participation grade. After 2 tardies I will notify students' parents/guardians. After 5 tardies, the school administration will be informed.
- **Observing Class:** If you are well enough to attend class, but unable to dance, or if you are late to class, you will be expected to write a one (1) to two (2) page commentary based on class observations. These will be due the same day as the observed class, before midnight. Failure to submit on time will result in an absence for that class. See Professor Stedje for themes and questions to attend to.

Student Responsibility and Obligations:

Virtual Class: Because of the visual nature of dance education where the teacher must see the dancing body in order to give instruction, corrections, and general feedback, it is important that during virtual class cameras remain on when the teacher instructs students to do so. Regular refusal to follow these guidelines will result in loss of participation points.

Shoes: When students enter the studio shoes must be removed. This is primarily a health and safety issue. We use the dance floor in many ways, sitting or laying on it, using it as a partner as we dance which often involves various parts of the body coming into close contact with it. The bottom of our shoes contain an inordinate amount of bacteria and dirt. When we walk across the floor with shoes on we are spreading that bacteria and dirt on a surface that comes into contact with our hands, face, hair, clothes, etc. For your health and safety and for that of your peers please remember to take off your shoes immediately when you enter the studio. Continued failure to do so will result in the student being asked to stay after school to help the teacher clean the studio floor.

Cushions and Props: This year we have new cushions for use in the studio. As with any shared resource please use them purposefully, with care. Any use beyond using props and cushions as seats or tools as instructed by the teacher will result in loss of use.

Mirrors: As you can see we have mirrors this year!!! Though, with new tools come new rules. Please do not lean on the mirrors, touch them, or use them for anything other than a tool of observation.

Cell Phones: Cell phones MUST be placed in the cell phone box before the start of class, thus no phones or electronic devices may be made visible at any time during class unless we need them for a project. The first offense of each class will result in the loss of all participation points for the day. Continued offense over multiple classes will result in a call home and/or confiscation of the device by the administration, and a parent or guardian will be required to meet with the Dean of Students to obtain their device.

Bags and Belongings: All personal belongings brought to the studio must be placed on the shelves under the register/window sill.

Participation: Just showing up to class does not mean that a student will necessarily earn all participation points. Students are expected to be prepared, attend, be fully engaged in the material, and **actively contribute** to **ALL** classes. You are expected to complete all assignments in advance of the class for which they are required, and to demonstrate knowledge of these and, over the length of the course, of the recommended assignments as well.

Late Assignments

Assignments submitted after the due date will not be accepted unless in the case of emergency or agreement made with the instructor prior to the due date of the assignment.

Plagiarism and Cheating: The Bard High School Early college policy on plagiarism will apply. See *The student handbook* for the current policy. Intentional plagiarism will result in an F for the course. When plagiarism (either intentional or unintentional) is suspected, the student will be asked to document sources used and to verify the originality of his/her essay. Plagiarism is defined as presenting someone else's work as your own. Plagiarism does not just mean copying whole papers or articles from another source. It includes any information, ideas, sentences, phrases, or other copied material from another source. These must be properly acknowledged by providing citations in your text and a bibliography giving complete publication information for all sources used in your paper. Even if you paraphrase someone else's ideas and do not quote them directly, you still must acknowledge your source. Citations must also be given for little known facts and statistics. Ignorance is not an excuse for plagiarism. If you are not sure whether you need to provide a source for a piece of information or how to cite a source, ask me.

- BHSEC regulations regarding cheating will be strictly enforced. As described in *the student handbook* Academic Dishonesty will result in the failing of an assignment, dismissal from the course, and depending on the severity of the offense, possible dismissal from the AA program.
- Copying another student's homework assignment will result in ZERO points for homework calculated into your final grade!
- In serious cases, as in plagiarism (claiming another's work as your own) will result in a grade of Failure and a mandatory meeting with the Dean may result in the offender's dismissal from the academic institution.

Diversity: BHSEC - Newark values the diversity of its student body. Along with the school, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

Statement on Civility: Bard High School Early College - Newark is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. The instructor of this course is committed to creating an open and accepting environment in which diversity, unique perspectives, and others' worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. As citizens of the school, we take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This is the hallmark of a school that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.

Emergency Protocol: Discussions and assignments will continue to be provided on Google Classroom.

Copyright Note: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

This Syllabus is Subject to Change: Students will be notified in advance of important changes that could affect grading, assignments, etc.

Capoeira: The Roda

Class: Dance in a Global Context (10th grade)
Unit: African Diaspora Dance
Teacher: Curtis Stedge MFA, CMA
Objective: Students will be able to apply the technique of ginga to the roda.
Standards: <ul style="list-style-type: none">● 1.1.12prof.Pr5c. Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.● 1.1.12prof.Pr5d. Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates)● 1.1.12prof.Pr5e. Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
Keywords: Capoeira, capoeirista, roda, ginga, joelhada, ponteiro, queixada de frente, queda de quatro, negativa, negativo de fundo, esquiva, cocorhina.
Materials: <ul style="list-style-type: none">● Capoeira Spotify Playlist● Video: What is Capoeira?
Duration: 40 minutes
Anticipatory Set: <ul style="list-style-type: none">● N/A
Teaching Agenda <p>Warm-up - the teacher will lead students through a traditional capoeira warm-up that activates and conditions the body as it prepares the student for the rigor of capoeira.</p> <ul style="list-style-type: none">● Cervical spine - head nods, rotation, and circles● Full spine - torso rotation● Shoulders - shoulder rolls backwards and forwards● Wrists, hands, and forearms - shake out, wrist rotations, flaps● Ankles - Ankle rotations● Full body - circle the room (jog)● Legs and glutes - Semi squat, cocorhina

Kicks - the teacher will guide students through the various knee strikes and kicks used in capoeira.

- Joelhada
- Ponteiro
- Queixada de frente
- Queda de quatro

Review - the teacher will review with students techniques learned in previous lessons in preparation of applying them to the roda.

- Ginga
- Negativo de fundo

Roda

- Introduction - The teacher will introduce students to the roda through lecture/demonstration.
- Practice - Students will participate in a roda, each taking turns playing the game.

Demonstration of Learning: all students actively perform ginga in the roda.

Homework: Capoeira Profile - Part II

- For this assignment students will view two videos about capoeira, use knowledge gained from class, and internet-based research to complete the graphic organizer, "Capoeira Research Questions - Part II".

Reflection:

Personal Dance Heritage Project

Dance in a Global Context - Grade 10

For this project you will conduct primary and secondary research about your personal dance heritage and present your findings in a formal research paper. Each step of the project is laid out below:

1) **Cultural Identity** - Identify the various cultures that you identify as being a part of/belonging to.

2) **Dance Forms** - Identify the dance forms original to these communities/cultures, or select a dance that was or would have been performed or witnessed by each of these communities/cultures.

3) **Research Topic** - Choose one dance form from the list you made in step 2.

4) **Research Questions** - Research your selected dance form using primary (interviews, video observation, embodied practice) and secondary (articles, books) research methods. Organize your research on the following questions using the graphic organizers provided:

Research Questions I - Origin, Purpose, Space, and Time

- What's the origin/history of the dance?
- Who Dances? (trained dancers, anyone, only men, only women, only children...etc.)
- Why do they dance? or What's the function or significance of the dance?
- When do they dance? or When does the dance take place? (special occasions, certain types of ceremonies, daily...etc)
- Where do they dance? or Where does the dance take place? (on stage, in a sacred place, in the street...etc)

Research Questions II - Elements of Dance

- Body - What body parts are moving? What body parts are preferenced in the dance?
- Action - What actions does the dancer perform?
- Time - How does/do the dancer(s) use time?
- Space - How does/do the dancer(s) use space?
- Energy - What energy does the dance employ? (Think quality - soft, lively, smooth, sharp, gentle, hurried...)
- Feelings/Emotions - What feelings or emotions does the dance evoke for you?
- Meaning/Narrative - What meaning or narrative can you read in the dance?

Research Questions III - Body Extensions, Music, and Meaning

- What inspires the movement?
- What is the typical dress of those dancing?
- What props or body extensions do the dancers use?
- What is the music and what is the relationship between the music and the dance? What is the relationship between the dancers and the musicians?
- What aspects of the culture do you feel this dance reflects?

5) Choose ONE of the following formats to present your finding:

Paper	Documentary
<p>Integrate your collected research from step 4 into a cohesive 1000+ word research paper on your chosen dance form. The paper should address all of the questions from step 4, as well as your personal connection to the dance form answering the following questions:</p> <ul style="list-style-type: none"> ● Do you have any personal experience with it? (seen it, been to classes in this style, danced it with your family...etc) ● Did you learn something new about your family or this culture in researching the form of dance? <p>Do not simply answer the questions one after another. Rather blend questions and thoughts together into a fluid narrative. Your paper should tell a complete story of your dance form and your connection to it, with an introduction, body paragraphs, and a conclusion.</p>	<p>Integrate your collected research from step 4 into a documentary that informs the viewer about your chosen dance form. Your film should address all of the questions from step 4, as well as your personal connection to the dance form answering the following questions:</p> <ul style="list-style-type: none"> ● Do you have any personal experience with it? (seen it, been to classes in this style, danced it with your family...etc) ● Did you learn something new about your family or this culture in researching the form of dance? <p>Do not simply answer the questions one after another. Rather blend questions and thoughts together into a fluid narrative. Your documentary should tell a complete story of your dance form and your connection to it in three (3) Acts: Act 1 - an introduction to your dance form, Act 2 - tells the story of your dance and your analysis of the elements of the form, and Act 3 - a conclusion that summarizes your findings for the viewer.</p>

<p>Sources and Bibliography - Using the Chicago Manual of Style 17th Edition format be sure to create in-text citations for all ideas that are not your own whether directly quoted or simply referenced. List all sources whether quoted or not in a bibliography.</p>	<p>Sources and Bibliography - In the credits to your film, list your sources alphabetically. Using the Chicago Manual of Style 17th Edition format List all sources whether quoted or not in a bibliography.</p>
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Grading Rubric

Grading will be based on the following criteria:

Paper - 100pts.	Video - 100pts.
<ul style="list-style-type: none"> ● Clearly identified dance form and culture of origin. ● Addresses all research questions including personal connection to the dance form. ● Execution and quality of writing. ● Paper format - paper is at least 1000+ words in length with a clear introduction, body, and conclusion, and is free of grammatical and spelling errors. ● Sources - paper contains in-text citations for all ideas that are not the writer's original ideas, and offers a complete bibliography with at least 5 sources, both in Chicago Manual of Style format. ● At least four (4) images related to your dance form and the link to the video you used for your movement analysis. 	<ul style="list-style-type: none"> ● Clearly identified dance form and culture of origin. ● Addresses all research questions including personal connection to the dance form. ● Execution and quality of video production. ● Video Format: your video has a clear title screen; is organized into three (3) Acts - introduction to your topic middle, and ending; and includes credits that cite your sources. ● Sources - you submit a complete bibliography with at least 5 sources, both in Chicago Manual of Style format. ● You include at least four (4) images related to your dance form and show the video you used to in your analysis of the movement elements of the dance form.