

Moving Current Dance Collective

Field Trip Study Guide (Grades 6-12)



Who is Moving Current?

Moving Current is a collection of choreographers, dancers and various guest artists in all forms of art, dedicated to producing professional contemporary dance in order to strengthen Tampa's dance community and enrich the lives of both artist and audience. The company's heart lies in the directors and dancers, who have years of dancing, choreographic, and teaching experience in contemporary dance. Since incorporating in July of 1997, Moving Current has focused on building a modern dance community at home and has successfully produced annual performances from formal concerts to tailored shows for specific audiences and also created and implemented a variety of educational programs. We have produced 97+ evening concerts, along with original work by the directors, we have also presented the work of nationally and internationally renowned choreographers and dance companies. For each season concert, we include a Friday morning performance, for grades 6-12, followed by a question and answer session. **A major force in Moving Current's long success in the community is our commitment to arts education for people of every age and ability.**

WWW.movingcurrent.com

PRE PERFORMANCE ACTIVITIES

Your Role as an Audience Member

The audience is an important part of any performance. Your behavior as an audience member will affect the performance you see. Performers are people too and will be working really hard to perform for you. Their performance and everyone's experience of it will be even better if you follow the following instructions:

- Enter the performance space quietly and take your seat as directed.
- Remember that seeing a live show is not like watching TV or a movie. The performers are in the same room with you and can see and hear you. **Please don't talk during the performance.** The performers need you to watch and listen quietly. Talking to friends disturbs the performers and other members of the audience and is rude and disrespectful.
- Please stay in your seats during the performance. Please show respect for the performers and your fellow audience members by sitting up in your seats and keeping your feet on the floor.
- You can laugh if something is funny and clap at the end of the performance or after a song.
- Using your cell phone, taking pictures or recording is not allowed during the performance.
- Please remain seated at the end of the performance.

Standards for Theatre Etiquette - TH.K.S.1.1-Demonstrate appropriate audience behavior at a live performance.

This review and discussion supports Florida Standards governing appropriate behavior and Theatre Etiquette. Distributing adult supervision amongst the students will help ensure appropriate behavior. Teacher and chaperone behavior is critical as well so please remember to silence your cell phones and refrain from using your phones for texting or anything else during the performance. Taking pictures or recording during the performance is not permitted. We hope this helps you prepare your students so they will experience a quality performance.

Suggested Activities

Lesson - The Question and Answer session directly following the performance is a great opportunity for students to ask the choreographers and dancers about their work. Students can create a list of questions before seeing the concert.

Lesson – Create a criteria to describe the performance

Standard DA.68.C.3.1: Analyze an artist's work, using selected criteria, and describe its effectiveness in communicating meaning and specific intent.

DA.912.C.3.1: Critique the quality and effectiveness of performances based on exemplary models and self-established criteria.

POST PERFORMANCE ACTIVITIES

Organizational Structure (Big Idea DA.68.O // DA.912.O)

Choreographic Principles, and Processes

What are the choreographer's "tools" to create a dance?

When a choreographer sets out to create a dance, he or she may use tools just like a carpenter might use wood, hammer and nails to make a house! The tools a choreographer uses are much different from a carpenter. Examples could be the use of: shape, improvisation, theme and variation, cannon, ABA.



Dance as a Way to Create Meaning

How does a choreographer make meaning out of a dance? How does he or she communicate a thought through the use of movement?

Modern dance can be a literal form of art, but most of the time, dances are abstract. Choreographers use their keen observation skills to look at everyday life and see it in a different light. Sometimes, these observations are then abstracted with the use of their choreographic "tools" and movement choices and their quality and energy.
Written

Written or Discussion Activities:

Lesson - Describe the programming by explaining:

How lighting and costuming can enhance the meaning of a dance.

- How the costumes and/or scenery contributed to the dance performance.
- How the blocking, or positioning of the dancers on the stage, affected the performance.
- How the music contributed to the performance of the dancers.

Lesson - (*Identify and recall*) Describe one or two dances by telling in one or two words:

- Who was in the dance?
- Were there solo dances, small groups, or did the whole group perform together?
- What was the main idea or theme?
- What was the beginning, middle and end or sequence of the events?
- Where onstage were they in the performance space?
- List the movement qualities?

Lesson - (*comprehend*) In your own words, describe one or two dances. What was the main idea of these dances? Qualify your explanation by describing the movement qualities and how or why they illustrated the main idea.

Movement Activities:

Lesson - Discuss these elements with students and guide them through the choreographic principles as they create their own dances based on the choreographer's "tools".

Lesson - Students generate a study based on the principle of *improvisation*.

Lesson - Students work in groups to create a dance using *cannon*.

Lesson - Students make an observation of something you do every day and *abstract* that task. (Brushing your teeth, combing your hair, eating lunch) Try not to pantomime, make a dance movement for each move you make while executing your task.

Lesson - Students investigate through *improvisation*, which *movement qualities* best describe the following: a cloud (light and sustained), spaghetti (free and indirect), popcorn popping or a man with hiccups (quick and percussive)

Lesson - Using the performance as a Creativity prompt, create your own dance from one the themes in the performance using details, cause and result. What could happen before and after the dance?



Standards that connect to understanding the organizational structure of an art form.

1 DA.68.O.1 & 1 DA.912.O.1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

2 DA.68.O.2 & 2 DA.912.O.2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

3 DA.68.O.3 & 3 DA.912.O.3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

DA.68.H.3.1 Demonstrate response and reaction, through movement sequences, to various sources of inspiration.

DA.68.O.1.5 Identify, define, and give examples of the elements of dance and/or principles of design to show how they give structure to a dance piece.

1 DA.912.S.1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

DA.912.O.1.1: Compare dances of different styles, genres, and forms to show understanding of how the different structures and movements give the dance identity. Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

DA.912.O.1.Pa.c: Recognize specified elements of dance in planned dance pieces to show awareness of structure.

DA.912.O.1.5 Construct a dance that uses specific choreographic structures to express an idea

Critical and Creative Thinking in Dance (Big Idea DA.68.C // DA.912.C Critical Thinking and Reflection)

How does a choreographer evaluate his or her work?

Critical and creative thinking is an important skill for the choreographer. He or she needs to recognize if the movement choices they have used are communicating their thoughts or ideas in the dance. These same skills are used by audience members as they view the dance from an outside perspective. They ask themselves very similar questions; What does the dance mean? How do I feel after seeing the dance? Did I like the dance? Why or why not?

Written or Discussion Activities:

Lesson - Discuss the choreographer's choices in movement, music, costume and lighting. Evaluate their ability to effectively communicate, the dancer's ability to execute the movement and overall physical and conceptual ideas.

Lesson - Students create a list of their own *aesthetic criteria* for movement. With that list, evaluate the performance.

Lesson - Use the above information as a basis to write a critique of the performance.

Standards that connect to understanding Critical Thinking and Reflection

1 DA.68.C.1 & 1 DA.912.C.1 : Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

2 DA.68.C.2 & 2 DA.912.C.2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

3 DA.68.C.3 & 3 DA.912.C.3:: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

DA.68.C.3.1: Analyze an artist's work, using selected criteria, and describe its effectiveness in communicating meaning and specific intent.

DA.68.C.1.3 Evaluate, using personal and established criteria, how choreographic structures and/or production elements were designed to impact mood or aesthetic value within a dance piece.

DA.912.C.3.1: Critique the quality and effectiveness of performances based on exemplary models and self-established criteria. The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

DA.912.C.1.3 Develop and articulate criteria for use in critiquing dance, drawing on background knowledge and personal experience, to show independence in one's response. **Enduring Understanding**: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

DA.912.C.2.2 Make informed critical assessments of the quality and effectiveness of one's own technique and performance quality, based on criteria developed from a variety of sources, to support personal competence and artistic growth. **Belongs to**: Assessing our own and others' artistic work

