



**Digital Commons@**

Loyola Marymount University  
LMU Loyola Law School

---

Dance Undergraduate Theses

Dance

---

1-1-2009

## Adolescence and Dance: The Effect Dance Has On the Emotional, Physical, and Intellectual Development of Teenaged Girls

Danielle Tanney  
*Loyola Marymount University*

Follow this and additional works at: [https://digitalcommons.lmu.edu/dance\\_theses](https://digitalcommons.lmu.edu/dance_theses)



Part of the [Dance Commons](#), [Other Theatre and Performance Studies Commons](#), and the [Performance Studies Commons](#)

---

### Recommended Citation

Tanney, Danielle, "Adolescence and Dance: The Effect Dance Has On the Emotional, Physical, and Intellectual Development of Teenaged Girls" (2009). *Dance Undergraduate Theses*. 245.  
[https://digitalcommons.lmu.edu/dance\\_theses/245](https://digitalcommons.lmu.edu/dance_theses/245)

This Campus Access only theses is brought to you for free and open access by the Dance at Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in Dance Undergraduate Theses by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact [digitalcommons@lmu.edu](mailto:digitalcommons@lmu.edu).

## Adolescence and Dance

The Effect Dance Has On The Emotional, Physical, and Intellectual  
Development of Teenaged Girls

Danielle Tanney  
Loyola Marymount University  
2009



## Table of Contents

Resume

Course Summaries-Reflections

Dance Perspectives Essay

Aesthetic Statement

Moving To A New City

Sr. Thesis Project

Journal

Lesson Plan

Questions

DVD



## Course Summaries-Reflections

### Fundamentals of Composition I and II:

- We learned how to make dance an art form, in which we did an exercise of choosing different pieces of art as a starting point. We had to shape our bodies similar to the pieces we had chosen and use movement to connect them all together.
- We learned how to dance with partners and groups to make up dance movements together.
- We learned about energy, space, and time.

### Orientation to Dance:

- Ate lots of cookies and asked questions about how to expect as a dance major at LMU.
- Also had guest speakers that can talk important issues that are common around dancers such as eating right and as being aware of what your body is telling you.

### Modern:

- Learn multiple modern techniques.
- Learned weight-sharing techniques to help us develop dance phrases with other students in class.

### Ballet:

- Learn basic ballet techniques and practiced them
- This class also focused on teaching the students how to count the music so that each movement was on the correct beat.

### Jazz:

- We learned different ways to dance in jazz.
- For some of the showings we had to dance all by ourselves and then were critiqued by our peers. This helped gain confidence and familiarity so that when we audition we will be prepared to dance by ourselves.

### Principles of Teaching

- Learned how to successfully teach and conduct a class all on our own.
- Created lessons plans from our own ideas.
- Created a warm-up that will not only warm the body up but also stretch it out and have the students become mentally focused.

### Dance of Africa

- Learned African dances and songs that go with them.
- Learned how to accompany dance with drums.
- Learned how and why different African tribes dance the way they do.

#### Music for Dance

- Learned how to play the drums and create our own rhythms.
- Learned how to count music accurately through tap.

#### Dance of India

- Learned about the background of Indian dance and the meaning of each hand gesture.
- Learned yoga moves and meditation skills.
- Learned the different beats that Indian dance is based upon.

#### Principles of Movement:

- This class mainly focused on Pilates inspired exercises and different ways to use them to help strengthen our bodies.
- We learned about breath and concentration, using this to focus on using specific muscles to do the exercises correctly.

#### Stagecraft for Dance:

- We learned about all the different types of happenings that take place backstage during a dance concert.
- Learned how stagecraft is a very important job when it comes to concert dance and any little mistake backstage will end up being a bigger problem on stage for the dancers.

#### Laban Movement Analysis:

- Learned about the four categories body, effort, shape, and space and what they were made up of.
- We learned the elementary symbols of the Laban language and learned how to use them correctly in our writing.
- We learned how to connect Laban Movement Analysis to dance by creating choreography using the different categories, observing, and discussing the connection of Laban Movement Analysis within the choreography.

#### Dance Styles and Forms:

- Learned how to use pedestrian movements to create a dance.
- Learned how to create dance sequences, number them, and then use different ways of connecting the dance such as chance or using ones phone number. Then piecing together the numbered dance sequences with their corresponding numbers.
- Learned how to create dance by creating movement for how the picked music made us feel.

History of Dance Theatre:

- We learned about the founding choreographers and how they inspired current choreographers to create different dance pieces.
- Learned about the many different genres of dance and how it came to be.
- We also looked at movies to see if there was a connection from dance within the movements the actors are instructed to do.

To Dance is Human:

- Learned about story telling and how dance can be a way of telling a story.
- Learned how different cultures use dance to convey stories.
- Made baskets and used symbols to tell our own stories.

Kinesiology for Dance I and II:

- In Kinesiology I, we learned about the anatomy of the body and the make up of the bones, muscles, and structure of the body. We also learned about how the body makes the muscles move with discussing how neurons work and the ways muscles are push and pull.
- In Kinesiology II, we learned about how we can put into motion what we learned in Kinesiology I. Also we learned about why sometimes the body might want to do the wrong technique and how we can fix the problem with simple exercises.

Dance in Los Angeles:

- We went to various dance performances around Los Angeles and then discussed what we saw visually as well as what we thought the motivation was behind the piece.





Danielle Tanney  
Senior Thesis Prep  
Judith Scalin and Kristen Smiarowski  
Dance Perspectives Essay  
December 10, 2008.

*Teaching Dance as Art In Education:*  
*Identifying the Cornerstones of Dance as Art in Education* (chapter of focus)  
By: Brenda Pugh McCutchen

*Teaching Dance as Art In Education:  
Identifying the Cornerstones of Dance as Art in Education*

On a fairly popular reality television show about dance, an excited participant enters the center of the floor, ready to show the judges that she has what it takes to make it to the next stage of the auditions. After being asked the normal questions (name, age, where you're from) the judges go on asking the participant what she does for a living. She answers whole- heartedly that she is a dance teacher and it is her passion in life to teach the younger generation dance and for them to appreciate it as much as she does. The judges felt that her speech was quite compelling and wanted more people would have the commitment to dance as she does and wish her well in her performance. However, their perspectives change once the participant starts to produce movement for the audition. As the sound of beats and techno background music fill the air, she starts moving around with completely unsuitable technique. From immensely bizarre body alignment that made her movement look as though she was a fish out of water to her extremely turned in feet. These aspects make her audition piece incredibly nerve racking to watch her as she wildly wobbles around the floor as though she was about to twist or sprain an ankle. Appalled by such horrible technique and choreography the judges end her piece early and two out of the three judges have no words to express how they feel. The one that is able to speak asks again if she was indeed a dance teacher because he didn't understand how she could teach others dance technique when she doesn't fully understand dance technique herself. Completely bewildered that after proclaiming that she was so passionate about dance and teaching dance that she could perform choreography that shows how completely misinterpret dance is to her. This may sound

like a delusional person being over confident, however, this is a large epidemic that is hitting the dance community.

The development of the reality television show, *So You Think You Can Dance*, brings attention to dance in a world that isn't so keen for the arts and is able to introduce the nation into the different perspectives of dance. Nevertheless, the show has also brought something important into awareness. Unfortunately, there are a lot of untrained dance educators within the dance community, that have little to none dance experience. These types of people are extremely delusional because being considered a dance teacher from just dancing at home or to your own beat all your life doesn't consist as a dance resume. In the Principles of Teaching class taught by Diana Cummins at Loyola Marymount University, she talked about how in California there is a very limited educational dance classes available for students in elementary and junior high school levels, most children have to resort to taking classes at studios. At these studios, parents pay for dance experts to teach their children to learn dance technique. Depending on which studio classes are obtained at can make an enormous difference in the quality of teaching. At some studios, self-proclaimed, "dance experts" can have a horrible conception of dance technique and teach their inaccurate knowledge to their students thriving little minds. Nonetheless, a dancer can have remarkably astounding technique and still be a horrible teacher because they don't know fully understand the concepts of dance technique. Teaching dance is a completely different entity then performing and executing dance technique properly. It is shocking that to teach dance in California all you need is a physical education credential and depending on what school district you teach within a background in dance. It is incredibly unfortunate that there aren't higher

expectations for teaching dance. As complex as dance is, learning the wrong way of doing a technique can lead to injury and confusion. Shana Habel a dance administrator in the Los Angeles Unified School District, a guest speaker for a course at Loyola Marymount University called Principles of Teaching, talked about how there is a misconception about dance becoming a dance educator. Many of her friends thought that they would be prime candidates for the jobs as dance educators because they thought that since they loved to watch people dance they could easily guide people through it. Even though in some school districts this may be the case, but in the Los Angeles Unified School District to be hired as a dance educator, you must have some type of dance background, the more extensive it is the better candidate you are for getting the job.

For high school levels, there is an enormous discrepancy with dance comprehension and technique levels of dance. Sometimes the high school students who have never been introduced into are placed in the more advanced dance classes because that's the only thing that will fit into their schedule. This happens because of the misunderstanding of dance, putting a beginner dancer in advanced dance is like putting a beginning drawing student in advanced drawing, the final product isn't going to be at the level it needs to be. Even advanced students in dance have yet to acquire the correct information about dance concepts and self-expression. Dance is more than just technically driven, it can be a way for a student with any type of personality to find a way to express how they are feeling. As having self expression as the main goal, you first must teach the student how to move their body, so that there is a grasp on what muscles move and why.

In the book, *Teaching Dance as Art in Education*, there is a case study where exactly what has been described previously is addressed. The teacher whom believes that they taught “rather good modern dance technique classes to college students. The classes were aesthetically based, and students grew and loved learning to dance.” (pg.149) When she is asked to go to a past students class to observe, she was shocked to see that the student is teaching young dancers the same movement phrases as she had taught them in her college dance classes. “These movements were clearly inappropriate for children who did not have the basics of alignment. Therefore, they were not learning anything of technical value, only to mimic movements.” (pg.149) This can be avoided with simply referring to the four main viewpoints in dance.

Although most focus mainly on dance technique and performing there is more then to the fundamentals of dance. In a course at Loyola Marymount University called Principles of Teaching, Diana Cummins emphasizes that educational dance needs to have the foundations of the four main viewpoints, usually referred to as the four Cornerstones of Dance. In the four cornerstones of dance you explore the performing, creating, knowing about, and responding aspects of dance. Each cornerstone gives students extensive and specific knowledge of what they need to know to be a well-rounded dancer. Using the four cornerstone within various unit plans and introducing the many different concepts that put together the cornerstone will help students gain understanding of how the body functions through dance.

In Cornerstone 1, of the four educational dance cornerstones, the primary attention is set on dancing and performing, which provides the students with educational information about proper execution of body alignment and performance skills. Students

gain confidence by learning various dance techniques and vocabulary and to appropriately put into use the elements of dance, which consists of space, time, and energy. Applying these methods of dance will help increase understanding between the difference of dance and movement because dance is composed of movement however not all movement creates dance. It is important for the students to understand that how to effectively produce expression and emotion behind the movement to fully encompass dance within their bodies. Without the use of expression and/or emotion within the movement there will be no evidence of the practiced technique (Pugh McCutchen 2008). This cornerstone is the most practiced of all the four cornerstones because most people are only focused on the outcome presentation then all the critical learning steps the student must take to fully understand how to produce the final result properly.

For Cornerstone 2, of the four educational dance cornerstones, the primary focus is creating and composing, which is composed of student centered exploration and improvisation through movement to create dance. Experiencing the spontaneity and critical thinking that creating and composing is driven by, using this experience students learn problem solving by being able to connect movement phrases together to create a final product. This is an important process for students because it requires them to use creativity, which in turns forces them to use mind body connections and originality, leading the students to learn different ways of thinking. Having logical knowledge with an open mind and being able to anticipate how to move from on movement to the other with proficient problem solving skills, the student will be able to express themselves more efficiently then before (Pugh McCutchen 2008). This cornerstone is widely used because it does produce results, however not as quickly as Cornerstone 1 because this

forces the dance to come up with the movement themselves instead of having it handed to them.

For Cornerstone 3, of the four educational dance cornerstones, the central focus is knowing history, culture, and context, this cornerstone focuses on student involvement within a variety of dance technique and exploring how those techniques have grown and changed through time, and how it has effected revolutionary choreographers to generate astounding dance works. Connecting culture and dance helps pull together the different cultures that each student's background comes from and creating an understanding of the each other's history. Also showing the developing change through time can help students feel comfortable to explore the unknown (Pugh McCutchen 2008). In Professor Jill Nunez Jensen's Dance History class taught at Loyola Marymount University, she talked about historical dancers and choreographers who would create movement that some would think of as bizarre and ridiculous, while forward thinkers would find fascinating and beautiful. Students also become aware of how far dance goes back in history such as in the case of a course taught a Loyola Marymount University by Professor Ramaa Bharadvaj called Dance of India. In this class students learn the Bharata Natyam a classical Indian dance style that dates back two thousand years and is practiced in South India. Even though the dance style is typically performed by one person, having the whole class learning it together helps them become one with the cultural aspect of dance.

For Cornerstone 4, of the four educational dance cornerstones, the primary focus is set upon analyzing and critiquing, which consist of using the gained knowledge from the previous cornerstones to properly look at and respond to a piece of dance movement. Learning this cornerstone correctly is an incredibly crucial because if done wrong can



lead to a reverse in a student's developmental process. Since dance is coming from an immensely deep personal part of the student, there must be an understanding on how to help improve the dance piece aesthetically as well as technically and emotionally. However, keeping an open mind on other students' feelings, analyzing dance, and critiquing can lead to enormous self-discovery, by seeing how others' bodies move, students can interpret what they like to function in their body and fix it to fit their body (Pugh McCutchen 2008). Such is the case in Chad Michael Hall's Style and Forms class taught at Loyola Marymount University, where students are required to watch classmates perform a dance study in class and afterwards talk about what was aesthetically pleasing and what parts need help getting there. Using this method, creates students to problem solve using critical thinking instead of feeling what makes sense within their body. There are different ways that people learn called multiple intelligences which are linguistic, logical-mathematical, spatial, music, interpersonal, intrapersonal, and bodily kinesthetic. Through analyzing and critiquing, students use a different technique to comprehend dance.

It is highly important that within a dance class the concepts of all the four education dance cornerstones are present. To fully develop as a dancer, you must understand every aspect of dance, just like a visual artist must learn the aspect of every color, brush stroke, and revolutionary artist. The four cornerstones are a crucial part of dance education and not teaching them correctly will lead the student to confusion and misinterpretation of dance, holding them back from fully expressing themselves. Dance is not only a form of art but it is also an outlet for students to put their emotions behind.

Dance is extremely humanistic and for students to learn the importance of every aspect of dance is an immensely wonderful thing.

Work Cited

Cummins. Diana. Principles of Teaching. Loyola Marymount University. 2008.

Pugh McCutchen. Brenda. Teaching Dance as Art In Education. Champaign, IL: Human Kinestics. 2006.

Scalin. Judith. Fundamentals of Dance Composition I and II. Loyola Marymount Univeristy. 2005-2006

Nunez Jensen. Jillian. History of Dance Theatre. Loyola Marymount University. 2007

Hall. Chad Michael. Dance Style and Forms. Loyola Marymount University. 2007

Habel. Shana. Los Angeles Unified School District Dance Administrator. Principles of Teaching Guest Speaker. 2008.

Bharadvaj. Rammaa. Dance of India. Loyola Marymount University. 2008.



Danielle Tanney  
Senior Thesis Prep  
Judith Scalin and Kristen Smiarowski  
Dance Perspectives Essay  
December 10, 2008.

*Teaching Dance as Art In Education:*  
*Identifying the Cornerstones of Dance as Art in Education* (chapter of focus)  
By: Brenda Pugh McCutchen

*Teaching Dance as Art In Education:  
Identifying the Cornerstones of Dance as Art in Education*

On a fairly popular reality television show about dance, an excited participant enters the center of the floor, ready to show the judges that she has what it takes to make it to the next stage of the auditions. After being asked the normal questions (name, age, where you're from) the judges go on asking the participant what she does for a living. She answers whole- heartedly that she is a dance teacher and it is her passion in life to teach the younger generation dance and for them to appreciate it as much as she does. The judges felt that her speech was quite compelling and wanted more people would have the commitment to dance as she does and wish her well in her performance. However, their perspectives change once the participant starts to produce movement for the audition. As the sound of beats and techno background music fill the air, she starts moving around with completely unsuitable technique. From immensely bizarre body alignment that made her movement look as though she was a fish out of water to her extremely turned in feet. These aspects make her audition piece incredibly nerve racking to watch her as she wildly wobbles around the floor as though she was about to twist or sprain an ankle. Appalled by such horrible technique and choreography the judges end her piece early and two out of the three judges have no words to express how they feel. The one that is able to speak asks again if she was indeed a dance teacher because he didn't understand how she could teach others dance technique when she doesn't fully understand dance technique herself. Completely bewildered that after proclaiming that she was so passionate about dance and teaching dance that she could perform choreography that shows how completely misinterpret dance is to her. This may sound

like a delusional person being over confident, however, this is a large epidemic that is hitting the dance community.

The development of the reality television show, *So You Think You Can Dance*, brings attention to dance in a world that isn't so keen for the arts and is able to introduce the nation into the different perspectives of dance. Nevertheless, the show has also brought something important into awareness. Unfortunately, there are a lot of untrained dance educators within the dance community, that have little to none dance experience. These types of people are extremely delusional because being considered a dance teacher from just dancing at home or to your own beat all your life doesn't consist as a dance resume. In the Principles of Teaching class taught by Diana Cummins at Loyola Marymount University, she talked about how in California there is a very limited educational dance classes available for students in elementary and junior high school levels, most children have to resort to taking classes at studios. At these studios, parents pay for dance experts to teach their children to learn dance technique. Depending on which studio classes are obtained at can make an enormous difference in the quality of teaching. At some studios, self-proclaimed, "dance experts" can have a horrible conception of dance technique and teach their inaccurate knowledge to their students thriving little minds. Nonetheless, a dancer can have remarkably astounding technique and still be a horrible teacher because they don't know fully understand the concepts of dance technique. Teaching dance is a completely different entity then performing and executing dance technique properly. It is shocking that to teach dance in California all you need is a physical education credential and depending on what school district you teach within a background in dance. It is incredibly unfortunate that there aren't higher

expectations for teaching dance. As complex as dance is, learning the wrong way of doing a technique can lead to injury and confusion. Shana Habel a dance administrator in the Los Angeles Unified School District, a guest speaker for a course at Loyola Marymount University called Principles of Teaching, talked about how there is a misconception about dance becoming a dance educator. Many of her friends thought that they would be prime candidates for the jobs as dance educators because they thought that since they loved to watch people dance they could easily guide people through it. Even though in some school districts this may be the case, but in the Los Angeles Unified School District to be hired as a dance educator, you must have some type of dance background, the more extensive it is the better candidate you are for getting the job.

For high school levels, there is an enormous discrepancy with dance comprehension and technique levels of dance. Sometimes the high school students who have never been introduced into are placed in the more advanced dance classes because that's the only thing that will fit into their schedule. This happens because of the misunderstanding of dance, putting a beginner dancer in advanced dance is like putting a beginning drawing student in advanced drawing, the final product isn't going to be at the level it needs to be. Even advanced students in dance have yet to acquire the correct information about dance concepts and self-expression. Dance is more than just technically driven, it can be a way for a student with any type of personality to find a way to express how they are feeling. As having self expression as the main goal, you first must teach the student how to move their body, so that there is a grasp on what muscles move and why.



In the book, *Teaching Dance as Art in Education*, there is a case study where exactly what has been described previously is addressed. The teacher whom believes that they taught “rather good modern dance technique classes to college students. The classes were aesthetically based, and students grew and loved learning to dance.” (pg.149) When she is asked to go to a past students class to observe, she was shocked to see that the student is teaching young dancers the same movement phrases as she had taught them in her college dance classes. “These movements were clearly inappropriate for children who did not have the basics of alignment. Therefore, they were not learning anything of technical value, only to mimic movements.” (pg.149) This can be avoided with simply referring to the four main viewpoints in dance.

Although most focus mainly on dance technique and performing there is more then to the fundamentals of dance. In a course at Loyola Marymount University called Principles of Teaching, Diana Cummins emphasizes that educational dance needs to have the foundations of the four main viewpoints, usually referred to as the four Cornerstones of Dance. In the four cornerstones of dance you explore the performing, creating, knowing about, and responding aspects of dance. Each cornerstone gives students extensive and specific knowledge of what they need to know to be a well-rounded dancer. Using the four cornerstone within various unit plans and introducing the many different concepts that put together the cornerstone will help students gain understanding of how the body functions through dance.

In Cornerstone 1, of the four educational dance cornerstones, the primary attention is set on dancing and performing, which provides the students with educational information about proper execution of body alignment and performance skills. Students

gain confidence by learning various dance techniques and vocabulary and to appropriately put into use the elements of dance, which consists of space, time, and energy. Applying these methods of dance will help increase understanding between the difference of dance and movement because dance is composed of movement however not all movement creates dance. It is important for the students to understand that how to effectively produce expression and emotion behind the movement to fully encompass dance within their bodies. Without the use of expression and/or emotion within the movement there will be no evidence of the practiced technique (Pugh McCutchen 2008). This cornerstone is the most practiced of all the four cornerstones because most people are only focused on the outcome presentation then all the critical learning steps the student must take to fully understand how to produce the final result properly.

For Cornerstone 2, of the four educational dance cornerstones, the primary focus is creating and composing, which is composed of student centered exploration and improvisation through movement to create dance. Experiencing the spontaneity and critical thinking that creating and composing is driven by, using this experience students learn problem solving by being able to connect movement phrases together to create a final product. This is an important process for students because it requires them to use creativity, which in turns forces them to use mind body connections and originality, leading the students to learn different ways of thinking. Having logical knowledge with an open mind and being able to anticipate how to move from on movement to the other with proficient problem solving skills, the student will be able to express themselves more efficiently then before (Pugh McCutchen 2008). This cornerstone is widely used because it does produce results, however not as quickly as Cornerstone 1 because this

forces the dance to come up with the movement themselves instead of having it handed to them.

For Cornerstone 3, of the four educational dance cornerstones, the central focus is knowing history, culture, and context, this cornerstone focuses on student involvement within a variety of dance technique and exploring how those techniques have grown and changed through time, and how it has effected revolutionary choreographers to generate astounding dance works. Connecting culture and dance helps pull together the different cultures that each student's background comes from and creating an understanding of the each other's history. Also showing the developing change through time can help students feel comfortable to explore the unknown (Pugh McCutchen 2008). In Professor Jill Nunez Jensen's Dance History class taught at Loyola Marymount University, she talked about historical dancers and choreographers who would create movement that some would think of as bizarre and ridiculous, while forward thinkers would find fascinating and beautiful. Students also become aware of how far dance goes back in history such as in the case of a course taught a Loyola Marymount University by Professor Ramaa Bharadvaj called Dance of India. In this class students learn the Bharata Natyam a classical Indian dance style that dates back two thousand years and is practiced in South India. Even though the dance style is typically performed by one person, having the whole class learning it together helps them become one with the cultural aspect of dance.

For Cornerstone 4, of the four educational dance cornerstones, the primary focus is set upon analyzing and critiquing, which consist of using the gained knowledge from the previous cornerstones to properly look at and respond to a piece of dance movement. Learning this cornerstone correctly is an incredibly crucial because if done wrong can

lead to a reverse in a student's developmental process. Since dance is coming from an immensely deep personal part of the student, there must be an understanding on how to help improve the dance piece aesthetically as well as technically and emotionally. However, keeping an open mind on other students' feelings, analyzing dance, and critiquing can lead to enormous self-discovery, by seeing how others' bodies move, students can interpret what they like to function in their body and fix it to fit their body (Pugh McCutchen 2008). Such is the case in Chad Michael Hall's Style and Forms class taught at Loyola Marymount University, students are required to watch classmates perform a dance study in class and afterwards talking about what was aesthetically pleasing and what parts need help getting there. Using this method, creates students to problem solve using critical thinking instead of feeling what makes sense within their body. There are different ways that people learn called multiple intelligences which are linguistic, logical-mathematical, spatial, music, interpersonal, intrapersonal, and bodily kinesthetic. Through analyzing and critiquing, students use a different technique to comprehend dance.

It is highly important that within a dance class the concepts of all the four education dance cornerstones are present. To fully develop as a dancer, you must understand every aspect of dance, just like a visual artist must learn the aspect of every color, brush stroke, and revolutionary artist. The four cornerstones are a crucial part of dance education and not teaching them correctly will lead the student to confusion and misinterpretation of dance, holding them back from fully expressing themselves. Dance is not only a form of art but it is also an outlet for students to put their emotions behind.

Dance is extremely humanistic and for students to learn the importance of every aspect of dance is an immensely wonderful thing.

Work Cited

Cummins. Diana. Principles of Teaching. Loyola Marymount University. 2008.

Pugh McCutchen. Brenda. Teaching Dance as Art In Education. Champaign, IL: Human Kinestics. 2006.

Scalin. Judith. Fundamentals of Dance Composition I and II. Loyola Marymount Univeristy. 2005-2006

Nunez Jensen. Jillian. History of Dance Theatre. Loyola Marymount University. 2007

Hall. Chad Michael. Dance Style and Forms. Loyola Marymount University. 2007

Habel. Shana. Los Angeles Unified School District Dance Administrator. Principles of Teaching Guest Speaker. 2008.

Bharadvaj. Rammaa. Dance of India. Loyola Marymount University. 2008.

## Aesthetic Statement

To me all dance is beautiful, ranging from classical ballet, where the placement of each movement has a precise place to be and looks completely effortless, to post modern, where the movement is erratic and contains friction based weight sharing moments. I find that there are two different ways that dance can be aesthetically pleasing to me, it can be pleasing to the eyes and pleasing as felt through the body. What I think is aesthetically pleasing while watching dance is something completely different when I am actually exerting energy and carrying out movement. As for classical ballet, I find this completely appealing to watch however it wouldn't be my first choice to when choosing what kind of dance I would want to do.

While watching ballet I find myself completely entranced by the way the dancers move effortlessly and flawlessly. The way the dancers are able to move across the floor and look as though they are floating is completely astounding. The way the principles are able to do four perfect turns on point and proceed with the rest of their fouetté combination completely unaltered and finish it as though they just completed something much more trivial is phenomenal. Ballet is just something that I find myself captured in the moment while watching it, this even happens when I am in my college ballet class where I find it hard to actually focus on the combination that she is demonstrating because I am so fascinated with how amazingly fluid and undemanding she makes it look. So when it is time for me to actually produce the combination through my body I can't seem to find what the combination was which doesn't exactly help me make the combination look undemanding and fluid, I make it look more turbulent and cumbersome, as though it is my first introduction to ballet.

To me ballet is something that takes complete discipline and precise application, something that I wish that I had in my life. This is why I think ballet is so fascinating to me because I even though I wish I could always have my purse organized it just doesn't happen. Even though I find ballet immensely captivating, it doesn't speak to me when performing when I am performing it. I do not feel that there is an outlet to express myself when I am completing a ballet combination. I find it extremely weird that I can find the beauty in something that I particularly don't enjoy doing and don't actually find connection between the technique and taking it to the next level with having a purpose.

However, watching works such as George Balanchine's *The Four Temperaments*, which is a more modern based ballet form, containing all the same skills that classical ballet requires with innovative body shapes placed into the technique. This type of ballet holds a close place next to my heart, with the dancers only wearing black leotards with the only change comes from the lighting which switches color for certain pieces. Even though I love every style of ballet, this modern based style seems to give ballet a whole new meaning. Normally, ballet is based on romantic scenarios but with this type of ballet genre, it is more focused on the shapes the dancers bodies make together and separate. Making art from art is an amazing concept and something that has tied a knot around my heart.

Dance that speaks to me through application would definitely be modern dance because you can create a lengthy dance piece on a little action such as brushing your hair. I find one of the purest dance forms for one to express themselves completely in an obscure way. It almost seems impossible to create something obscure from something so literal as brushing ones hair. However, just by enlarging the action to its fullest possibility



can be enough to make it look like something completely new and original. Figuring out ways to try to express something simple, as brushing your hair may seem trivial however the main goal of this exercise is to perfecting any type of message through dance movement.

I think what attracts me so much to modern dance is the abstract foundation it is built upon. I find myself completely indulged within the abstractiveness of modern dance while engaging in the technique. Since, I am a tall woman it is hard for me to feel all my distal appendages with full awareness, however in modern I am completely focused on what every part of my body is doing. Modern dance engulfs your entire being and has you create dance movement that is from within your heart, mind, and soul. Something truly original that not only you have created for the far reaches from the left side of your brain but also that only your body can replicate.

Another type of dance that I enjoy participating in is site-specific dance, even though there isn't necessarily a certain type of dance style that goes with this type of dance. It feels amazing to replicate movement on a ground completely different than that of the Marley within the dance studios. My favorite type of site-specific location would be outside within nature, there is something about being barefoot in a natural environment and producing movement that can tell a whole new story. Maybe, that's why I enjoy site-specific so much because it gives you a new way to communicate through dance and leaves you up to your own devices to figure out how you are going to relay that message. I find that what makes me want to dance is to create art with a story, which is probably why I like to operate within the two dance styles I said previously. No matter how easy the assignment is given in class, I always want to find a way for me to connect the

assignment with a way to tell a story. Thinking back now, I find it incredibly hard to choreograph something if there isn't a purpose to it and by just writing this aesthetic statement in my last year at college I was able to find something new about myself.



## Places to See and Take Dance in SF

### ODC-Dance Commons

- <http://www.odcdance.org/>
- Venue to see dance (ODC company and others) as well as take master classes

### Levy Dance-Home studio, Studio Gracia, and summer intensive

- <http://www.levydance.org>
- Offers master classes and summer intensive, currently in residency at ODC
  - LEVYdance Summer Intensive 2009
  - June 29-July 3, 2009. Tuition is \$350. Intensive takes place 10am - 3:30pm @ Studio Gracia, SF and includes daily workshops in: LEVYdance modern technique: Classes will focus on use of momentum, heightening agility, grounded attack, and isolation of joints. Partnering: Developing skills to listen with your body, manipulate weight, fall off balance, choreograph lifts, and be vulnerable with a partner. Composition: Finding ways to source original movement and discovering a personal approach to creation. Professional Development: Demystifying "what it takes to be a professional modern dancer" through discussion of audition skills, networking, and defining one's role as an artist.

### Dance Mission Theater

- <http://www.dancemission.com/>
- Classes and performances

### San Francisco Dance Center

- <http://www.sfdancecenter.org/>
- Weekly work shops, drop in and professional rates

### Bay Area Dance Companies to Watch:

• Yannis Adoniou's KUNST-STOFF • Axis Dance Company • Ballet San Jose • Capacitor • Mary Carbonara Dances • Carolina Lugo's Brisa de Expafias Flamenco • Company C • Dance Continuum/SF • Diablo Ballet • Dimensions Dance Theater • FACT/SF • Liss Fain Dance • Mark Foehringer Company • Janice Garrett + Dancers • Huckabay McAllister Dance • LEVYdance • Margaret Jenkins Dance Company • Hope Mohr • Project Agora • Purple Moon Dance Project • Robert Moses' Kin • Moving Arts Dance • ODC • Oakland Ballet • Raw Dance • San Francisco Ballet • San Francisco Boylesque • San Francisco Opera Ballet • Shift Dance Theater • Stacey Printz Dance Project • Lizz Roman & Dancers • Ross Dance Company • Deborah Slater Dance Theater • Smuin Ballet

### Performance Art Venues:

American Conservatory Theater, Union Square  
Castro Theater, The Castro

Chinese Cultural Center, Chinatown  
Fort Mason Center, Japantown  
Louise M. Davies Symphony Hall, Civic Center  
Nob Hill Masonic Center, Nob Hill  
Precita Eyes Mural Arts and Visitors Center, The Mission  
Yerba Buena Center for the Arts

#### Apartments

Archstone Fox Plaza 1390 Market St., Suite 107, San Francisco, CA 94102

[http://www.archstoneapartments.com/Apartments/California/Northern\\_California/  
Archstone\\_Fox\\_Plaza/](http://www.archstoneapartments.com/Apartments/California/Northern_California/Archstone_Fox_Plaza/)

Avalon Diamond Heights 5285 Diamond heights Boulevard, San Francisco, CA 94131

<http://www.avaloncommunities.com/avaloncore/nadvantage.asp?comm=26>

Archstone South Market One Saint Francis Place, San Francisco, CA 94107

[http://www.archstoneapartments.com/Apartments/California/Northern\\_California/  
Archstone\\_South\\_Market/](http://www.archstoneapartments.com/Apartments/California/Northern_California/Archstone_South_Market/)

656 O'Farrell St., #402, San Francisco, CA

<http://sfbay.craigslist.org/sfc/apa/1156429516.html>

The Fillmore Center 1475 Fillmore Street, San Francisco, CA 94115

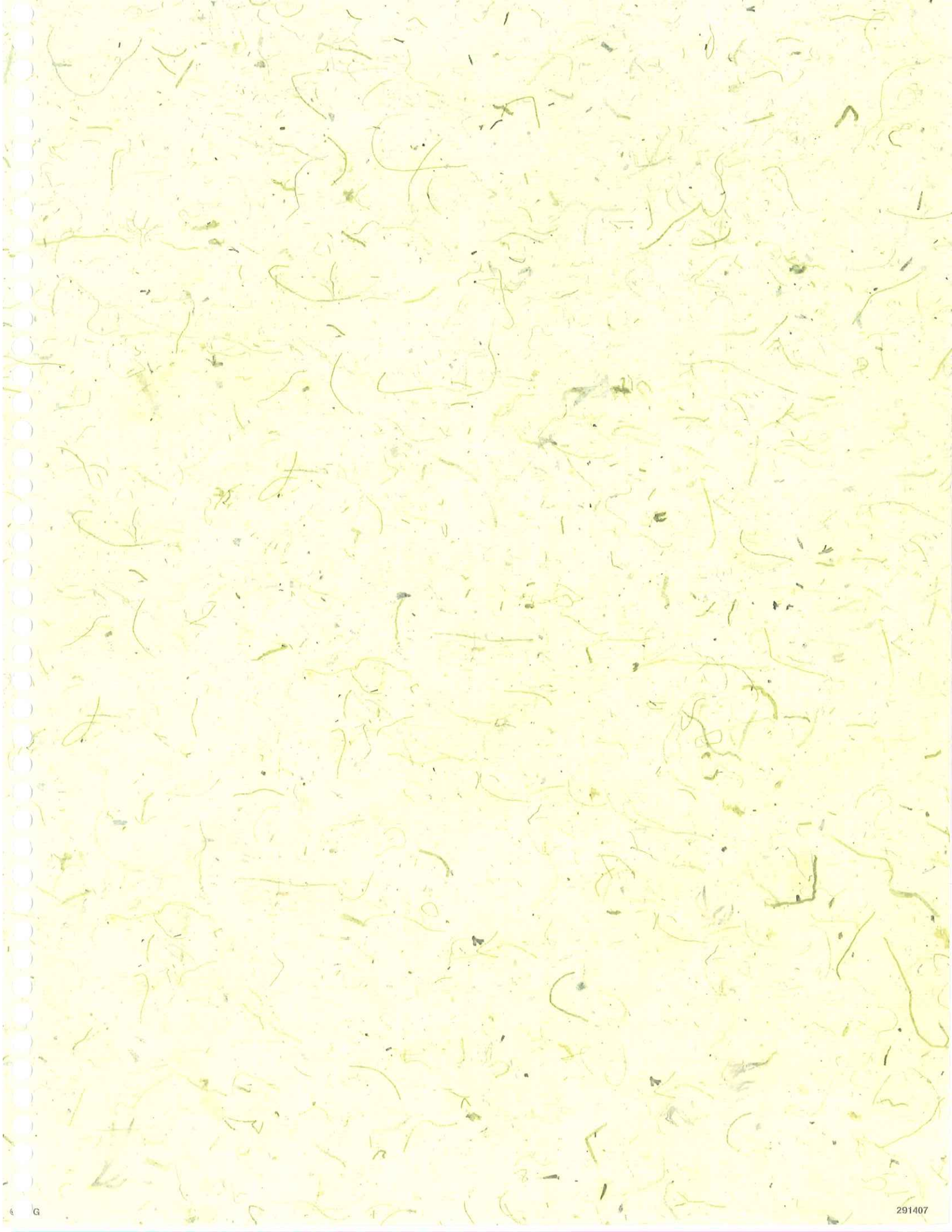
<http://www.thefillmorecenter.com>

2000 Post 2000 Post Street, San Francisco, CA 94115

<http://www.2000post.com>

Centerstone Property 1715 McAllister St/Broderick, San Francisco, CA

[http://www.rentalguide.com/listingdetail.php?listing\\_id=7413](http://www.rentalguide.com/listingdetail.php?listing_id=7413)



*Adolescence and Dance*  
*The Effect Dance Has On The Emotional, Physical, and Intellectual*  
*Development of Teenaged Girls*

Danielle Tanney  
Loyola Marymount University

*Adolescence and Dance*  
*The Effect Dance Has On The Emotional, Physical, and Intellectual*  
*Development of Teenaged Girls*

*Looking Back*

When looking back at my high school years, at the time when I was just a little teenaged girl, I remember that I didn't know what to expect from every aspect of high school; teachers, peers, classes, etc. I can now see how much I have changed within the four years of have attended Loyola Marymount University. Trivial things, such as being the best make-up queen on campus or making sure that my hair stays dry when I had to swim for my physical education class seems so materialistic and petty. I guess being a dance major has helped me with my newfound humbleness. Taking four years of dance classes that grade you on effort and technique and to gain better technique you are going to have to use an immense amount of energy and effort to achieve that. It is weird to think that I received grades from how much sweat I exert from my body to show how effort I was truly putting in. Contrasting my high school days completely because I wouldn't of dared to break a sweat because that was completely and utterly disgusting combined with embarrassing. I was incredibly surprised that I had forgotten what it was like to be a teenager even though it wasn't that long ago in retrospect. Studying how teenage girls developmental stage is affected by dance made me have to go back and relearn everything that I have already lived through. But like everything you study, you



have know totally understand the background of the subject otherwise you won't be able to get the complete picture.

### *Being An Adolescent*

High school is a time where the emotional, physical, and intellectual development for teenagers is at a turning point. Most high school students are on over drive with developing who they are as a person and discovering what it means to become ones own person. As an effect to this overwhelming event of discovery there can be a discrepancy on what is considered right and wrong in the eyes of their peers and those of adults. It is an immensely difficult age for just that reason, most adolescence want to fit in with the crowd and are willing to sacrifice the moral teachings of their parents and other mentors to be looked of as cool by their peers. Peer pressure effects the developing emotional, physical, and intellectual realms of a teenager because they are immensely impressionable when they are easily conflicted normally varying between doing the right thing and being their own person with going with the flow and not being ostracized by their peers for being different. By falling into peer pressure it is easy for an adolescent because they are not exactly sure of who they are and can easily manipulate their own personality to fit into the atmosphere of the group, rather then feeling like an outsider. Even though teenagers at times want to be left alone by their parents and teachers, they don't want to be left alone by their peers causing them to seek acceptance any way possible.

*Peer Pressure and Emotional Violence*

“The issue of acceptance versus rejection stands at the core of bullying harassment, and other forms of emotional violence. Acceptance is the cornerstone to any true prevention program. Rejection is the principal motivator – and consequence – behind the many forms of abusive behavior that children encounter at school that diminishes and torments them”

(Garbarino and deLara 6)

The transition between childhood to adulthood is only made through an immense metamorphose. During adolescence, teenagers are completely unstable because emotionally they are constantly moody, physically their bodies are changing, and intellectually they are becoming aware of issues and conflicts that they wouldn't of thought twice about a few years earlier. This unpredictability causes the teen to have lowered self-esteem, which can lead to the creation of conflicts that start from something as simple as not showing enough enthusiasm when waving to the other. For boys, they will use violence to solve a conflict and that would be it, but for girls, to resolve an issue it usually consists of immense conniving plans and backstabbing. In the movie, *Odd Girl Out*, the protagonist, Vanessa, becomes isolated from her best friends because a boy one of them likes decides he likes her. Not only does she get ostracized for being deemed a promiscuous girl but also has to endure the rude remarks both given at school and through the Internet. Once someone is castled as the outcast, there is no turning point to

when the harassment stops until the person in power is able to say that is enough. Usually the person who has control of the bullying of the student doesn't have enough self-esteem to actually speak up against what they have started, leaving barely any room for reconciliation.

It is easy for any a teenager to get behind a huge group to taunt and bully someone because being member of the group it doesn't seem as though they are directly hurting someone only inadvertently. This happens a lot because of the emotional neediness that adolescence starve for. They are constantly looking for ways to feed their insecurities to help make them feel better about themselves and the emptiness they feel within their mental region. This is also why cyber bullying has gone on the rise in the past years.

When behind the security of their computer screens and within the confines of their home teenagers are easily tempted to speak what they think when no one knows who they are. Again in *Odd Girl Out*, Vanessa is tormented by her fellow peers and used to be best friends even when she gets home. Each time she goes onto her computer there is a new message awaiting for her on the screen degrading her in any way possible even if what is said is completely untrue. But these little comments aren't seen as they would be seen to adults; teenagers and especially adolescent girls are immensely thin skinned.

The sad part of this entire dilemma is that adolescence don't believe that there is anything that they or anyone else can do to help them through such a hard time. Most teenagers think that there is a reason to why the person who started the conflict and will try to work it out with that person before even mentioning it to anyone else within their peer group. Teenagers most of all don't think or want adults to help them with issues

involving their peers, because they would just look even weaker and be taunted more than they were before they had asked for help. Since they are developing more and more each day through adolescence, they start to become more and more self-efficient and don't want any help from their parents, mentors, or teachers. They want to feel grown-up and to show that they are they must keep adult interaction within their life to a bare minimum. In the movie, Vanessa keeps her problems and isolation quiet from her mother it isn't until it is so bad that she starts ditching school and cutting off her hair for her mother to see that she needs to step in and help.

“Many students rarely see adults taking decisive action when there is a serious physical encounter in the school. This leads them to conclude that adults don't really care.” (Garbarino and deLara 188) This example, is another reason for why teenagers choose to keep adults out of their problems because it is easier not to ask for help then ask for help and not rejected by those who are suppose to help and support the students. All teenaged conflicts come from some sort of insecurity no matter how confident the child is.

### *Taking Charge*

“When teachers don't live up to their expectations the safety of the school is compromised.”

(Garbarino and deLara 196)

In *Odd Girl Out*, Vanessa's mother goes to the principal to acknowledge that her daughter is having verbal and emotional violence forced onto her. However, the principal in the movie says that she can't do anything because if every time a teenage girl got her feelings hurt, she wouldn't be able to do any other part of her job. This is ridiculous because only after the protagonist Vanessa overdoses on her mother's prescription sleeping pills do they actually go out to find who is behind Vanessa's harassment. It is pathetic to think that this actually happens in schools, girls will be girls and always be more emotional when it comes to criticisms and will over analyze every part of their life until it becomes something more than it was meant to be in the first place. But waiting for a dramatic incident to happen that is so close to the point of no return is not a logical choice for those who are supposed to be keeping the children safe while at school.

For a teacher, it is immensely necessary that when seeing a student in trouble you must reach out to them so that you help them resolve the issue. However, this is a tricky process because if you just go straight up to the student in need and ask what is wrong with them this will easily freak out the student and force them to retreat from you and from showing their emotion on their face. Which can be hurtful to them because next time that same student is in need of help you wouldn't know because they are emotionless. It is important that you are able to gain the student's trust first before going in and asking what is going on in their life. Even though you are obligated by law to tell your superior what is going on if it is immensely out of control but for their own well-being it is better to do something than show them rejection. No matter, how haphazard they are in telling you exactly what is going on, in the back of their minds they are

screaming for you to help them. It is better to help sooner than later, otherwise later can be too late.

Even though as the older generation we are suppose to be smarter than them, we tend to over look things that we don't find immensely important to our lives today because we have changed since high school. Believe it or not, we are not the same person as we were years ago and it is essential that the older generation learns what a cry for help looks like before its to late and someone gets dangerously hurt.

### *The Gift of an Outlet*

Having a way for an adolescent to express how they are feeling is an extremely important source to help the teenager find release. Especially for those who are bullied because they may find it hard to speak up for themselves because they have had their self-esteem shattered. Dance becomes a haven for those who cannot accurately express how they are feeling when communicating through prose and/or speech. For teenagers to develop intellectually can learn new ways of creating transitions and dance phrases through problem solving within dance. Discovering ways to connect one spot to another fluidly and coherently can be quite the task, if done incorrectly however learning this skill can help the students figure out other problems within their other classes, and this can probably help them within their composition because they are practicing fluidness to obtain a coherent idea. As for physical development, learning how to interact with the other dancers and not running into them will help them gain focus of their surroundings.

Dance is something that is an outlet to focus all the energy you have gained throughout the day, either good or bad, and you can harness that energy into developing something much more beneficial than being mad because you missed out on a good sale. Using dance as a way to let all the worries of the day pass through you and into your movement gives the dancer a story to tell within their piece. Instead, of holding it in and unleashing their anger or sadness to their peers, through dance they can release their resentment and pent up energy to create something completely beautiful. Dance is not only an outlet to express how the teenagers are feeling but to get them to disconnect from the troubles of their life and enter into a brighter happy environment.

### *Hands on Experience*

For my internship part of my thesis, I traveled to Herbert Hoover High School where I assisted my former Principles of Teaching professor, Diana Cummins with one of her all girl beginning dance classes. For the first class, I just sat and took in my surroundings most of the girls were freshman or sophomores which made them about fourteen and fifteen years old. The time following the class, I learned that the students within the class varied at different intellectual and physical levels. Some of the students were not at the appropriate literature and grammar levels that coincided with their year in school. Making dance an immensely important thing within their life because it is a way that they can relate to others without actually having to show that they can create a sentence that is flowing and coherent. Some students reasoning for this is because they are from a poverty stricken background and don't have the support at home that one

needs to help them to stay focused in school. The reason for a few of them not having on par testing levels as the rest of their class is because they have some sort of mental handicap. However, no matter what the hurdle was their school had very large dance room with mirrors and a teacher that is dedicated to getting the students to participate in dance.

The girls who made up the class were incredibly diverse and unique. Each had their own personality and it really showed through when the girls created a dance piece from the instructions that I gave them. For the assignment that I instructed them in, the students were to construct five different still moments and then decide where each moment was going to be located within the dance room. When finished, the girls were asked to come up with an emotion and to change their dance phrase accordingly to communicate their chosen emotion. From there the girls were put into groups, asked to find relationships between the two sets of partners and figure out a beginning and end pose that incorporated everyone within the group. Even though their concept of which way they were facing in the dance confused them when I asked them to dance the long ways instead of the way they were used to. I was immediately surprised that the girls were working out things that even as a dance major attending university might not have thought of.

Three students stood out to me while the girls were developing their dance phrases. Either good or bad each girl had a drastic impact on her group and it was interesting to see how the rest of the group reacted when they spoke. This isn't the first time they have stood out but it was the first time I saw them really engage and cooperate



with a medium sized group of people, giving me a whole new outlook with how to teach and accomplish duties.

*Anne*

\*Name has been changed

Anne is a fifteen-year-old girl, who had an immensely disorderly and at times offensive personality. She holds a lot of respect from the girls in class, however no matter how much power and popularity she has, she always stays on task until she is finished. She is always the first one to tell the girls to quiet down and pay attention because she is easily annoyed and has limited patience for whining. Anne has a very over power personality and if anyone acts up she will tell them to stop but it is on the occasions where she acts up, which seems like no one can stop her.

*Beth*

\*Name has been Changed

Beth has is a fifteen-year-old girl is has what many at the school call borderline schizophrenia. Beth is incredibly paranoid most of the time and even when she is having a really comfortable happy day, she doesn't attempt to take off her shoes because the girls

had complained about the smell her feet expelled. However, in the beginning of the semester she was completely fine and loved dancing. She has been apart of the dance class for a few years now and stays in the class by order of her mother because off the drastic weight-loss that has happened to her ever since she had been enrolled in the class. Lately though, she has been saying the Anne and her friends pick at her outside of class, going all the way into having bruises on her back because of how hard they punched her. Since she is in the same class as Anne this makes Beth uncomfortable and she doesn't want to dance anymore, throwing tantrums and staying inside Diana's office for the entire period talking about how she wishes dance could go back to how it was in the beginning of the year.

It is truly heartbreaking to see the poor child become so livid and hysterical, this just causes the other girls in class to care for her even less. Which became hard when she finally decided that she had enough time apart from dance and that she wants to rejoin the class. Since everyone was already in groups, Beth's friend asked if she could be in her group and I had no opposition. However, the other girls in the group did and started throwing tantrums of their own, only immensely milder and whinier then anything. Although, once everyone calmed down and started to work they were okay and came up with some really incredible movements while including Beth within it.

### *Caroline*

\*Name has been changed

Caroline is a fifteen-year-old girl, who is in the special education program to help her improve her reading and writing skills and this is evident from the follow-up

questions she answers in class. However, even with the set backs that she has within English, she is able to create some beautiful moments with in her groups phrase. She immediately became the leader and took initiative to get everyone to focus so that they can create an amazing piece full of emotion and meaning. She choreographs most of the transitions and tells the girls where to position themselves, so that they can compliment the rest of the group. Even though throughout the weeks that we did this assignment, people would miss the class leaving some of the students partner-less. However, Caroline would always offer them a space within her group and she would patiently edit her already created piece, so that another person could be in it.

The dance is beautiful and really well thought out, all the other groups have relatively short dance phrases and one they talked on what they were going to do they just chit-chatted among themselves. Caroline's group did the complete opposite, constantly practicing their dance, all the way up until I tell them to stop what they are doing. Her group does indeed have at least four more girls then two of the groups, however that is not why they keep going. Caroline excels at dance and watching her dance and knowing her story is incredibly inspiring.

#### *Outcome*

After the class completed their development of the dance phrase, I taped them showing it to the class. The next week, we watched it as a class and I had them answer some questions pertaining to what they just saw on the video. Asking simple questions, such as; What did you find interesting? What did you find not so interesting? The students came up with some very good constructive criticism drawing from their laban

terms they had learned previously to my presence in their class. It was nice to see that they were able to find something they like and decide how they would edit it in order to relay the message better.

### *Reflection*

Looking back over this past semester and my internship, I have experienced more than I could've ever dreamt of. From walking into the class that first day in January and meeting all the lovely high school dancers and being asked a million questions a minute about what Loyola Marymount University was like to instructing them on an assignment that I created all on my own feels like quite the accomplishment. I am so used to being around people who understand dance terms and can pick up on steps quickly, even if you don't exactly give them clear and detailed instructions. It was like a culture shock for me as a dance major to have to not only slow down but also make sure that I included every little aspect of what I want the girls to do, so that they can get the most out of the exercise.

I find it funny to think I live in a little bubble with my fellow dance majors and to imagine everyone do the same is quite ridiculous. This internship has made me take risks that I never imagined I would take, getting to know the girls and finding out what dance means to them was incredible. It is immensely beautiful how dance is a universal language and no matter who you are you can communicate within it and teaching the next generation how to communicate through dance just furthers and makes dance as a universal language last.

Work Cited

- Garbarino. James. And deLara. Ellen. *And Words Can Hurt Forever*. New York, NY; The Free Press. 2002
- McLoughlin. Simmons. Mcduffie. Vega. Vidal. *Odd Girl Out*. Jefferson Parish, Louisiana; Jaffe/Braunstein Films. 2005.



## Journal

Jan. 16. 2009.

Day 1

The First Day

Herbert Hoover High School, Glendale Unified School District.  
Approximately 2,700 students

It was a very awakening moment in my life to pull up to a high school with such a large campus. Even though I went to a public high school, mine definitely was to a great extent smaller than Herbert Hoover. Walking through the campus with hundreds of teenagers slowly shuffling to class brought back my high school days.

The dance room is connected to the girl's gymnasium and is a relatively large size for a high school dance room. However, it has no windows or heating source, so most of the girls keep their street shoes on to keep their feet warm during the class. Each girl is required to dress in a t-shirt and stretchy pants that are different from what they wore to school. Most of the students are girls and are on the beginning level with their dance technique.

I didn't end up assisting Diana with her class today instead I just watched how she dealt with the girls and took in the whole atmosphere of the class. The warm-up had a simple objective, which was to get the girls moving. So the warm-up consisted of simple movements such as foot and body articulation.

After class Diana and I talked about the class and her main focus is getting the girls introduced to something different and new, something that forces them to move out of their comfort zone. Being high school students, the girls don't want to move because of the risk that their hair will get messed up. So getting them to exert energy and find head tail connection while executing a movement is high priority for Diana.

Jan. 23. 2009.

Day 2

Today the girls did a short warm-up and then were permitted time to work on their final projects for the fall semester. The semester for Herbert Hoover High School doesn't end until January 30<sup>th</sup> and all the girls are restless because they have been working on the same thing for a while now and want to do something new. Which is making them immensely unfocused and antsy.

For their final project they are suppose to research the background and culture of a dance genre of their choice. For example, two girls decided to do the history of the point shoe, where they learned that the point shoe was modeled off of some sort of Chinese platform shoe that instead having the heel with a three-inch height. The height is placed where the toes are leaving the heel just floating without support. It was really interesting all the information the girls had discovered through their research, putting it all together within a very decorative book they created and decorated themselves. All they needed to do is figure out how to get the class involved and participate in some kind of activity.

While the girls where working in their groups and putting the finishing touches on their project. Diana and I started to talk about how I could find out more information about the girls. We decide that I would come up with a short little interview sheet that will ask them questions such as how do you feeling when you are dancing? Etc. We also talked about me teaching my first class and getting a lesson plan thought out. The main question I have to ask myself while considering my teaching options is: What do I want the girls to learn and why?



Feb. 06. 2009.

Day 3

Today I assisted with helping Diana teach an additional section of to an ongoing partnering dance piece she has created from a combination of polka like dance style. The girls are completely in love with this because they are able to dance together giving them confidence to actually exert a massive amount of energy. Which they normally don't like to do because they don't want to get sweaty or risk messing up their hair and makeup.

The change of the environment in the room was crazy. It is a big task to get the girls to just dress out in clothes that they will be able to dance in and watching them do their regular warm-up, most of them barely move their body. Doing only the minimum movement that they can get away with without Diana having to come up to them and get them to actually do the appropriate amount of effort that is required for the warm-up. But once they started doing the dance, it was as though the girls had just drank five cups of invisible coffee, because they were so excited about it and wanted to keep doing it. If one person were acting up, the girls would peer mediate and tell the girl to stop complaining and get in line.

Instead of Diana and me being partners, we partnered with the girls, which gave them more incentive to dance to their fullest potential. Afterwards, I talked with Diana about how the girls changed and what techniques she used to get their attention. She used a lot of the peer mediating because at this age the girls are very aware of what their peers think and are more willing to do what their peers ask of them because they are fearful of the judgment that would come from not doing what is asked of them.

Feb. 13. 2009.

Day 4

Today all the girls were super excited because it is almost Valentine's Day and since Valentine's Day is on Saturday for high school students they have changed it to its new date, today, so that everyone can receive and give out their Valentines. There was even Valentine carolers that came around and provide little songs for those who's Valentines bought them a song.

Today the class was kept simple and the girls warmed up and we worked on the partner dance again. It was evident that they had worked on it the dance throughout the week because there were new parts that I hadn't seen before. There was a part where the girls, broke off into groups and the girls created their own dance movement. It was interesting to see what the girls developed with each other and how each group differed from each other.

After class, Diana and I came up with more concrete examples of questions that I could use and should bring her my questions to next class so that we can make copies and distribute them to the class. Also I have come up with my lesson plan that is constructed from what they have been doing with their partner dance. It will incorporate them trusting each other and experiencing what it feels like to completely let go of controlling their body movement and letting their partner guide them through space.

Feb. 20. 2009.

Day 5

All by myself.

Today was immensely interesting because when I showed up to the classroom. Diana wasn't there and I wasn't sure if she was just running late or if she was sick, so I made sure that I called her at home however she didn't answer her phone. And when a substitute teacher showed up to class, I figured that she was either sick or had something to do because she had set it up in advanced.

The sub didn't really know what to do because he wasn't exactly a dancer. So I decided to take things into my own hands and teach the class what I had planned out with Diana the week earlier.

The activity was that each girl chose a partner and decided which one of them was going to close their eyes and which one was going to be the leader. Then they took turns at leading each other around the room, keeping in mind of their surroundings and being respectful to each other. I had the girls start off slow and then slowly start to gain speed and switch directions of the way they were walking. The girls seemed to enjoy this exercise, at first the girls were really scared and screamed a little bit, however once they got a hang of it, they worked beautifully together.

Once both partners had experienced the exercise to its fullest, I had them sit down and answer few questions to understand fully how the girls felt during the exercise.

It was a pretty draining day because even though I am more the girls age and Diana said that they would be more interested in what I had to say. However, once they found out that there was a sub they wanted me to be the cool older teacher that let them do whatever they wanted and let them just chill the whole time. Even though I didn't have them dress out, they were still a little rebellious into doing the exercise. However, it was an interesting experience because it was my first time teaching teenagers all by myself and even though I had in mind what I was going to do. I wasn't exactly efficiently prepared to for the lesson plan.

Feb. 20. 2009.

Day 5 (Continued)

While reading the answers to the questions I asked to the girls. I came across that a lot of the girls didn't really understand why we did this exercise. I learned that I need to make sure that I make clear instructions and what exactly the girls will come to find out within the exercise. Also, while reading the girls answers, I noticed that most of them aren't very articulate when it comes to writing. Most of the girls are freshman and have really low grammar skills; some are even active in the special education curriculum because they are not in the same level as others in their class. Even though the high school has upped their testing levels within just a few years, some of students haven't risen to the challenge.

I see dance as an outlet for the girls to express themselves, since they can not write out how the feel, watching them dance within just these few dance definitely shows that they want to express themselves in a different way.

Getting the girls to listen to me and focus was an eye opening experience. It definitely brought me back to my high school days and how I acted the same way when we figured out that there was a sub. No one wanted to do any kind of work everyone just wanted to chill.

Feb. 22. 2009.

Diana emailed me and told me that she was gone this weekend in Northern California for her certification. And that she completely forgot to email me after contacting everyone at the high school and getting a substitute. I told her not to worry and that the experience was one that I would never forget.

Mar 5. 2009.

Day 6

At the start of today's class the girls went over a dance they had learned last semester and showed me it. Even though it had been a while since they had done it, their performance was good only at a few spot within the dance some of the girls forgot the spacing of where they were in space. But most of them remembered and almost all them remembered the steps. I was extremely impressed.

The girls learned a whole new part of the partner dance, which I also participated in. Being in the dance helps them see me as a person they can trust and something more then a teacher. One thing that I have learned through my five days assisting Diana is that I must figure out a way to relate to them otherwise they will become haphazard and decide that they won't want to dance.

Afterwards Diana and I figured out what exactly I am going to teach the girls. We decided on emotion, even though they are probably going to pick the simple emotions and do movement that is acting out an action, rather then developing a dance. So to help guide them to something more then simple, they will create five poses with their partner, create transitions, and then from there incorporate the emotion of their choice. Hopefully everything turns out good.

Mar. 19. 2009.

Day 12

Today, I introduced the girls to my lesson plan. I told them to find a partner and create five different poses. While they were figuring out their different poses, Diana told me that to help keep them on task I should give them an exact time limit for them to work on it. Also, that I should tell them to sit down when they are done that way I know that they are done and we can move on. Giving clear and direct instructions helps the girls to stay focused and on task otherwise they will start chatting with each other and goofing off.

After the girls created their poses, I had them develop transitions to connect all of their poses so that it became on dance phrase. This time I gave them a time limit and told them to sit down once they were done. This was extremely effective because when they were standing up finished the other girls would start moving to the other groups that hadn't finished and would distract them from finishing their exercise.

Once everyone was finished I gave each of the pairs a number from one to four and that was how the groups were decided, so that they can perform what they have come up with to their peers. It was completely random forcing them out of their comfort zones. However, we ran out of time and have to do the showing next time.

After class, Diana reiterated that giving precise and exact instructions is key to getting the maximum effort from the girls. And I definitely saw the difference in the girl's attention span when directed correctly and not direct at all. We also talked about filming the girls and coming up with questions for them to answer after watching each other perform.

Mar 26, 2009.

Day 13

I borrowed a camera from Chad to film the girls and since we had the whole entire class. I told the girls that they are going to pick an emotion and work in the emotion within their dance phrase. Putting in an underlying theme within the dance phrase will make the dance more meaningful to the girls and help them create something that they are not used to.

I then gave the girls a new objective to create a beginning and ending pose that includes each person within the four groups. And then finding relationships between five different poses and transitions, so that it looks as though they have created one dance not two different dances. After giving them a direct amount of time to work together to finish their dance phrase, I had them all sit down for the showing in which I taped them. However, we only had enough time to tape them.

Diana told me to bring in the questions next class so that we can watch each group's performance and have constructive critique with what they felt was interesting and what they didn't. However, Diana stressed importance that I should have the watch the video all the way through so that they can get out their giggles of watching themselves on the TV. Then have then answer the questions after watching it for a second and even third time, because each time they watch it they will see different things that they might of missed the first time. This is will be very helpful so that I can get the best understanding of what the girls are thinking and how they feel doing their dance.

Apr. 09. 2009.

Day 14

To start off the class the girls warmed-up with their partner dance and then we got down to business with watching the video I took of them showing their pieces. Having them get their paper and pencils and settling around the television to watch themselves.

Diana was completely right about watching it multiple times because the first time they watched all the girls started to giggle and chat among each other about what they thought about how they looked. After the video was finished for the viewing, I had to make sure the girls were settled down so that we can proceed to actually watch the video and come up with ways to make the dance pieces better and to express what parts they liked.

After class I went over some of the answers the girls wrote and most of the answers were really constructive and showed the girls using creativity to come up with ideas on ways to help improve each other's creations.





## Lesson Plan: Creating A Dance Phrase from Still Moments

**CONCEPT:** Students will learn to create a dance phrase from choosing five different poses and connecting the still moments with dance movement.

**GOAL:** Students will learn how to develop a dance phrase from still moments.

### STANDARDS ADDRESSED:

2.1 Create a body of works of dance demonstrating originality, unity, and clarity of intent.

2.3 Design a dance that utilizes an established dance style or genre.

2.6 Collaborate with peers in the development of choreography in groups.

### VOCABULARY:

Relationship

Connections

Emotion

Poses

Transitions

### INTRODUCTION:

The students will get into partners and create five different poses. Have the girls take those five poses and assign an exact spot for them within space.

### LESSON

After the students have decided where their poses will be located within the classroom. They will be directed to develop movement phrases that will connect each pose together to develop a dance piece.

### TASK

To add meaning behind their developed dance phrase, the students will decide with their partner what emotion they want put in their piece. From there the students edit their pieces so that their emotion is evident within the dance. The students will be broken up into groups and will be asked to edit their piece again to create a relationship between the other partners that make up their group. Creating a beginning pose and ending pose that includes all of the group's members. Once finished the groups will show what they have created to the class one at a time and be filmed doing so.

### CRITERIA

Students will...

Artistically explore the concept of emotion.

Illustrate effective use of transitions in between set movement.

Produce a coherent phrase using the movements drawn.

Develop a phrase with respect for and cooperation with each other.

### ASSESSMENT

Groups will present movement phrases to the class and be filmed. After all groups have presented teacher will lead guided discussion summarizing what students have constructed and what they inferred about the lesson through watching the video.

Questions to ask students:

What moments did you find interesting from the other groups?

What moments did you find not as interesting from the other groups?

What movements did you use to communicate your emotion?

How would you edit your piece?

What would you change to create a message if not there or a stronger message?

### LESSON EXTENSIONS

Creating a stronger relationship between the partners.

Create a beginning entrance and an ending exit.

Have students pick out music that is relevant to their emotion and the message of their piece.

### MATERIALS/MEDIA/RESOURCES

None



Name:

Period:

Observation Form

What moments did you find interesting from the other groups? And why?

Group \_\_\_\_:

Group \_\_\_\_:

Group \_\_\_\_:

What moments did you find not as interesting from the other groups? Why? How would you suggest to change it to be more interesting?

Group \_\_\_\_:

Group \_\_\_\_:

Group \_\_\_\_:

What was the groups emotion and how did they communicate it to you? What types of movement did they use?

Group \_\_\_\_:

Group \_\_\_\_:

Group \_\_\_\_:

Do you think you were able to communicate your emotion to the audience?

What movements did you use to communicate that?

What would you change to create a message if not there or a stronger message?

How would you edit your piece?

Where is a part that you find interesting? Why?

Where is a part that you find not so interesting? Why?

How would you change it to be more interesting?