

Modern Dance Lesson Plan

José Limón:

Title of Lesson: Exploration of Limón's Opposition in Movement

Standards:

- National Core Arts Standards: DA:Pr5.1.I and DA:Cr2.1.I
 - a. **Embody technical dance skills** (for example, **functional alignment**, **coordination**, **balance**, **core support**, **clarity of movement**, **weight shifts**, **flexibility/range of motion**) to retain and execute dance choreography.
 - b. Collaborate to design a dance using **choreographic devices** and **dance structures** to support an **artistic intent**. Explain how the dance structures clarify the **artistic intent**.

Grade: 9th and 10th

Time: 45 minutes

Materials: dongle, speaker, Spotify playlist, pencils, exit slip, rubric, and cellphone or laptop.

Objectives:

- Students will be able to show opposition through many different movement patterns by the end of class.
- Students will be able to display a deeper understanding of what opposition looks like in the body, following the Limón center exercises.
- Students will be able to work in partners to create a short phrase highlighting the use of opposition in each movement.

Lesson:

- **Warm up (5 min):**
 - Quickly explain to the class that we are continuing with our unit on José Limón. In this lesson we are focusing on one of Limón's principles, being opposition.
 - Opposition is a way of using the entire body to create the feeling of length and stretch in a movement, without tensing or shortening the muscles.
 - Limón warm up:
 - Start by sitting on your bottom in the center, chest is arched up to the sky, with arms open, legs straight out in front of you with flexed feet
 - Then bring legs into chest, hug legs (repeat x4)
 - Sitting in a butterfly position, start folding forward, then roll up...

- Practice succession on each side of the body, rolling sideways from starting from the top of the head (repeat on both sides x4)
 - Sitting in a wide second position on the floor, start folding forward, then roll up...
 - Practice succession on each side of the body, rolling sideways from starting from the top of the head (repeat on both sides x4)
 - Chest is arched up to the sky, with arms open, legs straight out in front of you with flexed feet, then open to second. (Repeat x4)
- **Exploring the Concept (10 min):**
 - Start by standing in our own space finding the ground underneath your feet.
 - Assess what students know about opposition.
 - Play music for dancers to improve to, showing what they know about opposition or show how they will display opposition in their body.
 - Stop them, tell them the 5 points of opposition in the standing body
 - The head, the left hand, the right hand, the left foot, and the right foot
 - Offer them a prompt to isolate the opposition from each of the 5 points: “How can you show opposition from the left hand? From the right foot? From the head? From the right hand? From the left foot?”
 - Now play with their levels: “How can you show opposition when being on the ground? Or in the air?”
 - Develop this concept around the room: “How far can you use opposition to travel? Travel all throughout the room.”
 - **Developing the skill (10 min):**
 - Stand on your feet, shoulder width apart. Relevé up and down growing from the top of the head. “Where is the opposition in our movement coming from?”
 - Slow twos, fast threes: focus on opposition from all 5 points on the body
 - Movement stays slow consistently **(Stays only one speed)**
 - Start in 5th position Degage front, plie in 4th, relevé in 4th, plie, degage back to 5th
 - Repeat to the side coming through 2nd, continue en croix
 - Arms are traveling through a swing to a high open 5th
 - Can be challenged by folding forwards, side, and backwards to create a new point of opposition in the spine
 - Practice hand isolations that also follow 3 points of opposition
 - Standing with feet shoulder width apart, and pulling opposition from the top of the head.

- Hands are held at shoulder height, elbows lifted, hands close to chest, palms down
- Roll hands down away from the body to present them straight forward. Then return to the beginning position
- Open to 2nd, then roll the hands out again
- Then return to the beginning and repeat
- Pinkies drop first while the thumbs stay on top in the air
- Check for energy throughout all points of opposition in all exercises!
- **Creating (10 min):**
 - Students will work with a partner to create a short phrase incorporating the use opposition in each movement.
 - These are the only two guidelines to leave room for artistic choices to be made by students.
 - Both equally share creative responsibilities.
 - This will be done with no music.
- **Cooling Down (5 min):** Ties back into Limón's use of breath.
 - Students will start by laying on the ground with their back on the floor.
 - Asking students to focus on their breath. Slowing it down to a steady pace.
 - Then I will offer a few images of different pieces of nature. In this exercise they will try to breathe like those pieces of nature.
 - Wind - Is it fast or slow? Is it refreshing or is it harsh?
 - Water - Is it lake water or ocean water? Is it still or crashing?
 - Fire - Is it hot? Is it popping and crackling? Is it rumbling or roaring?
 - Rain - Is it soft or hard? Is it quiet or loud?
- **Closure or Reflection (5 min):**
 - Students will take time to answer a quick prompt, reflecting on their personal experiences during this class time. This will then be placed into their journals to help them complete their end of the unit reflection.

Assessments:

1. Rubric - checking students' use of proper alignment, participation, technique, completion of exit slip.
2. Exit slip/journal - to assess student's feelings towards the movement practiced and explored in class.

Modifications:

- The music will be turned down for students with sensitive hearing or a disability

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- The order of class will be written on the board for students who need to stay organized.
- To challenge gifted students, they can incorporate other Limón principles into their movement.