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. 1: C C . . D

Task 1. Individually research John Locke's view of the "self" in the Age of the Enlightenment. In a small group of 3-4, discuss research findings and use research to create a hypothetical artistic statement based on Locke's Self.

Performance Standard: Creating (Plan) DA C

B. Construct an artistic statement that communicates a personal, cultural and artistic perspective.

Task 1.2. As a group view Wayne McGregor's "FAR" which is based on the book by Richard Porter which largely explores John Locke's view of the "self" in the 18th Century. Pick out four context clues that helped you understand and connect information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole. Write down the four context clues that you observe in the choreography that allow you to connect the dance with the larger context we know it came from, i.e. John Locke and the "self."

Performance Standard:

Responding (Interpret) DA

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Task 2. Get together in your groups of 3-

Performance Standard:

Creating (Plan) DA C

A. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.

. 3: B . D

Create a piece of choreography, approximately 1.5 minutes in length, that follows your pyramid and utilizes body mind principles: (i.e. breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility) in order to portray and express your artistic statement.

Performance Standard:

Creating (Explore) DA C

A Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.

B Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

Performing (Express) DA

A. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.

B. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without

musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.

C. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Task 3.2.

Perform your choreographic work for the other groups in your class. After your group performs, explain your philosophical principle as well as your artistic statement and pyramid to the audience. Then, perform the choreography again allowing the audience to observe now that they have been clued in to the artistic intent of the piece.

Performance Standard:

Performing (Embody) DA

A. Applying body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing

Performance Standard

Creating (Revise) DA C

A. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.

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See Appendixes

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Creating: Plan

The elements of dance, dance structures, and choreographic devices serve as both a foundation and departure point for choreographers.	What influences choice-

Creating:
Explore

Performing:
Express

Space, time, and energy are basic elements of dance."	How do dancers work with space, time and energy to communicate artistic expression?	Select, analyze, and interpret artistic work

Performing:
Embody

Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

What must a dancer

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http://nccas.wikispaces.com

BIO: Caitlin Del Casino is a choreographer and dance teacher working in Nashville, TN. She received her early technical training while studying classical ballet, modern, and jazz at The School of Nashville Ballet, where she studied until she was sixteen years old. She then switched her focus choreographic studies, which she pursued throughout her high school years while at the University School of Nashville, where she teaches dance today. While attending Marymount Manhattan College studying Art History, Caitlin often returned to Nashville to continue her compositional stud under her mentor Mindy Congleton, whom she now works alongside at USN.

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A24B"	CD.60"E82<=2/="	C8"E82<=2/="	C33/.2;-7<1"E82<=2/="	F0G.H"E82<=2/="
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;-./0.1/23-9"8-28"
2GG.H"9.5"8.";.<<0;8"
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B<.H"78";2>0":/.>P"7@0@"
J.-<"K.;B0"2<="8-0"
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-0G3"8."8/028"8-0" 3/7<;73G0"24"8-.51-"78" H0/0"2":27/9"82G0"./" :2DG0P":7<="8-0">./2G"7<" 78P"8-74"4-.5G=":5<;87.<" H0GG"24"2<"2/87487;" 48280>0<8\@" "	8.">2B0";.<<0;87.<4" D08H00<"8-07/"/0402/;-" 7<";/2:87<1"8-07/" 48280>0<8@"A-0"2/87487;" 48280>0<8"3/.=5;0="74" 3.G74-0=P";.-0/0<8P"2<=" ;/028760@"	8.">2B0";.<<0;87.<4" D08H00<"8-07/"/0402/;-" 7<";/2:87<1"8-07/" 48280>0<8@"A-0"2/87487;" 48280>0<8"3/.=5;0="74" 3.G74-0="2<=";.-0/0<8@"	3.G74-"./" 4.3-7487;287.<"8-28"74" /0]57/0="8."127<"7<471-8" 2<="35/3.40"7<" H./B7<1"8.H2/=4"8-0" ;/028760"3/.;044@"	8.37;"28"-2<=". /"8-0" ;.-0/0<;9"<0;0442/9"7<" 2":.;540="2/87487;" 48280>0<8@"" C<"2/87487;"48280>0<8" 24"8-74".<0"482<=4"H7GG" <.8"27="7<"8-0";/028760" 3/.;044P"78">29"060<" -7<=0/"78@"
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:.5/";.<80?8";G504"8-28"9.5"

.D40/60"7<"8-0"
;-./0.1/23-9"8-28"2GG.H"

A24B"#@$@" ,.<87<50"8."8-7<B".:"9.5/" 3-7G.4.3-7;2G"3/7<;73G0"24" 2"48./9@"C4"2"1/.53"=/2H" 9.5/".H<"60/47.<".:" T/09821L4"V9/2>7="8-28" 8/2;04"9.5/"3-7G.4.3-7;2G" 3/7<;73G0":/.>"0?3.4787.<" 8-/.51-"=0<.50>0<8@"A-0" =0<.50>0<8"4-.5G="D0"8-0" 2/87487;"48280>0<8"9.5" ;/0280=@"A-74"39/2>7="H7GG" 40/60"24"2":5<;87.<2G">23" 24"9.5"D57G="8-0"7=02"7<8." ;-./0.1/23-9@" "	b/2H7<1".:"T/09821L4" V9/2>7="H78-";G02/" G2D0G7<1"/0:0//7<1"02;-" 32/8"8."2"=7::0/0<8" 0G0>0<8"7<"8-0" 3-7G.4.3-7;2G"3/7<;73G0" 40G0;80=@""	A-0"=/2H7<1";.5G="D0" 3-.8.1/23-0="./"4;2<<0="4." 8-28"78">71-8"D0"4260="7<"8-0" S..1G0"b/760"3./8:.G7.P"8-09" ;.5G="2G4."540"2"=/2H7<1"./" 0=787<1"3/.1/2>"8."=/2H"8-0" 39/2>7=".<"8-0";.>3580/@""	A-.51-"3.447DG0"8.";.>3G080"8-74".<"8-0" ;.>3580/P"8-0/0"4-.5G="D0"2"-2/=";.39"2G4." 2627G2DG0"4."8-28"8-0"1/.53">29"/0:0/"8."78"H-7G0" H./B7<1".<"8-07/";-./0.1/23-9@""

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