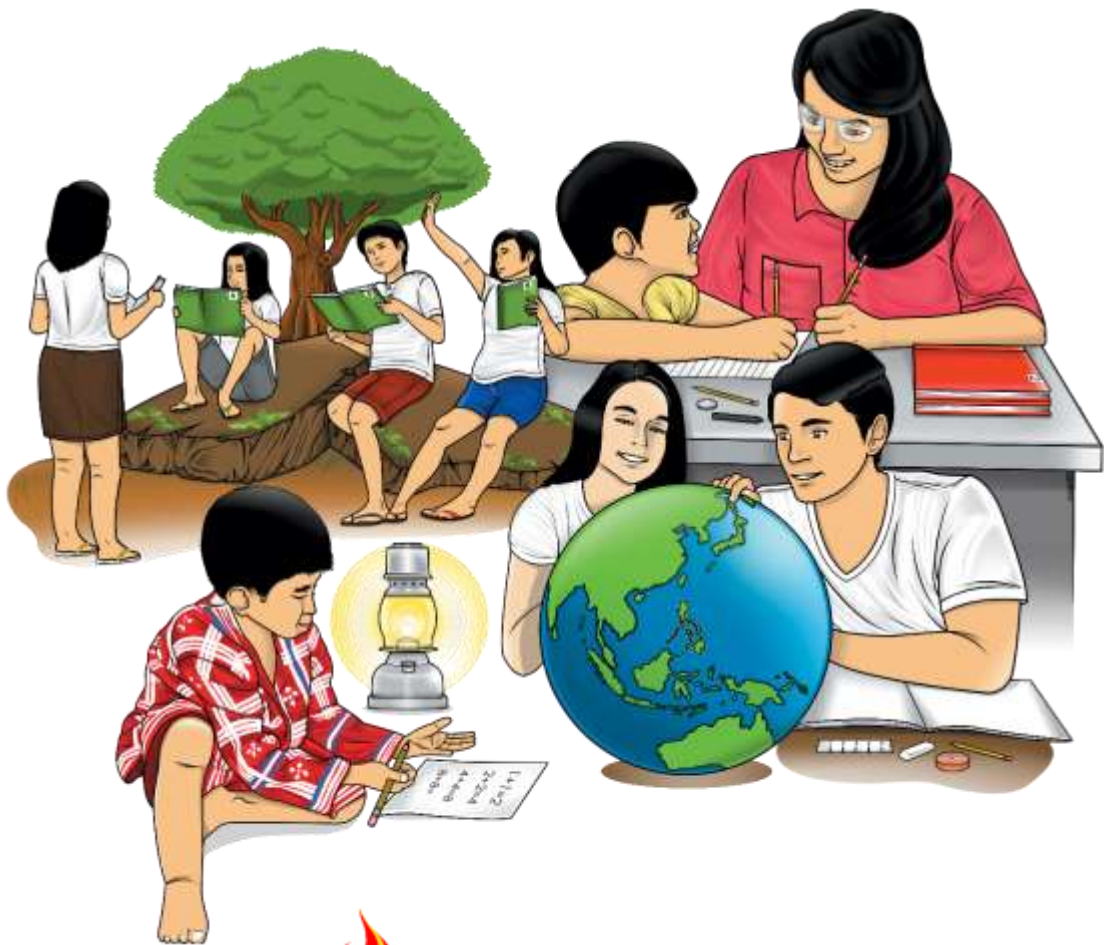


Physical Education

Fourth Quarter – Module 2

Contemporary Dance



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**Physical Education- Grade 10
Alternative Delivery Mode
Fourth Quarter – Module 2: Contemporary Dance
First Edition, 2020**

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10

Physical Education

Fourth Quarter – Module 2

Contemporary Dance

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

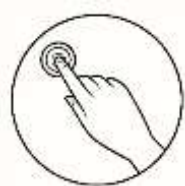
Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

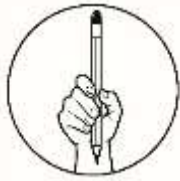
This module was specifically developed with you in mind. It is here to help you master the concepts, theories and applications for Physical Fitness. The scope of this module allows it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course.

The module is divided into four lessons, namely:

- Lesson 1 – Introduction to Contemporary Dance
- Lesson 2 – Contemporary Dance
- Lesson 3 – Development of Contemporary Dance
- Lesson 4 – Move to Groove

After going through this module, you are expected to:

- assess physical activity, exercise and eating habits; **PE10pf-IIah-39**; and
- engage in moderate to vigorous physical activities for at least 60 minutes a day, in and out of school; **PE10PF-IIc-h45**.



What I Know

Directions: Choose the letter that best corresponds to your answer in the following statements. Use a separate sheet of paper for your answer.

1. In the element of Dance, what's an example of time?
A. High & Low B. Sharp & Fluid C. Slow & Fast D. Backward & Forward
2. What are examples of Energy as an element?
A. Slow & Fast B. Sharp & Fluid C. High & Low D. Down stage Left
3. Which is not an element of dance?
A. Time B. Food C. Space D. Energy
4. Which of these is an analysis of force in a dance?
A. The first dancer was energetic and lively, while the second was languid; an interesting contrast in dynamics.
B. The two dancers paralleled each other's movements in every way, forming visual symmetry on stage.
C. The rhythm was upbeat and the dancer moved quickly, stepping to the beat.
D. The entire dance crew advanced forward, then separated on stage with a high leap.
5. If you were to describe the direction that a dancer takes as he/she moves across the floor, which compositional element would he/she be most engaged in?
A. Space B. Time C. Force D. Shape
6. What are the 5 elements of dance?
A. Song, Beat, Rhythm, Time, Dance Partner
B. Body, Dance, Soul, Spirit, Time
C. Body, Energy, Time, Space, Music
D. Body, Energy, Time, Action, Space
7. The elements of dance have an acronym of ____ _ ____ _ ____ _.
A. B A S T E B. D I T C H C. T R I C H D. B O D I R

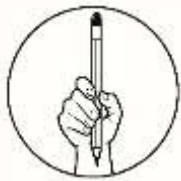
8. The most significant benefit of viewing video recordings of dance rehearsals for individual dancers who are preparing for a performance is that, watching their own performance is most helpful for:
- A. enhancing their perception and understanding of the design principles of choreography.
 - B. providing understanding of the ways in which the choreography of the dance communicates meaning.
 - C. encouraging development of mind-body connections that facilitate artistry and technical execution of the choreography.
 - D. promoting the development of muscle memories that contribute to the retention of choreography.
9. Which of the following is not considered as a locomotor skill?
- A. Leap B. Bend C. Gallop D. Skip
10. The dance element level primarily refers to the:
- A. relative height of dancers.
 - B. downstage to upstage arrangement of dancers.
 - C. volume of music accompanying a dance.
 - D. body's position relative to the ground.

Lesson 1

Introduction to Contemporary Dance



How were your previous exercises? Do you find them enjoyable? How long have you been dancing? Now, it's time for you to have a new recommendable physical activity to achieve a healthy lifestyle. You're almost there! Get ready!



What I Know

Direction: Compute your BMI or Body Mass Index with the formula:

BMI= Weight (kg)/[Height(m)]² Then find out your classification based on this table:

BMI CLASSIFICATION	
Below 18.5	Underweight
18.5- 24.9	Normal
25.0- 29.9	Overweight
30.0 and above	Obese

To which of the four classifications do you belong?

Now, let us measure your waistline using a tape measure. Refer to the table below for the interpretation of results. The table reveals the different health risk categories.

Risk Category	Waist Circumference	
	Men	Women
Very Low	Below 31.5 in (80cm)	Below 27.5 in (70 cm)
Low	31.5 to 39.0 in (80-99cm)	27.5 to 35.0 in (70-89 cm)
High	39.5 to 47.0 in (100-120 cm)	35.5 to 43.0 in (90-109 cm)
Very High	Above 47.0	Above 43.0 in (110.0 cm)

Based on the interpretation given about your waist circumference, are you at risk?



What is It

The Elements of Dance

The Elements of Dance are the foundational concepts and vocabularies that help students develop movement skills and understand dance as an artistic practice.

The acronym BASTE will help you remember the elements:

- ❖ B - Body
- ❖ A - Action
- ❖ S - Space
- ❖ T - Time
- ❖ E - Energy

This framework is a way to discuss kinds of movements. While different dance styles call for specialized skills and stylization choices, the underlying elements of dance are visible in all dance experiences.

BODY:

In dance, the body is the mobile figure or shape, felt by the dancer and seen by others. The body is sometimes relatively still and sometimes changing as the dancer moves in place or travels through the dance area. Dancers may emphasize specific parts of their body in a dance phrase or use their whole body all at once.

When we look at a dancer's whole body, we might consider the overall shape design; is it symmetrical? twisted? What part of the body initiates movement?

Another way to describe the body in dance is to consider the body systems—muscles, bones, organs, breath, balance, reflexes. We can describe how the skeletal system or breath is used, too.

The body is the conduit between the inner realm of Intentions, ideas, emotions and identity, and the outer realm of expression and communication. Whether watching dance or dancing ourselves, we shift back and forth between the inner/outer sense of the body.



ACTION:

Action is any human movement included in the act of dancing— it can include dance steps, facial movements, partner lifts, gestures, and even everyday movements such as walking. Dance is made up of streams of movement and pauses, so action refers not only to steps and sequences, but also to pauses and moments of relative stillness.

Understanding and discussing action does not require extensive dance terminology since movement can be categorized and described according to its qualities. For example, while a “sashay” in American Square Dance might be called a “chassé” in Ballet or an “undercurve” in Modern Dance technique, we can also describe it as a “slide” since that essential characteristic is present in all those steps.



SPACE:

Dancers interact with space in myriad ways. They may stay in one place or they may travel from one place to another. They may alter the direction, level, size, and pathways of their movements.

Dancers may focus their movement and attention outwardly to the space or inwardly, into themselves. The line of travel may be quite direct towards one or more points in space or indefinite and meandering.



Spatial relationships between dancers or between dancers and objects are the basis for design concepts such as **beside, in front of, over, through, around, near or far.**

TIME:

The keyword for the element of time is “**when**”? Human movement is naturally rhythmic in a broad sense that we alternate activity and rest. Breath and waves are examples of rhythms in nature that repeat, but not as consistently as in a metered rhythm.

Time may also be organized in other ways including

Clock time: The dance is based on units of seconds, minutes, and/or hours. For example, a certain section of a dance may be assigned a time such as 30 seconds into which all the choreographed movements must fit. A performance in a public setting may be set up to repeat continuously between 12:00 noon and 1:00 P.M.

Sensed time: Dancers pick up on each other's timing such as gradually increasing from a walking tempo to a running tempo by cueing off each other rather than a music score. Another example happens when dancers hold a group shape then spontaneously move out of it based on the group's organic impulse.

Event-sequence: An internal or external event signals a change such as repeating a traveling phrase over and over until everyone arrives at a corner of the stage. You also see this at sports events when a touchdown triggers a dance cheer.

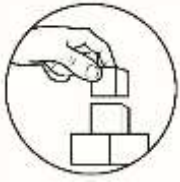


ENERGY:

Energy is about how the movement happens. Choices about energy include variations in movement flow and the use of force, tension, and weight. An arm gesture might be free flowing or easily stopped, and it may be powerful or gentle, tight or loose, heavy or light. A dancer may step into an arabesque position with a sharp, percussive attack or with light, flowing ease. Energy may change in an instant, and several types of energy may be concurrently in play.



Some types of energy can be easily expressed in words, others spring from the movement itself and are difficult to label with language. Sometimes differences in the use of energy are easy to perceive; other times these differences can be quite subtle and ambiguous. Perhaps more so than the other elements, energy taps into the nonverbal yet deeply communicative realm of dance.



What's More

Elements of Dance

Watching dance videos is one way for us to understand the elements of dance.

Activity 1

Directions: Watch a dance video and describe how the dancers use B.A.S.T.E. in their performance. Fill in Table 1.1 for a clearer description through the use of elements of dance graphic organizer in Table 1.2. Use a separate sheet of paper for your answers.

Table 1.1

THE ELEMENTS OF DANCE					
Ask:	WHO?	DOES WHAT?	WHERE?	WHEN?	HOW?
Answer:	A dancer	moves	through space	and time	with energy
B.A.S.T. E	BODY	ACTION	SPACE	TIME	ENERGY
Concepts (in bold font) with some suggestions for word lists and descriptors under each concept.	Parts of the Body _____	Axial (in place) _____	Place _____	Duration _____	Attack _____
	Whole Body _____	Laban Effort Actions _____	Size _____	Speed _____	Tension _____
	Initiation _____	Traveling (locomotor) _____	Direction _____	Tempo _____	Weight _____
	Patterns _____		Pathway _____		Strength: Lightness: Resiliency: Flow _____
	Body Shapes _____		Plane _____	Accent _____	
	Body Systems _____		Focus _____	Rhythmic Pattern _____	Energy Qualities _____
	Inner Self _____		Relationships _____	Timing Relationships _____	

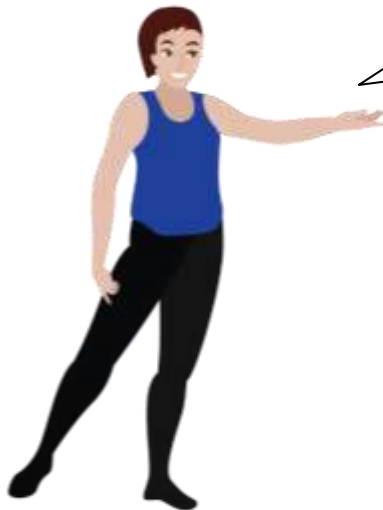
Table 1.2

THE ELEMENTS OF DANCE					
Ask:	WHO?	DOES WHAT?	WHERE?	WHEN?	HOW?
Answer: B.A.S.I.F.	A dancer BODY	ACTION	through space SPACE	and time TIME	with energy ENERGY
Concepts (in bold font) with some suggestions for word lists and descriptors under each concept.	Parts of the Body Head, eyes, torso, shoulders, fingers, legs, feet, etc. Whole Body Design and use of the entire body	Axial (in place) Open --Close Rise ---Sink or Fall Stretch -- Bend Twist -- Turn	Place In Place -- Traveling Size Small -- Large Level High -- Low Direction Forward -- Backward Upward -- Downward Sideward -- Diagonally Liner -- Rotating	Duration Brief ----- Long Speed Fast ----- Slow Beat Steady ---- Uneven Tempo Quick ----- Slow	Attack Sharp ----- Smooth Sudden --- Sustained
	Initiation Core Distal Mid-limb Body Parts Patterns Upper/lower body, homologous, contralateral, mid line, etc.	Laban Effort Actions Press Flick Wring Dab Slash Glide Punch Float			Tension Tight ----- Loose Force Strong ----- Gentle
	Body Shapes Symmetrical/ Asymmetrical Rounded Twisted Angular Arabesque	Traveling (locomotor) Crawl, creep, roll, scoot, walk. run, leap, jump, gallop. slide. hop, skip, do-si-do, chain, turns and many more!	Plane Sagittal (Wheel) Vertical (Door) Horizontal (Table) Focus Inward -- Outward Direct -- Indirect Relationships In Front -- Behind/Beside Over -- Under Alone -- Connected Near -- Far Individual & group proximity to object	Rhythmic Pattern Patterned ----- Free Metric Breath, 2/4, 6/8, etc. waves, Polyrhythms Cross-rhythm word cues, event cues, Tala felt time	Weight Heavy ----- Light Strength: push, horizontal, impacted Lightness: resist the down, initiate up Resiliency: rebound, even up and down
	Body Systems Muscles Bones Organs Breath Balance Reflexes	This is just a starting list of movements. Many techniques have specific names for similar actions. "Sauté" is a ballet term for "jump."		Timing Relationships Before After Unison Sooner Than	Flow Bound (Controlled) --- Free
	Inner Self Senses Perceptions Emotions Thoughts Intention Imagination				Energy Qualities Vigorous, languid, furious, melting, droopy, wild, lightly, jerkily, sneakily, timidly, proudly, sharp, smooth, sudden

Lesson

2

Contemporary Dance



Now that you have learned the elements of dance, I guess you are now ready to take part in a contemporary dance class!



What is It

Contemporary is another word for “modern” or “current”. If something is contemporary, it belongs to the here and now, the current. ***Contemporary dance*** is, therefore, always changing with the times and developing, and takes its inspiration from many different modern forms of dance. It can be danced to almost any style of music, and it can be mixed up with other dance forms such as street dance, ballet, jazz dance, African and Asian dances, and other forms of exercise such as martial arts and yoga. It was developed in the early 20th century as a reaction against the set rules and techniques of ballet. Practicing contemporary dance involves learning a range of techniques and styles which are used in dance classes, dance workshops and dance choreography, and exploring your creativity through movement.

Pioneers of contemporary dance include Isadora Duncan, Martha Graham, and Merce Cunningham because they broke the rules of the strict forms of ballet. These dancers/choreographers all believed that dancers should have freedom of movement, allowing their bodies to freely express their innermost feelings. It's important to note, however, that while Graham moved into what is now known as modern dance, and Duncan's style was uniquely her own, Cunningham is often spoken of as the father of contemporary dance.

ORIGIN OF MOVEMENT



<https://www.gettyimages.com/photos/marthagraham?phrase=martha%20graham&sort>

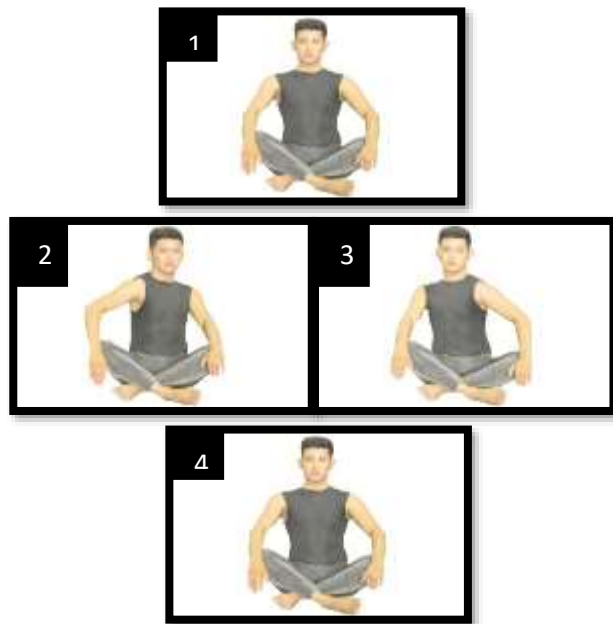
According to Martha Graham's philosophy, **movement** is generated from three places: the action of contraction and release, the pelvis, and the emotional inner self. The contraction, or strong pulling back and curving of the torso, and the release of this movement by returning to a straight torso are symbolic of the dichotomies in life. It is the contrast between desire and duty, between fear and courage, between weakness and strength.

Here's a list of the basic vocabulary of Martha Graham's dance techniques.

Martha Graham Dance Techniques	
<ul style="list-style-type: none"> • Breathing <ol style="list-style-type: none"> 1. While sitting crossed leg, draw your elbows back slightly to allow your chest to expand. 2. Take a deep breath with the back straightened and shoulders settled on the rib cage. 3. Slowly release your breath by exhaling with the pelvis slightly curved under. 	<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>1</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>2</p> </div> </div>
<ul style="list-style-type: none"> • Bounces <p>In bounces, there is a complete circular energy from the top of the head to the pelvic area</p> <ol style="list-style-type: none"> 1. The top of the head reaches the floor to completely round the spine for a stretch. 	<div style="display: grid; grid-template-columns: 1fr 1fr; gap: 10px;"> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>1</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>2</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>3</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>4</p> </div> </div>

• **Simple Spiral**

1. Start sitting on the floor with your knees bent and the feet crossed together.
2. Draw in your legs with wrists resting on your knees.
3. Gradually move your right/left shoulder to the front keeping your back straight then slowly return back to previous position.



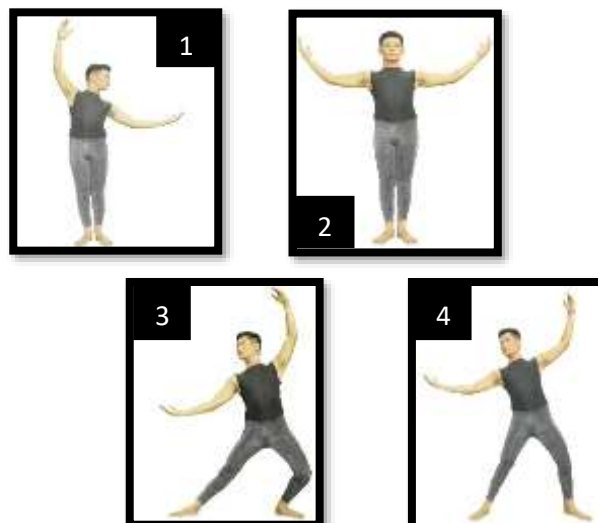
• **Tendu/Brush Variations from 1st Position**

1. The starting position begins with the 1st or 5th position.
2. Keeping both legs straight, brush one foot on the floor away from the other leg.
3. Brush through with the toes until they are fully stretched, creating a fully pointed foot.
4. Once you've reached the full extension of your working leg, reverse these actions beginning with the toes until the leg returns to its original position.



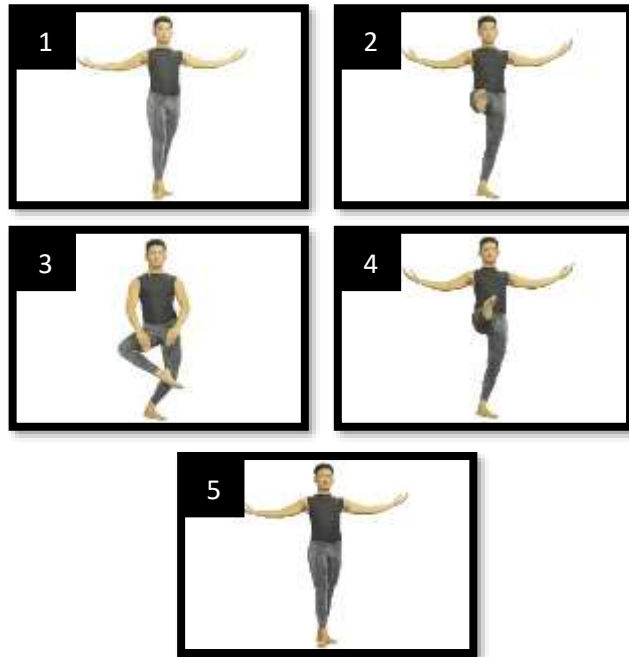
• **High Curve – Hip Thrust**

1. Start with 3rd position of the arm with body slightly curved.
2. Regain balance to 2nd position with arms raised sideward gracefully curved at shoulder level.
- 3.
4. Shift your body weight to one leg bending the knee until it reaches a 90-degree angle and the other leg remains straight with arms at 3rd position.



• **Brush Contractions**

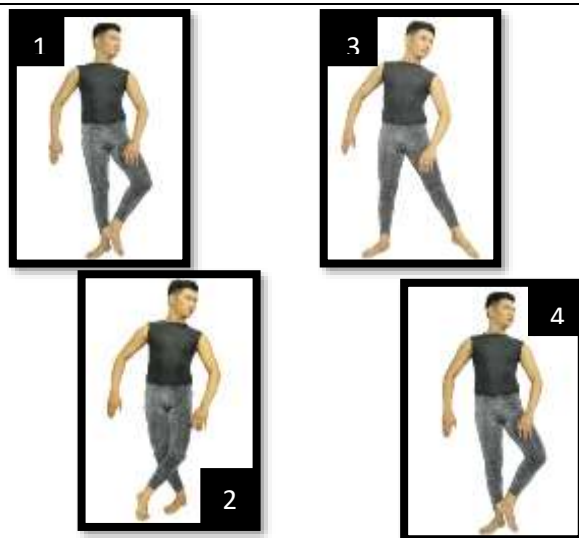
1. Starting position begins with the 1st position with arms curved sideward at shoulder level.
2. Lift your right leg to the front at a full extension.
3. Bend your supporting leg at knee level with the working leg half bent to the front. Arms in 1st position.
4. Slowly raise the working leg to the front with the supporting leg unfolded.
5. Regain balance to 1st position.



• **Step Draw**

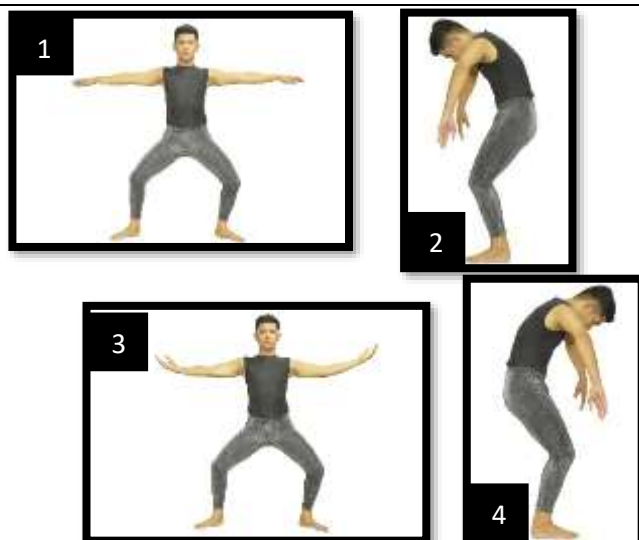
1. Executed with a simple step, draw with body upright and spiral.
2. Shift your weight and pull your body off center.
3. Then regain your balance while simultaneously drawing your foot.

This can be done in both right and left directions.



• **Contraction Side to Side**

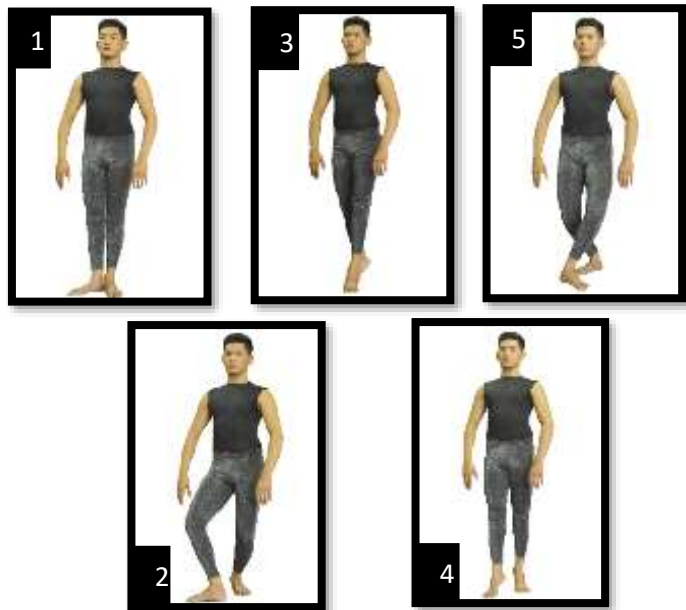
1. Apply 2nd position with arms at shoulder level.
2. Take full contraction to the right then back to 2nd position.
3. You can do repetition of this technique from right to left.



• **Triplets**

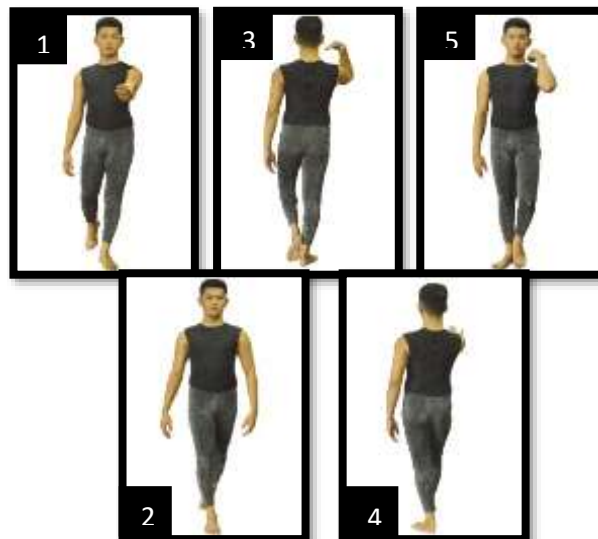
1. Stand in 1st position.
2. Step with the right foot forward with half knee bent.
3. Take a step forward with the left foot then end with a half knee bent.

The center of the body moves down, up, up, and down.



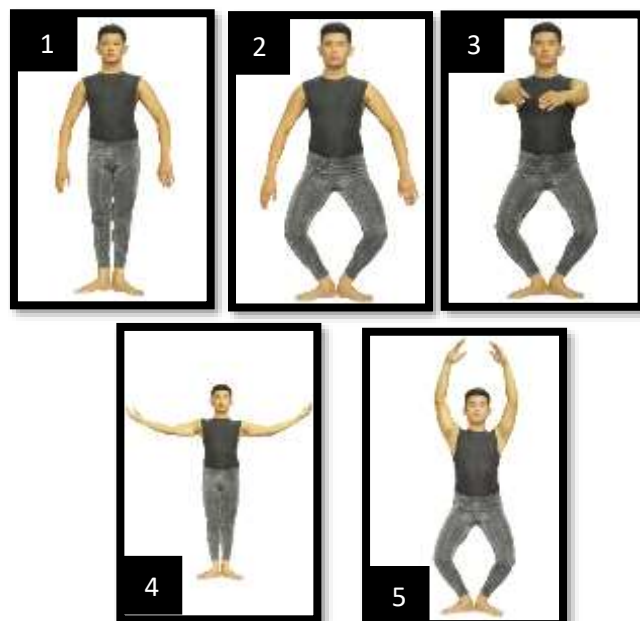
• **Walks**

1. The technique for the basic jazz walk is to roll through the ball of the foot and then the heel to the floor. The legs are stretched and reached as far as possible, and at least one foot maintains contact with the floor at all times.



• **Pliés**

1. Begin in the first position.
2. Bend with your toes, so you need to lower yourself by bending at the knees.
3. Raise arms to 1st position towards 5th position keeping your back straight
4. Keep your heels resting on the floor then rise slowly and gracefully.
5. Return to first position moving your arms in 2nd position.



• **Spiral Turn**

1. Starting position begins in the 4th position while sitting with the back leg's inner thigh on the floor, the front knee is bent at 90 degrees and the ball of the front foot touches the floor.
2. The arms always work with the spine and do not have a movement of their own. The shoulders are always above the hips and the spine always grows and lifts out of the pelvic girdle.



• **Deep Stretches**

1. Sit in a straddle position with both arms at shoulder level.
2. Legs with pointed toes are extended to the side.
3. Palms slowly cupped, open to the sky while toes are flexed.
4. Holding your back straight and arms out to the sides, lean your torso forward then pull back slowly to the proper position.



• **Pleadings**

1. Lie on your back
2. Take the contraction while your knees soften.
3. Arms are placed at both sides, hands are cupped, torso is straight, and the head remains touching the floor.



Lesson

3

Development of Contemporary Dance



Did you try executing Graham's dance techniques? How did you find them? I guess you're ready now to apply what you have learned. Here we go!



What's In

Remember that in contemporary dance, the exercises do not have names, but there is a basic vocabulary (notions for movement) attributed to Graham, which is used in the arrangement of the floor structure of a class. The exercises are adapted by each teacher, according to the level and needs of the students.

However, the notions that are most commonly practiced in Graham's floor work are the bounces, breathings, turns around the back and spirals.

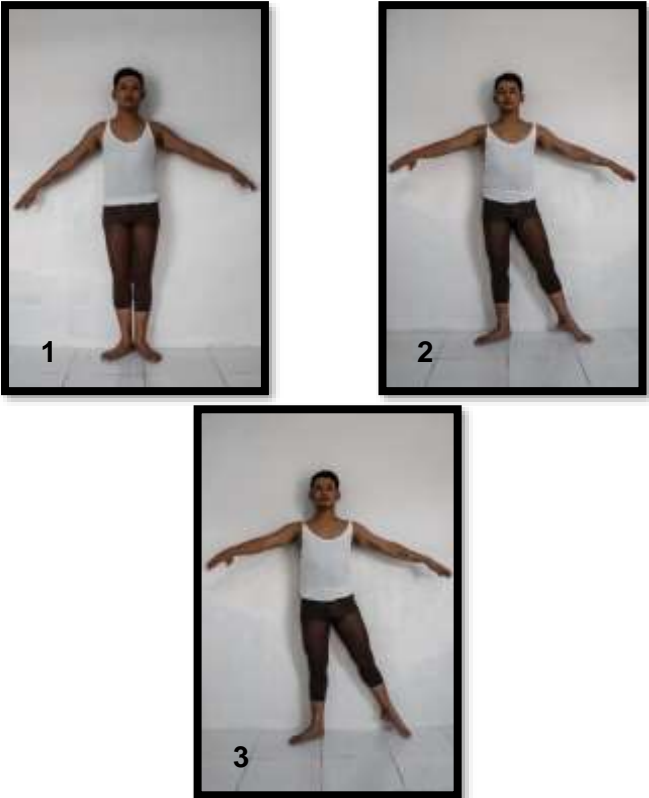

A typical Graham class begins on the floor with a series of bounces in Graham's first sitting position. Seated contractions and spirals concentrating on breathing follow.



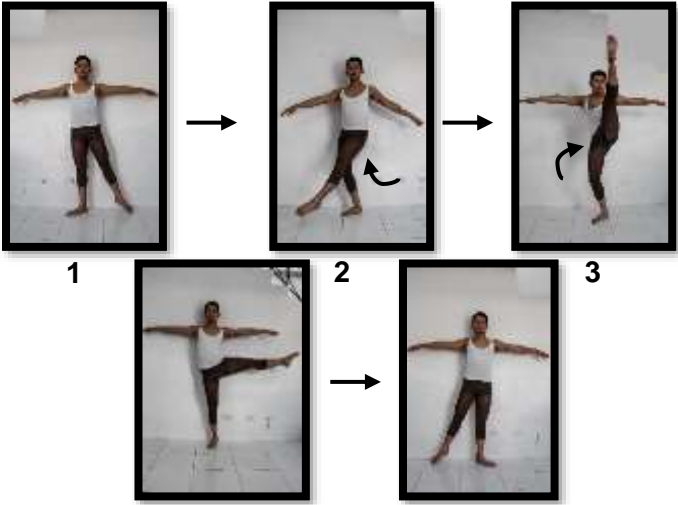



What is It

Warm up Exercises

Here are some warm-up exercises you can do before the contemporary dance activity. Observe the proper posture and correct execution. Use a sturdy chair as your alternative barre in executing Flat Back, Grand Plié, and Relevé. Ask for assistance from family members who will act as spotters to ensure your safety in the execution of those movements. You can use any music for your 3 minutes warm-up exercise.

<p style="text-align: center;"><u>Tendu</u></p> <ol style="list-style-type: none">1. Start in first or fifth position.2. With your legs already straight with pulled-up muscles, push onto the floor and out with your outside leg (away from the barre) and foot to the front, side or back. Try to think of pushing out with the inside muscles of your leg.3. Continue stretching your leg out until your heel begins to lift while you push into the floor with the ball of your foot, then stretch your foot into a full point. Remember to leave the tip of your toes in contact with the floor.	
<p><u>The Inverted Knee Position</u></p> <p>Begin in a wide parallel second position. Rotate one knee inward, keeping the other knee in line with the toes.</p>	

<p style="text-align: center;"><u>Jazz Square</u></p> <ol style="list-style-type: none"> 1. Step forward on the right or left foot. 2. Cross the other foot over the first foot. 3. Step back with the first foot. 4. Bring the feet side by side. 	 <p style="text-align: center;">1 2 3 4</p>
<p style="text-align: center;"><u>The Jazz Slide</u></p> <p>This is initiated by stepping to a turned-out second-position lunge and then sliding the straight leg along the floor, foot pointed. The hip of the bent leg is pushed in the direction of the lunge so that the body is tilted and asymmetrical. The arms are in second position but, because the body is tilted, they are on an oblique line parallel to the extended sliding leg.</p>	
<p style="text-align: center;"><u>Fan Kick</u></p> <ol style="list-style-type: none"> 1. Begin with your feet apart. 2. Place your weight onto your left leg and slide your right foot across the front line of your body, toes pointed. 3. Keeping your thighs and abs firm, lift your right foot high up off the floor and draw a circle from left to right with your toes until your foot reaches the floor again. 	 <p style="text-align: center;">1 2 3</p> <p style="text-align: center;">4 5</p>
<p style="text-align: center;"><u>Hips Isolation</u></p> <ol style="list-style-type: none"> 1. Loosen your knees 2. Extend your arms out to the sides 3. Holding your chest and your legs as still as possible, swing your hips from side to side, forward and backward. 	 <p style="text-align: center;">TO RIGHT TO LEFT</p>

Flat Back

Bend forward so that your head faces down towards the floor, straighten your back and knees so that your back is completely flat.



Grand Plié

1. To do a basic barre grand plié, the first step is to stand in the first position, facing the barre, with your back straight. The idea here is to stretch your upper body upwards.
2. Then, it is important to rest your hands lightly on the barre for balance.
3. Slowly bend your knees, keeping your knees over your toes.
4. This is called a "demi" plié. If this is not accomplished right, no more bending can happen.
5. Continue feeling the upper body grow as you descend along with your lower body as if you are sliding down a wall.
6. Continue bending your knees, allowing the heels to rise off the floor. Maintain the rotation with each ascending and descending move.
7. Keep your hips on top of your thighs, directly over your feet.
8. As you finish, slowly push your heels unto the floor.
9. Straighten your knees as you do this, back to the starting position.



1



2



3



4

Relevé

A rise or spring onto the toes (demi- or full pointe) from plié. This can be done on one foot or both feet together.

1. Start with the feet together, keep the knees straight and lift the heels high enough so all of your body weight is on the balls of the feet – not the tips of your toes.
2. Repeat this on one foot.





What I Have Learned

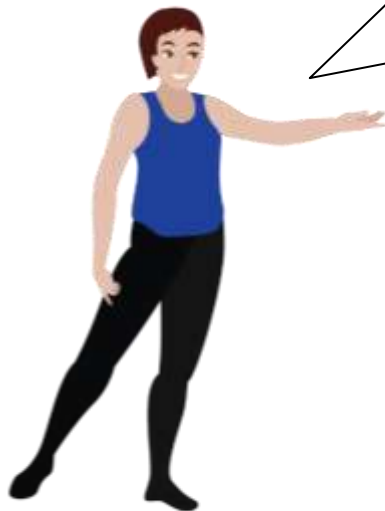
It's your time to shine! Now that you have learned another dance genre, you should be ready in executing on your own the different dance styles and techniques of Martha Graham using your own choice of music. Take a camera, tablet, android phone or the likes if available. (If not, you may ask help from your facilitator or friend) to record your performance. You can also create your own routine. Ask for assistance from family members that will act as spotters to ensure your safety in performing the activity. Base your performance on the criteria given below.

CRITERIA	Needs improvement Still needs to work on improving 10 pts	Fair Has met the standards 20 pts	Good Has met the standards and is improving as well 30 pts	Excellent Goes above expectations 40 pts
Technical skills Does the dancer have proper alignment? How good is their technique for their level?				
Knowledge of choreography Can the student pick up combinations at a good pace? How well do they handle new materials?				
Energy Is the student willing to learn and work hard?				
Rhythm Does the student grasp the concept of rhythm?				

Lesson

4

Move to Groove



I know that you had a wonderful time dancing Martha Graham's contemporary dance technique. It's time to share what you have learned by encouraging your friends and family to join you in your dance routines.



What's In

Contemporary dance can be executed to almost any style of music, and it can be mixed up with other dance forms such as street dance, ballet, jazz dance, African and Asian dance, and other forms of exercise such as martial arts and yoga to create new dance moves.



What I Have Learned

Directions: Choose the letter that best corresponds to your answer in the following statements. Use a separate sheet of paper for your answer.

1. What is a contemporary dance?
 - A. A mixture of dance styles also called 'modern' dance.
 - B. An adaptation of urban dance styles.
 - C. Any dance performed after the 21st century.
 - D. An exercise which warms up the feet.

2. What is the most accurate definition of a contraction?
 - A. The release of the core and chest, with an upward focus.
 - B. A crouch on the floor in parallel position.
 - C. An expressive jump with bent legs.
 - D. The isolation of the core, where muscles tighten and shorten.

3. Which of the following is not a characteristic of modern dance?
 - A. It is influenced by ballet.
 - B. It is performed barefoot.
 - C. It is typically performed in non-traditional costumes.
 - D. It is often improvisational in nature.

4. Contemporary is a style of dance that is expressive and combines modern, ballet, lyrical, and _____ dance forms.

A. Jazz	C. Tango
B. Ballroom	D. Tap

5. Which modern technique tends to concentrate on the use of contraction, release, fall and recovery, and characterized by abdominal and pelvic contractions and floor work?
 - A. Cunningham Technique
 - B. Graham Technique
 - C. Limon Technique
 - D. Release

6. Which of the following is not related to modern dance?
 - A. Contact Improvisation
 - B. Fall and Recovery
 - C. Vaganova Technique
 - D. Contract and Release

7. The creative process that involves arranging and creating dances and ballet movements is called _____.
 - A. Dance Rehearsal
 - B. Movement Assembly
 - C. Choreography
 - D. Movement Implementation

8. Who is often referred to as the 'father' of contemporary dance?
 - A. Merce Cunningham
 - B. Mikhail Fokin
 - C. Robert Hoffman
 - D. Bojangles

9. A small bend of both knees is called _____.
 - A. Battement
 - B. Demi Plie
 - C. Grand Plie
 - D. Grand Jete

10. Who initiated the modern dance?
- A. Fred Astaire
 - B. Isadora Duncan
 - C. Liza Macuja
 - D. Marie Camargo



Assessment

Directions: Create a contemporary dance following Martha Graham's dance techniques. Ask and encourage your family members and friends to join you. You may record your performance with a digital camera, tablet, or smartphone. If you have none, you may ask some help from your teacher/facilitator.

Remember to do the warm-up and cool-down exercises before and after the dance activity to avoid injury.

Technique	Excellent 5	Very Good 4	Good 3	Needs Improvement 2
Skill	The student demonstrates a clear sense of alignment, center control, flexibility and strength. He/she has a strong sense of musicality and the ability to assimilate corrections.	The student demonstrates awareness of Alignment center control, flexibility and strength. Advancement in level only if recommended by the teacher.	The dancer demonstrates an adequate understanding of alignment, center control, but lacks in flexibility and strength. Students should remain at current level.	The student is under-developed in alignment, center control, flexibility. Further work is needed at current level.
Presentation	The student demonstrates a high level of concentration, energy and confidence when executing movement.	The student demonstrates a good level of concentration, energy and Confidence when executing movement.	The student demonstrates an adequate level of concentration, energy and confidence when executing movement.	The dancer demonstrates a low level of concentration, Energy and confidence when executing movement.
Attitude	The student demonstrates a high effort and being prepared to dance.	The student demonstrates a good effort and being prepared to dance.	The student demonstrates some effort and being prepared to dance	The dancer lacks in effort and not being prepared to dance.

Wrap Up

Remember

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical, and classical ball.

Contemporary dance can be challenging both physically and emotionally and it pushes the boundaries of dance, and forces audiences to think and take chances.

In conclusion, contemporary dance is a great way to learn a numerous amount of different dance styles, alongside the health benefits that go with it.



Answer Key

What I know
1. C
2. B
3. B
4. A
5. A
6. D
7. A
8. C
9. B
10. A

What I Have Learned
1. A
2. A
3. C
4. A
5. B
6. C
7. C
8. A
9. B
10. B

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