



Dance to Learn Initiative

16 Day 1st Year Dance Residency

**Young Audiences Arts for Learning
New Jersey & Eastern Pennsylvania**

**Designed and Written
by
Raegan Wood Sanders and Laura Marchese**

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Goal Statement
Raegan Wood Sanders and Laura Marchese
Young Audiences Arts for Learning New Jersey & Eastern Pennsylvania
Dance to Learn
16 Day 1st Year Dance Residency

Through the practice of dance as art, participants in this 1st year residency will acquire the knowledge and skills of the dance elements while developing their individual creative voices. Teachers and students engaged in imaginative movement exploration will experience dance as a meaningful and communicative medium. The greater school community will be empowered by the experience of dance as relevant and integral to the educative process. This curriculum will also incorporate the Young Audiences signature program comprised of the four elements: experiencing, understanding, creating and connecting to art.

Goals:

This residency will address or exceed NJ Core Curriculum Content Standards in dance. Students will experience movement as an opportunity for expression beyond the limits of verbal language.

- This residency will provide participating teachers with knowledge and skills of dance as well as tools for making creative connections in their classrooms.
- This residency will empower the school community with the understanding that dance is essential to the educative process.

Strategies:

- This residency will use the fundamental elements of dance namely space, time, and energy as the foundation for its exploration.
- This residency will emphasize the creative exploration of dance as an expressive art form.
- This residency will allow for integration of other areas of academic as well as artistic study.

Curriculum Overview
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Dance to Learn
16 Day 1st Year Dance Residency

Rationale:

This residency uses the art form of dance as the jumping-off point for creative exploration and integrated learning. It aims to expand the knowledge and experience of dance while creating connections between subject areas, into personal life experiences and across individual intelligences. The 16-day residency is divided into two units the first unit containing nine lessons and the second unit containing seven lessons. The first unit will highlight the basic dance elements of space, time and energy while the second unit focuses on the co-creation of a dance piece. Each unit will include creative exploration as well as critical analysis. The two units include integration of other subject areas of learning where appropriate. Each lesson plan within a given unit will be based on a 40-45 minute class period and will include creative movement activities geared toward specific learning objectives.

Unit One – The Elements of Dance

NJ Core Curriculum Content Standards addressed:

Visual and Performing Arts – 1.1, 1.2, 1.3, 1.4, 1.5

Unit Overview:

Unit One contains nine lessons and includes the large questions of who, what, where, when, and why we dance. The elements of dance: space, time, energy, and the body will be explored in a circular design such that each element is introduced and then reviewed in later lessons. Students will understand dance as art and, through seeing live performance, through improvisation, and through the exercising of creative choice will begin to develop and understand the aesthetic value of dance as an expressive medium. Multicultural and historic aspects of dance will be discussed. Students will learn beginning dance vocabulary. Elements of critical analysis will be included throughout.

Unit Two – Co-Creation and Sharing

NJ Core Curriculum Content Standards:

Visual and Performing Arts – 1.1, 1.2, 1.3, 1.4

Unit Overview

Unit Two contains seven lessons and includes the larger goal of choreography. The teaching artist will co-create a performance piece with the students based on an integrated subject area of learning agreed upon by the teaching artist and classroom teacher. Specific examples of 1st year themes are given. A template for suggested performance structures will be provided but adaptability in structure and content is possible. The piece will be built on the students' prior learning experience from Unit One and will demonstrate their acquired knowledge.

16 Day 1st year Dance to Learn Residency
Young Audiences Arts for Learning New Jersey & Eastern Pennsylvania
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Curriculum Guide

Unit One – The Elements of Dance

NJ Core Curriculum Content Standards addressed:

Visual and Performing Arts – 1.1, 1.2, 1.3, 1.4, 1.5

Unit Overview:

Unit One contains nine lessons and includes the large questions of who, what, where, when, and why we dance. The elements of dance: space, time, energy, and the body will be explored in a circular design such that each element is introduced and then reviewed in later lessons. Students will understand dance as art and, through seeing live performance, through improvisation, and through the exercising of creative choice, will begin to develop and understand the aesthetic value of dance as an expressive medium. Multicultural and historic aspects of dance will be discussed. Students will learn beginning dance vocabulary. Elements of critical analysis will be included throughout.

Goals and Objectives/Outcomes

Goal: Students will gain knowledge and skills about the meaning and purpose of dance.

Objectives/Outcomes:

1. Students will experience live performance.
2. Students will engage in discussion about who, what, when, where, and why people dance.
3. Students will, through creative movement exercises, express ideas about themselves and the world.

Goal: Students will gain knowledge and skills about the basic elements of dance.

Objectives/Outcomes:

1. Students will explore the basic elements of dance: space, time, and energy.
2. With guidance, students will be able to make creative choices using the basic dance elements.
3. Students will be able to understand some of the meanings and purposes of the basic dance elements.

Goal: Students will gain knowledge and skills about dance as structured choreography and as a performing art.

Objectives/Outcomes:

1. Through critical analysis, students will develop their eye for choreographic structure.
2. Through creative process, students will develop their individual creative voices and experience committing to creative choices. Through seeing live performance, students will develop a greater appreciation for the role of performer and audience.

Lesson One

Looking At Dance

Knowledge: Dance is one of many kinds of art and is a means for individual expression.

Skills/Learning Objective: Students will participate as audience members in the theatrical experience of watching live dance. Students will engage in a question and answer period with the performers and Teaching Artist. Students will consider the reasons why people dance, and will develop a context for the upcoming dance residency.

Note to Teaching Artist: Begin discussion as soon as possible with Classroom teachers regarding the choice of a topic for Unit 2: Co-Creation and Sharing. Refer to Lesson 10 of this Curriculum Guide, where the theme for the dance will be introduced. Two possible choices for a theme are provided, however, the structure of the unit allows for adaptation to alternate choices of theme.

Dance Assembly

Students, Teaching Artist and participating classroom and physical education teachers will watch a live dance performance together. Following the performance mediate a discussion period with the students and the performers. Take questions from students for the performers.

Ask questions to elicit discussion with students:

- What was that dance about?
- How did it make you feel?
- Who dances and why?
- Is dance art?
- What other kinds of art do you know about?
- Why do people make art?
- What other kinds of dance do you know about?

Illustrate, from the answers to the above questions, that dance is a global art form, and has many purposes. Inform students that they are about to begin a Creative Movement Dance Residency, which is based on an American dance form, Modern Dance.

Lesson Two

Communicating with Dance

Knowledge: Dance is a communicative art form that can express ideas about many different topics. The body has many parts that can move in many ways, separately or together.

Skills/Learning Objective: Students will learn the structure of the dance class and will participate in both learning and creating sequences of movement.

Suggested Music: High-energy traveling music with a strong pulse, such as Michael Jackson, *Thriller*, or Stevie Wonder, *Hotter than July*.

1. Introductions 5 minutes

Introduce yourself and remind students that they are beginning a Dance Residency in Creative Movement. Talk briefly about the dance performance that everyone saw and take a few brief comments about that experience.

Introduce rules for dance class, and take suggestions for the most important ones, particularly for traveling across the floor.

2. Traveling Warm-Up 10 minutes

Travel across the floor in small groups with high-energy loco motor movement. Include walking, running, hopping, skipping, galloping. Create patterns, for example: run for 4 counts, jump for 4 counts.

Explore horizontal space by changing the shape of the pathways through space. Explore vertical space by changing levels to low, medium and high. Name the changes as the students move through them. Explore use of time by varying speed within movement patterns, from slow to very fast.

3. Name Circle Dance 15 Minutes

What: The class will create a dance about their class that will express how each person in the class feels today. Point out that the dances the class saw at the assembly expressed an idea, and that this is the idea for a new dance that the class will create together.

How: Teacher and students stand in a circle. Teacher or volunteer from the class begins by improvising a movement that reflects how the student feels, while saying their own name. The whole circle imitates this first movement while saying the name, trying to copy it as exactly as possible. The next person in the circle improvises a movement while saying their name. The group imitates the

new movement, repeats the first movement, and then ‘adds-on’ the second. The third person creates and shows a movement. The group copies the new movement by itself, and then adds it onto the phrase from the beginning. Continue until a phrase of manageable length has been created – perhaps 5 to 10 movements long. Treat that sequence as the first part of the dance and repeat it several times.

Continue where the last dancer left off and begin again. The first dancer shows a movement, everyone repeats it. The next dancer adds on, the group repeats the latest movement, and then starts at the beginning adding on the last. Continue until another phrase has been built, and repeat this one several times.

Repeat again until everyone has contributed a movement to the dance, and the class now has a dance about their class, that reflects how everyone in the room is feeling today.

4. Body Parts Mirror Game *15 minutes*

Tell the class that they are going to play a game pretending that you are their mirror. They must do exactly as you do at all moments in time with their entire bodies. Improvise movement with students following, sometimes quickly, sometimes slowly, staying with one part of the body at a time. Make some movement large, and some very small and subtle. Consider your face, shoulders, arms and legs. Change level and keep it interesting.

Divide the class into pairs. Each pair has a leader and follower. The leader moves and the follower is ‘in the mirror’ and must do exactly what the leader shows. Switch. Tell students that if they are following carefully, it will be hard to tell who is leading and who is following. Their job is to try and trick the teacher into not knowing who is who.

5. Closing *5 minutes*

Ask questions, “Was this easy or hard? What happened when you turned around and your partner couldn’t see you?”

Encourage comments from all students.

Sum up by reviewing what you have done: Traveling Warm Up, Name Circle Dance, and Mirror Game.

Encourage everyone to remember what we have done until next time.

Lesson Three

Dance Element: Space

Knowledge: Movement can be defined as occurring in different levels of vertical space; at a low, medium, or high level. Pathways in horizontal space have different shapes; curvy, straight, or combinations of the two.

Skills/Learning Objective: Students will execute movement at different vertical levels, and be able to name the level in which they are working. Varying horizontal pathways for loco motor movement will be defined and traveled. Students will verbalize observations about movement related to its vertical level and horizontal pathway.

Suggested Music: Brent Lewis, *The Primitive Truth*

1. Warm – Up: How can we use the space around our bodies? 10 minutes

Repeat traveling warm up from Lesson 2. Add changes in level to loco motor movement, for example: Skip 4 times, jump up, land on the ground legs crossed, spin and get up, and repeat.

Encourage exceptional learners who use assisted technology to move to use diverse embodiment by placing essence of the action link jump into another body part like their head.

Name the levels as you go, low, medium, and high. Repeat several times across and back and keep students moving.

2. Favorite Animal Dance 20 minutes

Each student will choose a favorite animal. Have the entire class travel across the room as their favorite animal. Encourage specificity, “How does your animal move its arms, legs, and its spine? Show me.” Repeat several times.

Encourage exceptional learners with limited language to select an animal from a communication board.

Change level. “If your animal had to move at a completely different level, how would it move? Show me.” Encourage all students to explore levels different from the original, or the obvious. Repeat several times.

Next, travel in groups. Students may continue working with the same animal, or choose a new one. Everyone will now change level when *they* decide they want to. Add an 8 count freeze in a shape that shows the animal. Example: Travel for 2 sets of 8 counts, freeze for 8 counts, and repeat.

Final development: Travel in groups of up to 8 students and change the horizontal pathway. Travel in curvy pathways, straight lines, and zigzags. Travel down and back at least twice using each new pathway, continuing to change vertical level as well.

3. Critical Analysis

Divide the class into 2 groups. Have one group watch while the other group improvises using the entire space. The group that is moving will show their favorite animal traveling, changing level and shape of pathway, adding freezes when they choose. Switch groups.

Take comments. “What did you see? What pathways? What levels? Can you guess what animals your classmates were dancing?”

Encourage comments from as many students as possible.

Lesson Four

Dance Element: Time

Knowledge: Movement can occur at varying speeds from completely still, to slow, medium, fast, super fast, and everywhere in between.

Skills/Learning Objective: Students will execute both set and improvised movements at varying speeds interspersed with stillness. Kinesthetic awareness of how the body controls speed of movement will be developed.

Suggested Music: Hand held instruments, drum, tambourine, shakers

1. Warm Up: How are different speeds used in dance? *10 minutes*

Build a movement phrase by taking suggestions from the class. Like the Name 'Add on' Dance, keep repeating the phrase from the beginning so that all students can execute it well. Once the phrase has 8 movements repeat it several times at a moderate tempo. Next, dance the entire phrase in super slow motion, challenging students to keep the movements exactly the same as they were in the medium speed. Repeat, dancing the phrase at a fast tempo, and as fast as they can.

Ask questions: "Which tempo was the easiest? Which was the hardest? How do you control how fast or slow you go?"

2. Sports Freeze Dance *15 minutes*

The entire class will improvise together. Choose a sport to begin, for example, basketball. Everyone will do movements from the sport of basketball while staying in place. Begin by moving at a medium speed. Explain that several times during their movement students will hear 'freeze!', and their job is to completely stop, wherever they are in their movement, until they hear 'continue'. Try this several times. Repeat, with movement at a slow tempo, like a slow motion replay on TV, and finally at a super fast tempo, like speeding up the replay on TV. Try other sports for varying qualities of movement: ice skating, soccer or baseball.

3. Development: Sports Traveling Improvisation *15 minutes*

Each dancer will choose one sport to work with. Practice traveling in a straight line pathway across the floor using all three speeds, slow, medium and fast with one freeze. Practice as a large group, telling the class when to change tempos and

freeze. Repeat, with students making the choice of when to change tempos and freeze. Give time to work on this.

4. Critical Analysis *5 minutes*

Divide into two groups for observation and critical analysis. Take turns showing the improvisations.

Ask questions, “What did you see? Did you see slow, medium, fast speeds? Did you see a freeze? Can you recognize the sports that are being performed?”

Lesson Five

Dance Element: Energy

Knowledge: Different qualities of movement can be expressed by varying use of energy. Contrast in movement is interesting and fun.

Skills/Learning Objective: Students will execute movement with varying qualities of energy, and feel kinesthetically the contrasts between them.

Suggested Music: Hand held instruments, drum, tambourine, shakers.

1. Warm – up: How is energy used in dance? *15 minutes*

Teach demi plies and releves in first and second position. Execute the sequence adding smooth and sustained arm movements. Compare the plie sequence to vanilla ice cream; smooth, creamy, and with no lumps.

Then ask, ‘What is the opposite of vanilla?’ Discuss possibilities, for example, rocky road ice cream. Demonstrate 8 counts of movement that is like ‘rocky road’; sharp, jabbing, percussive, with jumping, twisting and bending in all directions.

Combine the phrases. One sequence of smooth ‘vanilla’ plies is followed by 8 counts of sharp and crazy ‘rocky road’. Repeat several times so students feel the difference between the two opposite qualities of movement. Point out that opposite qualities are ‘contrasting’.

2. Traveling Phrase *10 minutes*

Improvise using these 2 contrasting qualities while traveling through space. Alternate sustained movement while traveling with sharp, percussive movement in place. Switch the order: try sustained movement in place and percussive movement while traveling. Encourage change of levels in the improvisation. Have students self assess by asking, ‘Who thinks they were as smooth as they could be in vanilla? As sharp as possible in rocky road?’ Try again until everyone reports they think they have it.

3. Magic Elevator *15 minutes*

Define a space in room that will be the elevator, and invite students in. Push the button to start the elevator. Students can move at low, medium, and high levels as the elevator goes up. Each time the elevator door opens, it is into a different qualitative room. Choices of possible rooms are: Hot Lava Room for fast, percussive, sharp, fiery movement; Ice Skating Rink for smooth, gliding, flowing movement; Windy Room to elicit movement with soaring, suspending, spinning, rise and fall qualities. Explore at least 3 ‘floors’, contrasting the quality of each one.

At the end of the elevator ride welcome everyone back into the gym or classroom space, and ask them where they were.

Further development could include use of voices in different rooms to create a sound score to match the dynamic quality of the movement. Classroom teachers and students can contribute ideas for different rooms related to other themes that integrate classroom material.

4. Critical Analysis *5 minutes*

Take comments by asking questions, “Which floor was your favorite? What other floors could we have gone to? Encourage participation from all.

Lesson Six

Space: Individual Mapping

Knowledge: Movement can be defined as occurring in different levels of vertical space, and in different horizontal pathways. Horizontal directional pathways are integral to understanding choreographic structure in dance.

Skills/Learning Objective: Students will creatively explore and be able to name different pathways through the space. Students will verbalize observations about movement related to vertical levels and horizontal pathways.

Materials: Large newsprint pad and markers

Suggested Music: Brent Lewis, *Earth Tribe Rhythms* or *Pulse*

1. Draw a Map of the Room – Stage Directions

10 minutes

On a large piece of newsprint, draw a diagram of the room. Draw the door, windows, and any other landmarks. Introduce the terms downstage, upstage, stage right, stage left, center stage, and label those areas on the diagram.

Divide the class into two groups. Group A walks down stage while Group B walks upstage. Observe how one is behind the other. Do the same for right and left stage. Observe how they are side by side. Practice moving two groups to different parts of the space and see their spatial relationship to each other. Upstage left and downstage right will put them in a diagonal relationship. Have them do that faster and faster until they are running. Have both groups run to center stage simultaneously and try not to bump into each other.

2. Creative Exploration – Traveling a Pathway on a Map

10 minutes

Take a new piece of paper and draw a new map of the room, this time including stage directions (SR, SL, US, DS). With a marker, draw a continuous line on the paper that varies between three different horizontal pathways (e.g. zigzags, curves, and straight lines). Mark an X at the end where everyone will freeze in a shape. With the students, walk the pathways drawn on the paper. It is like following a secret map to a treasure. At the X all freeze in an original shape.

Follow the map a second time with the students substituting different steps (e.g. galloping, skipping, running, leaping, etc.) instead of walking, for each new horizontal pathway.

3. Development – Group Maps

15 minutes

Divide into three or four groups, and give each group a new piece of newsprint and a marker. Have each group work together to create a new and different map of horizontal pathways. Maps can include Xs for freezes, and each group must decide what level of space they will travel in. Groups must also agree upon the steps they will use to execute the different pathways.

These are all possibilities for increased complexity and variety. If simplicity is needed, walking is always an option.

4. Critical Analysis

10 minutes

Have students practice executing their maps. Demonstrate maps to the other groups. Take comments. Have students say what they saw, and encourage use of vocabulary describing horizontal and vertical use of space.

Make connection to everyday life:

What are the pathways you travel in your own life? How would you describe them? For example: From your bed to the bathroom to the kitchen in the morning, out the door to the bus stop, etc.

Lesson Seven

Time: Rhythm and Patterns

Knowledge: Different rhythms initiate different kinds of movement. Movement can occur in set patterns. The use of counting with movement defines its location in time.

Skills/Learning Objective: Students will identify the pulse in a musical selection, and be able to move to it. Students will identify and learn patterns in movement, count them, and know their cue to begin moving.

Suggested Music: Mickey Hart, *Planet Drum*, select tracks in both 3/4 and 4/4 rhythms

1. Warm – Up: Counting in Threes 15 minutes

Play a musical selection counted in a medium tempo three. Have students spread out in the space and begin by listening to the rhythm of the music. Count out loud: 1-2-3, 1-2-3, 1-2-3, 1-2-3. Have them begin to sway to the music, on the rhythm of the three. Add swinging one arm, then two arms, then traveling through space.

Now count the three defining it in 4 measures: 1-2-3, 2-2-3, 3-2-3, 4-2-3. Add in, one at a time, different movements for each measure. Build the phrase so that it becomes: 1-2-3: swing, 2-2-3: turn, 3-2-3: jump, 4-2-3: touch the floor. Repeat many times, encouraging students to fill the space, and stay on the rhythm. Continue counting the measures out loud: Swing-2-3, turn-2-3, jump-2-3, touch-2-3.

Reverse the progression by bringing movement back to just swinging, then in place, finally to ending.

2. Travel: Counting in Fours and Eights 30 minutes

Teach a phrase of loco motor movement that is a repeating pattern.

Example: 4 runs, 4 jumps in first position, 4 runs, 4 jumps in first position. Have students identify the pattern and extend it by naming what comes next.

Set a specific cue for groups to enter, every 8 counts. Students must begin the phrase exactly on the correct cue. Students will enter doing the same movement as the group ahead of them.

Change the cue. Dancers now enter every 4 counts. The dancers in front of each group will be performing different movements in the pattern. Dancers must count and listen for their cue, and remember the sequence.

Vary the pattern. Change the movement. Try 8 counts walking forward and 8 counts walking backwards. Notice the spatial relationships as everyone progresses in each pattern.

Connection:

Compare this work with patterns in movement to patterns found in math class. Take comments. Identify patterns in the room eg: floor tiles, ceiling lights etc. Find patterns in daily life.

Lesson Eight

Energy: Color Imagery

Knowledge: Colors can be a creative means of exploring energy in dance.

Skills/Learning Objective: Students will develop a preliminary understanding of interdisciplinary connections between different art forms. Students will be able to recognize and experience contrasting movement qualities.

Suggested Music: Brent Lewis, *Jungle Moon*; Bach, *Suites for Unaccompanied Cello*; Carlos Nakai, *Native American Flute*. (any wide range of dynamic quality in musical selection)

1. Short Discussion: How can dancers show colors with movement? 10 minutes

Ask questions.

Painters have paper, what do dancers have? (space)

Painters have brushes, what do dancers use? (our bodies)

Painters have different color paint, what do dancers do to show different colors? (energy)

Explain to the students that empty space is the choreographer's canvas. The human body is the choreographer's paintbrush and different qualitative energies are the palette of colors from which a choreographer can choose.

Choose a color. Pick music that best fits that color. Have students improvise movements based on the color supported by the music. Choose what might be an "opposite" color. Change the music to suit the new color. Have the students improvise movement to suit the new color. Continue to introduce new colors for further movement exploration.

2. Make A Dance Sentence About Different Colors 15 minutes

Have each student choose their own color. It can be their favorite color. Ask them to find a shape that best reflects their color. Play music with a variety of qualities in it. Begin in their shape, then move to the music in the quality of their color. Fade the music and ask the students to come to rest in a new shape that reflects their same color. This is the dance sentence: shape, movement, shape. It has a beginning, middle and end, just like a sentence in writing.

Have the students choose a new color. Repeat the improvisation a number of times asking them to explore new colors each time.

3. Group Improvisation: Make a Movement Painting *15 minutes*

Divide the class into groups of 4 colors: red, blue, yellow, and green. Explain that the class will make a painting of movement all together, showing each color separately, and together. Each color will have a turn in the space to create a dance sentence that will be shape, move, shape.

Begin with all students sitting along the side of the space. Take a moment and look quietly at the empty space. Feel it's potential. "Gaze with wonder at the beauty of the empty space..."

Red group will begin. Have red students take a place in the space, the 'canvas' of the painting, and make a beginning shape that reflects their color. Play music that says, 'red'! Students move in the space and end in a shape. They have created a dance sentence that is: shape, move, shape.

While red holds their shape, blue group 'adds in' to the shape with shapes of their own, fitting their shapes around the red dancers. Once the combined shape has been established, and everyone has seen it, red exits. Begin music that says, 'blue', and blue begins their sentence: shape, move, shape.

Blue holds, yellow adds in, creating a shape that combines the blue and yellow. Allow time for the group shape to establish, then blue comes out. Yellow begins: shape, move, shape, with music for yellow.

Last, green adds on to the yellow final shape. The combined shape is established and yellow exits, leaving green to complete, to different music, shape, move, shape.

Once green has ended, add students back in one at a time, to create a group shape that includes the entire class. Encourage students to look at the group before entering – send them back in one at a time, perhaps by touching their shoulder. Once the whole class is back in the space, have them move together, to music you choose, until you cue them verbally to bring it to an ending, a final shape altogether.

4. Critical Analysis *5 minutes*

As time allows, take comments about the group movement 'painting'. Ask questions, How was the energy different for different colors? How do different colors feel in your body?

Lesson Nine

Space, Time, and Energy: Action Word Solos

Knowledge: Original movement is created through improvisation. Movement can be developed, that is, made to look different from its original form, by manipulating the elements of dance; space, time and energy.

Skills/Learning Objective: Each student will create a solo dance based on an action word they have chosen. Each solo will be composed in an ABA format, and will incorporate the elements of dance; space, time, and energy.

Suggested Music: Micky Hart, *Planet Drum*. Hand held instruments.

1. Action Word Warm Up

Ask questions. What is an Action Word? Can you name some actions?
Actions are things people do. The words that describe actions are called verbs.

Use traveling music with a clear pulse. Begin walking. Students will move through the space, finding open spaces, not bumping into each other. Explore different ways to walk suggesting curvy paths, at a low level, backwards. Add circling to walking, building action onto action. Circle the arms, the head, the spine. Freeze. Feel the space around the body. Walk in slow motion. Freeze. Walk with just one arm. Walk with just the head. Walk with one leg. Change actions – Hop. Hop very quickly, hop very slowly. Freeze. Hop with one knee. Hop with the chin.

Add actions: bending, twisting, skipping, smoothing. Explore them as fast as possible, as slowly as possible, and with different parts of the body. Take suggestions for actions from students and teachers. Explore each one, varying speed, and varying body parts. Bring to an ending shape.

2. Action Word Solo

Each student will create an Action Word Solo. The solo will have a beginning, middle, and an end, like a word sentence, and a dance sentence in Lesson 8.

Begin with each student choosing an action. The action can be mundane or esoteric for example: digging, throwing, jumping, melting. Explore the action and choose one movement that illustrates it clearly. Set a beginning shape for the solo. Perform the action movement first as slowly as possible, then at a moderate tempo,

then as quickly as possible. Encourage change of level, and use of varying horizontal pathways if the movement travels. Set counts for each variation. End with a closing shape.

Each solo should contain three parts, as in ABA choreographic form:

A: Beginning Shape

B: Action movement variations, slow, medium and fast tempos, with variation of level and pathway.

A: Closing Shape

Have students repeat their solos several times. The goal is to remember the movements and the sequence, so the solos are performed the same way each time.

3. **Showing and Critical Analysis** *10 minutes*

Divide into 2 or 3 groups to show solos. Have watching students guess which action words solos are based upon.

Ask questions. What did you see? Did any solos give ideas about other things in addition to the action words? Did specific solos make you feel happy or sad? If appropriate, offer discussion of abstraction of movement. Did movement change so much when the elements were varied that you could no longer tell what the original movement was? Choose examples from student compositions as illustration.

Connection: Action Words are another name for verbs in the study of Parts of Speech in Language Arts. A dance solo will have a beginning, middle, and end, like a sentence with punctuation, or a paragraph in story writing.

Unit Two – Co-Creation and Sharing

NJ Core Curriculum Content Standards:

Visual and Performing Arts – 1.1, 1.2, 1.3, 1.4

Unit Overview

Unit Two contains seven lessons and includes the larger goal of choreography. The teaching artist will co-create a performance piece with the students based on an integrated subject area of learning agreed upon by the teaching artist and classroom teacher. Specific examples of 1st year themes are given. A template for suggested performance structures will be provided but adaptability in structure and content is possible. The piece will be built on the students' prior learning experience from Unit One and will demonstrate their acquired knowledge. In this unit, all music will be chosen by the teaching artist in relationship to the chosen theme.

Goals and Objectives/Outcomes

Goal One: By creating a group dance, students will enhance their ability to understand, create, and perform dance in an expressive and meaningful way.

Objectives/Outcomes:

1. Through performing, students will develop greater personal concentration and focus.
2. Through sharing choreographed material, students will acquire the ability to see and discuss the content and structure of dance.
3. Through participation in a creative process students will develop a greater appreciation for dance as art.

Goal Two: Through co-creation students will increase their ability to collaborate effectively with a partner or in groups.

Objectives/ Outcomes:

1. Students will explore and develop personal and group spatial relationships and pathways.
2. Students will demonstrate increased ability to cooperate with others.
3. Students will collaborate in the setting of group piece structure.

Goal Three: Through the choreographic process, students will develop their individual creative voices.

Objectives/Outcomes:

1. Students will learn methods and techniques of improvisation.
2. Students will use improvisation to express ideas. Students will explore and practice the link between improvisation and formal choreograph

Co-Creation Dance Structure

1. The Performance

This unit culminates in performance, an informal showing of a work in progress. This dance piece is designed to be a collaborative choreographic venture between the teaching artist and the students. Its content will consist of the individual creative choices made by the students based on their imaginative exploration of thematic material.

The theme for the dance piece will be drawn from academic subject area content and decided on in advance by the teaching artist in conjunction with the classroom teacher. It will be approximately six minutes long, and will contain three sections, each lasting approximately two minutes.

2. The Structure of the Dance Piece

The theme for the dance piece will be divided into three ideas, or topics, that will be expressed in different sections of the dance. With guidance from the teaching artist, the students will create a separate word-bank for each topic.

The dance piece will contain three main sections.

- The **opening section (A)** will consist of a group improvisation based on all three topics and using three words one from each of the three word-banks.
- The **middle section (B)** will consist of three parts, each part reflecting one of the three separate topics, and each part using words from its respective word-bank.
- The **closing section (C)**, like the opening, will consist of a group improvisation based on all three topics and using the same three words from the opening section.

3. Creating the Piece

- Lesson Ten: The theme and its topics will be presented. A word-bank will be generated for each topic. The class will improvise on the different topics from the theme.
- Lesson Eleven: The class will be divided in half. Each half will create solos based on the first two topics from section **B**.
- Lesson Twelve: The students will take partners to create duets based on the third topic from section **B**.
- Lesson Thirteen: Group sections will be created and will serve as the opening **A** and closing **C** sections of the dance piece.

- Lesson Fourteen: The dance piece will be put together and rehearsed in its proper order.
- Lesson Fifteen: The dance piece will be rehearsed and refined.
- Lesson Sixteen: The dance piece will be presented in an informal showing.

4. Examples for Structure of the Dance Piece

For the purposes of this curriculum two different 1st year curricular themes will be provided as examples:

- **Example I – The Life Cycle of the Butterfly**
- **Example II - The Solar System**

Each potential theme is comprised of three distinct topics.

The Life Cycle of the Butterfly will be sub-divided into the following three topics:

- **1. Egg to Caterpillar 2. Caterpillar to J to Chrysalis 3. Butterfly**

The Solar System will be sub-divided into the following three topics:

- **1. Moon 2. Planets 3. Sun/Stars**

DANCE STRUCTURE

EXAMPLE I: LIFE CYCLE OF THE BUTTERFLY	EXAMPLE II: SOLAR SYSTEM
Opening Section IA: Group Improvisation Use one word from each of the 3 word-banks	Opening Section IIA: Group Improvisation Use one word from each of the 3 word-banks
Middle Section: IB Part 1. Egg to Caterpillar (solos) Part 2. Cat. to J to Chrys. (solos) Part 3. Butterfly (duets) Each part uses 3 words from its respective word bank	Middle Section: IIB Part 1. Moon (solos) Part 2. Planets (solos) Part 3. Sun/Stars (duets) Each part uses 3 words from its respective word bank
Closing Section IC: Group Improvisation Use one word from each of the 3 word-banks (for simplicity these will be the same 3 words as the opening section)	Closing Section IIC: Group Improvisation Use one word from each of the 3 word-banks (for simplicity these will be the same 3 words as the opening section)

Lesson Ten

The Beginning of Co-Creation: Presenting the Theme

Knowledge: Dance content can be drawn from many places including academic subjects

Skills/Learning Objectives: Through guided improvisational exercises students will develop the ability to generate original movement material based on a chosen theme.

Materials Needed: Large pieces of poster paper, markers, tape

Note to Teaching Artist: This is a good lesson to gear toward the classroom if gym is unavailable. Please refer to the table titled “Dance Structure” on page for further assistance as you progress through the next seven lessons.

1. Introducing the Theme *25 minutes*

Present the chosen theme for the showing to the students.

Discuss the three distinct topics related to the chosen theme and define them as three movement groups within the piece.

Example I: Life Cycle of the Butterfly

1. Egg to Caterpillar 2. Caterpillar to J to Chrysalis 3. Butterfly

Example II: The Solar System

1. Moon 2. Planets 3. Sun/Stars

Create a word bank for each topic/movement group. Write the words on large poster paper taped to wall of classroom or gym. If possible, for future reference keep word banks up for duration of residency.

2. Improvising on the Theme *15 minutes*

Explore the different topics in movement as a class using the respective word banks. Call out different words from each word bank for the class to begin to explore in movement. Have them work with the words in different levels of space and tempos. They can also explore freezing in different shapes that reflect the different words. Try different kinds of music with the different topics.

3. Development/Critical Analysis *5 minutes*

If time permits divide the class into groups. Have some improvise to different words while others watch. Have the students say what they see.

Lesson Eleven

The Development of Solo Material

Knowledge: How do you create a solo based on a set idea or theme?

Skills/Learning Objectives: Students will continue to grow their individual expressivity as it relates to movement through the development of set material. Students will continue to develop physical agility as well as mental acuity through the creation and analysis of set material. Students will practice and refine skills learned in Unit One as they begin to choreograph.

Materials Needed: Large pieces of poster paper, markers, tape

1. The Creation of Solos *35 minutes*

Divide the class into two groups for solo sections one and two of larger section B of the dance. Have each of the two groups pick three words from their assigned topic's word bank. Write each group's word choices on a large piece of paper taped to the wall. If possible, for future reference keep words up for duration of residency.

Example I: 1. Egg to Caterpillar 2. Caterpillar to J to Chrysalis

Example II: 1. Moon 2. Planets

Have each student make an original shape for each word. Tell them to place each of their three shapes at a different place in the space. Have them travel from the first to the second to the third shape. Encourage the students to look for vertical and horizontal pathways, different tempos, and varying dynamics as practiced in Unit One. Try different kinds of music. Practice the solos until they can be repeated from memory.

2. Development/Critical Analysis *10 minutes*

Remaining in half groups show the solos. Have the students say what they see. Ask questions. Do you see the elements of dance in the solos? Are these solos expressing the subject matter?

Lesson Twelve

Nurturing Creativity Through Collaboration

Knowledge: Development of thematic movement material through collaboration.

Skills/Learning Objectives: Students will demonstrate increased ability to cooperate with others. Students will understand more about the process of collaboration as an aspect of choreography. Students will continue to grow their individual expressivity as it relates to movement. Students will continue to practice and refine skills learned in Unit One as they begin to choreograph.

Materials Needed: Large pieces of poster paper, markers, tape

1. Warm-up and the Concept of Collaboration *10 minutes*

Warm up by reviewing the solos from the previous lesson. Try different kinds of music. State the topic for the duet section, (Section 3 of the larger section B of the dance).

Example I: Butterflies

Example II: Suns/Stars

Explain that they will be working to create movement with a partner. Use and define the word duet.

2. The Creation of Duets *25 minutes*

Have the students choose partners. Have each pair choose two words from word bank section 3 of the larger section B of the dance. Write the names of the pairs and their two chosen words on a large piece of poster paper taped to the wall. If possible, for future reference keep words up for duration of residency.

Have the students stand facing each other, each in a shape reflecting one of the two chosen words. Ask them to decide who will be the first leader. Have the first leader begin the mirror exercise using one of the two words. The other student follows. Direct the students to travel through the space mirroring each other, changing leaders and changing to the other chosen word. Again encourage the students to work at different tempos and different vertical and horizontal pathways. Have them choose two different shapes reflecting their two words to close the duet. Try different kinds of music. Practice them as time permits.

3. Development/Critical Analysis *10 minutes*

Divide the class in half and show the duets. Have the students say what they see. Ask questions. Do you see the elements of dance in the duets? Are these duets expressing the subject matter?

Lesson Thirteen

Structured Group Improvisation as a Means of Expression

Knowledge: The process of creation is inclusive of both improvisation and more set movement content.

Skills/Learning Objectives: Students will be better able to identify and follow their own movement impulses. Students will develop the understanding of personal and group spatial relationships.

1. Warm-up and the Concept of Structured Improvisation *10 minutes*

Warm up by reviewing the solos and duets from the previous lesson. Try different kinds of music.

Introduce the idea of group improvisation. Explain that structured group improvisation is the chosen form for the opening section (A) and the closing section (C) of the piece.

2. The Creation of Opening Section (A) and Closing Section (C) *35 minutes*

Section A:

Decide as a class on one word from each of the three word banks. As a class, create a group shape in the space. Direct the students to improvise in the space with the three chosen words. Encourage the students to look for vertical and horizontal pathways, different tempos, and varying dynamics as practiced in Unit One and as they practiced in creating their individual solos and duets. Try the improvisation with different music. Offer different music cues as ways to structure different parts of the improvisation. Decide in collaboration with the students how to end. Practice the section a few times.

Section C:

Repeat the same steps you followed to create Section A using the same three words. The only difference is that Section C closes with a group shape instead of opening with one. Experiment with various ways of making this improvisation different from that in Section A. Suggest using different tempos, vertical and horizontal pathways, and/or different qualities of energy. Try the improvisation with different music. Offer different music cues as ways to structure different parts of the improvisation. Decide with the students how to start the section and how to end it with a group closing shape. Practice the section a few times.

Lesson Fourteen

Putting the Piece Together

Knowledge: Focus and attentiveness in rehearsal is required for proper digestion and execution of created material.

Skills/Learning Objectives: Students will experience the level of attention and energy required to rehearse an original piece of choreography. Students will develop a sense of ownership of and pride in their creative choices.

1. Warm-up and Review *10 minutes*

Warm up by reviewing the solos and duets from the previous lessons. Set the music if you haven't already.

2. Setting the Piece *30 minutes*

Begin with the opening section (A). Direct the students to gather in their opening shape created in the previous lesson. Run section A with its chosen music and ending.

As the opening section ends, **begin the middle section (B)** with the first half-group of solos (Part 1). Run it and set the music.

Example I: Egg to Caterpillar

Example II: Moons

As that group of solos ends, begin the second half group of solos (Part 2). Run it and set the music.

Example I: Caterpillar to J to Chrysalis

Example II: Planets

As that group of solos ends, begin the duets (Part 3). Run it and set the music.

Example I: Butterflies

Example II: Suns/Stars

As the whole class completes their duets, **begin the closing section (C).**

Remind the students of the final closing shape. Run it with the chosen music.

Connect the three different sections to each other clearly. Make the transitions between sections simple. Run the three sections in order as many times as possible with their respective music choices. Set any necessary cues for the students including your voice when needed.

Lesson Fifteen

Rehearsing the Piece

Knowledge: Focus and attentiveness in rehearsal is required for proper digestion and execution of created material.

Skills/Learning Objectives: Students will experience the level of attention and energy required to prepare an original piece of choreography.

1. Prepare to Perform *10 minutes*

Gather the students to discuss all that they have accomplished. Remind them of nerves on performance day and to try to stay relaxed and focused. Encourage them to practice on their own or with their friends when they can.

2. Rehearse the Piece *35 minutes*

Run it as many times as time permits. Work out any problems. Field last minute ideas and make any necessary changes. Go over the transitions. Practice cues for entrances and exits and/or any music or verbal cues.

Lesson Sixteen

Informal Showing

Knowledge: Focus and attentiveness in performance is required for proper digestion and execution of created material.

Skills/Learning Objectives: Students will experience the level of attention and energy required to perform an original piece of choreography.

1. Lecture Demonstration Format

Introduce the residency and its goals, outcomes, and purposes.

Demonstrate parts of the warm-up and activities that the students know well and enjoyed. Explain some of the specific knowledge and skills on which these activities focused.

Introduce and show the dance.

Take questions from audience members and allow residency students to answer whenever possible.

Curriculum Vocabulary List

Unit One Vocabulary:

plie, releve
first position, second position
space, time, energy
travel, pathway
low, medium, and high levels
vertical and horizontal space
tempo, slow, medium, and fast
walk, run, skip, gallop
rhythm, counts
curved and straight lines
sustain, suspend, light, heavy
sharp, smooth, fluid, choppy
percussive, strike, flow, attack

Unit Two Vocabulary:

improvisation
movement phrase, combination
choreography
creative movement
solo, duet
cue, entrance, exit
demonstrate, perform
collaborate, cooperate
analyze, critique
stage, audience

Professional Development Workshop

Overview:

The Professional Development Workshop for the Dance to Learn 1st Year Dance Curriculum accompanies the curriculum and is designed for participants in both its implementation and administration. Participants can include Young Audiences Teaching Artists, staff and/or administrators, and personnel from participating schools including classroom teachers, physical education instructors, and school administrators.

Goals of the Workshop:

Participants will be provided with an overview of the Dance to Learn 1st Year Dance Curriculum and will review overall goals and objectives as well as rationale. The curriculum will be related to the NJ Core Curriculum Content Standards for dance and will incorporate the Young Audiences four-part signature program. Participants will engage in activities from the curriculum, and will have the opportunity to ask questions and participate in discussion.

- I. Introductions
- II. Why Creative Movement?
 1. Creative Movement is learner centered.
 2. Creative Movement is not a technique.
 3. Creative Movement is a means for individual expression.
- III. NJ Core Curriculum Content Standards
- IV. Theory of Multiple Intelligences
- V. The Dance to Learn 1st Year Dance Curriculum
 1. Overall Goals and Objectives
 - a. Creative exploration and expression
 - b. Meet Standards
 - c. Review basic elements of dance
 - d. Integration with relevant academic subject matter
 - e. Young Audiences four-part signature program
 2. The Units
 - a. Unit One: The Elements of Dance
 1. Activity: The Name Dance
 2. Activity: Mapping
 3. Activity: Magic Elevator
 - b. Unit Two: Co-Creation and Sharing
 1. Activity: ABA Choreographic Structure
 2. Critical Analysis
- VI. Questions and Discussion

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3. "New Jersey Core Curriculum Content Standards." The Official Web Site for The State of New Jersey. 31 Jan. 2009 <<http://www.nj.gov/education/cccs/>>.
4. Students with Disabilities and the Core Arts Standards <http://www.kennedy-center.org/education/vsa/resources/GuidingPrinciples2014.pdf> (8.26.14)