

# DANCE

## Grade 5 Table of Contents

- **Key Concepts**
- **The Dance Classroom**
- **Lessons**
  1. **Elements and Principles Review** – *Blast to the Past*
    - Dance Elements Checklist
    - Dance Principles Checklist
    - Unity, Variety and Contrast Rubric
  2. **Body Alignment** – *The Dancer’s Position*
  3. **Isolations and the Development of Style** – *I’ve Got Style*
    - Worksheet/Checklist Isolations and Single/Double Dance Steps
  4. **Phrasing and Style** – *Baby, You’ve Got Style*
    - Phrasing Worksheet/Checklist
  5. **Phrasing and Style** – *Back in Style*
    - Canon Worksheet
  6. **Forming and Phrasing** – *Adding On...*
    - Dance Elements Checklist
    - Canon Worksheet
    - Group Dance Study Worksheet
  7. **Reproduction and Memorization** – *Hip, Hip...Hurrah!!*
    - Recalling and Reproducing Movement Rubrics
  8. **Building Dances** – *Hip, Hip...Hurrah!!*
    - Performance Rubric
    - Participation Rubric
    - Sequence Checklist
  9. **Staging and Performance** – *Hip, Hip...Hurrah!!*
    - Arranging and Staging Dancers Handout
    - Performance Rubric
    - Group Composition and Creativity Rubric
    - Group Participation in Rehearsal Rubric
    - Dance Illustrations
- **Dance Elements**
- **Grade 5 Dance Core Learnings**
- **Dance Glossary**

## **Key Concepts**

Based on the *California State VAPA Standards*  
(found in the *Core Learnings* at the end of this section)

### **Grade 5 Dance**

**Vocabulary:** time, space, force/energy, choreography, unity, variety, contrast, phrase, transition, jazz, ballet, turnout, parallel, first and second position (ballet), isolation, style

**Skills and Knowledge:** name, identify, distinguish, create, demonstrate, use:

#### **Dance Skill and Choreography**

- Proper focus, and body control, alignment and placement
- Create and combine dance sequences into dance studies showing smooth transitions, variety, unity and contrast
- Dance elements to change the original intent of a dance phrase
- Create and perform a two or three part dance study using form (canon, ABA, AB)

#### **Cooperate and collaborate in creating and performing**

- Describe the choreographic (creative) process (brainstorm, explore, create, establish order, etc.).
- Discuss the impact of music, costume, use of space, pattern, formation, and relationship on the audience
- Memorize and perform dance studies and a full dance piece

#### **Cultural and traditional dance**

- Identify and perform unique isolation movement
- Applying style to movement sequences
- Recognizing dance styles, genres and their origination

#### **Expression, mood, feeling in dance**

- Express emotional responses through exaggeration
- Change the feeling of a dance sequence or study through manipulating body and facial expression

## **THE DANCE CLASSROOM**

### **The Classroom Setting:**

- Push tables, chairs and other potentially dangerous objects out of the way or conduct dance class in a multipurpose room. An outside space free of obstacles is acceptable.
- Grass areas are favorable to concrete to ensure safety but beware of distractions.
- Creating a space in the front or back of the room will allow for small group work.
- Use aisles for teaching straight line with leaping, running, etc. Make aisles from tables or chairs.

### **Exercise control over you actions and emotions**

- Emphasize the need to focus and concentrate on movement in class.
- Facilitate a creative environment by using pairing and small groupings.
- Allow for plenty of space in which to conduct games and activities.
- Use the word “freeze” to begin or end an activity then wait for all to freeze.
- Use a control device such as a bell, whistle, drum, etc. to get students’ attention, take positions, etc.
- Use repetition and mimicking so that students will internalize concepts.
- Use a slow, calm, and low voice to present an idea and refocus student’s actions.
- Have students practice running, skipping, walking, climbing, prancing, leaping, etc. in place to control activity and movement.
- Teach slow motion and exaggerated gestures to calm student activity.
- Perform collapse and falling movements in slow motion to reduce the risk of injury.
- After presenting a dramatization, have a plan to focus audience’s and actors’ attention to listen and get ready for the next dramatization.
- Ask dancers to sit down in place while you or the audience is giving comments.
- Keep peer evaluation positive.
- When control issues arrive, ask students to share what could be done in the future to exercise more control.
- Create other strategies that manage the “chaos” that comes with movement activities.

### **Use movement expressively and safely**

- Provide or create ample space in which students may move and play.
- Divide students into small practice groups.
- Encourage the use of practicing opposite, reverse or contradictory actions so students will better understand contrast.
- Model expressive voice and body movement and encourage similar mimicking and repetition.
- Use imagery, voice and language to inspire students to act expressively.
- Challenge students to defend their dramatic intentions and artistic interpretations.
- Create opportunities for students to participate with you in front of the class.

### **Use listening and observation skills**

- Teach students to develop audience skills.
- Ask students to recall what they saw, heard, felt, etc. immediately after a presentation.
- Students should practice being a good audience by watching quietly or responding appropriately during class demonstrations.
- Allow students to practice the roles of both dancer and audience as often as possible to reinforce skills.
- Begin and end instruction and activities with “freeze” and with silence.
- Make signals for starting and stopping action clear and consistent for all students.
- Use side coaching and good questioning strategies.
- Emphasize dance words.

**Build social skills: trust cooperation and respect**

- Work in a variety of groupings. (e.g., pairs, small and large groups).
- Encourage brainstorming, collaboration and input from all students.
- Allow students to make shared decisions with you and each other.
- Create a non-competitive environment where all students have a chance to explore and express themselves without ridicule or teasing.
- Allow mistakes to happen without retribution. Be willing to try new things.
- Use questions instead of comments to open up student creativity.

**Believe what you are doing**

- Choose strong images to share with students. Picture books and use of language help students strongly identify with roles and characters.
- Be a good role model when demonstrating physical skills to students. Be enthusiastic and realistic.
- Connect to past experiences and use the five senses: hear, see, touch, taste, smell.
- Use constant reinforcement of a student's creative expression.
- Be quick to point out student's spontaneous movement in dance terms.



## DANCE - GRADE 5 ELEMENTS AND PRINCIPLES REVIEW

### Blast to the Past Lesson 1

*Recommended: Review Gr. 4 Lessons, especially #1, 7, 8 and 9 prior to teaching this lesson.  
Due to the comprehensive nature of this lesson, it is recommended that the modeling and guided practice be taught in two separate sessions.*

#### CONTENT STANDARDS

- 1.4 Incorporate the principles of **variety, contrast, and unity** with dance studies.
- 1.5 Use appropriate **dance vocabulary** to describe dances.

#### TOPICAL QUESTIONS

- How do I identify and describe movement in a dance?
- What are the three elements of dance and how do I identify them in a dance?
- How are the principles of choreography and how do I identify them in a dance?

#### OBJECTIVES & STUDENT OUTCOMES

- Identify, analyze and describe a short work of combined dance phrases using the elements (time, space, force/energy, shape) and principles (repetition, transition, unity, variety and contrast) of dance.

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Principles of Dance Composition Checklist
  - Dance Elements Checklist
  - Student response to inquiry
- **Feedback for Student**
  - Teacher response
  - Principles of Dance Composition Checklist
  - Dance Elements Checklist

#### WORDS TO KNOW

- **axial movement:** movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as *non-locomotor* movement. Examples include stretching, bending, turning in place, gesturing.
- **locomotor:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **pathway:** a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway). Usually considered a spatial element.
- **force/energy:** an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial and intentions. The most recognized *qualities of movement* are sustained, percussive, suspended, swinging, and collapsing.
- **space:** an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement.
- **time:** an element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
- **repetition:** the duplication of movement or movement phrases within choreography, usually done to make an impact or statement

- **phrasing:** the way in which the parts of a dance are organized
- **transition:** the bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence
- **unity:** the feeling of wholeness in a dance achieved when all of the parts work well together
- **variety in dance:** a quantity or range of different things. To maintain audience interest, the composition choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.
- **contrast:** to set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns

## MATERIALS

- Computer
- Optional: Projection Device
- CD Dance Video Clips #1 and 2 (available from the VAPA office)
- Dance Elements Checklist (included)
- Dance Principles Checklist (included)
- Unity, Variety and Contrast Rubric (included for subsequent lessons)

## RESOURCES

- VAPA Core Learnings
- Video Clips CD or DVD (available from the VAPA office)
- For a comprehensive look at dance elements and principles of choreography, go to <http://www.sasked.gov.sk.ca/docs/artsed/dance102030/danceappdxb.html>

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Explain that the students will be viewing two different video clips, labeled as Lesson #1 on the CD/DVD.
- Video Clip #1 is a high-energy jazz dance. Video clip #2 is a modern/interpretive dance. Each is very different in style and technique. (This will give students an exposure to dance style and genre).
- View both video clips with students.

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Arrange students in pairs and give each two Dance Elements checklists, (One for each video.)
- Briefly review the movement (*axial and locomotor*) and elements (*time, space/shape and force/energy*) of dance on the handout. (Refer to Gr. 4 lesson #1)
- Play the video clips two or three more times, giving students ample time to circle the elements they see in each clip. You may prefer to focus on a single category at a time. Example: play the video and ask students to identify only the locomotor movements. Replay the clip and identify only the energy/forced used.
- Share observations using the **Dance Elements Checklist** as a reference. Replay the clip as many times as necessary while students identify, justify and discuss what they viewed.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Review vocabulary for the principles of **phrasing**, **repetition**, **transition**, **unity**, **variety** and **contrast**. Refer to Grade 4 lessons #7, #8 and #9. (See also *Principles of Dance Checklist for Teachers* included in this lesson).
- Distribute two *Principles of Dance checklists* to each student pair. (One per video clip.)
- Watch the two video clips and identify the principles used in the two dances using the checklist.

## DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- Replay the video clips and discuss with students how variety and contrast was demonstrated. You may

want to focus on one category (unity, variety or contrast) at a time.

- Share observations using the rubric as a reference. Replay the clip as many times as necessary while students identify, justify, identify and discuss observations.
- Discuss how the *elements* and *principles* of dance work together to create a dance. (e.g., dance elements in varying combinations create interest, variety, contrast; tying one movement idea to another requires transition)

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Watch any television program or video that includes dance.
- Using the checklists to record dance elements and movements.
- Evaluate and record how unity, variety and contrast were demonstrated.
- Share at the next class meeting.
- Option: Do some research and write a paper or create an oral presentation on the importance of variety in science.
- Make connections to science in classification exercises.

## Dance Elements Checklist

*Unity and Variety are created when using these elements in combination*

Name(s) \_\_\_\_\_ Clip # \_\_\_\_\_

<b>Axial Movements</b>	Bend Turn Curl Sit Tilt	Stretch Reach Turn Kneel Coil	Twist Stomp Fall Lunge Hang
<b>Locomotor Movement</b>	Run Skip Hop March Crawl	Leap Jump Slide Tip-toe Slither	Gallop Walk Leap Roll Scoot
<b>Force/Energy and Quality of Movement</b>	Heavy Smooth Flowing Sink Glide Sway Dart Flop Wiggle Fly Lumber Swirl	Light Shaky Push Melt Float Bounce Dash Stroll Waddle Clomp Wobble Lope	Sharp Choppy Pull Collapse Burst Dab Flick Stagger Romp Scurry Punch Flitter
<b>Time</b>	Fast Freeze	Moderate Suspend	Slow Sustain
<b>Space and Shape</b>	Wide Open Narrow  <b>Levels:</b> High	Narrow Closed Symmetry  Medium	Curled Wide Asymmetry  Low
	<b>Pathway:</b> Curve Spiral Forward Diagonal	Straight Lines Backward Over/Under/Through	Zigzag Circles Sideways

# Principles of Dance Composition Checklist

## For the Teacher

(distribute to students if desired)

Definitions and Discussion Points: The principles of dance refer to the ways in which the elements are constructed to create a choreographic work. They include:

- **Repetition:** permits an audience to see the movements in more detail, allowing them to become familiar with the movement vocabulary the choreographer is using. Repetition can also be used to give movements emphasis. When used effectively, repetition can help create unity by relating sections of a dance to each other. It should be noted that some dances use repetition to create a mesmerizing effect or a tension **contrast Phrasing** (*Sequencing and development*): refer to the ordering of movement (sequencing) in a meaningful way (development). When movements are purposefully connected to each other, they gain significance and take on meaning. This is similar to a word gaining significance when it is placed in a phrase or sentence. As the dance unfolds, each movement and choreographic idea should grow logically out of the previous one. This creates continuity, helping the audience follow the intent of the dance.
- **Transitions:** are needed when movements and dance phrases are connected. Transitions should work toward the intent of the dance composition by connecting the movements and dance phrases in a meaningful way. Transitional movements should promote continuity.
- **Unity:** When all the parts work together to contribute to the whole dance, there is unity. Every movement, no matter how brief, should work toward the intent of the composition. Unity is achieved when the removal of any portion of the composition damages the whole dance.
- **Variety:** within a dance composition can engage and hold an audience's interest. Variety can be incorporated in several ways, as illustrated in the following examples: selecting unlike movements to create variety; varying dance phrases in length and structure; varying spatial, dynamic, body, or relationship aspects when movements or phrases are repeated; or presenting movements in retrograde (doing a movement backwards, similar to playing a film backwards).
- **Contrast:** can be achieved by combining and/or juxtaposing unlike movements. Movements can differ in action, body, dynamic, space, or relationship concepts.
- **Optional: Climax and Resolution:** All dances need to begin somewhere, build toward something, and come to a resolution (beginning, middle, and end). When a dance builds in intensity and interest and reaches a high point, the high point is called a climax. A climax can be created in many ways. For example, dance phrases can increase in intensity of energy and speed to a high point before decreasing to a lull, or a narrative can build toward a highlight or a turning-point before being resolved. The resolution of a climax reveals the importance of what has occurred previously in the composition. Climaxes can be resolved in a variety of ways; for example, the climax could dissolve, be converted into something else, or be replaced by something else.

## Principles of Dance Composition Checklist

Name \_\_\_\_\_ Clip # \_\_\_\_\_

Dance Principle	Your thoughts, clues and evidence
<p><b>Repetition</b></p> <ul style="list-style-type: none"> <li>• Which movements were similar or like?</li> <li>• Did you notice a particular section that was repeated?</li> <li>• Did repeating the movement make a point?</li> <li>• Did the repetition make the dance boring or interesting?</li> </ul>	
<p><b>Phrasing</b></p> <ul style="list-style-type: none"> <li>• Do the dance sections make sense in the order they appear?</li> <li>• Does the dance show flow and continuity?</li> </ul>	
<p><b>Transition</b></p> <ul style="list-style-type: none"> <li>• Do the dance phrases connect together smoothly?</li> <li>• Does the dance make sense the way it is constructed?</li> </ul>	
<p><b>Unity</b></p> <ul style="list-style-type: none"> <li>• Do all parts of the dance are work together?</li> <li>• Does the dance have a feeling of wholeness?</li> <li>• If any one part of the dance was removed, would the dance be damaged?</li> </ul>	
<p><b>Variety</b></p> <ul style="list-style-type: none"> <li>• Unlike movements used to create variety</li> <li>• Varied dance phrases in length and structure</li> <li>• Varied spatial, dynamic, body, or relationship aspects when movements or phrases are repeated</li> <li>• Movements done in retrograde. (doing a movement backwards, similar to playing a film backwards)</li> </ul>	
<p><b>Contrast</b></p> <ul style="list-style-type: none"> <li>• The juxtaposition of movements with distinct differences, (e.g., high/low, curved/straight, sudden/strong, solo/group, etc.)</li> </ul> <p><b>And movements that are different in</b></p> <ul style="list-style-type: none"> <li>• action</li> <li>• body</li> <li>• dynamic space</li> <li>• relationship concepts</li> </ul>	

## Unity, Variety and Contrast Rubric

Name(s) \_\_\_\_\_ Video Clip # \_\_\_\_\_

Category	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<b>Unity</b>	Dance study demonstrates all three parts integrated into a 48 count (three 16 count sections). Transitions are smooth and group is well prepared and rehearsed.	Dance study demonstrates all three parts. Transitions are apparent but may not be smooth. Group is prepared.	Dance study demonstrates all three parts but transitions are rough between sections. Group is somewhat prepared.	Dance study demonstrates all three parts, but transitions are unclear. Group may stop and start, show confusion and are not well prepared.
<b>Variety</b>	Dance study displays variety showing subtle differences in dance elements. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays variety showing subtle differences in dance elements. There is clarity in 3 of the original 4 movements and the audience easily perceives the variations.	Dance study displays some variety showing subtle differences in dance elements. There is clarity in 2 or 3 of the original 4 movements and the audience perceives the variations with assistance from the teacher.	Dance study displays some variety in dance elements. There is some clarity in 1 or 2 of the original 4 movements and the audience perceives the variations with assistance from the teacher.
<b>Contrast</b>	Dance study displays contrast using a wide and dynamic opposing range of dance elements. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays contrast using a wide and dynamic range of opposing dance elements in 3 of the 4. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays a weaker contrast, with less dynamic opposition of dance elements. There may be repetition with only 2 or the original movements showing clarity. The audience perceives the variations with teacher assistance.	Dance study displays a weak contrast, with little dynamic opposition of dance elements. There may be repetition with only 1 or 2 or the original movements showing clarity. The audience perceives the variations with teacher assistance.

## DANCE - GRADE 5 BODY ALIGNMENT

### The Dancer's Position Lesson 2

*This lesson is a precursor to teaching isolations, balance and control.*

#### CONTENT STANDARDS

1.1 Demonstrate focus, physical control (e.g., proper alignment, balance), and coordination in performing locomotor and axial movement.

#### ESSENTIAL QUESTIONS

- How do I align my body for dance?
- Why is appropriate posture and alignment important for the dancer?
- How do I describe and demonstrate first and second position parallel and turnout in dance?

#### OBJECTIVES & STUDENT OUTCOMES

- Demonstrate proper body alignment and placement. (e.g., feet, knees, hips, stomach, ribs, chest, shoulders, head, etc.)

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Student demonstration of correct posture and breathing
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Peer feedback

#### WORDS TO KNOW

- **alignment:** the correct position or positioning of the parts of the body relative to one another for dance
- **first position:** a ballet term meaning the stance (feet) is approximately 6 inches apart. The toes can be either turned away from the midline of the body with heels together (called *turn out*) or the feet can be parallel (facing forward) (called *parallel first*) position.
- **second position:** a ballet term meaning the stance (feet) is shoulder width apart, weight evenly distributed on both feet. Second position can be done in *turn out* or in *parallel* position.
- **turn out:** outward rotation of the hip joint so that the toes are turned away from the body but the heels are together
- **dancer's position:** the proper stance to ready the student for dance

#### MATERIALS

- Positions of the feet and arms in Ballet (included)
- Variety of cultural music selections: African, Latin or Native American available at the IMC (Christy Lane's Multicultural CD) or from the VAPA office.
- For explanation and pictures of correct and incorrect posture and alignment for dance go to <http://library.thinkquest.org/12819/text/alignment2.html>
- Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are easily available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in music they listen to at home, but be sure to check the lyrics first.

#### RESOURCES

- VAPA Core Learnings
- Alignment and Posture website: <http://library.thinkquest.org/12819/text/alignment2.html>
- Internet iTunes and other websites for music (Amazon.com)

**WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Review vocabulary and positions to be used in this lesson.
- Discuss with students the reasons why alignment and posture are important to dance: **balance, muscle development, and prevention of injury**
- Students become aware of body placement and alignment in the following positions:
  - Stand tall and rigid like a marine at “attention”. Feet should be together. Try to lean from side to side.
  - Raise the shoulders up to the ears and maintain “attention” position and try to lean back and look up.
  - Release the body tightness and allow the posture to slump (round shoulders and back, let chin come forward). Maintain a standing position, feet together, and focus eyes on the floor. Let arms relax and swing.
  - Keeping the slouched posture, move the feet shoulder-width apart (approximately 14-16 inches).
  - Coach the students to lift and stand tall without slouching, arching the lower back (swayback) or allowing the body to become rigid.
  - Repeat one or two more times. Use a full length mirror or large window if available for students to view themselves.

**MODELING** (*Presentation of new material, demonstration of the process, direct instruction*)

- If able, view the website <http://library.thinkquest.org/12819/text/alignment2.html> and review with students.
- Explain that dancers must have good alignment in order to dance correctly, safely and with balance and control.
- As you explain the placement of each body part, (descriptions are below) model and ask students to mimic.
  - Say: “The correct dancer’s position looks like this.” (use the descriptions below) and ask students to demonstrate as a group.
    - Place feet approximately 4-6 inches apart (known as *first position*) with weight evenly distributed on both feet, ankles not rolled in or out. Shift weight from foot to foot or roll ankles to demonstrate mal-alignment. Demonstrate with feet in *turnout* and in *parallel position*.
    - Position knees straight but not locked. Ask students to press knees back and hold tight, then relax to get this position.
    - Hips should be squared not sitting off to the right or left.
    - Tummy is lifted and held up. Do NOT suck in your stomach. Look for evidence of released pelvis or “sway back”.
    - Chest should be open. Shoulders should not be squeezed back too far as to pinch the shoulder blades. Ask students to round in and open up the chest and shoulders to get this position.
    - Shoulders should be pressed down not lifted up to the ears. Have students raise and squeeze the shoulders tightly, then press them down to get this position.
    - Head and eyes should be straight ahead. No tilting to the side, down or lifted up.
- Mix up the order of the body positions to see if students can remember the correct alignment.
- To check for understanding, ask students to incorrectly place each body part and then ask them correct the position (e.g. push forward the hips, then replace; squeeze the shoulder blades together, then replace).
- Further check for understanding by asking students to verbalize what they are doing and demonstrate for each other.
- **Note: Remind students to breathe. Standing in correct alignment is not natural for most people and the concentration often causes students to hold their breath which could cause fainting!**

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Ask students to find their space in the room and stand in the **dancer’s position**. (Decide beforehand

which foot position the students will demonstrate: **first** or **second, parallel** or **turnout position**).

- Ask students to breathe deeply two times before starting the music.
- Play a variety of musical selections and ask students to move appropriately (style: African, Latin or Native American, slow, fast, sharp, in personal and general space, etc).
- When the music stops, students immediately freeze in an interesting shape. You may add criteria for the shapes. (e.g., change level, wide, narrow, large, small, geometric, etc.)
- Direct students to return to the **dancer's position** and breathe deeply two times.
- Repeat using a few more musical selections until students get the idea of correct **alignment**.
- Make corrections in posture and **alignment** as you proceed through the exercise.
- Listen for the two breaths as students hold the **dancer's position**.
- Coach students to take their weight off-balance by leaning or tilting forward, backward and sideways, moving quickly, spinning, etc., while maintaining control, being able to freeze immediately in a shape without any movement. Students should avoid falling down, bumping into someone or something, etc.

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Review the correct placement for each body part by asking for volunteers to verbalize and demonstrate the following positions:
  - Feet
  - Knees
  - Hips
  - Tummy
  - Chest
  - Shoulders
  - Head
- Ask students the following:
  - “Was breathing difficult while learning to stand correctly? Why?” (Discuss the impact of concentration and focus as a distracter to breathing)
  - “What can you do to make sure you breathe while rehearsing dance postures and movement?”
  - “Why is correct alignment and posture important for the dancer?”

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Practice standing in the **dancer's position** off and on throughout your day.
- Walk from place to place with correct alignment and journal how this felt.
- Did you remember to breathe?
- Begin a Dance Journal where students will keep track of their progress throughout the series of lessons.
- **Science connection:** research the importance of oxygen to the body and the reason for breathing during exercise.

### **DANCE POSTIONS (Ballet Example)**

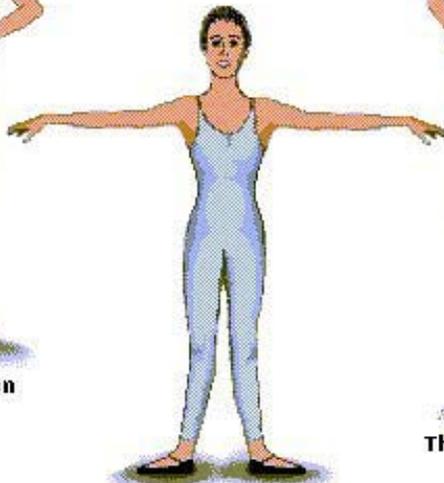
*The toes in first and second position do not have to be turned out as widely as shown.  
For this lesson it is recommended that a fist width or two between the toes will be*

sufficient to demonstrate turnout. Positions can also be done with the feet in parallel position.

<http://centerstagedance1.com/images/positions1.jpg>



**First position**



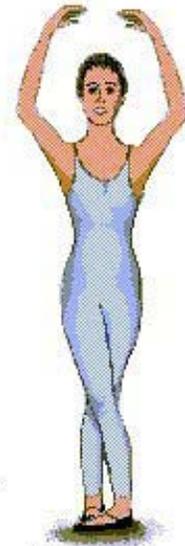
**Second position**



**Third position**



**Fourth position**



**Fifth position**

## Alignment and Posture for Dance

<http://library.thinkquest.org/12819/text/alignment2.html>

Proper alignment of posture and turnout are necessary for balance, muscle development, and prevention of injury in dance.

Posture, that is, carriage of the body, is very important for a dancer. Poor alignment puts stresses and strains on the joints and muscles of the lower back and legs, causing muscles to work beyond their natural capacities, joints to carry more weight, and ligaments to lose their elasticity.

The muscles in the back and abdomen should be held, but not in a tense manner. Dancers are often told to "stand straight," but this does not mean that the dancer should hold his or her spine as if a pole was going through it. There is a slight curvature to the spine, especially where the spine meets the pelvis. In addition, one should not stand as if in military stance; the arms and head should rest comfortably above the rib cage.

When one refers to alignment, one generally thinks of the head, spine and pelvis and usually forgets about the legs and feet. Problems in the legs, such as hyper-extended knees and over turnout of the feet, often lead to injuries in elsewhere in the body.

Hyper-extended (sometimes called *swayback*) knees puts extra pressure on the backs of the knees, places one's weight on the heels, and causes the pelvis to tip forward (Hammond, 132). Practicing carefully in a parallel position, the dancer can work toward solving this problem by holding the knees stable, but not locked, repositioning weight towards the ball of the foot, and tilting the pelvis to a vertical position.

Over turnout in the feet can also lead a dancer to injury. Ballet nearly always calls for turnout; modern and jazz do so only occasionally. Turning out the legs allows one to lift ones legs higher and creates a beautiful line. Unfortunately, many dancers become overzealous in their turning out, which can lead to a variety of problems.

Turnout should come from the ball-and-socket joint at the hip, not from the knees or the ankles. The knees should always point over the toes, the feet should never roll over the arches, and the pelvis should not feel pushed or tilted forward. If you should notice that you are doing any of the above-mentioned things or if you feel pain in any of these areas, simply move your toes to a slightly more turned in position. Do not try to correct the rolled in arches or the tilted pelvis by muscling your way through combinations: you will only put more strain on the other, making injury even more likely.

**DANCE – GRADE 5  
ISOLATIONS AND THE DEVELOPMENT OF STYLE**

**Lesson 3**

**I've Got Style!**

*Recommended: Read The History and Origins of Ballet and Jazz Dance (attached)  
prior to teaching this lesson.*

*This lesson is one in a series of 3 parts.  
Lesson 5 will complete the dance study.*

**Content Standards**

- 1.1 Demonstrate focus, physical control, (e.g., proper **alignment**, balance) and coordination in performing **locomotor and axial** movement.
- 1.2 Name and use a wide variety of movements. (**e.g.**, isolations/**whole body**)

**TOPICAL QUESTIONS**

- What knowledge and performance skills do I need to solve problems in dance?
- How do I create artistic dance forms, styles and genres from different cultures and time periods?
- How do I identify and classify artistic dance forms, styles and genres from different cultures and time periods?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will combine and perform isolations with axial and locomotor movements (e.g., walk and/or turn doing a variety of head or shoulder movement) while demonstrating proper alignment Students will identify,
- Students will discern between and perform the skills and style of ballet and jazz dance.

**ASSESSMENT** (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
  - Student observation and performance
  - Worksheet/checklist
- **Feedback for Student**
  - Teacher and peer feedback
  - Worksheet/checklist

**WORDS TO KNOW**

- **isolation**: separating (isolating) body parts or moving one body part at a time
- **technique**: the procedure and/or skill used in dance usually demonstrated through basic movement
- **ballet**: a form of dance characterized by a defined system of steps, poses, and graceful movement including leaps and spins
- **jazz dance**: a style of dance which uses the technique and terminology of ballet terms, but employs isolation, syncopation and typically, strong, energetic movement
- **style**: distinctive and identifiable movements in dance performed in such a way to express a particular attitude or time period, often used in combination
- **first position**: a ballet term meaning the stance (feet) is approximately 6 inches apart. The toes can be either turned away from the midline of the body with heels together (called *turn out*) or the feet can be parallel (facing forward) (called *parallel first*) position.
- **second position**: a ballet term meaning the stance (feet) is shoulder width apart, weight evenly distributed on both feet. Second position can be done in *turn out* or in *parallel* position.
- **turn out**: outward rotation of the hip joint so that the toes are turned away from the body but the heels are together
- **dancer's position**: the proper stance to ready the student for dance

- **parallel position:** the proper stance to ready the student to dance but the feet are in parallel first position, rather than first position turnout

## MATERIALS

- Origins of Ballet, Jazz and Hip Hop/Break Dance Information (included)
- CD or DVD of Video Clips (available from the VAPA office)
- **Worksheet/Checklist Isolations and Single/Double Dance Steps**
- Computer (optional: projection equipment)
- Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.

## RESOURCES

- CD/DVD of Video Clips available from the VAPA office that accompany this lesson series
- History of Jazz Dance: [http://www.hkbu.edu.hk/~pesubj/purple/e\\_jazz/ejz\\_bri.htm](http://www.hkbu.edu.hk/~pesubj/purple/e_jazz/ejz_bri.htm) and interactive video [http://www.ket.org/artstoolkit/dance/preview/dance-dancesense109\\_excerpt.htm](http://www.ket.org/artstoolkit/dance/preview/dance-dancesense109_excerpt.htm)

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Briefly review lessons #1 and #2 including positions and terminology.
- Share the attachments on **Jazz** and **Ballet** with the class before teaching this lesson. Hip-hop will be covered in lesson 7.
- Arrange students in pairs.
- Play each of the three video clips (labeled lesson #3 on the CD/DVD) two times each and ask students to observe the similarities and differences between the dance styles: ballet and jazz/hip hop. You might use a Venn Diagram or other graphic organizer.
- Share observations and discuss how the dancer uses his body in each dance genre. (e.g., jazz dance is typically quicker, sharper, uses isolations, is grounded and movement is freer looking whereas ballet is lifted, on the toes, graceful and exacting in movement technique.)

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Tell students that certain movements done in a particular manner create **style**.
- **Isolations (moving one body part independently)** are kinds of movement that create **style**, particularly in Jazz and Hip Hop.
- Ask students to find their personal space, standing in **second position, in parallel dancer's position**.
- Start with the following simple **isolation** movements:
  - Turn the **head** to the right side and back to the center; then to the left side and back to the center. Move the head up and down always returning to the center.
  - Move the **shoulders** up and down, forward and back, together and one at a time, alternating, always returning to center.
  - Pop (bend sharply) the **knees** together at the same time and one at a time, alternating left and right, return to center.
  - Turn the toes in together at the same time and one at a time (alternating left and right) return to center.
  - **Move the ribcage** (this can be difficult)
    - **to the side:** Raise the arms extended straight out from the shoulders, bending knees slightly. Reach as far as possible to the side with the rib cage without moving the hips, tilting or lunging from side to side.
    - **back:** Ask students to pretend they have been "socked in the stomach". Place the fingers on the diaphragm, exhale quickly (saying the word out or shhhhh will accomplish this) and pull the ribs in.
    - **forward:** Reverse the imagery (being pushed forcibly on the mid-back) or pretend there is a stick attached to the chest that forcibly pulls your chest and ribcage forward.
  - **Move the hips:**

- Keep the knees slightly bent, lift each hip up and to the side. Repeat on the other side, remembering to always stop in the center. Swing hips from side to side without stopping in the center (this is called *pass through*).
- Hips can also be circled around to the right and left. You May want to avoid forward and backward movement of the hips and proceed directly to circling.
- **Move the feet:**
  - Flex by pulling toes toward knee, point by extending ankle and toes to the floor and circle the foot both inward and outward.
- Rehearse **isolations** several times, stopping in the center and passing through.
- Perform these movements with music that has a strong beat.

### **GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Combine **isolations** (head, shoulder, ribcage, hips and knees) and dance steps (walk, single and double basic) in combinations.
- **Teach the following steps:**
  - **Single basic:** step right to the side, touch right, repeat on the left
  - **Double basic:** step to the right, step together with the left, step to the right, touch left.
- Have the class repeat each step for 8 counts as needed.
- Divide the class into groups of five or six and distribute a worksheet to each group (included).
- Each group is to come up with a way to incorporate head, shoulders, ribcage, and hips incorporating the two dance steps and the walk. (e.g., walk forward and move head from side to side for 4 counts, then add shoulders for another 4 counts; double basic step moving shoulders up and down or hips right to left).
- Allow some time for students to explore movements and improvise.
- Allow each group to demonstrate their steps and movements while the rest of the class is the audience.
- Use moderate tempo pop/rock type music with a strong beat.
- **Options:** Have one group teach the class the movements they have created or have groups teach each other. Explore ways to combine two groups' movements into a single combination.

### **DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Ask students:
  - "Identify the **isolations** used in each group."
  - "Which dance steps and isolation movements seemed to go well together? Why?"
  - "Which dance steps did not seem to work as well? Why?"
  - "What is difficult about combining **isolations** and dance steps?"
  - "What did you and/or your group do to make the combinations easier?"
  - "In what ways do **isolations** make the three dance steps (walk, double and single basic) more interesting?"
  - "Which dance genre uses isolations as a significant part of its movement style?" (Jazz)
- Play the video clips once more (from the warm-up), and ask the students to identify the differences in the movements between ballet and jazz dance.

### **EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

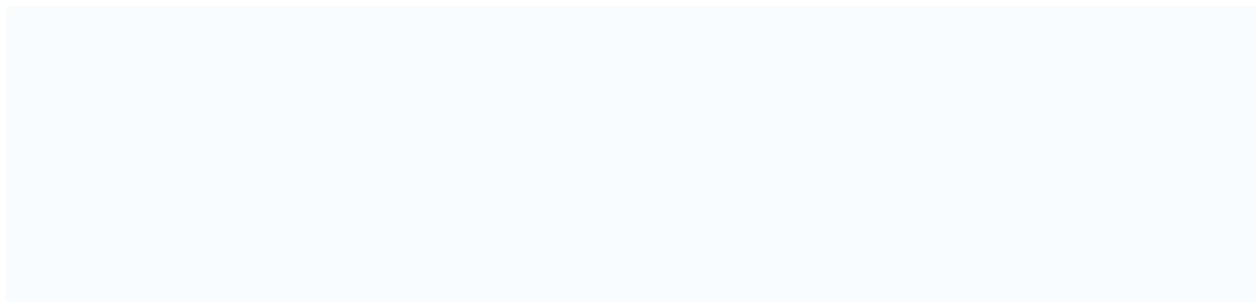
- Describe how historical events relate to dance forms and make relevant historical or cultural connections. (e.g., the rebellion of the 1960's was represented in popular social dances with a move from partners to individual expression.)
- Select one of the following:
  - Research a major dance style or form and discuss what happened in history to inspire its creation. (e.g., Modern Dance, Jazz, Tap, Social Dance, Hip Hop and Break Dance, etc.)
  - Discuss how immigrants of different ethnic groups to the United States contributed their traditional movement and rhythms to the development of unique dance styles such as tap, jazz, blues, and swing dance.
  - Read about a famous jazz dancers or choreographers and write a short summary.

Worksheet/Checklist  
**Isolations and Single/Double Dance Steps**

Group # \_\_\_\_\_ Names \_\_\_\_\_

---

Single Basic Step	The isolations our group added were:	
Double Basic Step	The isolations our group added were:	
Single Basic Step (place an "x" in one of the boxes to the right)	Yes we can do the steps and the isolations at the same time for 16 counts	No, we cannot do it and the isolations at the same time for 16 counts
Double Basic Step (place an "x" in one of the boxes to the right)	Yes we can do the steps and the isolations at the same time for 16 counts	No, we cannot do the steps and the isolations at the same time for 16 counts



## The Origin of Ballet

<http://danceelement.org/aboutballet.aspx>

The art of ballet did not emerge until the late 1400s in Italy. Italy began the ballet tradition, but it was the French that enabled it to blossom. Incorporating aspects of Italian ballet, French ballet gained prominence and influenced the dance genre internationally. To this day, the majority of ballet vocabulary originates from French.

In the last century, the United States also developed its own ballet traditions, most notably with choreographer George Balanchine. Although interest in contemporary dance has expanded to include modern dance, jazz, flamenco and other forms, ballet has endured the test of time and is still taught and performed.

The word *ballet* comes from French and was borrowed into English around the 17th century. The French word in turn has its origins in Italian *balletto*, a diminutive of *ballo* (dance). *Ballet* ultimately traces back to Latin *ballere*, meaning to dance.

Ballet originated in the Renaissance court as an outgrowth of court pageantry in Italy, Aristocratic weddings were lavish celebrations. Court musicians and dancers collaborated to provide elaborate entertainment for them. Ballet was further shaped by the French *ballet de cour*, which consisted of social dances performed by the nobility in tandem with music, speech, verse, song, pageant, decor and costume. When Catherine de' Medici, an Italian aristocrat with an interest in the arts, married the French crown heir Henry II, she brought her enthusiasm for dance to France and provided financial support.

A ballet of the Renaissance would look nothing like a performance of Giselle or Swan Lake at the Bolshoi. Tutus, ballet slippers and pointe work was unheard of. The choreography was adapted from court dance steps. Performers dressed in fashions of the times. For women that meant formal gowns that covered their legs to the ankle. Early ballet was participatory, with the audience joining the dance towards the end.

### Ballet Technique

Ballet, especially classical ballet, puts great emphasis on the method and execution of movement. A distinctive feature of ballet is the outward rotation of the thighs from the hip. The foundation of the dance consists of five basic positions, all performed with the turnout. Young dancers receive a rigorous education in their school's method of dance, which begins when they are young and ends with graduation from high school. Students are required to learn the names, meanings, and precise technique of each movement they learn. Emphasis is put on building strength mostly in the lower body, particularly the legs, and the core (also called the center or the abdominals) as a strong core is necessary for many movements in ballet, especially turns, and on developing flexibility and strong feet for dancing *en pointe*.

### Ballet Methods

Ballet techniques are generally grouped by the area in which they originated, such as Russian ballet, French ballet, Italian ballet. Although there are some small regional variations, the 'rules' and movement vocabulary of ballet remain the same throughout the world. The different training techniques of ballet are designed to produce a different aesthetic quality from a student. This is particularly noticeable in the high extensions and dynamic turns of Russian ballet, whereas Italian ballet tends to be much more grounded, with a heavy focus on fast intricate footwork (eg., the Tarantella is a well known Italian folk dance, which is believed to have influenced Italian ballet.)

## History of Jazz Dance

[http://www.hkbu.edu.hk/~pesubj/purple/e\\_jazz/eiz\\_bri.htm](http://www.hkbu.edu.hk/~pesubj/purple/e_jazz/eiz_bri.htm)

Jazz dance originated from the African American vernacular dance of the late 1800s to the mid-1905s. An early popular "jazz dancer" was vaudeville star Joe Frisco in the 1910s. He danced in a loose-limbed style close to the ground while juggling his derby and cigar.

Until the middle of 1950s, the term "jazz dance" often referred to tap dance, because tap dancing (set to jazz music) was the main performance dance of the era. During the later jazz age, popular forms of jazz dance were the Cakewalk, Black Bottom, Charleston, Jitterbug, Boogie Woogie, swing dancing and the related Lindy Hop.

After the 1950s, pioneers such as Katherine Dunham took the essence of Caribbean traditional dance and made it into a performing art. With the growing domination of other forms of entertainment music, jazz dance evolved on Broadway into a new, smooth style taught today and known as Modern Jazz, while tap dance continued to evolve on its own. The performance style was popularized by Bob Fosse's work, such as *Chicago*, *Cabaret*, *Damn Yankees*, and *The Pajama Game*.

Today, jazz dance is present in many different venues and different forms. Jazz dance thrives in dance schools and remains an essential part of musical theater choreography; it is sometimes interwoven with other dance styles as appropriate for the particular show. Jazz dancing can be seen in some music videos, and even a number of Las Vegas showgirls are jazz dancers.

### Technique

To excel in jazz dance, the dancer must master ballet technique because it consists of slower movements that strengthens body and improves balance. This is also beneficial for jumps and turns where correct posture is necessary to properly complete the jump and/or turn. Jazz dancers' strong and sharp movements are aided by ballet technique. Jazz dance can take many different paths. It is often competed in large groups in its more traditional form, but can also cross over into other styles of dance to be lyrical or contemporary. It can also be highly influenced by hip hop styles.

Jazz relies heavily on originality and improvisation. Many jazz dancers have different takes on the dance, incorporating different styles into the dance. An important factor of jazz is expression. Good jazz routines express the music through dramatic and grandiose body movements. Some basic moves include: ball change, twist, pivot step, touch step, Piqué passé, stag leap, jete`, pencil spin, barrel turn, fan kick, jazz walk, jazz run, hip walk, chasses, cat walk and the catch step.

### Notable directors, dancers and choreographers:

- Jack Cole, considered the father of jazz dance technique. He was a key inspiration to Matt Mattox, Bob Fosse, Jerome Robbins, Gwen Verdon, and many other choreographers.
- Bob Fosse, a noted jazz choreographer who created a new form of jazz, inspired by Fred Astaire and the burlesque and vaudeville styles.
- Gus Giordano, a highly influential jazz dancer and choreographer.
- Eugene Louis Faccuito (aka Luigi), a dancer who created a warmup routine designed to prepare his body for dancing after being paralyzed in a car accident.
- Jerome Robbins, choreographer for a number of hit musicals, including *Peter Pan*, *The King and I*, *The Pajama Game*, *Fiddler on the Roof*, *Gypsy*, *Funny Girl*, and *West Side Story*. He also directed the last four. He also founded the ballet company Ballets USA.
- Gwen Verdon, known for her roles in *Damn Yankees*, *Chicago*, and *Sweet Charity*.

## Origin of Hip- Hop and Break Dance

<http://media.www.thehurricaneonline.com/media/storage/paper479/news/2005/02/01/Edge/Whats.Bigger.Than.HipHop.Music.The.Cultural.Movement-847417.shtml>

*Hip hop* is a cultural movement that began among urban Africans, Jamaicans and Latinos in the Bronx borough of New York City during the early 1970s, and has since spread around the world. Breaking is one of the major elements of hip hop culture, commonly associated with, but distinct from, "popping", "locking", "hitting", "ticking", "boogaloo", and other funk styles that evolved independently in New York during the late 20th century.

It was common during the 1980s to see groups of people in a playground, basketball court, or sidewalk with a radio performing break-dancing shows for a large audience. While breaking in its current form began in the South Bronx alongside the other elements of hip-hop, it is similar in style to and may possibly derive from the Capoeira form of dancing/martial arts, which was developed by slaves in Brazil.

"Hip-Hop" as a form of dance is becoming more popular. Derived from, but not wholly consisting of, break dancing moves, it is a dance without any limitations to positions and is an expression of how a dancer feels on the inside. The style of hip-hop dance incorporates a lot of fast paced combinations and rhythm. Hip-hop is very casual and fun. The modern moves and energy make it a great form of fun and exercise for teens and pre-teens of today. Certain shoes can be worn at some studios, preferably the dance sneaker or jazz shoes.

## DANCE - GRADE 5 PHRASING AND STYLE

### Baby, You've Got Style!! Lesson 4

*Part two of three, this lesson may take 2 sessions to complete.*

#### CONTENT STANDARDS

- 1.2 Name and use a wide variety of movements. (e.g. isolations/whole body)
- 1.5 Use appropriate dance vocabulary to describe dances.
- 2.1 Create, memorize, and perform complex sequences of movement with greater focus, force/energy, and intent.

#### TOPICAL QUESTIONS

- How do I create style in dance?
- What is performance quality and why is it important to dance?
- What is my responsibility in performing?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will combine and perform axial and locomotor movements simultaneously with isolations. (e.g., walk and/or turn doing a variety of head or shoulder movement, etc.)
- Students will create style by selecting and performing appropriate movement.
- Students will memorize dance sequences to develop muscle memory and kinesthetic awareness skills.

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Student Phrasing Worksheet/Checklist
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Peer feedback
  - Phrasing Worksheet/Checklist

#### WORDS TO KNOW

- **phrasing:** the way in which the parts of a dance are organized
- **performance quality:** a confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. (also known as **projection**)
- **isolation:** separating (isolating) body parts or moving one body part at a time
- **style:** a way of doing something, especially a way regarded as expressing a particular attitude or time period (i.e. jazz, hip-hop, or lyrical styles of dance).

#### MATERIALS

- CD Player
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from [www.Amazon.com](http://www.Amazon.com). iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.
- Computer (optional: projection device)
- CD/DVD of Video Clips (available from the VAPA office)
- Phrasing Worksheet and Checklist (included)

## RESOURCES

- VAPA Core Learnings
- CD/DVD of Video Clips (available from the VAPA office)

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Review the previous lesson on **isolations**.
- Select one of the three video clips from lesson #3 and have students observe and identify the types of isolations they see.
- Allow students to watch the clip two more times as needed.
- Discuss the findings as a group making sure all isolations are identified.
- Ask for student volunteers to imitate a movement or series of movements that they saw on the video clip.
- Ask for volunteers to teach the movements to the class.
- Use the video clip as a guide as necessary.

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Have students find their personal space and review the following: (coach and correct as needed)
  - the **dancer's position** and correct **alignment** (lesson 2)
  - **isolations** (lesson 3)
  - **single and double basic steps** (lesson 3)
- **Teach a movement phrase in two parts, A and B:**
  - Part A: Beginning with the right foot, do two double basic steps (refer to lessons 3), step-together-step-touch to the right then to the left (4 counts each for 8 counts total).
  - Part B:
    - Beginning with the right foot, walk forward 4 steps, do two single basic steps starting to the right (8 counts).
    - Beginning right, walk backwards 4 steps and do two single basic steps (8 counts).
- You have now created a 24-count phrase.
- Rehearse this phrase several times until students have the sequence memorized.
- Play some upbeat, moderate to moderately quick popular music appropriate for this age group.
- **Add body isolations**
  - As a group ask students to give suggestions for isolation movement to add to the footwork (refer to lesson 3).
  - Begin with part A. Select and add student suggestions and review.
  - Continue to add various isolations to the two sections of part B.
  - Rehearse each section several times.
  - Rehearse all three parts together as many times as it takes for students to memorize most of the phrase without and with music.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Discuss the idea of **performance quality** as being an important part of how a dance looks simply by the way the dancers move and use their facial and body energy. Performance quality often gives dance a definite and identifiable **style**. (**Refer to vocabulary**).
- Gather students together and play the video clip(s) again asking students to pay particular attention to the **style** of the movements and the performance quality of the dancers. (e.g., intensity, sharpness, strength, smile, aggressive, flowing, etc.)
- Ask students to make special note of any particular movements or ways of moving they liked and might be interested in recreating.
- To make the dance's style more, use a variety of musical selections: slow, flowing music, with or without lyrics for as ballet style; contemporary music with a strong beat for jazz or hip-hop.
- Divide the class into groups of four to six.
- Ask each group to add any other movements they feel would make their particular dance phrase more interesting. (e.g., students could change levels, change pathway, add multiple layers of isolations; head, shoulders and arms done together, etc.)

- **Note: students may not change the original AB steps or the agreed upon isolations that were added in the modeling section of this lesson but must add to or embellish upon the original.**
- Give students ample time to explore movement, make artistic choices, incorporate into the phrase and rehearse.
- Allow students to revisit the video clips to get ideas.

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Ask students:
  - “How did stylizing the movement and adding performance quality change the phrase?” (e.g., it made the dance more difficult, fun, tiring, etc.)
  - “What was challenging about selecting, making choices and adding additional movement to your phrase?” (Students may comment on how difficult it was to find and agree upon movement ideas, more difficult to memorize, etc.).
- Ask students to rehearse the phrase for the next lesson.

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Describe how dancing requires good health-related habits. (e.g., individual and group goals for flexibility, strength, endurance, stress management, nutrition)
- Making extensions to the importance of rehearsal to performance:
  - Ask students to research and write a short narrative about why rehearsal is an important part of performing?

## Phrasing Worksheet/Checklist Isolations and single/Double Dance Steps

Group # \_\_\_\_\_ Names \_\_\_\_\_

---

<b>Part A</b> Double Basic Step	The isolations our class added were:	
<b>Part B</b> walk <i>forward</i> Single Basic Step	The isolations our class added were:	
<b>Part B</b> walk <i>backward</i> Single Basic Step	The isolations our class added were:	
Describe the movements or performance qualities you added to change the phrase.		
What did we do with our phrase to create style? What performance quality did we choose?		
Part A Double Basic Step (place an "x" in one of the boxes to the right)	Yes we can do the step and the isolations at the same time for 8 counts	No, we cannot do it and the isolations at the same time for 8 counts
Walk Forward and Single Basic Step (place an "x" in one of the boxes to the right).	Yes we can do the steps and the isolations at the same time for 16 counts	No, we cannot do the steps and the isolations at the same time for 16 counts
Walk Backward and Single Basic Step (place an "x" in one of the boxes to the right)	Yes we can do the steps and the isolations at the same time for 16 counts	No, we cannot do the steps and the isolations at the same time for 16 counts

# DANCE - GRADE 5 PHRASING AND STYLE

## Back in Style! Lesson 5

*Part three of three (this lesson will take 3-4 sessions to complete).*

### CONTENT STANDARDS

**1.2** Name and use a wide variety of movements (e.g. isolations/whole body).

**1.5** Use appropriate dance vocabulary to describe dances.

**2.3** Describe and incorporate simple dance forms in dance studies (e.g., AB form, canon).

### TOPICAL QUESTIONS

- What is canon?
- How do I create canon in dance?
- How is canon important to dance?

### OBJECTIVES & STUDENT OUTCOMES

- Students will combine and perform axial and locomotor movements simultaneously with isolations. (e.g., walk and/or turn doing a variety of head or shoulder movement)
- Students will analyze and describe a dance study using the elements. (time, space, force/energy, shape)
- Students will memorize dance sequences to develop muscle memory and kinesthetic awareness skills.
- Students will perform a two-part sequence in round (canon) form.

### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Canon Worksheet
  - Student answers and performance
  - Student feedback from videotape demonstration
- **Feedback for Student**
  - Canon worksheet
  - Teacher feedback
  - Performance
  - Viewing videotape and self-evaluation

### WORDS TO KNOW

- **AB form:** a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).
- **canon:** a passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another, also referred to as a **round**
- **phrasing:** the way in which the parts of a dance are organized
- **dance study:** a short work of dance that investigates a specific idea or concept and shows a selection of movement ideas, can be improvised or composed
- **performance quality:** a confident presentation of one's body and energy to communicate movement and meaning vividly to an audience (also known as *projection*)

### MATERIALS

- CD Player
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.

- CD, DVD of Video Clips (available from the VAPA office)
- Canon Worksheet (included)
- DVD Player or Computer
- Video Camera
- Optional: Tape Recorder

## RESOURCES

- Video Clips that accompany lessons available from the VAPA office
- “Row, Row, Row Your Boat” music and lyrics: [http://www.manythings.org/pp/row\\_your\\_boat.html](http://www.manythings.org/pp/row_your_boat.html) or [http://www.break.com/index/row\\_row\\_your\\_boat.html](http://www.break.com/index/row_row_your_boat.html)

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Lead the class warm-up with **alignment** and **isolation** exercises using some upbeat rock music.
- Review the original dance **phrase** from lesson #3 (single and double basic steps in combination).
- Give students time to review the dance phrases from lesson #3.
- **Note:** *this activity may take an entire class period if students still have challenges with execution in alignment, isolations or memorization.*

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- **Note:** *This series of activities will take one class period to complete.*
- Discuss **canon** in music as being a composition or passage in which a melody is imitated by one or more instruments or voices at fixed intervals of time. The **round**, Row, Row, Row Your Boat, is an example of a choral **canon** (refer to materials for music).
- Arrange students in three groups and have students sing “Row, Row, Row Your Boat” in a round, voices coming in every 4 counts. Then try coming in every two counts.
- Direct Group 1 to start. Group 2 comes in after the initial “row, row, row your boat” with Group 3 coming beginning 2-4 counts after Group 2.
- Sing the song in its entirety 3 times or as needed for understanding.
  - **Option:** Tape record singing the round or you can do this with smaller groups so that some are singing and others are listening.
- Ask students to describe the repetition of the words and rhythms coming in at different times.
- Discuss that in dance, a **canon** means to repeat the same movement at different times.
- Divide the class in half and take turns watching each group do the wave. Tell students the wave is like a **canon** in dance.
- Try the wave with concepts such as light and strong, fast and slow, sudden and sustained. Discuss the quality and effectiveness of each **canon**.
- Try doing the wave with different body parts or the whole body. Brainstorm a variety of variations (E.g., rolling of the head, flip of the hand, kick of the leg, etc.).
- View the four video clips marked on the CD or DVD as lesson #5 and #6 have students identify **canons** being performed.
- Moving back through the clips, ask students to describe the canons:
  - “How many counts long was the **canon**?”
  - “How many counts passed before the next group repeated the **canon**?”
- There will be many combinations of **canons** in the two clips. Chart these combinations for students to use in future choreography.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Apply the concept of **canon** to the dance phrase that was taught in lessons #2-4.
- Divide the class in half. Have one half watch while the other half demonstrates.
- Divide the demonstrating group into two smaller groups.
- Ask demo Group 1 to begin part **A** while demo Group 2 remains motionless.
- After demo Group 1 completes part A and freezes (the first 8 counts), then ask demo Group 2 to demonstrate part A while Group 1 remains motionless.

- Have demo Group 1 do the entire sequence without stopping and demo Group 2 comes in 8 counts later.
- Continue the sequence without stopping. Group 1 will be finished with the phrase 8 counts before Group 2.
- Rehearse the **canon** with and without music.
- Switch groups and repeat. The watching group will now demonstrate while the others watch.
- Discuss the challenges of performing a **canon**. (e.g., knowing when to start, focusing on counting, etc.)
- Move students into their original groups of four or six and have them rehearse their phrases using the **canon** form between parts A and B.
- *Note: students may have challenges trying to do the isolations and additional body movements. Walk among the groups and assist as needed.*
- Each group will demonstrate the phrase in canon.
- Videotape each performance.

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- If videotaping, review the taped demonstrations and ask students to comment on their performance.
- Ask Students:
  - “What were your successes?”
  - “What were the challenges of performing the phrases in *canon*?” (e.g., focus, concentration, memorization, etc.)
  - “What improvements would you make for next time?”
- Ask students:
  - “What is *form* in dance and why is it important?” (e.g., creates variety, interest, difficulty, etc.)
  - “What does **canon** mean in music? In dance?”
  - “Why is **canon used** in a dance?” (Creates interest, makes a point or statement using movement, provides focus or movement, creates variety by changing the elements, i.e. level, time, shape, pathway, etc.)

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Continue with the extensions from lesson #4
- Create two movements that employ a level change to be used in canon. Share during lesson 6.

## Canon Worksheet

Name \_\_\_\_\_ Video Clip # \_\_\_\_\_

How many canons did you see in the video?	
How many counts did each group wait before starting their part of the canon?	
<i>Using your vocabulary and knowledge of the dance elements;</i> <ul style="list-style-type: none"><li>• How was the canon choreographed (what did the dancers do)?</li><li>• How did the canon benefit the dance?</li></ul>	
<i>In your opinion;</i> What did you find interesting about the canon?	
In your group's canon performance, what the group do well and what could be improved?	

## DANCE - GRADE 5 FORMING AND PHRASING

### Adding On... Lesson 6

*This lesson will take 2-3 sessions to complete.*

#### CONTENT STANDARDS

- 1.5 Use appropriate dance vocabulary to describe dances.
- 2.6 Demonstrate cooperation, collaboration, and empathy in working with partners and in groups. (e.g., leading/ following, mirroring, calling/responding, echoing, opposing, etc.)
- 4.1 Use dance vocabulary to identify and support personal preferences for dances observed or performed.
- 5.4 Demonstrate social skills that enable students to become leaders/teachers and followers/learners.

#### TOPICAL QUESTIONS

- What is canon and how do I identify and create it in a dance study?
- What do I like best, creating and teaching or learning and performing and why?
- How do I work with my group to make choreographic decisions?

#### OBJECTIVES & STUDENT OUTCOMES

- The students will analyze and describe a dance study using the elements (time, space, force/energy, shape) and form of dance (AB and canon).
- The students will brainstorm, create, memorize and perform original movement in a small group.
- The students will exhibit cooperation and collaboration through group problem solving activities.

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Student Worksheet for Group Dance Study
  - Student Canon Worksheet
  - Student performance
- **Feedback for Student**
  - Student Worksheet for Group Dance Study
  - Student Canon Worksheet
  - Teacher feedback
  - Videotaped performance

#### WORDS TO KNOW

- **AB form:** a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).
- **canon:** a passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another (a.k.a. round)
- **phrasing:** the way in which the parts of a dance are organized
- **dance study:** a short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed

#### MATERIALS

- Dance Elements Checklist (attached)
- Canon Worksheet (attached)
- Group Dance Study Worksheet (attached)
- CD Player
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix

CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.

- CD/DVD of Video Clips that accompany lessons available from the VAPA office
- Video Camera

## RESOURCES

- Video Clips that accompany lessons available at the VAPA office
- VAPA Core Learnings
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Review the single and double basic step combinations from previous lessons.
- Add claps or arm motions, jumping, turning, etc. to the warm-up (e.g. begin right, step-together-step reach across with left arm and touch left foot to the side).
- Review isolations of head, shoulder, ribcage, hips, knees and feet. (e.g., flex, point and circle)
- Play suitable up-beat music.
- Perform some of these steps in a canon. Refer to lesson #5.

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Refer to the extension from lesson #5 create two movements two counts in length, (one count per movement) that employ a level change to be used in **canon**.
- Review canon video clips from lesson #5 if necessary.
- Examples include:
  - reaching up high with the arms (count 1) and quickly dropping down to a crouched or tucked position (count 2)
  - arms and body start low on one side of the body (count 1), reach up and over is a swooping motion to end up low on the opposite side of the body (count 2)
  - from a standing position, drop down into a crouch position (count 1) and jump up into 2<sup>nd</sup> position arms up in a high "V" (count 2)
  - spin (count 1) and pose (count 2)
- Give students some time to create a two-count movement that can be transformed into an 8-count canon.
- Ask students to share what they have created and then teach the canon to the rest of the class.
- After the class has learned the canons, arrange 4 volunteers in a line, either side-by-side (a row) or one behind the other (a column), and perform a 2-count canon for a total of 8 counts. (Each dancer has 2 counts).
- Try out several of the canons created by the students with more groups of 4 volunteers until all the canons have been seen.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Tell the students they will choose a canon they liked best (their own or another group's) to add to their AB phrase from the previous lessons. (You may have to review the canons again).
- Student groups may place this canon anywhere in the AB phrase, before, after one of the sections or at the end.
- Each group will perform their phrase for the class with the addition of the canon.
- Play upbeat music for the performances.
- Videotape each group.

## DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss)*

*solutions and learning that took place. Did students meet expected outcomes?)*

- If videotaping, review the tape and ask students to evaluate their success.
  - “What did your group do well and what could be improved?”
  - What do I like best, creating and teaching or learning and performing and why?
- Student tasks:
  - “Identify where the **canon** was placed in each group’s performance.”
  - “How did the canon make the dance phrase interesting?” (e.g., changed the timing, level, direction, dynamics, etc.)
- For each small group:
  - “How many sections does your dance study currently have and in what form is it?” (Answer: 3 sections. The form identifier will vary depending upon where the canon is in the dance.)
  - “How can you create more variety and contrast within your dance study?” (Answer: change the direction, locomotor vs. axial movement, dynamics, speed, level, quality, etc. of the movements already in the dance)

**EXTENSION** *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

- Give each student a Dance Elements Checklist. Use this checklist for reference.
- Ask each group to think about one part of their dance that could be manipulated to create variety and one part of the dance that could be manipulated to create contrast. Refer to Gr. 4 lessons #7 and 8) Have student list possible ways to accomplish these tasks.
- Encourage groups to meet outside of class time to brainstorm ideas.

## Dance Elements Checklist

<b>Axial Movements</b>	Bend Turn Curl Sit Tilt	Stretch Reach Turn Kneel Coil	Twist Stomp Fall Lunge Hang
<b>Locomotor Movement</b>	Run Skip Hop March Crawl	Leap Jump Slide Tip-toe Slither	Gallop Walk Leap Roll Scoot
<b>Force/Energy and Quality of Movement</b>	Heavy Smooth Flowing Sink Glide Sway Dart Flop Wiggle Fly Lumber Swirl	Light Shaky Push Melt Float Bounce Dash Stroll Waddle Clomp Wobble Lope	Sharp Choppy Pull Collapse Burst Dab Flick Stagger Romp Scurry Punch Flitter
<b>Time</b>	Fast Freeze	Moderate Suspend	Slow Sustain
<b>Space and Shape</b>	Wide Open Narrow  <b>Levels:</b> High	Narrow Closed Symmetry  Medium	Curled Wide Asymmetry  Low
	<b>Pathway:</b> Curve Spiral Forward Diagonal	Straight Lines Backward Over/Under/Through	Zigzag Circles Sideways

- *Variety and contrast are created when using these elements in combination.*

## STUDENT CANON WORKSHEET

Group Number	Where was the <i>canon</i> placed in each group's performance?	Using dance elements and vocabulary, describe how the canon made the dance phrase interesting?"
1		
2		
3		
4		
5		
6		
7		
8		

### Student Worksheet for Group Dance Study

<p>Where did your group place the <i>canon</i>?</p>	
<p>“How many sections does your dance study currently have and in what form is it?” (Answer: 3 sections. The form identifier will vary depending upon where the canon is in the dance.)</p>	
<p>How can you create more variety and contrast within your dance study? Give some examples. (Refer to the dance elements checklist for ideas).</p>	

## DANCE - GRADE 5 REPRODUCTION AND MEMORIZATION

### Lesson 7 Hip-Hop...Hurrah!!

*Part 1: This lesson will take approximately 2-3 sessions to complete.*

#### CONTENT STANDARDS

- 2.1** Create, memorize and perform complex sequences of movement with greater focus, force/energy and intent
- 5.1** Describe how historical events relate to dance forms. (e.g., the rebellion of the 1960's was represented in popular social dances with a move from partners to individual expression)

#### TOPICAL QUESTIONS

- How do I learn, recreate, and perform sequences from a videotaped dance?
- How do I analyze and improve my performance using a rubric?
- What is hip-hop dance, where did I come from, and why is it important to young people of today?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will learn, recreate, memorize and perform dance sequences from a video clip.
- Students will research a major dance style and discuss what happened in history to inspire its creation. (Hip Hop, Break and Jazz Dance)

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Student performance
  - Recalling and Reproducing Movement Rubric (for the teacher)
  - Student answers to inquiry
- **Feedback for Student**
  - Performance feedback
  - Recalling and Reproducing Movement Rubric (for the student)
  - Teacher feedback

#### WORDS TO KNOW

**chasse:** ballet term meaning *to chase*; a step-together-step forward moving locomotor step

**pivot:** a turning movement, usually in quarter or half turn increments

**lunge:** a strong movement forward or sideways where the lead leg is bent and the training leg is straight; the weight is shifted to the lead leg

**isolation:** to separate and move one body part at a time

#### MATERIALS

- CD/DVD of Video Clips that accompany lessons (available from the VAPA office)
- The seven steps are on the Reproducing Hip Hop video clip. Also included are 3 clips of simple hip hop steps (kick-ball-change, single and double basic steps and pivots), and simple hip hop movements; one Hip-Hop Beginner instructional clip and a clip for the advanced hip hop (or eager) student who wants to learn more.
- Recalling and Reproducing Movement Rubric for the Teacher (included)
- Recalling and Reproducing Movement Rubric for the Student (included)
- CD or DVD Player or computer
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could

bring in their own musical selections, but be sure to check the lyrics for language.

- Video Camera and TV Monitor

## RESOURCES

- CD/DVD Video Clips available at the VAPA office
- VAPA Core Learnings

**WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

**Note:** *There are several video clips for this lesson. The seven steps are on the Reproducing Hip Hop video clip. Also included are 3 clips of simple hip hop steps (kick-ball-change, single and double basic steps and pivots), and simple hip hop movements; one Hip-Hop Beginner instructional clip and a clip for the advanced hip hop (or eager) student who wants to learn more.*

- Review with students the origin, culture and characteristics of *hip hop and break-dancing*.
  - *Hip hop* is a cultural movement that began among urban Africans, Jamaicans and Latinos in the Bronx borough of New York City during the early 1970s, and has since spread around the world. Breaking is one of the major elements of hip hop culture, commonly associated with, but distinct from, "popping", "locking", "hitting", "ticking", "boogaloo", and other funk styles that evolved independently in New York during the late 20th century. It was common during the 1980s to see groups of people in a playground, basketball court, or sidewalk with a radio performing break-dancing shows for a large audience. While breaking in its current form began in the South Bronx alongside the other elements of hip-hop, it is similar in style to and may possibly derive from the Capoeira form of dancing/martial arts, which was developed by slaves in Brazil. "Hip-Hop" as a form of dance is becoming more popular. Derived from, but not wholly consisting of, break-dancing moves, it is a dance without any limitations to positions and is an expression of how a dancer feels on the inside. The style of hip-hop dance incorporates a lot of fast paced combinations and rhythm. Hip-hop is very casual and fun. The modern moves and energy make it a great form of fun and exercise for teens and pre-teens of today. Certain shoes can be worn at some studios, preferably the dance sneaker or jazz shoe.
- Tell students they are going to learn seven (7) combinations from a video that they will later form into a dance to be performed.

**MODELING** (*Presentation of new material, demonstration of the process, direct instruction*)

### Information for the teacher

- The steps learned in this lesson are the **chasse**, **kick-ball-change**, a series of weight changing steps, rib/torso/hip **isolations**, **pivots** and **lunges**.
- The dance combinations the students will learn from The Reproducing Hip Hop video clip are:
  1. *Take It Forward*
  2. *Press Back*
  3. *Jump, Hit, Around*
  4. *Kick and Step*
  5. *Hip Around*
  6. *Samba*
  7. *Stomp it Down*
- Each combination shown on the video follows instructional format. Each combination is 8 counts in length. After the artist teaches the combination, it is shown again in performance mode.
- This is repeated for all 7 dance combinations.

### Procedure

- Tell students that they will be watching the video and will reproduce the combinations.
- Note: Identifying student leaders that already have dance training or that can catch on quickly will benefit students in the class.
- Begin with the first combination (*Take it Forward*).
- You may have to stop the CD/DVD or play it in slow motion for students to grasp the step and be able to

reproduce them.

- Repeat the instructions as many times as needed, using student leaders to assist the students with learning, reproducing and memorizing the combination.

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Rehearse the combinations with you, the teacher, counting and student leaders in front of the group as leaders-demonstrators.
- Repeat several times rotating the lines of students to the front so that all get a chance to see the leaders.
- Break the class into smaller groups, select a leader for each group and rehearse the combinations.
- Videotape each group two times (this will be used later as a progress evaluation).

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Bring the class back together and divide them into 2 groups.
- Distribute Recalling and Reproducing Movement Rubric for the Student and review with the students.
- **Option 1:**
  - Group 1 performs the combinations while Group 2 watches.
  - If the class is mature enough, ask them to offer general praises and suggestions for improvement based on memorization, expressions and performance.
  - Switch groups and repeat the process.
- **Option 2:**
  - Group 1 is to perform the combinations while Group 2 watches.
  - After watching the group's demonstration, play the *Reproducing Hip-Hop* video clip while students in the audience check for performance accuracy using the rubric.
  - You might want group 1 to perform one more time after the audience looks at the video.
  - If the class is mature enough, ask them to compare the live performance with the videotape. Offer praises and suggestions for improvement based on the comparison.
  - Switch groups and repeat the process.
- **Option 3:**
  - Each group performs and is videotaped.
  - Show the videotape of each group and ask the dancers to assess themselves using the rubric.
  - After each group has had a chance to evaluate their performance play the *Reproducing Hip-Hop* video clip so they can make a comparison.
  - Ask students to reflect on how they might improve their performance using the space provided on their rubric.

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Research and write a 1-2 page essay on one of the following topics:
  - a well-known hip hop or contemporary jazz dancer
  - a well-known hip hop or jazz choreographer
  - the role of dancing for today's young people

## Recalling and Reproducing Movement Rubric (for the teacher)

<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Below Basic</b>	<b>0 Not Attempted</b>
Student recalls and reproduces the phrase accurately with ease	Student produces the phrase with accurate rhythm, movement, direction and sequence so that it is clearly recognizable	Student cannot perform the phrase accurately with clarity or body alignment.	No response.
Student performs with confidence, and demonstrated clear articulation with all parts of the body.	Body articulation shows differences from the original phrase as demonstrated.	Student's movements, rhythm, direction and sequencing are not demonstrated correctly.	Student does not perform.
Student response is quick and easily communicated. There is no hesitation between movements	Student response is hesitant.	Student response is random.	No response

## Recalling and Reproducing Movement Rubric (for the student)

<b>Stellar</b>	<b>Fantastic</b>	<b>Good job</b>	<b>Keep Working</b>
Dancer can remember and repeat the phrase(s) accurately and easily so that it looks exactly like the video	Dancer can remember and perform the phrase with accurate rhythm, movement, direction and sequence so that it looks mostly like the video	Dancer can't remember or perform the phrase accurately. The movements don't look very much like what is on the video.	Dancer does not perform.
Dancer's performance is confident and all parts of the body look good and exactly like the video.	Dancer's performance and body looks different from the video	Dancer's performance, movements, rhythm, direction and sequencing are not correct.	Dancer does not perform.
Dancer does not hesitate when performing any of the phrases	Dancer sometimes hesitates when performing phrases	Dancer hesitates quite often when performing the phrases	Dancer does not perform.

**How can I improve my performance?**

---



---



---



---



---



---

## DANCE - GRADE 5 BUILDING DANCES

### Lesson 8 Hip-Hop...Hurrah

*Part 2: This lesson will take 2-3 sessions to complete.*

**Note:** When students are working in groups, use the *Group Participation in Rehearsal Rubric* to evaluate participation and engagement. Students may also evaluate themselves using this rubric.

#### CONTENT STANDARDS

- 2.2 Invent multiple possibilities to solve a given movement problem and analyze problem-solving strategies and solutions.
- 2.6 Demonstrate cooperation, collaboration, and empathy in working with partners and in groups (e.g., leading/ following, mirroring, calling/responding, echoing, opposing).
- 4.1 Use dance vocabulary to identify and support personal preferences for dances observed or performed.

#### TOPICAL QUESTIONS

- How do I use select steps and combine them into a sequence that flows?
- How do I work with others to make artistic decisions?
- How do I identify and analyze dance combinations?
- How does my cooperation in rehearsal affect my performance?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will use a variety of dance steps to create two movement combinations and will justify their artistic choices.
- Students will demonstrate active listening skills and incorporate each other's ideas into movement sequences.
- Students will exhibit cooperation and collaboration through group problem solving activities.

#### ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
  - Performance Rubric
  - Participation Rubric
  - Sequence Checklist
  - Group performance
- **Feedback for Student**
  - Videotape
  - Teacher feedback
  - Peer feedback
  - Sequence Worksheet
  - Performance Rubric
  - Participation Rubric

#### WORDS TO KNOW

- **dance sequence:** the order in which a series of movements and shapes occurs
- **transition:** the bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence
- **unity:** the feeling of wholeness in a dance achieved when all of the parts work well together
- **variety in dance:** a quantity or range of different things. To maintain audience interest, the composition choreographer must provide variety within the development of the dance. Contrasts in the use of space,

force, and spatial designs as well as some repetition of movements and motifs provide variety.

## **MATERIALS**

- Sequence Checklists for the Observers and Performers (included)
- Individual Performance Rubric (included)
- Group Participation in Rehearsal Rubric (included)
- Video Camera and Monitor
- CD Player
- CD's Music options: Michael and Janet Jackson are good choices, as is Madonna, Dance and club mix CD's are available at most music stores and from Amazon.com. iTunes has many selections of pop and rock music with a strong beat that you can listen to before purchasing for \$.99 per song. Students could bring in their own musical selections, but be sure to check the lyrics for language.
- CD of Hip-Hop Video Clips (accompanies lesson and available from the VAPA office)

## **RESOURCES**

- World Wide Web Video Clips from YouTube.com
- VAPA Core Learnings

## **WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Allow groups approximately 5 minutes to review their dance from lesson 6. (Students might need to refer to their worksheets from the lesson).
- Ask each group to share any changes they made in **variety** and **contrast**.
- Distribute *Participation Rubric* and review. Remind students they will evaluate themselves and their group using the rubric. Teacher should also use the rubric to evaluate level of participation.

## **MODELING** (*Presentation of new material, demonstration of the process, direct instruction*)

- As a class, review the 7 combinations learned from the CD in lesson #7 (approximately 10 minutes).
- Select three (3) combinations from the 7 in the video and arrange them into a different order (*sequence*). (E.g., 1. Jump, 2. Hit Around, 3. Samba)
- Select one group to volunteer to demonstrate this new arrangement of combinations.
- Using the volunteers' original dance from lesson 6, assist dancers with adding this new combination into their dance while the other groups watch.
- Involve the rest of the class in the process of placing the new sequence into the original dance.
- Ask the volunteer group to now perform their dance with this new combination.

## **GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Have the class move into their original small groups and distribute a *Dance Sequence Checklist* to each.
- Ask students to follow the same procedure as in the *Modeling* section and apply it to their own routines.
  1. Arrange one new combination using three (3) of the combinations from the DVD.
  2. Use the checklist to record your choices.
  3. Place this new combination in the original dance.
- Monitor groups and assist with creating the combination and placing within the original dance.
- Videotape the rehearsal.
  - Students can access the rehearsal video to see their progress or as an aide to recall artistic choices they made.
  - Students can use the rehearsal videos as part of their process portfolio.
- As students are ready, create and add an additional 3- part sequence. **Students will now have two (2) new 3-part sequences to add to their dance**.
- **Note:** As an ongoing process, allow students access to the Hip Hop Video Clips from lesson #7 as needed for review.

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Distribute another *Sequence Checklist* to each group.
- In turn, each group will perform their dance to popular music of the group's choice. (Have music available to select from or ask students to bring in their own).
- Each group in the audience will record the arrangement of the combination(s) they see in each of the dances.
- Videotape each group's performance.
- At the end of each performance, give the audience time to identify and record the two new combinations performed in the dance, and where they were placed within the original dance.
- Ask each group to share their observations.
- If there are discrepancies in answers (errors in recording or the steps were performed poorly so that the audience could not identify), ask the dancers to share.
- Ask the dancers and the audience what could be done to correct the combination(s) or give the dance more clarity. (**Note:** Determine maturity level of class before asking students to critique each other).
- Ask the following of the **Audience:**
  - "Did the new combinations give flow to the dance?"
  - "Were the transitions weak or abrupt? How might this be corrected?"
- For the **Performing group:**
  - Explain how you made decisions on which steps to use for the combinations and where they were placed in the dance. (Don't forget to record on the worksheet).
  - **Distribute the *Performance Rubric* to each dancer and review.**
  - View the videotape and assess your performance (what was successful and what could be improved).
  - If maturity exists within the group, allow dancers to share with each other.
  - Record your comments in a journal or process portfolio.
  - Teacher and class can evaluate *ensemble* (whole group) using the *Performance Rubric*.
  -

**EXTENSION** (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Revise dance steps and transitions as needed.
- Brainstorm a variety of ways to add expression and projection (body and face) into the dance.
  - Use varying energies and dynamics as well as mood and feeling (sad, angry, silly, happy, serious, etc.) as inspirations for expression and intent for the dance.
- Memorize and rehearse the dance (with energy and expression) in preparation for the performance.
- **Teacher Note:** review the *Arranging and Staging Dancers* diagram at the end of this lesson in preparation for lesson #9.

(For the Dancers)  
**Sequence Checklist and Worksheet**

Group # \_\_\_\_\_

Names: \_\_\_\_\_

**Write the name of the combinations in sequence as they appear in your dance**

<b>Steps</b>	<b>Combination 1</b> (What were the 3 combinations used from the video and in what order did they occur?)	<b>Combination 2</b> (What were the 3 combinations used from the video and in what order did they occur?)
1. Take It Forward 2. Press Back 3. Jump, Hit, Around 4. Kick and Step 5. Hip Around 6. Samba 7. Stomp it Down	1.  2.  3.	1.  2.  3.

Justify your answers:

1. *Why did the group choose those combinations?*

2. *Where were the combinations placed in the dance?*

3. *Why did you place the combinations there?*

(For the Observers)  
**Sequence Checklist** *Reproduce as needed.*

Write the name of the combinations in sequence as they appear in the dance.

Group # \_\_\_\_\_

<b>Steps</b>	<b>Combination 1</b> (What were the 3 combinations used from the video and in what order did they occur?)	<b>Combination 2</b> (What were the 3 combinations used from the video and in what order did they occur?)
1. Take It Forward 2. Press Back 3. Jump, Hit, Around 4. Kick and Step 5. Hip Around 6. Samba 7. Stomp it Down	1.  2.  3.	1.  2.  3.
Describe where the combination placed in the dance?		

Group # \_\_\_\_\_

<b>Steps</b>	<b>Combination 1</b> (What were the 3 combinations used from the video and in what order did they occur?)	<b>Combination 2</b> (What were the 3 combinations used from the video and in what order did they occur?)
8. Take It Forward 9. Press Back 10. Jump, Hit, Around 11. Kick and Step 12. Hip Around 13. Samba 14. Stomp it Down	1.  2.  3.	1.  2.  3.
Describe where the combination placed in the dance?		

## Performance Rubric

<b>Category</b>	<b>4 Advanced</b>	<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Beginning</b>
Physical Control & Coordination	Excitement, commitment and intensity in performance. Clearly articulates balance and control. Movements are dynamic and demonstrated with attention to detail.	Movement is correctly executed, controlled and balanced. Dynamics and attention to detail is lacking.	Lack of focus is evident with transitions, levels, directions and rhythms being unclear. Student seems to “go through the motions” demonstrating some lack of control, balance, and technique. Dynamic movement is not evident.	Students is not focused, demonstrates poor control or balance. Student is unable to sustain movements to complete sequences and phrases.
Sequencing & Memorization	All steps are performed correctly and in proper sequence, Clear and correct dance formation and spacing. Often takes the lead role and helps others with minimal help from the teacher.	Steps and sequence can be performed most of the time with some guidance from peers or teacher. Some problems with holding place in formation.	Portions of steps, sequences and placement in formation are followed with frequent cues provided by peers or teacher.	Student seems lost or demonstrates incorrect dance steps.
Beat & Rhythm	Beat and rhythm clearly and consistently maintained throughout the dance.	Demonstrates beat and rhythm most of the time.	Beat and rhythm is inconsistent and fluctuates at times.	Student is “out of step” and movement is not in time or rhythm with the music or with others.
Focus, Effort, Expression	Eyes and face are used consistently and appropriately to communicate expression to the audience. Performs with clarity, confidence, excitement and feeling.	Eyes and face are used most of the time. Approaches dance with a positive attitude. Performs with clarity and assurance.	Eyes and face are used some of the time. Student will participate. Movements are uncommitted, small and close to the body, are tentative and self-conscious.	Eyes and face are involved in the dance. Shows little or no enthusiasm. Movement is very hesitant or not attempted at times.

### Group Participation in Rehearsal Rubric

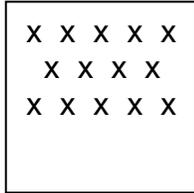
<b>Category</b>	<b>4 Advanced</b>	<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Beginning</b>
Listening	Student listens when others talk, incorporates and builds off the ideas of others. Speaks a fair amount.	Student listens when others talk but can sometimes talk too much.	Student does not listen when others talk. Prefers to do most of the talking not letting others speak.	Student does not listen when others talk, is always talking and often interrupts others not allowing them to speak.
Sharing	Often takes the lead role and helps others with minimal help from the teacher. Shares ideas with others in and outside of the group.	Relays some basic information to others in the group and possibly to others outside the group.	Relays very little information to the group and prefers to follow directions.	Does not relay any information to others in the group.
Cooperation, Preparation and Ensemble Work	Rarely, if ever argues. Is not disruptive. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work, memorizes movements.	Rarely argues. Rarely displays disruptive behavior. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work and memorizes movement most of the time.	Sometimes argues. Occasionally displays disruptive behavior. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorizes movement most of the time.	Usually argues with those in the group. Displays disruptive behavior frequently. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorizes movement infrequently.
Engagement	Student is totally motivated to participate. Always focused on task and encourages others to remain on task. Proactively contributes by offering ideas, asking more questions and offering solutions more than once per rehearsal.	May need to be brought back to task at times. Can stay focused and follows directions fairly well. Student proactively contributes by offering ideas and asking questions at least once per rehearsal.	Frequent reminders are needed to maintain focus on the dance. Student infrequently contributes by offering ideas or asking questions.	Does not focus and follow instruction. Is easily distracted. Student rarely, if ever contributes ideas or asks questions.

# For the Teacher

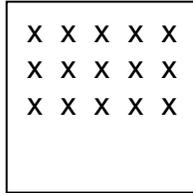
## Arranging and Staging Dancers

A partial list

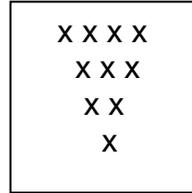
### Patterns and Formations



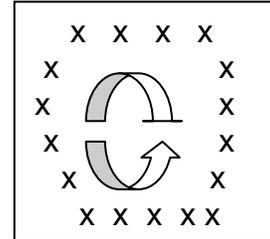
Windows



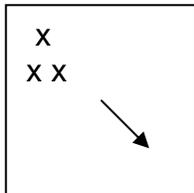
Block



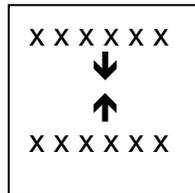
Wedge



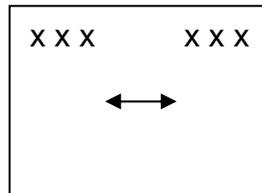
Circle



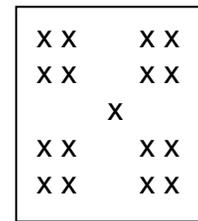
Moving in diagonal lines



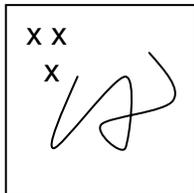
Exchanging sides



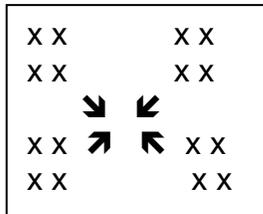
Exchanging sides



Center Soloist



Follow the leader



Cross and re-cross;  
Changing corners

## GRADE 5 - DANCE STAGING AND PERFORMING

### Hip-Hop...Hurrah! Lesson 9

**Part 3:** This lesson (which is more of a unit) will take 3-6 sessions to teach and about 2-3 weeks to rehearse culminating in a performance.

**Note:** When students are working in groups, use the *Group Participation in Rehearsal Rubric* to evaluate participation and engagement. Students may also evaluate themselves using this rubric.

#### **CONTENT STANDARDS**

- 2.1** Create, memorize, and perform complex sequences of movement with greater focus, force/energy, and intent.
- 2.2** Invent multiple possibilities to solve a given movement problem and analyze problem-solving strategies and solutions.
- 2.6** Demonstrate cooperation, collaboration, and empathy in working with partners and in groups (e.g., leading/ following, mirroring, calling/responding, echoing, opposing).
- 4.3** Identify the special and challenging characteristics of the experience of dancing for an audience.

#### **TOPICAL QUESTIONS**

- What is a formation and why are formations important to dance?
- How do I demonstrate personal responsibility when performing a dance?
- What criteria do I use to evaluate my performance and that of my group?
- How do I prepare to perform a dance before a live audience?

#### **OBJECTIVES & STUDENT OUTCOMES**

- Students will incorporate staging and formation into a dance.
- Students will exhibit cooperation and collaboration as they create, memorize and perform a dance.
- Students will evaluate their own performance as well as their group's performance using rubrics.
- Students will discuss preparation for performance, what stage fright is and how to overcome it (being well prepared, practicing strong visualization, proper performance etiquette, and strong dancer relationships in rehearsal, etc.).

#### **ASSESSMENT** (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
  - Performance Rubric (included)
  - Group Composition and Creativity Rubric (included)
  - Group Participation in Rehearsal Rubric (included)
  - Dance Illustrations (for whole group dance)
  - Dance formation worksheet
- **Feedback for Student**
  - Teacher feedback
  - Audience/peer feedback
  - Videotaped performance
  - Performance Rubric (included)
  - Group Composition and Creativity Rubric (included)
  - Group Participation in Rehearsal Rubric (included)
  - Dance formation worksheet

## WORDS TO KNOW

- Refer to vocabulary from lessons #1-8
- **work**: a piece of choreography or a dance
- **choreography ("dance writing")**: the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements
- **formation**: the pattern into which a number of people are arranged
- **ensemble**: a group of dancers who perform together with roughly equal contributions from all members

## RESOURCES

- *The Choreographic Process* internet source @ [www.skatingaheadofthecurve.com](http://www.skatingaheadofthecurve.com)

## MATERIALS NEEDED

- Arranging and Staging Dancers Handout (included)
- Performance Rubric (included)
- Group Composition and Creativity Rubric (included)
- Group Participation in Rehearsal Rubric (included)
- Dance Illustrations (for whole group dance)
- Paper and Pencil
- CD/DVD of Video Clips (available from the VAPA office)

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- *Teacher Note: This lesson may take up to two class period.*
- Give student groups 5 minutes to review their dances from lesson 8.
- Offer student groups a chance to demonstrate how and defend their expression choices for their dance *(from the extension in lesson 8)*.

## MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

### Preparing the Dancers:

- Distribute paper and pencil to each student.
- View video clips *marked lesson #9 formations* so that students can observe how a dance moves from *formation* to formation (how dancers are arranged in sections of a dance).
- Use the freeze feature of your DVD player to give students a chance to discuss and draw the formations to be used in their own dance.
- Ask students to draw three or four different formations in succession as they appear in the dance they are observing.
- Point out to students how the dancers move through each formation change.
  - Note the type of step used, transition from one formation to the next, and how these changes make the dance more interesting rather than having the dancers stand in the same place as they dance.
  - Also note how the dance's transitions and formations have different numbers of dancers: solo, duet, trio, small group and large group which also make the dance spatially more interesting.
- Discuss the purpose of rehearsal (whole-group, small group and individuals) is to prepare the dancers to:
  - Memorize choreography
  - Make execution of steps clean and more exact (arm and leg motion, staying on the beat, etc.)
  - Maintain correct spacing in the formation and between each other, timing during unison and canon movements
  - Improve dancer confidence (e.g., holding head up, demonstrating focus to the audience, expression and body energy, etc.)
- Distribute the *Performance Rubric* and review the criteria for performance.

### Preparing to stage the dance:

Part One: *Becoming familiar with formations*

- Divide students into small groups or pairs and provide copies of the *Patterns and Formations* handout.
- Tell students that creating patterns and formations to a dance creates *variety and contrast*, adds *interest and dimension*, and provides *focus*.
- Review the types of patterns on the handout as well as those drawn previously in the warm up section, and. List and discuss if needed.

Part Two: Practicing formations (refer to handout)

- Ask for a volunteer group and arrange the dancers into a “window” formation.
- Ask the dancers to move this formation by walking to another type of formation (e.g. follow the leader into a “wedge” formation or condense into a “wedge” formation).
- Ask for another volunteer group to demonstrate two or three formation changes (e.g. start with 3 dancers in two corners of the space and cross to form a circle or start in a block (two lines) and cross through so that the back line ends up in the front, front lines ends up in the back).
- Choose a third volunteer group and have a dancer stand in the middle of a circle of dancers (creating a solo focus) then walk to another pattern of your choosing.
- Repeat with many types of patterns and formations until students get the idea of keeping their personal space and relationship between and among others while holding and changing formations.
- *Option:* Try to change formations while performing the dance moves rather than just walking from formation to formation.

Part three: Staging the dance (whole group)

Note: Instructions are based on a class of 30 students and smaller groups of five (t5) people (refer to *Dance illustrations* handout)

1. Start the entire group in a simple “window formation” with all dancers facing forward (4 rows).
2. Create 8 counts of canon from front to back (each row takes two counts) changing level from a standing shape to a medium or low shape.
3. Hold three (3) counts, then create a return canon (starting from back to front, with a single count movement) changing level from the /medium/low shape to standing (counts 4-7 hold count 8).
4. Begin the middle section of the dance by selecting 32-48 counts of dance (four to six 8 count phrases) that dancers already know from previous lessons. (Dancers can assist you with making selection of their favorite combinations).

Working in the formations (walk through formation changes)

1. **Formation #1:** Move groups 2, 3, 4, 5, and 6 back and to the sides, leaving group 1 center. *\*This is where each group will be performing their original dance.*
2. **Formation #2:** Rotate all groups counterclockwise using an 8 count walking transition. Group 2 is now in the center, group 1 takes group 6’s place, group 6 takes group 5’s place and so on. Make sure to spread groups away from each other to give the center group some space to move and better focus.
3. Repeat step two (2) five more times so that all groups have been in the center.
4. **Formation #3:** After the last group has performed, rotate the formation one last time arranging students in a block of 28 and select two student volunteers that would like to be soloists that will perform in front of the *ensemble*.
5. Have the ensemble create and execute another canon from front to back for 8 counts (two movements for 2 counts). Then freeze in a shape for 8 counts.
6. **Formation #4:** Perform a cross through, switching the right and left sides of the ensemble (the two solo dancers can stay in front and dance or join in the cross pattern).
7. **Formation #5:** Move the ensemble back in to the “window” formation and repeat the opening 32-48 counts of dance.
8. Finish the dance with a 4 count movement in canon (each row has 4 counts, for a total of 16 counts), from front to back.
9. Ensemble freezes in shapes on count 17 that either unifies (all do the same shape) or contrasts (employ levels, small groupings, partners, etc.). *\*Note: This ending will allow your students to show more creativity as they work together to create an interesting effect.*
10. Rehearse the formation changes several times, walking from one to the other, so that dancers

memorize the sequence and become familiar with their placement and relationship in the formation and with each other.

## **GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

### **Small Group Practice**

- Distribute the *Group Composition and Creativity Rubric* and discuss. Students will use this as a guide as they make artistic choices for their dance.
- Now that the dance is staged for the entire group, have each of the smaller groups add formations to their own piece of the dance.
- Have dancers refer to the video clips and/or to the *patterns and formations* handout for ideas or encourage them to create their own.
- Allow plenty of time for students to explore ways of changing placement within their dance to create variety and interest.
- Encourage dancers to expand their original dance if they are motivated. Limit additions to 32 counts (4 groups of 8 counts).
- Dancers should rehearse *their original dance* with formation changes several times for memorization.

### **Ensemble Practice**

- As an entire group, rehearse the section of the dance several times where the small group rotation and performance.
- Rehearse the entire dance without music: (Beginning canon, ensemble dance sequence, rotation and original dance sequences, solo dancers and line crosses, ending combination, canon and ending shape).
- Rehearse the dance often prior to performance with music until dancers have it memorized and the movement is executed cleanly.

### **Preparing the Dancers for Performance**

- Before the live performance, discuss with students the aspects of *performance etiquette*:
  - Avoid talking while on stage
  - Avoid excessive movement, like touching the hair, scratching the face or tugging at clothing. All these things are usually signs of performance anxiety.
  - Reassure students that being prepared: having the dance memorized, practicing with full energy (dancers call this dancing “full out”), smiling and looking up and out to the audience each time the dance is rehearsed will reduce their anxiety of performing.
  - Also discuss ways they can help give encouragement and reassurance to each other during rehearsal (by assisting others, being responsible to their group, knowing the dance steps and their place in the formations, etc.).

### **The Performance**

- Perform the finished dance for a live audience. Multiple performances are best so that students get a chance to lessen performance anxiety and build their performance skills.
- Use the performance and rehearsal rubrics to assess personal and group performance.
- Use the composition rubric as an ongoing tool to keep students on track with designing the dance sequences and choreography.
  - Options:
  - Consider wearing costumes, different hairstyles, hats and any props for the dance.
  - Student groups can design and create their own costumes and accessories for their own group or for the entire group.
  - A single piece of music can be played, or you can let each group select their own music for their part of the dance. Of course, this will take some editing and extra time.

## **DEBRIEF & REFLECT** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- Watch the videotape of the performance and ask students to make comments: whole group, small

group and finally, personal performance.

- Discuss with the students the feelings they had before and after each performance.
  - Did their anxiety lessen the more they performed?
  - Did their performance improve or decline? (Improvement would fetch answers such as getting used to being in front of people, more practice helped with memorization, it was fun and more enjoyable after the first time, enjoyed the applause and attention, etc.
  - Performance could decline due to illness, lack of enjoyment with performing before a live audience, boredom, costume problems, scared, made a mistake, etc.).
  - What did you like best and least about performing?
- Discuss with students the process of creating a completed dance from beginning to end (inspiration, brainstorm and explore movement ideas, rehearse, perform, receive feedback and evaluate, revise work, perform.
  - Ask the students, and memorization are solidified. Tools such as repetition, variety, contrast, and transitions are employed to the movement phrases to create desired effects)

**EXTENSION** (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have student groups complete their process portfolio with video clips of their rehearsals, performances, critiques, notes, pictures, etc.
- Write a paper on how is the choreographic process related to creative writing.

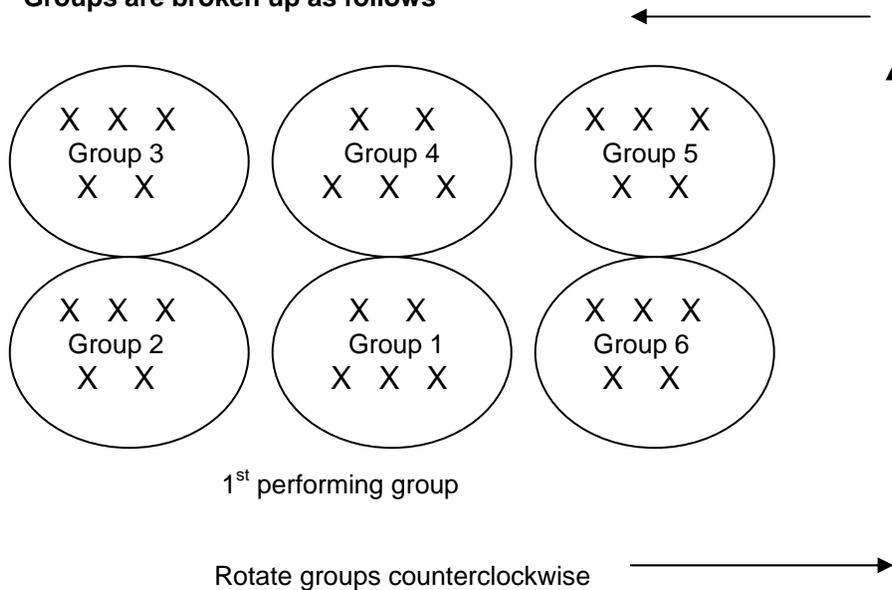
**Dance Illustrations  
(Based on 30 dancers)**

**OPENING FORMATION 1:**

```

X X X X X X X X
  X X X X X X X
X X X X X X X X
  X X X X X X X
          Group 1
  
```

Groups are broken up as follows



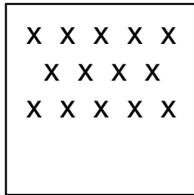
**Formation 2: Block** – Perform an 8-count canon, hold 8 counts then switch using a locomotor movement.

```

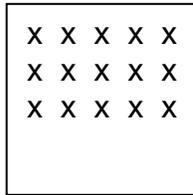
X X X X  —————>
<————— X X X
X X X X  —————>
<————— X X X
X X X X  —————>
<————— X X X
X X X X  —————>
<————— X X X
  
```

# Arranging and Staging Dancers

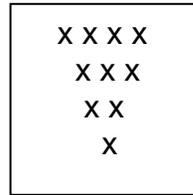
## Patterns and Formations



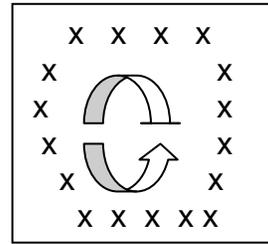
Windows



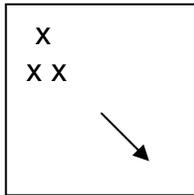
Block



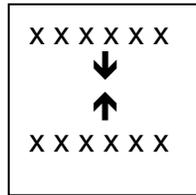
Wedge



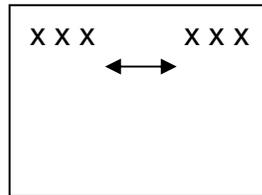
Circle



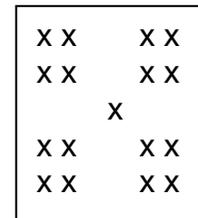
Moving in diagonal lines



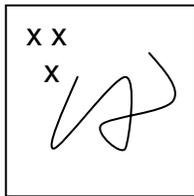
Exchanging sides



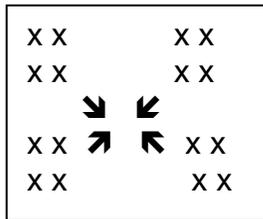
Exchanging sides



Center Soloist



Follow the leader



Cross and re-cross;  
Changing corners

## Performance Rubric

<b>Category</b>	<b>4 Advanced</b>	<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Beginning</b>
Physical Control & Coordination	Excitement, commitment and intensity in performance. Clearly articulates balance and control. Movements are dynamic and demonstrated with attention to detail.	Movement is correctly executed, controlled and balanced. Dynamics and attention to detail is lacking.	Lack of focus is evident with transitions, levels, directions and rhythms being unclear. Student seems to “go through the motions” demonstrating some lack of control, balance, and technique. Dynamic movement is not evident.	Students is not focused, demonstrates poor control or balance. Student is unable to sustain movements to complete sequences and phrases.
Sequencing & Memorization	All steps are performed correctly and in proper sequence, Clear and correct dance formation and spacing. Often takes the lead role and helps others with minimal help from the teacher.	Steps and sequence can be performed most of the time with some guidance from peers or teacher. Some problems with holding place in formation.	Portions of steps, sequences and placement in formation are followed with frequent cues provided by peers or teacher.	Student seems lost or demonstrates incorrect dance steps.
Beat & Rhythm	Beat and rhythm clearly and consistently maintained throughout the dance.	Demonstrates beat and rhythm most of the time.	Beat and rhythm is inconsistent and fluctuates at times.	Student is “out of step” and movement is not in time or rhythm with the music or with others.
Focus, Effort, Expression	Eyes and face are used consistently and appropriately to communicate expression to the audience. Performs with clarity, confidence, excitement and feeling.	Eyes and face are used most of the time. Approaches dance with a positive attitude. Performs with clarity and assurance.	Eyes and face are used some of the time. Student will participate. Movements are uncommitted, small and close to the body, are tentative and self-conscious.	Eyes and face are involved in the dance. Shows little or no enthusiasm. Movement is very hesitant or not attempted at times.

## Group Composition and Creativity Rubric

<b>Category</b>	<b>4 Advanced</b>	<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Beginning</b>
Movement and Composition	Axial (including isolations) and locomotor movements are used effectively and are thoughtfully placed in the original dance. Dancers employ the elements (speed, use of space, shape, force and energy), which are clearly evident. Students meet all choreography requirements <i>*(refer back to lessons 2-8 for choreography requirements)</i> .	Axial (including isolations) and locomotor movements are used throughout the original dance. Dancers revert to familiar movements some of the time. Attempts are made to incorporate the elements. Students meet most choreography requirements.	Axial (including isolations) and locomotor movements are used in an unbalanced way (more of one type of movement than another). Movement does not explore or employ range of dance elements. Dancers meet some choreography requirements.	Axial (including isolations) and locomotor movements are used but dancers remain safe by reproducing familiar movement. Dancers struggle to meet choreography requirements.
Pathways, Patterns and Formations	Dancers use an extensive variety of pathways and incorporate well-defined patterns and formations in their original composition.	Dancers attempt pathways and use basic patterns and formations in their original composition.	Dancers use one or two pathways and patterns in their original composition.	Pathways and patterns are not apparent in the original composition.
Creativity	.Dancers' ways of moving show strong improvisation and exploration skills. Students are willing to take risk. Movements are highly original and carried out well.	Dancers will discover new connections and possibilities as movement is invented. Will take some risk and movements show fair variety and contrast.	Dancers have difficulty inventing new ways to move and will rely upon the familiar. Dancers will often adapt options from others and will take very small risk. Movement, patterns and formations are limited and may show repetition.	Dancers use common movement, familiar patterns, and simple formations borrowed from others or media. Dancers frequently re-use movements, patterns and formations over and over again.
Style & Expression	Dancers consistently demonstrate stylistic moves, , holds the head up, focuses attention to audience, uses appropriate projection (smile, etc.) enthusiasm and energy.	Dancers will demonstrate stylistic moves at times. Will hold head up, focus to audience, uses appropriate projection, energy and enthusiasm most of the time.	Dancers are progressing towards the demonstration of stylistic moves. Dancers lack confidence on and off throughout the dance.	Dancers show little attempt to stylize moves and lack confidence throughout the dance.

## Group Participation in Rehearsal Rubric

<b>Category</b>	<b>4 Advanced</b>	<b>3 Proficient</b>	<b>2 Basic</b>	<b>1 Beginning</b>
Listening	Student listens when others talk, incorporates and builds off the ideas of others. Speaks a fair amount.	Student listens when others talk but can sometimes talk too much.	Student does not listen when others talk. Prefers to do most of the talking not letting others speak.	Student does not listen when others talk, is always talking and often interrupts others not allowing them to speak.
Sharing	Often takes the lead role and helps others with minimal help from the teacher. Shares ideas with others in and outside of the group.	Relays some basic information to others in the group and possibly to others outside the group.	Relays very little information to the group and prefers to follow directions.	Does not relay any information to others in the group.
Cooperation, Preparation and Ensemble Work	Rarely, if ever argues. Is not disruptive. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work, memorizes movements.	Rarely argues. Rarely displays disruptive behavior. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work and memorizes movement most of the time.	Sometimes argues. Occasionally displays disruptive behavior. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorizes movement most of the time.	Usually argues with those in the group. Displays disruptive behavior frequently. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorizes movement infrequently.
Engagement	Student is totally motivated to participate. Always focused on task and encourages others to remain on task. Proactively contributes by offering ideas, asking more questions and offering solutions more than once per rehearsal.	May need to be brought back to task at times. Can stay focused and follows directions fairly well. Student proactively contributes by offering ideas and asking questions at least once per rehearsal.	Frequent reminders are needed to maintain focus on the dance. Student infrequently contributes by offering ideas or asking questions.	Does not focus and follow instruction. Is easily distracted. Student rarely, if ever, contributes ideas or asks questions.

## Formation Worksheet: Original Group Dance

Group # \_\_\_\_\_ Names \_\_\_\_\_

---

Diagram of formation used	Where formation appears in our dance
1.	
2.	
3.	
4.	

## DANCE ELEMENTS

### TIME

- **Speed** – fast, slow, freeze, suspend
- **Rhythm** – pulse, beat, pattern, syncopate

### SPACE

- **Place** – self or personal, general space
- **Size** – big, small, far, near
- **Level** – high, middle, low
- **Direction** – forward, backward, left, right, up, down, diagonally
- **Pathway** – straight, curved, zigzag

### FORCE/ENERGY

- **Weight** – strong, heavy, light
- **Energy** – sharp, smooth, shaking, swinging, etc.

### MOVEMENT CONCEPTS

- **Locomotor** – walk, run, leap, gallop, slide, crawl, roll, creep, slither, alone and in combinations
- **Axial** – bend, twist, stretch, reach, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, life, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, shrink, burst, wiggle, explode, etc.



**San Diego Unified School District**  
**Visual and Performing Arts Department**  
**California State Content Standards**  
**Core Learnings**

**Dance**  
**Grade 5**

<b>1.0 Artistic Perception</b> <b>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance</b> <i>Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.</i>	
1.1	<b>Demonstrate focus, physical control (e.g., proper alignment, balance), and coordination in performing locomotor and axial movement.</b> <ul style="list-style-type: none"> <li>• Identify and use focus for intent (e.g., eyes and body fixed on or toward a stationary or moving, real or imaginary object in space).</li> <li>• Demonstrate improved body control while changing focus during locomotor movement.</li> <li>• Demonstrate proper body alignment and placement (e.g., feet, knees, hips, stomach, ribs, chest, shoulders, head).</li> <li>• Maintain balance while changing center of gravity while turning (360 degrees) and changing direction.</li> <li>• Demonstrate coordination while performing locomotor and axial movement when changing direction, levels and speed.</li> </ul>
1.2	<b>Name and use a wide variety of movements (e.g. isolations/whole body).</b> <ul style="list-style-type: none"> <li>• Identify and perform movements unique to each part of the body (isolation).</li> <li>• Identify and perform refined isolation movement of the ribs and hips.</li> <li>• Combine and perform axial and locomotor movements simultaneously with isolations (e.g., walk and/or turn doing a variety of head or shoulder movement).</li> </ul>
1.3	<b>Demonstrate a great dynamic range in movement utilizing space, time, and force/energy concepts.</b> <ul style="list-style-type: none"> <li>• Demonstrate ability to perform a combination that utilizes a variety of extreme opposing dynamics, including force/energy, speeds, space, shapes, and rhythms. (e.g., sharp and extended upper body movement while jumping followed by a smooth swooping turn)</li> </ul>
1.4	<b>Incorporate the principles of variety, contrast, and unity with dance studies.</b> <ul style="list-style-type: none"> <li>• Identify a short work of combined dance phrases that explore an idea or concept (dance study).</li> <li>• Modify a dance study (using the dance elements), by changing the quality of movement in a variety of ways: oppositional, connected, similar and related, etc.</li> </ul>
1.5	<b>Use appropriate dance vocabulary to describe dances.</b> <ul style="list-style-type: none"> <li>• Analyze and describe a dance study using the elements (time, space, force/energy, shape) and principles of dance (unity, variety and contrast).</li> </ul>
<b>2.0 Creative Expression</b> <b>Creating, Performing, and Participating in Dance</b> <i>Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.</i>	
2.1	<b>Create, memorize, and perform complex sequences of movement with greater focus, force/energy, and intent.</b> <ul style="list-style-type: none"> <li>• Create movement sequences that clearly demonstrate purpose or meaning through the use of</li> </ul>

	<p>fully articulated variations in energy/force that work well together (dynamics).</p> <ul style="list-style-type: none"> <li>• Demonstrate ability to communicate intent through the effective use of focal point, concentration and eye contact (focus).</li> <li>• Memorize dance sequences to develop muscle memory and kinesthetic awareness skills.</li> </ul>
2.2	<p><b>Invent multiple possibilities to solve a given movement problem and analyze problem-solving strategies and solutions.</b></p> <ul style="list-style-type: none"> <li>• Use a variety of combinations of the dance elements to create a minimum of four responses to movement instructions and discuss the process taken to create each solution (brainstorm, explore, create movements, and establish movement order).</li> </ul>
2.3	<p><b>Describe and incorporate simple dance forms in dance studies (e.g., AB form, canon).</b></p> <ul style="list-style-type: none"> <li>• Identify the two distinct parts of an AB form in several dances.</li> <li>• Create a two-part (AB form) dance sequence.</li> <li>• Perform a two-part sequence in round (canon) form.</li> </ul>
2.4	<p><b>Demonstrate principles of opposing weight and force/energy, balance and counterbalance, or cantilever.</b></p> <ul style="list-style-type: none"> <li>• Participate in trust exercises, including weight sharing with a partner and in a group.</li> <li>• Demonstrate with a partner opposing forces of push and pull, while changing the center of gravity in stillness and when moving (balance and counterbalance).</li> </ul>
2.5	<p><b>Convey a wide range of feeling and expression through gestures, posture, and movement.</b></p> <ul style="list-style-type: none"> <li>• Express a minimum of three different emotional responses using exaggerated upper body expression (gesture).</li> <li>• Express a minimum of three different emotional responses using exaggerated full body expression (posture).</li> <li>• Express a minimum of three different emotional responses using a combination of gestures and postures, with locomotor movement.</li> </ul>
2.6	<p><b>Demonstrate cooperation, collaboration, and empathy in working with partners and in groups (e.g., leading/ following, mirroring, calling/responding, echoing, opposing).</b></p> <ul style="list-style-type: none"> <li>• Brainstorm, create, and perform original movement in a small group.</li> <li>• Demonstrate active listening skills and incorporate each other's ideas into a movement sequence.</li> <li>• Demonstrate effective leading and following skills while creating and performing in a group.</li> </ul>
<p><b>3.0 Historical and Cultural Context</b>  <b>Understanding the Historical Contributions and Cultural Dimensions of Dance</b>  <i>Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers. Historical and cultural context should be embedded throughout the curriculum (all materials studied should represent different cultures and time periods)</i></p>	
3.1	<p><b>Describe how and why a traditional dance may be changed when performed on stage for an audience.</b></p> <ul style="list-style-type: none"> <li>• Compare a traditional dance in its natural setting with the same dance prepared for the stage.</li> <li>• Discuss how the function of the traditional dance changes when it is transferred to the stage. (e.g., use of space including formations, perspective and viewing, energy changes, elaborate costumes and musical accompaniment, the focus of the performer and relationship to the audience, etc.)</li> </ul>
3.2	<p><b>Identify and perform folk/traditional, social, and theatrical dances done by Americans in the eighteenth and nineteenth centuries.</b></p> <ul style="list-style-type: none"> <li>• Recognize and perform court style dances (e.g., hand holding, promenade, curtsy/bow</li> </ul>

	<p>gestures; minuet, gavotte, etc.).</p> <ul style="list-style-type: none"> <li>Recognize and perform round, square, and processional dances with partners, lines, and small groups.</li> <li>Explore traditional dance forms of African, Native American and Hispanic cultures in America.</li> <li>Recognize theatrical dance as born from court dance and ballet.</li> </ul>
<b>3.3</b>	<p><b>Select traditional dances that men, women, or children perform and explain the purpose(s) of the dances.</b></p> <ul style="list-style-type: none"> <li>Discuss the role of males and females in traditional dances and influences that may have contributed to change over time and across cultures.</li> </ul>
<p><b>4.0 Aesthetic Valuing</b>  <b>Responding to, Analyzing, and Making Judgments About Works of Dance</b>  <i>Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.</i></p>	
<b>4.1</b>	<p><b>Use dance vocabulary to identify and support personal preferences for dances observed or performed.</b></p> <ul style="list-style-type: none"> <li>Analyze a performance, make a judgment and defend personal preference by using the following dance vocabulary: use of dance elements and principles, style, costume, music, focus, presentation, communication.</li> <li>Compare and discuss differences of opinion with peers.</li> </ul>
<b>4.2</b>	<p><b>Apply specific criteria to analyze and assess the quality of a dance performance by well-known dancers or dance companies (e.g., technical skill, musicality, dynamics, mood).</b></p> <ul style="list-style-type: none"> <li>Read several dance critiques in a professional dance magazine or newspaper and highlight and outline the criteria the critic used to evaluate a performance.</li> <li>Research well known dancers indicating their styles of performance.</li> <li>Create a rubric using dance vocabulary to identify the technical skills of the dancer (power, strength, flexibility, agility, facial and body expression, focus, and involvement with the choreography).</li> </ul>
<b>4.3</b>	<p><b>Identify the special and challenging characteristics of the experience of dancing for an audience.</b></p> <ul style="list-style-type: none"> <li>Discuss what stage fright is and how to overcome it (being well prepared, practicing strong visualization, proper performance etiquette, and strong dancer relationships in rehearsal, etc.).</li> <li>Discuss preparation for performance in a variety of performance venues and spaces (small, intimate spaces vs. large auditorium, a variety of dance surfaces).</li> <li>Discuss how the proximity of an audience can impact dancers (e.g., energy, focus, distractions).</li> <li>Discuss the impact live vs. taped musical accompaniment can have dancers.</li> </ul>
<b>4.4</b>	<p><b>Explain how outstanding dancers affect audience members emotionally or intellectually.</b></p> <ul style="list-style-type: none"> <li>Observe and discuss how exemplary dancers use nuance in their body and facial expression (tone, color, fine distinctions in energy and expression) to illicit emotional responses (e.g. fear, happiness, sadness, anger, and love).</li> </ul>
<p><b>5.0 Connections, Relationships, Applications</b>  <b>Connecting and Applying What is Learned in Dance to Learning in Other Art Forms and Subject Areas to Career.</b>  <i>Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.</i></p>	
<b>5.1</b>	<p><b>Describe how historical events relate to dance forms (e.g., the rebellion of the 1960's was represented in popular social dances with a move from partners to individual expression).</b></p> <ul style="list-style-type: none"> <li>Research a major dance style or form and discuss what happened in history to inspire its creation (e.g., Modern Dance, Jazz, Tap, Social Dance, Hip Hop and Break Dance).</li> </ul>

	<ul style="list-style-type: none"> <li>• Discuss how immigrants of different ethnic groups to the United States contributed their traditional movement and rhythms to the development of unique dance styles such as tap, jazz, blues, and swing dance.</li> </ul>
5.2	<p><b>Describe how dancing requires good health-related habits (e.g., individual and group goals for flexibility, strength, endurance, stress management, nutrition).</b></p> <ul style="list-style-type: none"> <li>• Discuss how important it is to a dancer to refrain from harmful substances (tobacco, drugs, alcohol and junk food) that will diminish the ability to maintain proper strength, endurance, and mental acuity.</li> <li>• Discuss why it is important to talk about problems and frustrations in creating and rehearsing dance before they become overwhelming.</li> <li>• Analyze and discuss how dance and movement can release frustration and excess energy in positive ways.</li> </ul>
5.3	<p><b>Cite examples of the use of technology in the performing arts.</b></p> <ul style="list-style-type: none"> <li>• Analyze and discuss how lighting, sound, and special effects are used in a professional dance performance (live or video taped).</li> </ul>
5.4	<p><b>Demonstrate social skills that enable students to become leaders/teachers and followers/learners.</b></p> <ul style="list-style-type: none"> <li>• Exhibit cooperation and collaboration through group problem solving activities.</li> <li>• Demonstrate ability to lead and follow by teaching and learning each other's choreography.</li> </ul>

# DANCE GLOSSARY

**AB form** - a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).

**ABA form** - a three-part compositional form, in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

**accent** - a strong movement or gesture.

**aesthetic criteria** - standards applied in making judgments about the artistic merit of a work.

**alignment** - the relationship of the skeleton to the line of gravity and base of support.

**axial movement** - movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.

**balance** - a state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).

**ballet** - a classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.

**body image** - an acceptance of one's body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations.

**canon** - a passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.

**choreography ("dance writing")** - the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.

**contrast** - to set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.

**counterbalance** - a weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.

**dance** - movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.

**dance forms** - the organization or plan for patterning movement; the overall structural organization of a dance or music composition (e. g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).

**dance phrase** - a partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.

**dance sequence** - the order in which a series of movements and shapes occurs.

**dance study** - a short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.

**dynamics** - the energy of movement expressed in varying intensity, accent, and quality.

**focus** - in general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.

**folk/traditional dance** - dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.

**force/energy** - an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.

**genre** - a particular kind or style of dance, such as ballet, jazz, modern, folk, tap.

**gesture** - the movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.

**improvisation** - movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.

**intent** - the state of having one's mind fixed on some purpose.

**isolation** - movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.

**jazz dance** - dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.

**kinesthetic principles** - physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.

**locomotor** - movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

**modern dance** - a type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth-century idiom.

**motif** - a distinctive and recurring gesture used to provide a theme or unifying idea.

**movement pattern** - a repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

**movement problem** - a specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.

**musical phrasing** - the grouping and articulation of a group of notes that form a logical unit.

**musicality** - attention and sensitivity to the musical elements of dance while creating or performing.

**partner and group skills** - skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response

**pathways** - a line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway)

**phrasing** - the way in which the parts of a dance are organized

**principles of composition** - the presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography

**projection** - a confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.

**pulse** - the underlying and consistent beat

**repetition** - the duplication of movements or movement phrases within choreography

**retrograde** - the act of taking a sequence of choreography and reversing the order from back to front.

**rhythm** - a structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

**shape** - the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical

**skills** - technical abilities; specific movements or combinations

**social dance** - dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.

**space** - an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

**spatial** - of or relating to space or existing in space.

**stylistic nuance** - a subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.

**tap dance** - a type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions.

**technique** - the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

**tempo** - the speed of music or a dance

**time** - an element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat

**transition** - the bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence

**unison** - dance movement that takes place at the same time in a group

**unity** - the feeling of wholeness in a dance achieved when all of the parts work well together

**variety in dance** - a quantity or range of different things. To maintain audience interest, the composition choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.

**work** - a piece of choreography or a dance

