

KINDERGARTEN DANCE LESSONS

1. PERSONAL SPACE
2. GENERAL SPACE
3. SPACE: SIZE AND LEVEL
4. SPACE: SHAPE
- 4A. *LIFE IN THE BASS LANE**
5. TIME: FAST AND SLOW
6. TIME AND ENERGY (HEAVY AND LIGHT)
- 6A. *KIDS IN TOYLAND**
7. SPACE: LINE
8. SPACE: SHAPES
- 8A. *CREATING MOVEMENT QUALITY FOR CHARACTERS**
9. SPACE: CREATING MEANING: SHAPE AND MOVEMENT
- 9A&B. *SPELLING WORDS**

**INDICATES INTEGRATION LESSON*

Key Concepts

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

Kindergarten Dance

Vocabulary: axial movement, locomotor movement, personal space, general space, geometric shape(s), opposite

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

Axial movement and personal space 1.1

- Move all the joints (body parts) in as many directions as possible, independently and together, without moving the feet (personal space)
- Understand the boundaries of being and moving without touching another person or object

Locomotor movement and general space 1.2

- Demonstrate ways to travel through general space from point A to point B.

Respond to a range of opposites 1.3

- Demonstrate understanding opposites through axial and locomotor movement using the entire body: near/far (apart/together), high/low, big/small, over/under, in/out, wiggle/freeze, forward/ backward, around/through, open/closed.

Respond to verbal directions by creating movement using language, shape, and pattern 1.4

- Use action words (spin, twist, wiggle, freeze, swing).
- Make letter shapes with the body.
- Demonstrate geometric shapes and patterns with the body (e.g. triangle, circle, square, straight line).

Respond with personal expression and emotion 2.1, 2.2

- Interpret nature and animal sounds with appropriate movement.
- Move with an object
- Create and demonstrate movements that show happiness, sadness, anger, fear, excitement using the whole body as well as facial expression.
- Demonstrate emotional response using axial and locomotor movement, personal and general space

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 devise 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.

Classroom Expenses

- CD's per grade level
 - Kindergarten - \$64
 - Grade 1 - \$123
 - Grade 2 - \$30

Kinder Dance Lesson #1

Space Moving Safely in Personal Space

Lesson-at-a-Glance

Warm Up

Students identify and move body parts, identify position (front, back, side to side) and move the body parts in these four directions.

Modeling

Discuss and demonstrate the concept of *personal space*, *freeze* and safety rules. Chart *axial movements*. Using prompts, ask students to move safely using bending, stretching, curling, etc. and then freeze.

Guided Practice

Using musical accompaniment guide students through exploration of axial movement. When the music stops, students freeze. Resume moving and freezing safely in personal space.

Debrief

Review vocabulary: personal space, freeze, axial movement and the concept of safety.

Extension

Ask students to identify personal (self) space as they move from activity to activity during the school day.

Materials

Hula Hoop, rope or yarn
CD Player and Music

Assessment

Discussion, Q&A, Performance, Checklist and Rubric

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.

DANCE - KINDERGARTEN SPACE

Moving Safely in Personal Space Lesson 1

CONTENT STANDARDS

1.1 Build the range and capacity to move in a variety of ways.

TOPICAL QUESTIONS

- What is *personal space* and can I move my body in many ways through personal space?
- What does "freeze" mean in dance and why is it important for safety?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate moving safely within personal space as they explore axial movement (bend, reach, twist, stretch, kick, punch, balance, etc.).
- Students will demonstrate stillness when asked to *freeze*.

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

- **Feedback for Teacher**
 - Assessment Check (included)
 - Rubric (included)
 - Student response to inquiry
 - Performance
- **Feedback for Student**
 - Teacher response
 - Rubric

WORDS TO KNOW

- **personal space:** the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Refers to movement around the body axis or within a body bubble. Movement does not travel but is stationary.
- **freeze:** to cease all movement. Freeze represents an element of *time* in dance.
- **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.

MATERIALS NEEDED

- Hula hoop or inner tube (optional)
- Squares or round pieces of fabric or cardboard (optional)
- CD player
- Music suggestions
 - "Body Part Movement March"
 - "Hokey Pokey"
 - "Touch"
 - "Warmin' Up" #2
 - "Can't Sit Still"
 - "Let's Dance"
- Drum (optional, in lieu of music)

RESOURCES

- Manipulatives from the PE Department
- *Music and Movement in the Classroom PreK-K*; by Greg Scelsa; "Body Part Movement March", "Hokey Pokey", "Warmin' Up #2" and "Can't Sit Still"
- *Getting to Know Myself* by Hap Palmer; "Touch"
- *Learning Basic Skills Through Music* by Hap Palmer; "Let's Dance"
- **Highly Recommended Text** "Creative Dance for All Ages", Anne Green Gilbert, American Alliance for Health, Physical Education, Recreation and Dance, 1992 ISBN 0-88314-532-4

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

- Identifying the body parts and how they move:
 - Using either a chart or your own body as a visual aid, ask students to identify the parts of their bodies that can move. (e.g., head, eyebrows, mouth, nose, shoulders, arms, elbows, wrists, hands, fingers, torso or ribs, hips, back, backside, legs, knees, ankles, feet, toes.)
 - Move the individual body parts to a song like the "Hokey Pokey". Movements can be practiced at the student's desk with optional instrumental music.
- Next, ask the students to identify where front, side and back is in relation to their body.
- Ask students to move different body parts to the front, sides and back of the body.
- You can use the "Hokey Pokey" song again while saying things like "shake your elbows to the front of you, shake your elbows to the back of you, shake your elbows to your sides, put your foot behind you", etc.

Music: "Body Part Movement March", "Hokey Pokey", or any instrumental music for you to give verbal cues or you can use "Touch", "Can't Sit Still", or "Let's Dance" using vocal prompts while adding your own directions (front, side and back).

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

- Using an inner tube or hula-hoop, demonstrate to students what "personal space" is (You may also call this "self space").
- Show that the hoop or tube keeps your body free from touching anything or anyone. The hoop or tube illustrates one's "body bubble".
- Demonstrate this standing and sitting in one place
- Let students know that *personal space* (body bubble) covers the entire body, no matter how wide or high they can move or stretch, in both a standing and sitting position.
- Move to another place in the room, stop and demonstrate while you might get close to objects and another person, you still do not touch, keeping your body bubble safe from popping at all times.
- Explain **freeze**. When you say the word *freeze* or give some other cue (ring a bell, bang a drum, etc.), all movement **MUST STOP!**
- Explain and adhere to this **safety rule**: if a student bumps into another student or object they must sit down until activity is over.
- **Note:** Teach personal space by having available, a set of hula-hoops, or squares or circles of fabric or cardboard in which the students can dance in or on to identify their personal "self" space.
- Have students demonstrate simple **AXIAL** movements in personal (self) space: (bend, stretch, reach, curl, twist, turn, kick, punch, etc.) without moving around the room or touching another person while sitting and standing in personal space. Tell them that when dancing axial movements their body bubbles are glued to the floor.
- Say *freeze* to stop student's movement.
- Repeat several more times to make sure students understand that *axial* movement does not travel. At least ONE body part **MUST** stay anchored to the ground and *freeze* means all movement stops.

Music: "Isolations". When the cue in the song says to "travel" ask students to move their body part (fingers, elbows) all over in personal space.

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

Teacher:

- Ask students to find a place in the room where they will not touch each other or another object.
- Follow the prompts in the music and/or add your own. For example when the musical prompt is "move your arms", you may add "move the parts of your arm: fingers, wrists, elbows".
- Stop the music periodically and have students **freeze**.
- Have students to find a new space somewhere else in the room and freeze.
- Resume music, move and freeze.
- For variety and a challenge, arrange students into a circle, a long line, in two lines, etc. (be creative) and repeat axial movement with music.

Music: "Warmin' up #2", "Isolations". When the music says to travel, stop the music and ask students to find another space in the room where their personal space is defined and resume music, Students can continue to wiggle fingers, flap elbows, etc. while finding a new space if desired.

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

- "What is personal space and how do we move in personal space?"
- "What does it mean to "freeze"?"
- "What does it look like to move safely in personal space?"

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*)

- Ask students to identify personal (self) space as they move from activity to activity during the school day.

Assessment Check:

Name _____

Student demonstrated the following skills:

Understand and perform "freeze" Yes No

Demonstrates safe movement in *personal space* Yes No
No bumping into objects or peers

Demonstrates *axial* movement in *personal space* Yes No
(bend, reach, twist, stretch, curl, punch, kick, balance within body bubble)

Rubric:

3 Proficient – Student moves safely in place (*axial* movement), does not bump into anyone or anything and freezes immediately without excess movement.

2 Basic - Student demonstrates some control problems (close calls or minor bumping into others), leaves personal space, freeze position is not always immediate.

1 Approaching - Student demonstrates inconsistency in safety, control and frozen position.

Kinder Dance Lesson #2

Body Awareness and Space Moving Safely in General Space

Lesson-at-a-Glance

Warm Up

Discuss the reason for warm up. Review axial movement. Using musical accompaniment, lead students through axial warm up.

Modeling

Discuss and demonstrate the concept of *general space*, *freeze* and safety rules. Chart *locomotor movements*. Using prompts, ask students to move safely while walking, galloping, sliding, etc. and then freeze.

Guided Practice

Using musical accompaniment guide students through exploration of locomotor movement in general space. When the music stops, students freeze. Resume moving in general space then freezing safely in personal space.

Debrief

Review vocabulary: general space, freeze, locomotor movement and the concept of safety.

Extension

Ask students to identify personal (self) and general space as they move from activity to activity during the school day. Alternate the use of axial and locomotor movement while transitioning from one activity to another. Look for cues in books where a character might be using axial and locomotor movements.

Materials

CD Player and Music

Assessment

Discussion, Q&A, Performance, Checklist and Rubric

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.

DANCE - KINDERGARTEN

BODY AWARENESS AND SPACE

Moving Safely in General Space

Lesson 2

CONTENT STANDARDS

- 1.1 Build the range and capacity to move in a variety of ways.
- 1.2 Perform basic locomotor skills (e.g., walk, run, gallop, jump, hop, and balance).
- 1.4 Perform simple movements in response to oral instructions (e.g., walk, turn, reach).

ESSENTIAL QUESTIONS

- What is general space and what kind of movement can I do in general space?
- What does "freeze" mean in dance and why is it important for safety?

OBJECTIVES & STUDENT OUTCOMES

- Students will learn how to move safely in general space through performing locomotor movement.
- Students will demonstrate safety by moving and *freezing* when prompted.

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

- **Feedback for Teacher**
 - Assessment Check (included)
 - Student response to inquiry
- **Feedback for Student**
 - Teacher response

WORDS TO KNOW

- **personal space:** the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Refers to movement around the body axis or within a body bubble. Movement does not travel but is stationary.
- **general space:** the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement and involves all the space in a given area
- **freeze:** to cease all movement for a period of time
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walk, run, gallop, jump, hop, skip, slide, march, crawl, roll, leap.

MATERIALS NEEDED

- CD player or a drum*
- CD's
 - > "Listen and Move"
 - > "Isolations"

RESOURCES

- *Getting to Know Myself* by Hap Palmer; "Touch"
- *Music and Movement in the Classroom PreK-K*; by Greg Scelsa; "Listen and Move", "Warmin' Up #2" and "Can't Sit Still"
- *Perceptual Motor Rhythm Games* by Capone and Hallum; "Isolations" (with voice cues)
- *Learning Basic Skills Through Music* by Hap Palmer; "Let's Dance"

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

- Reasons for warming up: to focus attention and getting the body ready to move.
- Review *axial* movement: movement done in personal space (within body bubble). E.g. Bend, twist, and reach in all directions a part of the body or whole body. At least one body part must stay anchored to the ground like the root of a tree.
- Warm up the body and its parts by doing *axial* movement: bending, twisting, reaching, circling, and stomping in as many directions as possible.
 - Prompt students which parts to move (bend your back, circle your ankle, twist your waist, etc.).
 - Remind students of safe movement – no bumping into each other or things in the room. Tell them to “protect their body bubble”.

Music: “Can’t Sit Still” (with vocal prompts)

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

- Discuss with students what *general space* is and what kinds of movements can be done in general space.
- What are all the ways we can get from one place to another? (Use an example like moving from the desk to the rug).
 - Some answers may be to walk, skip, gallop, slide, tip-tow, crawl, jump or hop.
- Clear a space and select a few students to model *walking* about the room encouraging them not to bump into each other.
- Say **freeze**. Students should freeze in mid step and then take their place with the class.
- Repeat with few more students and another locomotor movement (e.g. gallop) and freeze.
- Repeat with another movement and new students. Freeze.
- Explain and adhere to this **safety rule**: students may not run, fall down or bump into another student or object. Explain **consequences**: students will have to sit down until activity is over.
- Have entire class move to one side of the room and sit down.
- Lead two or three students at a time across the floor doing a variety of locomotor movements: (gallop, slide, skip, hop, jump, roll, march, crab-walk, skate, tiptoe, etc.) through general space.
- When you and small group reach the other side, ask those students to sit down where they are.
- Return to the larger group, select another two or three students and lead them across the floor doing a variety of locomotor movements.
- Repeat until all students have had a chance to move across the floor.
- After you lead each group, remember to ask the class, “What does it mean to move safely”?

Music: “Listen and Move” (with voice cues) or any march or rock type music with a good beat.
“Isolations”

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

- Tell students that they will move as a group (or you may want to divide the class in half, one group will dance as the other half watches).
- Explain and adhere to this **safety rule**: students may not run, fall down or bump into another student or object. Explain **consequences**: students will have to sit down until activity is over.
- Tell students they will move then freeze, move and freeze according to your prompts.
- Have the dancing group find their personal space (in their body bubble) in the room.
- Select a locomotor movement (crawl for example). Say, “crawl” and turn on music.
- Allow students time explore moving while you emphasize safety then say **freeze!**
- Continue with a few more prompts, moving and freezing.
- Switch groups and repeat.
- Reintroduce *axial movement*.

- Beginning with the first group in their personal space, select an axial movement (e.g., bend your elbows) and play music, explore and Freeze! Select another axial movement (twist your waist) play music, explore and freeze!
- Remind students to stay stationary in their spot as needed. Remind them that their body bubbles are glued to the floor when they are dancing in personal space/ doing axial movements.
- Add a locomotor movement (e.g. tiptoe), play the music, explore and freeze!
- Repeat mixing up axial and locomotor movements.
- Continue to remind students to **dance safely**.
- **Note:** Try choosing movements that require balancing. (e.g., prompt students to stand on one foot, or placing one hand and one foot on the floor, balance on a knee and an elbow, etc.). While student is in this balanced position, ask them to twist, turn, bend, etc. a body part, or to try to move around the room in that balanced position.
- **Note:** Eventually, you can call this activity the “Freeze Dance” and do as a reward at the end of each class period.

Music: “Warmin’ Up #2” or any fun song that is long enough for students to have sufficient practice time.

Options and extensions:

- Call out a student’s name or ask for volunteers to call out a body part to move, a type of locomotor movement, or *freeze*.
- Challenge students to do the “freeze dance” in a line or circle.
- Work with a partner in personal and general space.
 - Stress the concept of near and far.
 - Ask students to dance near to each other and far from each other.
- Select movements from a familiar sport or a chore and identify them as axial or locomotor movements. Use the sport or activity as freeze dance prompts.
- OR divide the class in half. One half dances in personal space while the other half sits and watches (audience). Switch and have the students who were in the audience dance in general space while the other half sits and watches (audience).
- Combine the two groups and have the students dance amongst each other, some in personal, others in general space. Switch.

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

- “What is general space (all the space in a given area or in the room) and how do we move in general space (locomotor movement: run, jump, skip, walk, tip-toe, gallop, etc)?”
- “What does it mean to “freeze”?”
- “What does it look like to move safely in space?”

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*)

- Literacy Connection: Read and perform “The Naughty Shoes” from *Movement Stories for Children Ages 3-6* by Landalf and Gerke.
- Ask students to identify personal space (self space) and general space, as they move from activity to activity during the school day.
- When transitioning from one activity to another, practice the use of general space:
 - Moving from the desk to the carpet, assign each table a movement: tiptoe, march, walk, crawl, etc.
 - Lining up to go to recess, lunch, bus, etc.

Assessment Check:

Name _____

Student demonstrated the following skills:

Understands and performs "freeze" Yes No

Demonstrates safe movement in *personal space* Yes No
No bumping into objects or peers using axial movement

Demonstrates safe movement in *general space* Yes No
No bumping into objects or peers using locomotor movement

Rubric:

3 Proficient - Student moves safely when prompted through the available space without touching anyone or anything and freezes when prompted with no excess movement.

2 Basic – Student moves safely most of the time with minor bumping or loss of control, freezes when prompted with a little hesitation or excess movement.

1 Approaching - Student has control and safety problems and does not freeze immediately when prompted. May continue to move for a few seconds.

Kinder Dance Lesson #3

Using Space Size and Level

Lesson-at-a-Glance

Warm Up

Discuss basic opposites: up/down, open/closed, large/small, etc. Using the hands only, perform these opposites.

Modeling

Introduce the concept of *level* (high and low) and *size* (big and small) and lead students through creating body shapes for each. Constantly reinforce vocabulary, axial and locomotor movement and safety rules.

Guided Practice

Show students picture examples of large, small, high animals and insects and have them identify the level and size. Create body shapes with appropriate level and movement.

Debrief

Review vocabulary: size, level, locomotor movement and the concept of safety.

Extension

- Have students identify high, low, big and small objects as they move from activity to activity during the school day or at home.
- Make copies of the animal and insect pictures and label with the correct name.
- Introduce homonyms for large and small (huge, enormous, big vs. teeny, tiny, little).
- Read and perform *Life in the Bass Lane: An Undersea Adventure* or *The Painter and the Elves* from "Movement Stories" by Landalf and Gerke

Materials

CD Player and Music
Pictures of body shapes, animals and insects

Assessment

Discussion, Q&A, Performance, Checklist

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Writing Strategies: 1.1 Use letters and phonetically spelled words to write about experiences, stories, people, objects, or events.

DANCE - KINDERGARTEN USING SPACE

Size and Level Lesson 3

CONTENT STANDARDS

- 1.1 Build the range and capacity to move in a variety of ways.
- 1.3 Understand and respond to a wide variety of opposites (e.g., *high/low*, *forward/backward*, *wiggle*, *freeze*).

TOPICAL QUESTIONS

- What can I do with my body to demonstrate *space* in dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate understanding of *space* through performing axial and locomotor movement at different *levels* (**high vs. low**) and sizes (**large vs. small**).

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

- **Feedback for Teacher**
 - Assessment Check (included)
 - Student response to inquiry
- **Feedback for Student**
 - Teacher response

WORDS TO KNOW

- **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. **Level includes:** high, medium and low and **size includes:** large and small, big and little, huge and tiny or any combination of size opposites.
- **shape:** the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical
- **size:** large and small, big and little, huge and tiny or any combination of size opposites

MATERIALS NEEDED

- Pictures of body shapes (included)
 - Color images available in the online version of these lessons on the SDUSD VAPA website/Dance Lessons)
- Pictures of animals (included)
- Assessment Checklist (included)
- CD Player
- CD's
 - "Touch"
 - "Clap and Shake"
 - Any upbeat music without lyrics

RESOURCES

- *Perceptual Motor Rhythm Games* by Capon & Hallum; "Clap and Shake"
- *Getting to Know Myself* by Hap Palmer; "Touch"
- Musical selections without lyrics

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

- Discuss opposites: large and small, high and low and show the difference between the two.
- Using the hands only, ask students to make them appear large (spread fingers) and small (fists). Raise hands up in the air (high) and reach to the floor (low).
- Repeat with other body parts as needed for understanding.

Optional Music: Any instrumental music as you call prompts.

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

- Introduce the concept of *level* (high and low) and *size* (big and small).
- Create a high body position (also known as shape; see illustrations for ideas) and a low body position (shape).
- Ask students to copy your shapes.
- Make a very large shape and a very small shape and have students copy.
- **Move slowly through the following exercises:**
 - Ask students to create their own shape at a low level (on the floor).
 - Ask students to move slowly to a high level (standing position) and make a large shape. Freeze!
 - Now take that large shape at the high level (standing position) and ask students to shrink it to a small shape at a low level (to the floor). Freeze!
 - Repeat two more times, encouraging students to create a different shape at each level.
- Ask the following questions and have students demonstrate with two different shapes:
 - "How large and high can you make your body?"
 - "How small and low can you make your body?"

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

Depending upon the readiness level of your students, you may choose to split this section into two parts.

- Show students picture examples of large, small, high, and low animals and insects (included).
- Ask students to identify the level and size of one of the animals/insects.
- Ask students to create the animal/insect by making their body as high or low and/or as large or small as possible (e.g., "See this picture of an elephant? Can you make yourself as large as an elephant? Can you move with large, slow steps like an elephant? Is it high in the sky or low to the ground?")
- Repeat with other animal/insect visuals.

Music: Any musical selection without words. Option: you may play a drum or other percussion instrument in lieu of music.

- As students are moving, call out specific sizes, levels and movements you see being performed. (e.g., "I saw Susie moving at a high level...using her arms and legs.....".)
- Make mention of the types of locomotor movements you see around the room (e.g., "I see hopping, jumping, walking, rolling" etc.).
- Reinforce vocabulary constantly: high, low, big, small, personal and general space, and specific axial (bend, reach, twist, etc.) and locomotor movement (run, leap, skip, glide, etc.).
- Extend learning to include the "medium" or "middle" level concept (if you feel students are ready) by exploring movement on all three levels: low, middle (located at the bellybutton) and high.
- Remember to have students practice *balancing*: on one foot, on one knee and one hand, on elbows, on their bottoms while rolled up in a tight ball, etc.
- Remind students of the **two safety rules**: Students will not run, fall down or bump into another student or object. **Consequences:** Student will sit down until the activity is over.
- Ask the following questions:
 - "Which sizes and levels were easiest to make and why?"
 - "Which were difficult or more challenging to make and why?"

- "Which ones did you like to make and why?"
- "Did you notice anyone else making interesting movements? Can you describe what you saw?"

Music: Any upbeat music without words.

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

- Use the assessment Checklist to evaluate student knowledge of level and size.
- Ask the following questions:
 - "Which sizes and levels are easier to move around the room?"
 - "Which levels and sizes did you like to move in best? Why?"
 - "Show me your favorite *shape* (size and level of body)."

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.*)

- Have students identify high, low, big and small objects as they move from activity to activity during the school day or at home.
- Draw a picture(s) of your body moving in high, medium, or low levels and in different sizes (big and small). Share with class.
- Make copies of the animal and insect pictures and label with the correct name size, and level.
- Make a collage of shapes (refer to Kindergarten Visual Art Lessons #2, 3 and 4).
- Literacy connection:
 - Introduce homonyms for large and small (huge, enormous, big vs. teeny, tiny, little).
 - Read and perform *Life in the Bass Lane: An Undersea Adventure* or *The Painter and the Elves* from "Movement Stories" by Landalf and Gerke

EXAMPLES OF HOW DANCERS USE SPACE BY CREATING SHAPE WITH THEIR BODY

www.dancestlouis.org/0708_ailey.htm



davis.com/dance.htm



www.katherine-



writingfortheweb.net



blogs.mspmag.com/themorningafter/2007/11



www.nytimes.com/.../People/T/Taylor,%20Paul

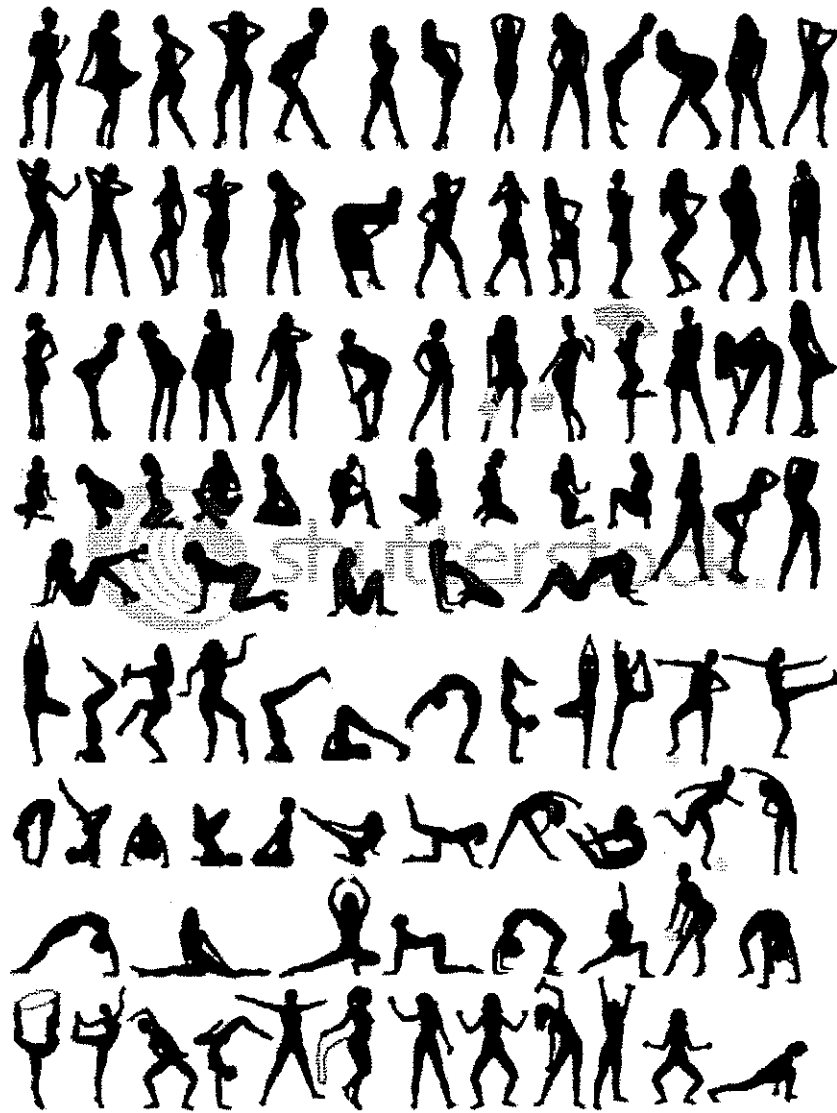
EXAMPLES OF SHAPES TO TRY



www.shutterstock.com · 20250118

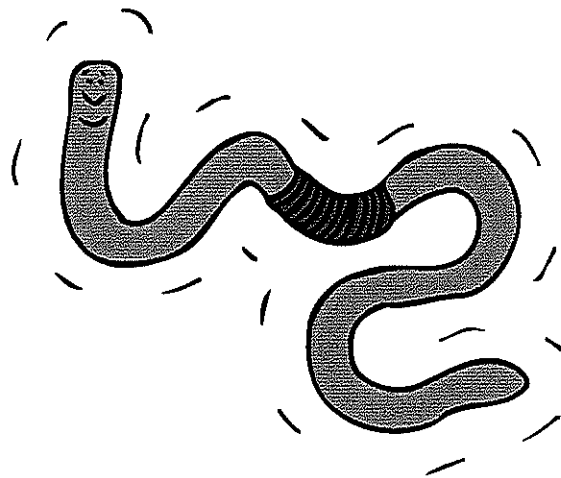
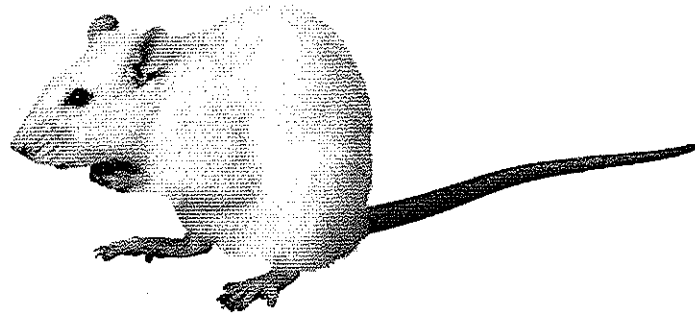


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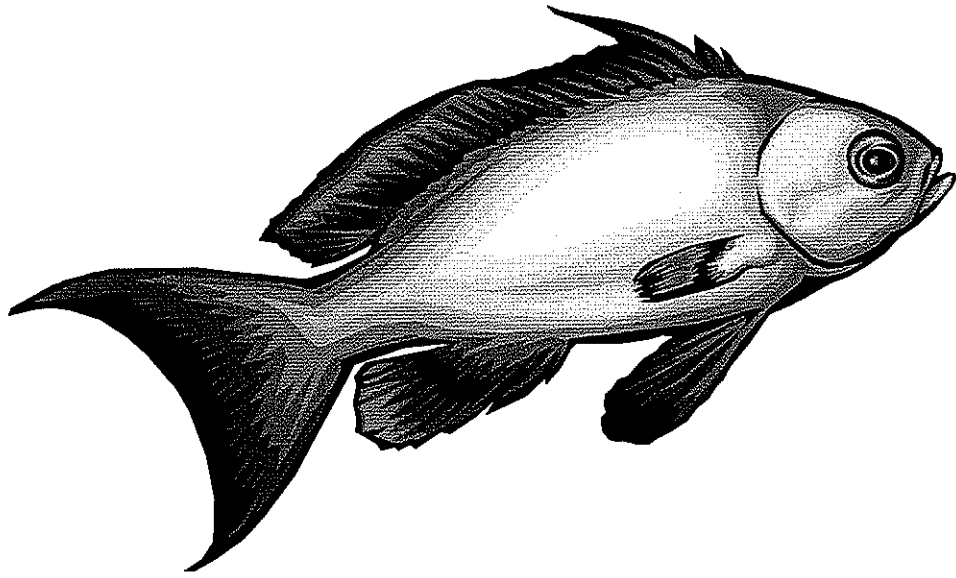


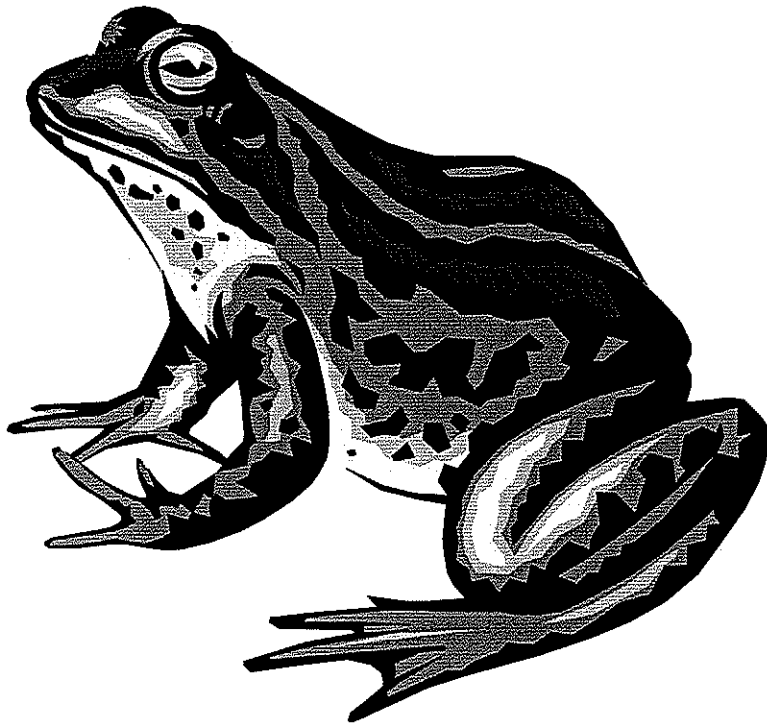
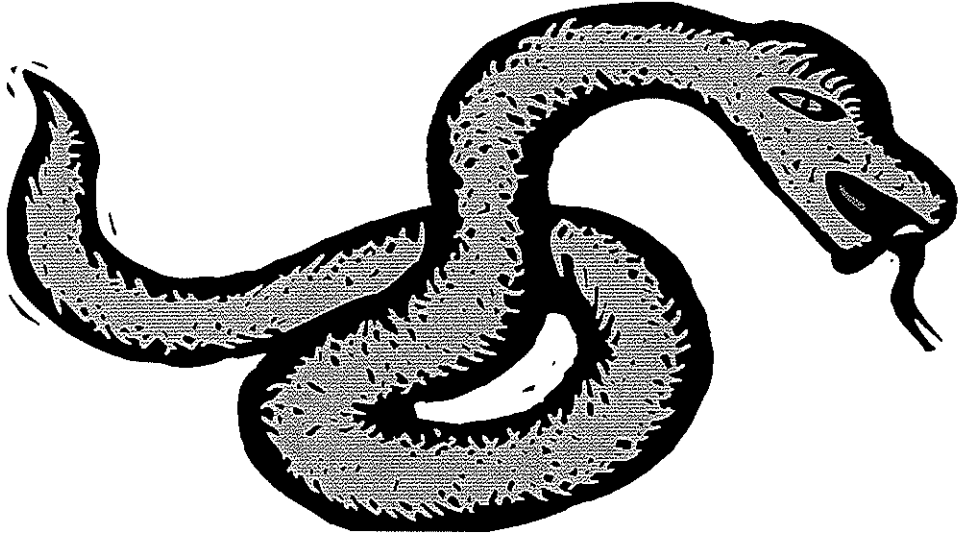
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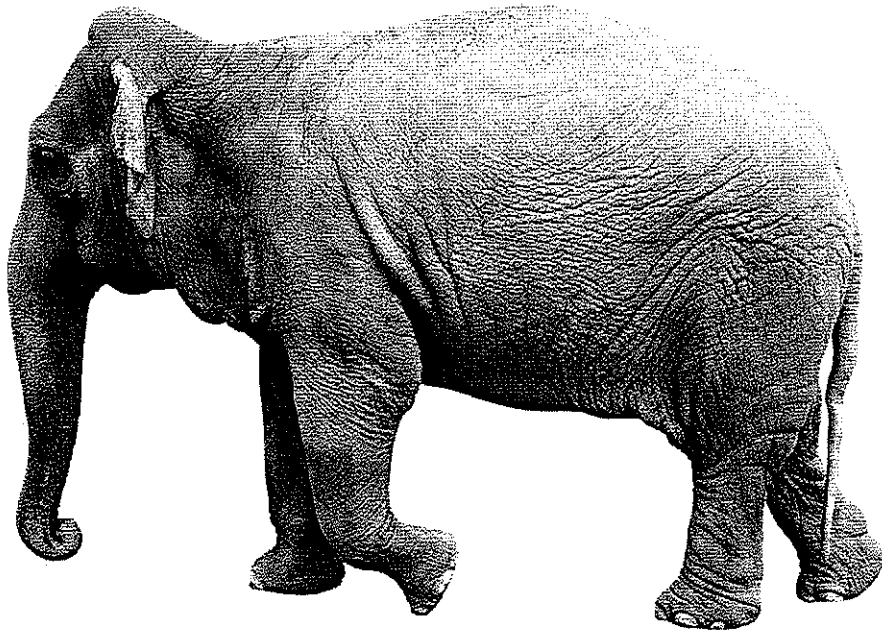
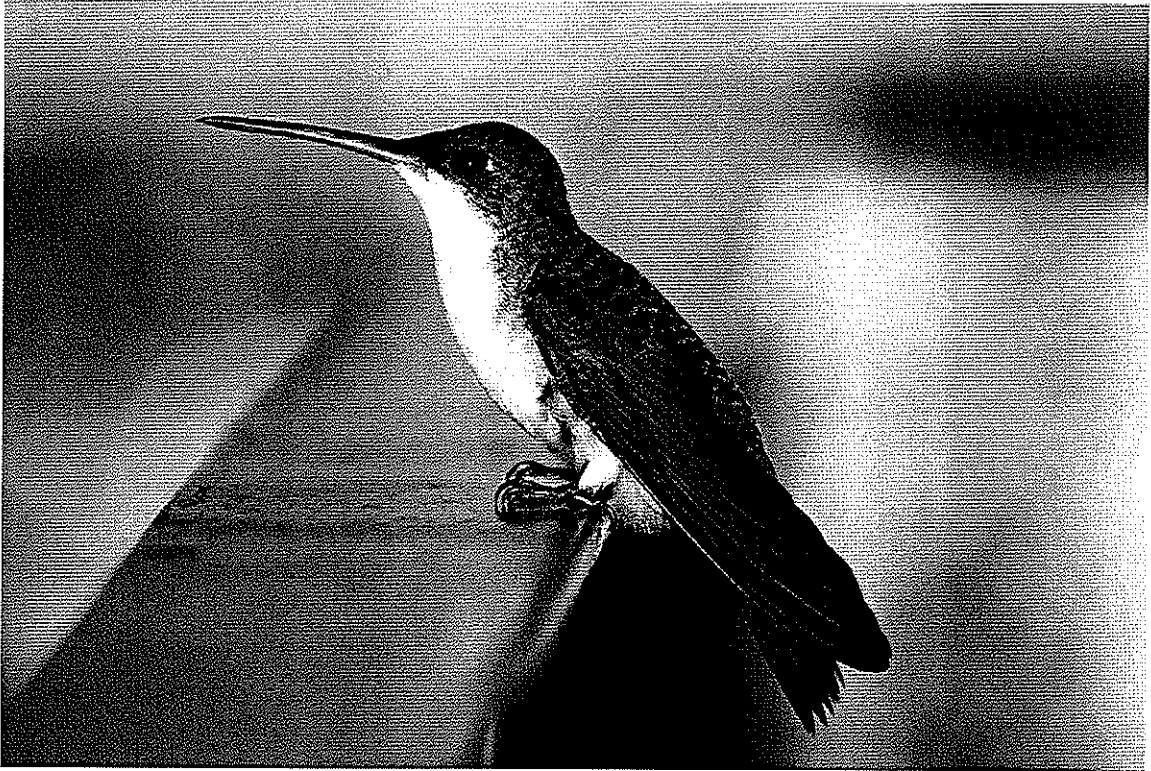
Creating Size and Level
ANIMAL/INSECT PICTURES











Kinder Dance Lesson #4

Using Space Shape

Lesson-at-a-Glance

Warm Up

Review concept of *size* and *level*: Call out body parts to be performed at high and low levels, large and small sizes.

Modeling

Introduce the concept of *shape*. Make clay or foil shapes. Position the body to create the shapes made with the clay or foil (curled, twisted, stretched, straight, curved, angular or zigzag, wide, and narrow).

Guided Practice

Using musical accompaniment, prompt students to create large and small shapes at different levels. Stop the music, students *freeze* in a shape of your choice (*Freeze in a large shape*). Discuss the size and level of the frozen shape.

Debrief

Review vocabulary: shape, size, level and the concept of safety.

Extension

Read and dance "*The Sculptor Who Couldn't Decide What to Make*", or "*The Mice Go to the Zoo*" found in *Movement Stories for Children Ages 3-6* by Landalf and Gerke.

Materials

CD Player and Music
Pictures of body shapes
Checklist

Assessment

Discussion, Performance, Q&A, Performance, Checklist

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Reading Comprehension: 2.4 Retell familiar stories.

Writing Strategies: 1.1 Use letters and phonetically spelled words to write about experiences, stories, people, objects, or events.

DANCE – KINDERGARTEN USING SPACE

Shape Lesson 4

Note: This lesson could be chunked: Warm-up and Modeling day 1 and 2, Guided practice day 3

CONTENT STANDARDS

- 1.1 Build the range and capacity to move in a variety of ways.
- 1.3 Understand and respond to a wide variety of opposites (e.g., high/low, forward/backward, wiggle, freeze).

TOPICAL QUESTIONS

- What is *shape* and how do I use my body to create shapes?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate understanding of space through creating and performing shapes at different sizes and levels.

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

- **Feedback for Teacher**
 - Assessment Check (included)
 - Student response to inquiry
- **Feedback for Student**
 - Teacher response

WORDS TO KNOW

- **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. **Level includes:** high, medium and low and **size includes:** large and small, big and little, huge and tiny or any combination of size opposites.
- **shape:** The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.

MATERIALS

- Clay (find a variety of play clay recipes at the end of the lesson)
- Optional: aluminum foil
- Story: "The Sculptor Who Couldn't Decide What to Make", from *Movement Stories* by Pamela Gerke or a story of choice containing movement. (refer to the resources list)
- 1 or 2 jump ropes
- Pictures of large, small, high and low objects and animals (included)
- Pictures of body shapes (included)
- Music/CD Player
- CD's
 - "Clap and Shake"
 - "Touch "
 - "Rock and Roll Freeze Dance"
 - "Disco Limbo"
 - "New Zoo Review"

RESOURCES

- *Perceptual Motor Rhythm Games* by Capon & Hallum; "Clap and Shake"
- *So Big* by Hap Palmer; "Rock and Roll Freeze Dance"
- *We All Live Together, Vol. 3* by Greg and Steve; "Disco Limbo"
- *Music and Movement, in the Classroom Prek-k*, Steven Traugh
- *Movement Stories for Children Ages 3-6*, Gerke, Pamela, and Landalf, Helen; Smith and Kraus, 1996
- *Yoga Pose Illustrations* <http://www.yogawithamey.com/stickfigures.html>

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

- Review the concept of *size* and *level*: high (tall, reaching up, tiptoes, jumping, arms wide) and low (on the floor; big bodies, little bodies, hands, etc.).
- Call out body parts to be performed at high and low levels, large and small sizes: e.g. reach up high and wide with your hands and arms, leap like a kangaroo, fly like a butterfly, creep like a bug, slither like a lizard, crawl like a spider etc.

Music: "Clap and Shake" (*instrumental version*)

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

Part 1

- Introduce the concept of *shape*. (Positioning of the body and its parts that can be curled, twisted, stretched, straightened, curved, angular or zigzag, wide, or narrow.
- Shapes come in different sizes (large, tiny, huge, little, etc.), and found at *levels* (high, medium or middle level [at belly button level or kneeling] and low).
- Give students a lump of clay or aluminum foil to mould.
- Discuss and demonstrate making each of the following with the clay or foil:
 1. a flat shape
 2. wide shape
 3. narrow shape
 4. a coil
 5. pretzel or twisted shape
 6. a curved shape
 7. a ball
- Students make the above shapes, one at a time with the clay or foil.
- After a shape is made, ask the students to make that shape with their body.

Part 2

- Model and have students imitate the following:
 1. make a **wide** shape with your legs then arms; "*This is a wide shape.*"
 2. stretch into a ***narrow** (thin or skinny) shape with your arms over your head; "*This is a *narrow (thin or skinny) shape.*" *Choose which word is best for your students.
 3. **curl** up into a ball; "*This is a curled shape.*"
 4. stand on one foot, tilt over (or you can balance on one foot and one hand on the floor, etc); "*This is a balanced shape.*"
 5. stand with feet shoulder-width apart and bend forward, backward and sideways. Use arms if you wish. "*This is a curved shape.*"
 6. Wrap your legs around each other, wrap your arms around yourself or sit criss-cross applesauce; "*This is a twisted shape.*"
- Have students make "another" wide, narrow, curled, balanced, curved, and twisted shape, following each imitation to encourage understanding and creativity.

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

- To music, prompt students to create shapes in large and small ways and at different levels.

E.g., make a twisted shape at a low level, make a large shape at a high level, make a balanced shape at a medium level, make a tiny shape at a low level, etc.

- Stop the music, students *freeze* in a shape of your choice (*Freeze in a large shape*).
- Discuss the size and level of the frozen shape.
 - Identify and discuss what the body parts are doing (arms are curled in or stretched wide, legs bent in an angle or folded, etc.).
- Play music and add locomotor movement alternating between general space and freezing in a shape when the music stops.
 - Option: Try playing the **music loudly**, and tell students their movement, shapes and sizes should be large (levels can be prompted by you or you can let the students choose).
 - When the **music is soft** their movement, shapes and sizes should be small.
- Allow students to create their own shapes while you give the locomotor movement prompts (walk, crawl, tiptoe, march, slither, crab-walk, slide, gallop, etc.).
- Discuss what is seen: size, level and shape.
- When students have learned the concept of shape, and can apply level and size, use the Shape Assessment Checklist to record student demonstration.

Music: Any instrumental music

Options and extensions:

- Using a rope held taut by two students, ask students to do the “limbo”.
- Students can go over or under the rope with any locomotor movement or you can assign animal movements.
- When the student reaches the other side of the rope, they must freeze in a shape of a size and level of your choosing.

Music: “Disco Limbo”

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

- Assessment Checklist (used in Guided Practice)
- Ask students the following questions:
 - “Which shapes are easier to move around the room? Why?”
 - “What kind of shape did you like to make?”
 - “Show me your favorite shape. Explain why it is your favorite shape.”
- Project color images of attachments (available online at the SDUSD VAPA website/Dance Lessons) or make copies of the stick figures attached to this lesson or from lesson 3 and have students identify whether the level is high, medium or low, large or small.

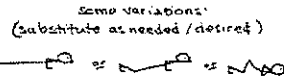
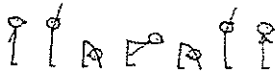
EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Literacy Connection:
 - Read and dance “*The Sculptor Who Couldn’t Decide What to Make*”, or “*The Mice Go to the Zoo*” found in *Movement Stories for Children Ages 3-6* by Landalf and Gerke.
- Students identify high, low, big and small objects as they move from activity to activity during the school day or at home.
- Have students draw samples of lines: curved, straight, angular etc. and connect with an object that has the same shape.

Dance Shapes <http://www.yogawithamey.com/stickfigures.html>

SUN SALUTATION VARIATIONS

* Half Surya Namaskara



* Surya Namaskara A



gentle variation w/ a chair:



full, more challenging version:

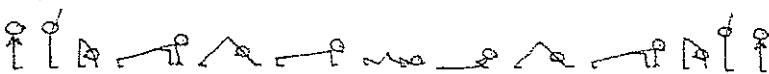


* Surya Namaskara B



repeat sequence between asterisks w/ other leg

* Surya Namaskara C



1st Round: Step right leg back to lunge & right leg forward into lunge.
2nd Round: Step with left leg...

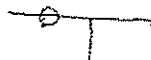
SOME PRIMARY BALANCING POSES



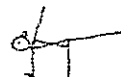
Vrksasana
Tree pose



ardha chandrasana
1/2 moon pose



Virabhadrasana III
warrior III



parivrtta ardha
chandrasana @
revolved 1/2 moon



balancing
squat



garudasana
eagle pose



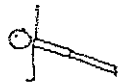
uthita hasta
padangusthasana
hand-to-big-toe pose



variations...



⊙



vasisthasana



balancing table



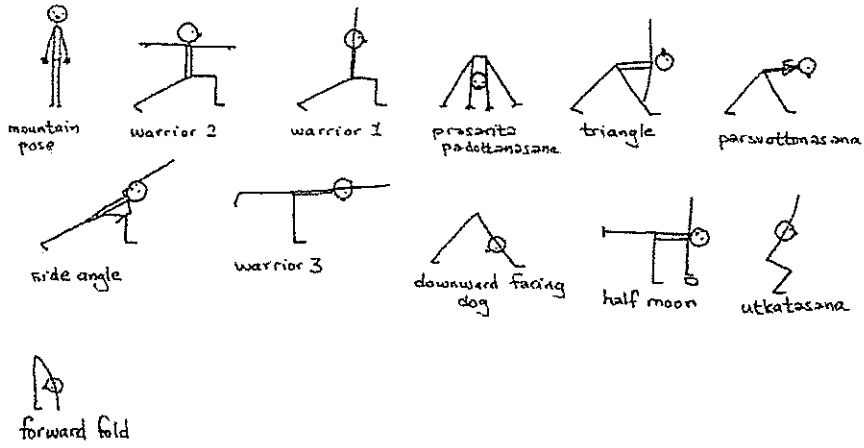
upward-facing
forward fold ⊙



komakasana ⊙
angle pose

⊙ These ones are harder poses

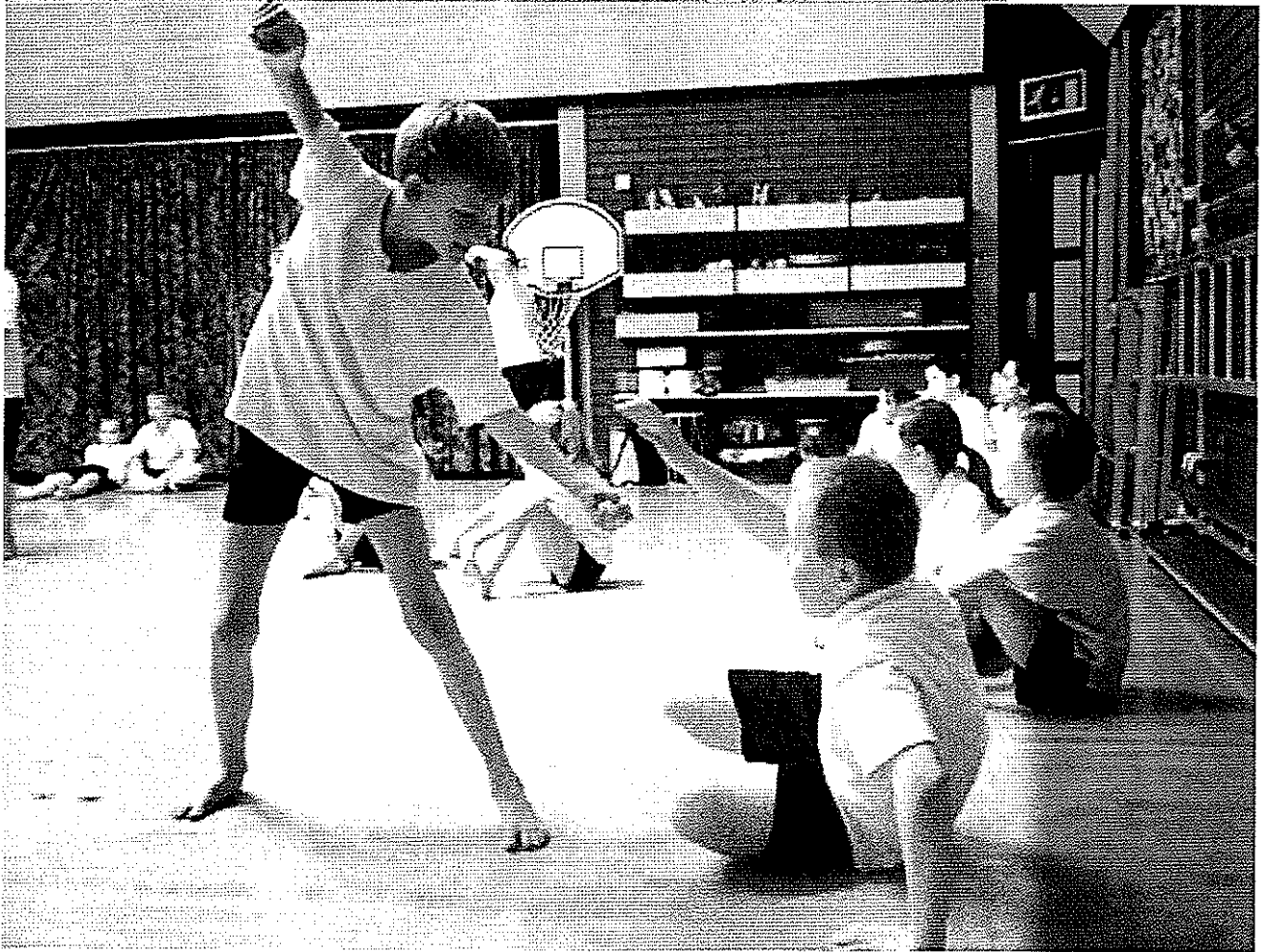
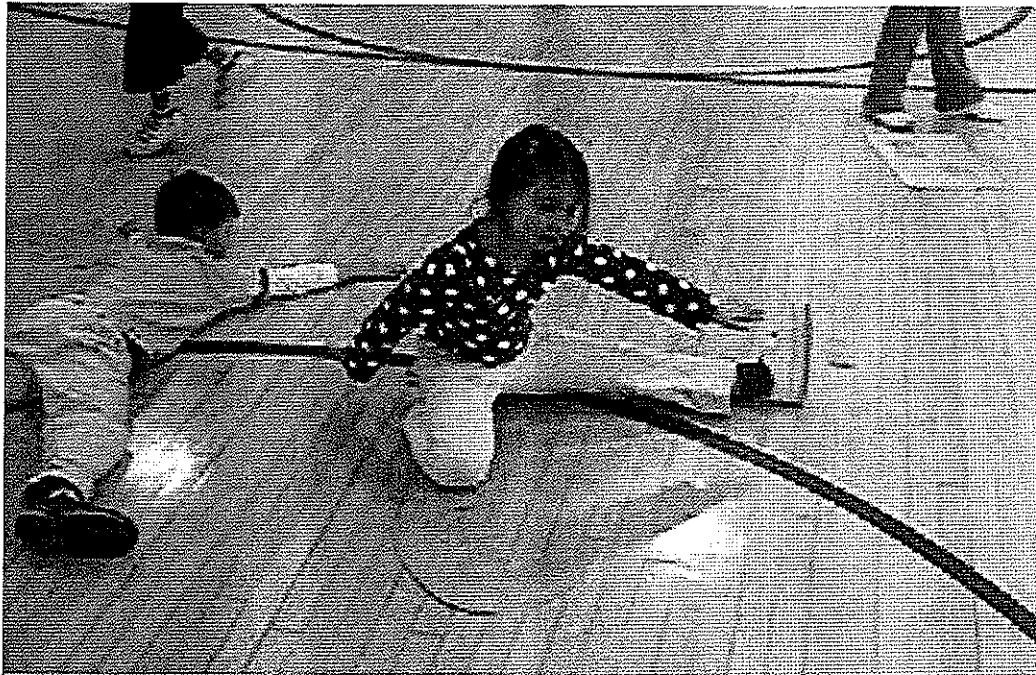
PRIMARY STANDING POSTURES



Children and Shapes

<http://www.madison.com/communities/MuirPE/library/files/Dance%20block%20shapes%204.jpg>







Kinder Dance Lesson #4B

SPACE

ELA Integration – Vocabulary and Concept Development

Lesson-at-a-Glance

Warm Up

Review concept of *personal and general space, size, level and shape*. Read *Life in the Bass Lane*.

Modeling

Children move spontaneously to each stanza of *Life in the Bass Lane*. Identify vocabulary from the text and generate list of words.

Guided Practice

With or without musical accompaniment prompt students to perform specific vocabulary. Make specific comments as to size, level, and shape, personal and general space observed.

Debrief

Review vocabulary. Create index cards with movement words from the story and have students identify if they represent movement in personal or general space, size, level or shape through matching.

Extension

Ask students to create rhyming words for ocean animals or for words in the story. Create a string of rhyming words that would create a poem OR illustrate and label important events in the poem, memorize and perform to music.

Materials

CD Player and Music
Matching Cards

Assessment

Discussion, Performance, Q&A, Performance, Matching Cards

Standards

VAPA 1.1 Build the range and capacity to move in a variety of ways.

VAPA 1.3 Understand and respond to a wide variety of opposites (e.g. *high/low, forward/backward, wiggle, freeze*).

ELA *Vocabulary and Concept Development*: 1.17 Describe common objects and events in both general and specific language.

Reading Comprehension: 2.4 Retell familiar stories.

DANCE and ELA - KINDERGARTEN

SPACE

<p style="text-align: center;">ELA Integration – Vocabulary and Concept Development Lesson 4B</p> <p>Read the story <i>Life in the Bass Lane</i> prior to teaching this lesson (in week 3 and 4 of dance instruction).</p>
<p>CONTENT STANDARDS</p> <p>VAPA 1.1 Build the range and capacity to move in a variety of ways.</p> <p>VAPA 1.3 Understand and respond to a wide variety of opposites (e.g. <i>high/low, forward/backward, wiggle, freeze</i>).</p> <p>ELA 1.17 <i>Vocabulary and Concept Development</i>; Describe common objects and events in both general and specific language.</p>
<p>TOPICAL QUESTIONS</p> <ul style="list-style-type: none">• How can I identify spatial concepts (<i>personal and general space, size and level, and shape</i>) in stories and interpret them through movement?
<p>OBJECTIVES & STUDENT OUTCOMES</p> <ul style="list-style-type: none">• Students will identify vocabulary and respond to poems and stories while safely moving through personal and general space, changing size, level, and shape.
<p>ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)</p> <ul style="list-style-type: none">• Feedback for Teacher<ul style="list-style-type: none">○ Assessment Check (included)○ Rubric (included)○ Student response to inquiry○ Performance• Feedback for Student<ul style="list-style-type: none">○ Teacher response○ Rubric
<p>WORDS TO KNOW</p> <ul style="list-style-type: none">• personal space: the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Refers to movement around the body axis or within a body bubble. Movement does not travel but is stationary.• general space: the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement and involves all the space in a given area• space: An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes level (high, medium and low), and size (large/small and combinations of contrasting movements).• shape: the positioning of the body in space: curved, straight, curled, angular, twisted, etc.
<p>MATERIALS NEEDED</p> <ul style="list-style-type: none">• CD player• <i>Music for Creative Dance</i>, Eric Chappelle<ul style="list-style-type: none">➢ "Drum (optional, in lieu of music)
<p>RESOURCES</p> <ul style="list-style-type: none">• <i>Movement Stories of Children Ages 3-6</i>, Landalf and Gherke, Smith and Kraus, Inc. ISBN 1-57525-048-9, <i>Life in the Bass Lane</i>.

- **Highly Recommend Text** "Creative Dance for All Ages", Anne Green Gilbert, American Alliance for Health, Physical Education, Recreation and Dance, 1992 ISBN 0-88314-532-4

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

- Review spatial concepts: personal and general space, size, level, and shape.
- Tap into prior knowledge by asking students what they know about the ocean and the animals that live in that environment.
- Read the story, *Life in the Bass Lane*, to students with vocal expression, have them listen only.

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

- Identify vocabulary from the text and generate a list or underline words on overhead in the text and discuss meanings.
 - Orca, crab, anemone, "school of fish" walk around, stretch, moving safely, sink, down, bottom, silence, etc.

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

- Read the poem and have children move spontaneously to each stanza.
- Emphasize movement words. You might allow students to say the words as they perform them.
- Comment on students' performance using specific vocabulary in dance and perhaps science.
- Allow students to respond to the silence in the story by allowing them to move freely.
- **Option:** Select music and perform while reading the poem. "**Whales**" or another slow tempo instrumental from *Music for Creative Dance*, Eric Chappelle.

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

- Ask students to tell you when in the story they used certain movement concepts. ("When were you on a high level?", "When were you in personal space/general space?" "When were you a big/small shape?" And/Or:
- Create index cards with movement words from the story and have students identify if they represent movement in personal or general space, size, level or shape through matching.
- Ask students to perform the poem in rhythm as it is being read. Emphasize movement words. You might allow students to say the words as they perform them.

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*)

- Ask students to create rhyming words for ocean animals or for words in the story. Create a string of rhyming words that would create a poem OR
- Illustrate and label important events in the poem, memorize and perform to music.

Kinder Dance Lesson #5

Moving and Exploring

The Element of Time

Lesson-at-a-Glance

Warm Up

Warm up the body by wiggling the hands, arms and body quickly. Finish by slowing down and stretching and melting slowly to the floor.

Modeling

Introduce the concept of **time** using *fast and slow* tempos. Listen to a musical selection and identify the fast and slow sections. Prompt the students to move the body at different sizes and levels, using axial and locomotor movements while maintaining appropriate tempo.

Guided Practice

Using a simple walk, change the speed. Starting adding other changes (direction, level, size, freezing and making a shape, then resume the walk). Use musical accompaniment.

Debrief

Review vocabulary: time: fast, slow and freeze. Discuss how the students feel when moving fast and slow.

Extension

Read and dance "Kids in Toyland" by Pamela Gerke. Discuss words that also mean *fast* (brisk, quick, sudden, rapid, swift, hasty, nimble) and words that also mean *slow* (sluggish, deliberate, gradual, creeping, leisurely).

Ask students to think about activities they do at home and at school. (chores, playing, etc.). What kind of speed and energy do you use when doing those things? Why? When is moving fast and slow appropriate? When is it not?

Materials

CD Player and Music
Checklist

Assessment

Discussion, Performance, Q&A, Checklist

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Reading Comprehension: 2.4 Retell familiar stories.; Connect to life experiences the information and events in texts.

DANCE – KINDERGARTEN MOVING AND EXPLORING

The Element of Time Lesson 5
CONTENT STANDARDS 1.1 Build the range and capacity to move in a variety of ways. 1.3 Understand and respond to a wide range of opposites.
TOPICAL QUESTIONS <ul style="list-style-type: none">• What is <i>time</i> and how do I use the element of time in my dancing?
OBJECTIVES & STUDENT OUTCOMES <ul style="list-style-type: none">• Students will demonstrate movement varying in time: fast, slow and freeze
ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning) <ul style="list-style-type: none">• Feedback for Teacher<ul style="list-style-type: none">○ Assessment Check (included)○ Student response to inquiry○ Student performance• Feedback for Student<ul style="list-style-type: none">○ Teacher response
WORDS TO KNOW <ul style="list-style-type: none">• 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.• tempo: the speed or rate of something.
MATERIALS <ul style="list-style-type: none">• CD/music player• CD's<ul style="list-style-type: none">○ "Slow and Fast"○ "Up and At 'Em"○ "Fiesta"○ "Breathe"○ "Western East"
RESOURCES <ul style="list-style-type: none">• <i>Music and Movement in the Classroom PreK-K</i>, by Greg Scelsa: "Across the Bridge"• <i>Rhythms on Parade</i> by Hap Palmer "Slow and Fast", "Mice Go Marching"• <i>Music for Creative Dance Discs #1, 3 and 4</i> by Eric Chappelle; "Up & At 'Em", "Fiesta", "Breathe", "Western East"• <i>Movement Stories for Children Ages 3-6</i>, H. Landalf and P. Gerke, Smith and Krause, 1996
WARM UP (Engage students, access prior learning, review, hook or activity to focus the student for learning) <ul style="list-style-type: none">• Warm up the body with some very brisk movement.<ul style="list-style-type: none">○ shaking and wiggling hands, feet, head, shoulders, jump up and down, run in place.

- End the warm up with slow stretching and reaching.
 - Start in standing position.
 - Reach up, side to side, in front, behind, etc.
 - End with reaching down to the floor into a sitting position.
 - Stretch out on the floor.
- From the list of questions below, select a few to ask students and chart answers:
 - "How did you feel moving briskly?" (happy, warm, excited, etc.).
 - "How did you feel while stretching slowly?" (sleepy, bored, relaxed, calm)
 - "Which was more fun, moving briskly or stretching slowly? Why?"
 - "When is it appropriate to move fast?"
 - "When is it appropriate to move slow?"
 - "What happens when we move too fast or too slow?" (Guide students to think about safety and balance).

Music: "Up & At 'Em" or any music where students can move both slow and fast.

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

- Introduce the concept of **time** using *fast and slow* tempos.
- Have students listen to the song "Slow and Fast".
- Each time the music changes, ask students to identify when it is fast and when it is slow.
- Ask students to move the body in different shapes and levels, in both personal (self) and general space according to the musical prompts. Examples:
 - Move just the hands or arms
 - Move your shoulders or backside at a low level.
 - Make a low shape and wiggle briskly one or two body parts.
 - Make a low shape and slowly move to a high shape.
- Ask the following questions:
 - "Which did you like better? Moving fast or slow? Why?"
 - "Is it more difficult to move fast or slow and why?"
 - "How did you know when to move fast or slow?"
 - "What were you thinking when you moved fast and slow?"
 - "When in your day do you move fast or slow?" (Getting dressed for school, going to lunch, going to bed, etc.)

Music: "Slow and Fast"

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

- Ask the students to use walking movement only.
- Prompt students to vary the speed (fast and slow) of the walk (use a drum, clap your hands or tape a desk as you speed up or slow down the tempo).
- Continue to use "freeze" as part of practicing the element of *time*.
- Variations:
 - Stylize the walk: tiptoe, march, stroll, drag both at a slow and fast tempo
 - Add arm and hand movements to the stylized walk
 - Add facial expressions
 - Walk in a line (follow-the-leader fashion), or in a circle
 - Add change in direction, level or size of the body (large and small shapes) when walking
 - Walk while connected with a partner
 - Combine the above to create unique movement prompts.

Music: "Western East", "Fiesta", "Breathe" or repeat "Fast and Slow"

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

- Use the rubric to assess student understanding of fast, slow and freeze.
- Ask the following questions:
- “Which did you like best, moving fast or slow and why?”
- “What was most challenging as you changed the speed and the level of your walk?”
- “How did your body feel as you changed the speed of your movement from slow to fast and fast to slow?” Response: When I move ____ I feel _____. (e.g., “When I move fast, I feel happy” or “When I move slow I feel tired”).
- Extension questions:
 - “What happens to your body and face when you feel happy, sad, angry, excited, sick, tired?”
 - Students understand that energy plays a role in how the body feels, (e.g., heavy and light).

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.*)

- Literacy connection:
 - Read and dance “Kids in Toyland” by Pamela Gerke
 - Discuss words that also mean *fast* (brisk, quick, sudden, rapid, swift, hasty, nimble)
 - Discuss words that also mean *slow* (sluggish, deliberate, gradual, creeping, leisurely)
- Ask students to identify how quickly or slowly others move on the playground. (I saw a girl hanging on the bar swinging slowly; I saw boys running fast, etc.).
- Ask students to think about activities they do at home (chores, playing, etc.). What kind of speed and energy do you use when doing those things? Why? Are you bored, in a hurry, etc.?

Kinder Dance Lesson #6

Moving and Exploring The Elements of Time and Energy

Lesson-at-a-Glance

Warm Up

Review the element of *time, fast and slow*. Warm up the body alternating movements that are fast and slow.

Modeling

Introduce concept of energy: *heavy and light*. Demonstrate dropping a heavy and light object and discuss the speed and force of which it falls. Discuss which animals and objects they know that move with heavy and light energy.

Guided Practice

Create a dance using heavy and light energies using music. Discuss the differences in the movement (how the body feels, which takes the most effort, etc.). Interpret animal and objects through heavy and light movement.

Debrief

Review vocabulary: energy: heavy and light. Discuss the amount of effort it took to move the body heavily and lightly. Make connections to states of being and emotions.

Extension

Make connections to states of being and emotions. How would you move if you felt happy or sick?

Read and dance "Astronauts in Outer Space", Movement Stories for Children Ages 3-6 by Pamela Gerke

Materials

CD Player and Music
Rubric
Box of heavy and light objects
Pictures and illustrations of heavy and light animals and objects

Assessment

Discussion, Performance, Q&A, Rubric, Student Worksheet

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Reading Comprehension: 2.4 Retell familiar stories.; Connect to life experiences the information and events in texts.

DANCE – KINDERGARTEN MOVING AND EXPLORING

Elements of Time and Energy Lesson 6

CONTENT STANDARDS

- 1.3 Understand and respond to a wide range of opposites.
- 2.1 Create movements that reflect a variety of personal experiences (e.g., happy, sad, angry, excited).

TOPICAL QUESTIONS

- What does the element of *energy* mean in dance and how do I demonstrate heavy and light energy with my body?
- What kinds of emotional connections can I make when moving heavy and light?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate movement varying in heavy and light energy.
- Students will make connections between the energy of movement and emotions or feelings.

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

- **Feedback for Teacher**
 - Assessment Rubric Energy: Heavy and Light (included)
 - Student response to inquiry
 - Student performance
 - Student Worksheet
- **Feedback for Student**
 - Teacher response
 - Rubric criteria
 - Student Worksheet

WORDS TO KNOW

- **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.
- **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. *Heavy energy* takes much effort and strength (stomping, punching, jabbing) while *light energy* gives the illusion of weightlessness or gentleness (float, glide).

MATERIALS

- Box of heavy and light objects: piece of paper, feather, cotton ball, large book, rock, etc.
- Assessment Rubric: Energy: heavy and light (included)
- Pictures and Illustrations of heavy and light animals (see lesson 3) and objects (included)
- Music/CD player
- CD's:
 - "Across the Bridge"
 - "Slow and Fast"

- "Mice Go Marching"
- "Fiesta"
- "Breathe"
- "Checkerboard"

RESOURCES

- *Music and Movement in the Classroom PreK-K*, by Greg Scelsa; "Across the Bridge"
- *Rhythms on Parade* by Hap Palmer; "Slow and Fast" and "Mice Go Marching"
- *Music for Creative Dance Discs #1, 3 and 4* by Eric Chappelle; "Up & At 'Em", "Fiesta", "Breathe", "Western East" and "Checkerboard"

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

- Preset two rows of chairs to depict a bridge.
- Review the element of *time*, fast and slow from lesson #5.
- In follow-the-leader style lead students through the rows of chairs following the musical prompts: tiptoe, march, fly like a bird, creep.
- Do this exercise two times. The first all movement prompts will be done fast; the second time, all movements will be done slow.
- *If time is a factor, you can mix fast and slow movements.

Music: "Across the Bridge"

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

Part 1 (10 minutes)

- Introduce concept of energy: *heavy and light*.
- Take one item out of the box and drop it to the floor.
- Ask students with what energy did the object fall (heavy or light)?
- Discuss the way the object moved: a feather or piece of paper would float slowly, softly and *lightly*, sometimes swaying from side to side as it falls; a book falls rapidly, in a straight line and lands with a loud and *heavy* thud.
- Place the items back in the box and repeat.
- Drop the item again and ask students to move their body with the appropriate energy.
- Repeat with another item or two.
- Examples:
 - Feather: start at a high level and slowly and softly sway and lower yourself to the floor and *freeze* in a shape
 - Book: start at a high level and drop to the floor quickly, freeze in a shape. **Note:** make sure to teach "safe falling". Bend knees, sit down onto hip, lie down on floor, reach high with arms and let them drop to sides quickly and heavily.
- Ask the following questions:
 - "Which did you like better, moving heavily or lightly? Why?"
 - "Is it harder to move heavily or lightly? Why?"
 - "What did you think of when you moved heavily and lightly?"
 - "How does your body feel when you move heavily or lightly?"
 - "When in your day do you move heavily and lightly?" (E.g., heavy when tired, getting ready for bed, coming in from play to do homework; light when going to the playground, going outside to play, when in a hurry to do something).

Part 2

- To prepare students for the next task, ask them the following questions and generate a list:
 - "Can you tell me what animals or things are heavy?" (Giant, elephant, bear, large book, bag of groceries, large rock, etc.).
 - "Can you tell me what animals or things are light?" (Bird, butterfly, feather, balloon, monkey, etc.).

- Pictures/Illustrations available with this lesson

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

- Explain to the students that they will create a dance using heavy and light energies.
- Play “The Mice Go Marching”. In this song the students will practice moving lightly like a mouse and heavily like a monster. Have students listen to the song one time before dancing. Have them identify when they will dance with heavy and light energy (heavy when they are the monster, light when they are the mice). You may want to discuss when in the song they will dance in personal or self space and when they will dance in general space. Play the song again and allow students to dance the story.
- Discuss the differences in heavy and light movement (how the body feels, which takes the most effort, etc.).
- Refer to the list of animals and items generated from the previous activity. You can add monster and mice to the list.
- Arrange students into three small groups of 5 or 6 and seat them in a triangle shape on the floor. (When each group stands to dance all others will be able to see the demonstration).
- Select one of the groups and give them an animal or object to interpret through heavy or light movement.
- Play music and allow students time to do appropriate movement. (Striking a drum or other object strongly for heavy movement and ringing a bell, triangle or tapping on a wood block for light movement will work if there is no music accompaniment).
- Remember to call out things you see, heavy stomping, or light arms or moving at a low level with heavy feet, etc.
- Stop the music and freeze in an appropriate shape for that animal or object.
- Ask the students who were watching if they could guess what animal or object the students were creating. (You may choose to skip this step).
- Repeat for the next two groups with another animal or object.
- Repeat for each group again, only this time, do the following:
 - Change the speed of the task (move like an elephant that is in a hurry, or move slowly like a snake that just woke up from a nap, etc.
 - Ask the students who are watching (audience) to identify the energy, levels or speed of the movement.
 - Encourage students to use movement vocabulary
- Play music, explore and freeze.
- **Option:** Encourage students to use levels, shapes, do with a partner, forward, backward, sideways, etc.

Music: “The Mice Go Marching”, “Checkerboard” (moderate tempo), “Fiesta” (for fast tempo) and “Breathe” (for slow tempo), “Fast and Slow” or “Fast and Slow March” (both fast and slow tempos in the same song).

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

- Discuss the amount of effort it took to move the body heavily and lightly.
 - Was one more difficult than the other? Why? Answers might include moving heavily was more difficult, felt tired, sweaty, energetic and excited, etc. Answers for moving lightly might be feeling tired or sleepy, felt pretty, happy, etc.
- “What did your body do to make the movement look heavy or light?” (Did you have to tense your muscles, make fists, scrunch face, push or pull with force? Or were you moving softly, effortlessly, like a breezy day or clouds floating along.
- “If you were angry, mad, sad, depressed, sick, sleepy, etc. how would you move?”
- “If you were peaceful, happy, joyful, glad, scared, how would you move?”
- “How would your mood (feelings or emotions) effect your movement?”

Option:

- Ask students to connect how they feel to movement. (e.g., "When I move fast, I feel happy" or "When I move slow and heavy I feel tired" or "What happens to my body and my face when I feel happy, sad, angry, excited, sick, tired?")
- Either talk in groups or write in a journal and share with class.

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.*)

Options for lessons 5 and 6:

- Divide the room and class in half.
- Have one half of the class dance only heavy and fast movement, the other dance slow and light.
- Switch it up for a variety of combinations. And ask students to comment on what they see.
- With a partner act as leader or follower in creating heavy/light/fast/slow movement.
- With a partner do the OPPOSITE speed and energy.
- Add facial and body expression to create happy, excited, sad, tired, sick, angry, movement (smiling, laughing, lifted up bodies, slouching, clutching stomach, clenching fists and teeth, head, frowning, squinting, crying.)
- Discuss what animals use heavy and light, fast and slow movements. Have students dance like these animals.

Extension:

- Ask students to identify how others move on the playground (I saw a girl hanging on the bar looking heavy; I saw boys running fast, etc.).
- Think about activities you do at home (chores, playing, etc.). What kind of tempo and energy you use when doing those things? Why? Are you bored, in a hurry, etc.?
- How does your body feel on your birthday, when you're sick, when you're tired, when you are angry, right after eating a big dinner, etc.

Assessment: Demonstrating Energy: Heavy and Light

Name	4	3	2	1

Criteria: Moving Heavy

- 4** Student quickly and clearly demonstrates heaviness in the body, tight muscles, heavy legs, and arms, push or pull throughout exploration and without prompting
- 3** Student demonstrates heaviness in the body most of time during exploration needs little prompting
- 2** Student demonstrates heaviness some of the time during exploration. Needs prompting or modeling
- 1** Student cannot demonstrate the concept of heaviness or needs constant coaching and/or modeling

Criteria: Moving Light

- 4** Student quickly and clearly demonstrates lightness in the body, softer, gentler muscles, light leg or footwork and arms, rise and fall softly throughout exploration and without prompting
- 3** Student demonstrates lightness in the body most of time during exploration needs little prompting
- 2** Student demonstrates lightness some of the time during exploration. Needs prompting or modeling
- 1** Student cannot demonstrate the concept of lightness or needs constant coaching and/or modeling

Student Worksheet: Energy – Heavy and light

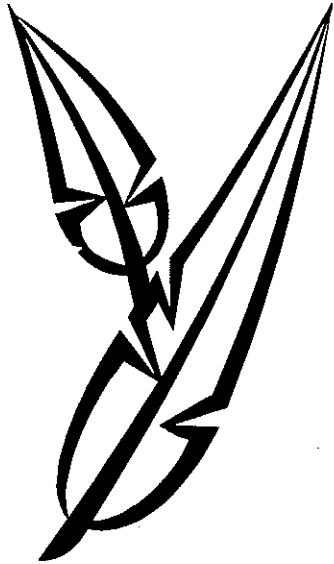
Write an emotion or feeling and draw a picture (and color)

When I move HEAVY I feel

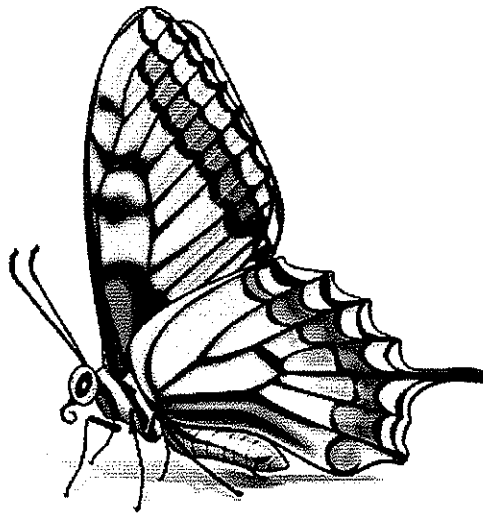
When I move LIGHT I feel

Creating Energy – Heavy and Light

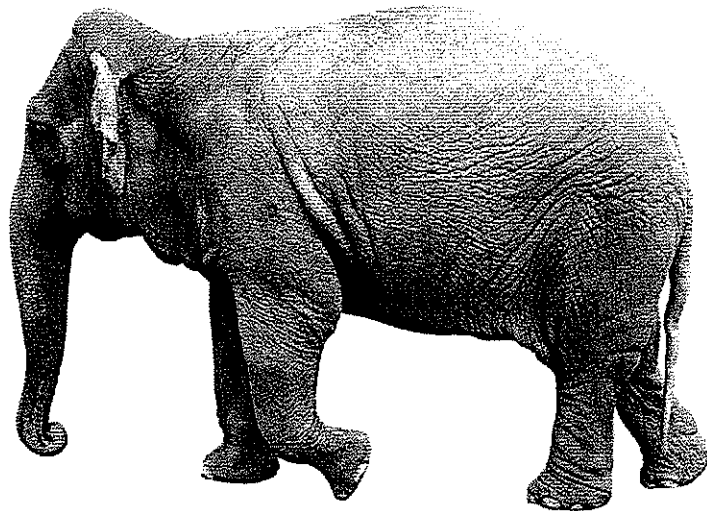
Feather - light



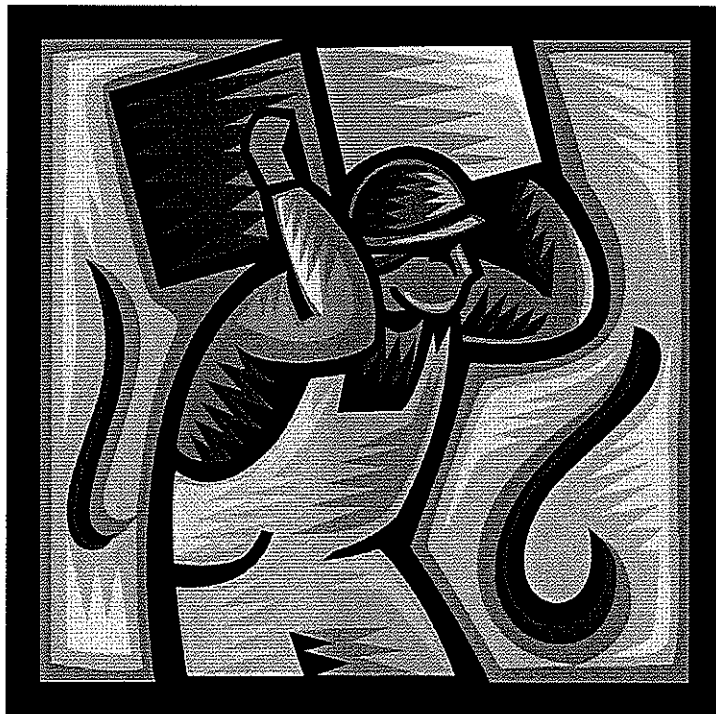
Butterfly – light



Elephant – heavy



Cement Block - heavy



Kinder Dance Lesson #6B

TIME AND ENERGY

ELA Integration – Vocabulary and Concept Development

Lesson-at-a-Glance

Warm Up

Review the element of *time*, *fast and slow*, heavy, light, and smooth and sharp. Ask students what they know about a toy store. What kinds of toys do we find there? How do they move? What do they look like? Read the story *Kids in Toyland*.

Modeling

Have children move spontaneously to each stanza in the story. Identify vocabulary from the text and generate list of movement words.

Guided Practice

Ask students to perform the poem in rhythm as it is being read. Emphasize movement words that describe speed and energy. Permit students to say the words as they perform them.

Debrief

Create index cards with movement words and have students identify movement in personal or general space, size, level, shape, ***speed and energy*** through matching.

Extension

- Illustrate and label important events in the poem, memorize and perform to music.
- Describe some situations that students can apply speed and energy concepts: pushing in a chair, moving from the desk to the carpet, to and from lunch, on a hot or cold day, at the park, etc. Using vocabulary, describe the speed and energy used in each situation. Chart answers.
- Ask students to create rhyming words for words in the story. Create a string of rhyming words that would create a poem.
- Look for synonyms for the words fast and slow in text. Discuss how the words can be shown in gradations through movement.

Materials

CD Player and Music

Assessment

Discussion, Performance, Q&A

Standards

VAPA 1.1 Build the range and capacity to move in a variety of ways.

VAPA 1.3 Understand and respond to a wide variety of opposites (e.g. *high/low, forward/backward, wiggle, freeze*).

ELA 1.17 *Vocabulary and Concept Development*; Describe common objects and events in both general and specific language.

DANCE and ELA - KINDERGARTEN

TIME and ENERGY

<p style="text-align: center;">ELA Integration – Vocabulary and Concept Development Lesson 6B</p> <p>Read the story <i>Kids in Toyland</i> prior to teaching this lesson (in week 5 or 6 of dance instruction).</p>
<p>CONTENT STANDARDS</p> <p>VAPA 1.1 Build the range and capacity to move in a variety of ways.</p> <p>VAPA 1.3 Understand and respond to a wide variety of opposites (e.g. <i>high/low, forward/backward, wiggle, freeze</i>).</p> <p>ELA 1.17 <i>Vocabulary and Concept Development</i>; Describe common objects and events in both general and specific language.</p>
<p>TOPICAL QUESTIONS</p> <ul style="list-style-type: none">• How can I identify time and energy concepts (<i>fast, slow, heavy, light, sharp, smooth</i>) in stories and interpret them through movement?
<p>OBJECTIVES & STUDENT OUTCOMES</p> <ul style="list-style-type: none">• Students will identify vocabulary and respond to poems and stories while safely moving through space, changing speed and energy.
<p>ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)</p> <ul style="list-style-type: none">• Feedback for Teacher<ul style="list-style-type: none">○ Matching Index Cards○ Student response to inquiry○ Performance• Feedback for Student<ul style="list-style-type: none">○ Teacher response and feedback
<p>WORDS TO KNOW</p> <ul style="list-style-type: none">• 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.• tempo: the speed or rate of something• 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. <i>Heavy energy</i> takes much effort and strength (stomping, punching, jabbing) while <i>light energy</i> gives the illusion of weightlessness or gentleness (float, glide). <i>Smooth energy</i> is continuous movement, often but not always following a curved pathway (turns, spirals, figure-8s), <i>Sharp energy</i> is percussive, created by short movements that stop and start repeatedly (jabs, darts, "the robot").
<p>MATERIALS NEEDED</p> <ul style="list-style-type: none">• CD player• <i>Music for Creative Dance</i>, Eric Chappelle<ul style="list-style-type: none">➢ "Drum (optional, in lieu of music)
<p>RESOURCES</p> <ul style="list-style-type: none">• <i>Movement Stories of Children Ages 3-6</i>, Landalf and Gherke, Smith and Kraus, Inc. ISBN I-57525-048-

9, "Kids in Toyland".

- **Highly Recommend Text** "Creative Dance for All Ages", Anne Green Gilbert, American Alliance for Health, Physical Education, Recreation and Dance, 1992 ISBN 0-88314-532-4

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

- Review elements of **time**: fast, slow, freeze; and **energy**: heavy, light. Remind students that energy describes how something moves.
Ask students what they know about how clouds, balloons, birds or leaves move through the air? (slow, continuous, Ask students, what does smooth mean? What does sharp mean? Identify how things move sharply: woodpecker (quickly, jabbing, making little stops).
- When in our day do we find ourselves using quick sudden and sharp movements and slow, flowing smooth movements? Talk about the difference between wiping a table not in a rush (large, slow circle strokes - smooth energy) as opposed to being in a hurry (quick, sudden, jerky strokes – sharp energy). Have students perform "wiping a table" with both smooth and sharp energy.
 - move with sharp and smooth energy, first in personal space and then in general space.
- Tap into prior knowledge by asking students what they know about a toy store. What kinds of toys do we find there? How do they move? What do they look like?
- Read the story poem *Kids in Toyland* to students with vocal expression.

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

- Identify vocabulary from the text and generate a list or underline words on overhead in the text.
 - Quietly, slowly, tiptoe, faster, still, jump up quickly, float slowly, pop up rapidly, spinning, robot turned off, glider, top, music box, etc.
- Re-read the story poem and have children move spontaneously to each stanza.

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

- Ask students to perform the poem in rhythm as it is being read. Emphasize movement words that describe speed (fast, slow, quickly, rapidly, slowly and freeze) and energy (float, sharp, spin, soft, etc.) You might allow students to say the words as they perform them.
- Comment on students' performance using specific vocabulary.
- Allow students to respond to the silence in the story by allowing them to move freely.

Option: Select music and perform while reading the poem.

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

- Ask students to tell you when in the story they used certain movement concepts. ("When were you on a high level?", "When were you in personal space/general space?" "When were you a big/small shape?" And/Or:
- Create index cards with movement words from the story and have students identify if they represent movement in personal or general space, size, level, shape, **speed and energy** through matching.

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*)

- Illustrate and label important events in the poem, memorize and perform to music.
- Describe some situations that students can apply speed and energy concepts: pushing in a chair, moving from the desk to the carpet, to and from lunch, on a hot or cold day, at the park, etc. Using vocabulary, describe the speed and energy used in each situation. Chart answers.
- Ask students to create rhyming words for words in the story. Create a string of rhyming words that would create a poem.
- Look for synonyms for the words fast and slow in text. Discuss how the words can be shown in gradations through movement.

Kinder Dance Lesson #7

Exploring Space Line

Lesson-at-a-Glance

Warm Up

Discuss with students the types of lines – straight, curved, zigzag and spiral. Show samples of lines.

Modeling

Discuss vocabulary: line and pathway. Demonstrate axial movement that shows different types of lines (arms, legs, whole body). Use locomotor movement to demonstrate pathway.

Guided Practice

Using a drawing in the lesson, identify and describe the lines using words like wiggly, squiggly, sharp, straight, curved or curvy, wavy, jagged, etc. Discuss as a group how they would interpret those lines or groups of lines through axial and locomotor movement.

Debrief

As a group discuss how the body can express line. What kinds of lines would you create for specific characters or other living creature?

Extension

As a class, discuss and create a dance about a real or imaginary character. Graph the dance by drawing appropriate lines on paper.

Read and dance "The Painter and the Elves", Movement Stories for Children Ages 3-6 by Pamela Gerke

Materials

CD Player and Music
Rubric
Line Drawing Samples
Assessment Check and Rubric
Masking Tape, Yarn or Chalk, paper and pencil, one each per student

Assessment

Discussion, Performance, Q&A, Rubric, Student Worksheet

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Reading Comprehension: 2.4 Retell familiar stories.; Connect to life experiences the information and events in texts.

DANCE – KINDERGARTEN EXPLORING SPACE

Lesson 7 Line

Recommendation: Teach Kindergarten Visual Art Lesson #1 prior to this lesson
(Done in conjunction with lessons 8 & 9)

CONTENT STANDARDS

- 1.1 Build the range and capacity to move in a variety of ways.
- 2.2 Respond to a variety of stimuli (e.g. sounds, words, songs, props and images) with original movements.

TOPICAL QUESTIONS

- What does line mean and how do I use it to create movement?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify line and explore line through movement in personal and general space.

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

- **Feedback for Teacher**
 - Student response to inquiry
 - Student performance
 - Assessment - Line Rubric
- **Feedback for Student**
 - Teacher response and feedback
 - Assessment feedback

WORDS TO KNOW

- **line:** a point moving through space that can vary in width, length, curvature, or direction.
- **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).

MATERIALS

- Music/CD Player
- CD's of Instrumental Music
- Line Drawing Samples (included)
- Assessment Check and Rubric (included)
- Optional: Masking Tape, Yarn or Chalk
- Paper and pencil, one each per student

RESOURCES

- *Learning Basic Skills Through Music* by Hap Palmer

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

- Display line samples on the board, on projector or you can draw your own on chart paper or white board.
- Discuss with students the types of lines – straight, curved, zigzag and spiral.
- On a piece of paper, allow students to draw several of each of these lines.

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

- Tell students that when we dance we make lines with our bodies. Just like those we just saw and drew.
- **Axial Movement:**
 - Ask the students to show a *straight* line with their arms. Make a straight line with the whole body. Make a straight line on the floor.
 - Make a *curved* line using one part then the whole body.
 - Repeat for zigzag.
 - Play music and practice each of the lines.
 - **Use slow music for curved or spiral movement, strong beat or a march for straight or zigzag movement**
 - Show examples of lines using the sample drawings (included). Identify the curved, straight, zigzag, and spiral lines.
 - Say “imagine you are drawing a zig zag *line* with your fingertips”, or say “move your hand in a zigzag *line* (slice movement from high to low). Say “imagine you are drawing a curved *line* with your hand or “move your hand in a curved *line*”. “Draw a spiral” or “Move your arm in quick circles in a *spiral*”.
 - Repeat with other body parts. “Draw a zig zag *line* with your elbow, knee, nose, foot etc.”
 - Tell students they are making pathways when they draw lines with their bodies.
 - Challenge students to make a straight line with one body part and move another through space in a curved line.
- Repeat making pathways using **locomotor movement**
 - Trail a piece of yarn on the floor to create straight, curve(s), zigzag, and spiral lines (if doing this outdoors, you can use chalk or any of the lines already painted on the asphalt: e.g hop scotch, a map, four-square, letters, numbers, etc.).
 - Ask students to identify the type of line.
 - Select a locomotor movement and have students perform, one at a time, walking, skipping, hopping, galloping, etc. the path of the line.
 - Repeat 2 or more times with another type of line.

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

- Refer to drawing #1 included with this lesson.
- Identify the lines you see: curved, straight, zigzag, spiral.
- Language connection: Allow students to use words to describe the lines: wiggly, squiggly, sharp, straight, curved or curvy, wavy, jagged, etc.
- Ask students to make suggestions how they would interpret those lines (or groups of lines) by using axial and locomotor movement (e.g. a zigzag might be quick, slicing of arms through the air or jumping from side to side; a spiral could be spinning and slowly lowering to the floor).
- Put circles around portions of the drawing (you will be grouping lines as you do that).
- Guide students to create movement for one or several circled portions of the drawing using axial and locomotor movement (pathways).

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

- “What was your favorite line to make? Why?”
- “Are straight lines easier to make than curves? Why?”
- When making straight lines and combinations what was the movement like? When you moved in straight lines was your movement more sharp or smooth? Wiggly or strong, fast or slow?
- When you moved in curved lines and combinations, what was the movement like? Was the movement sharp or smooth, wiggly or strong, fast or slow?
- If you were going to create a dance about a superhero, what type of lines would you use and why? What would the dance look like?
- If you were going to create a dance about a balloon or butterfly, what would that dance look like?
- Assessment and 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.*)

- Have students identify lines that they see at school and at home (Zigzag stairs, curved bowl or plate, straight lines on paper or blinds on windows).
- As a class, discuss and create a dance about a superhero or other character using appropriate line and movement. Students may graph out the dance by drawing appropriate lines on paper and creating movement.

Line Samples for Warm-up and Assessment

Copy this page, place on overhead or illustrate on a whiteboard or chart paper

Straight



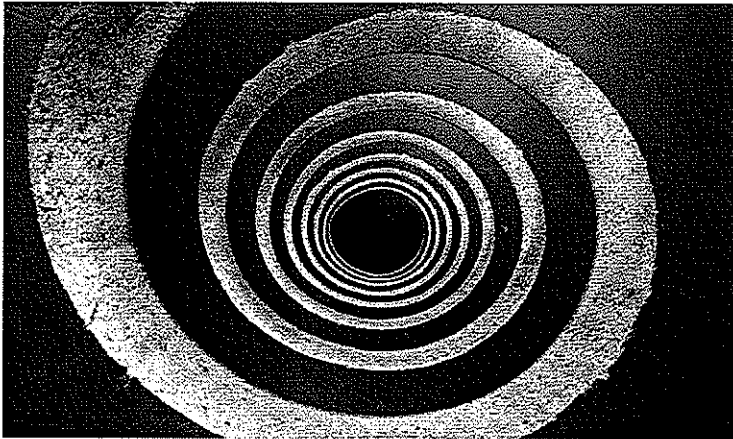
Curve



Zigzag



Spiral



Assessment - Line Identify the lines above and create the appropriate movement.

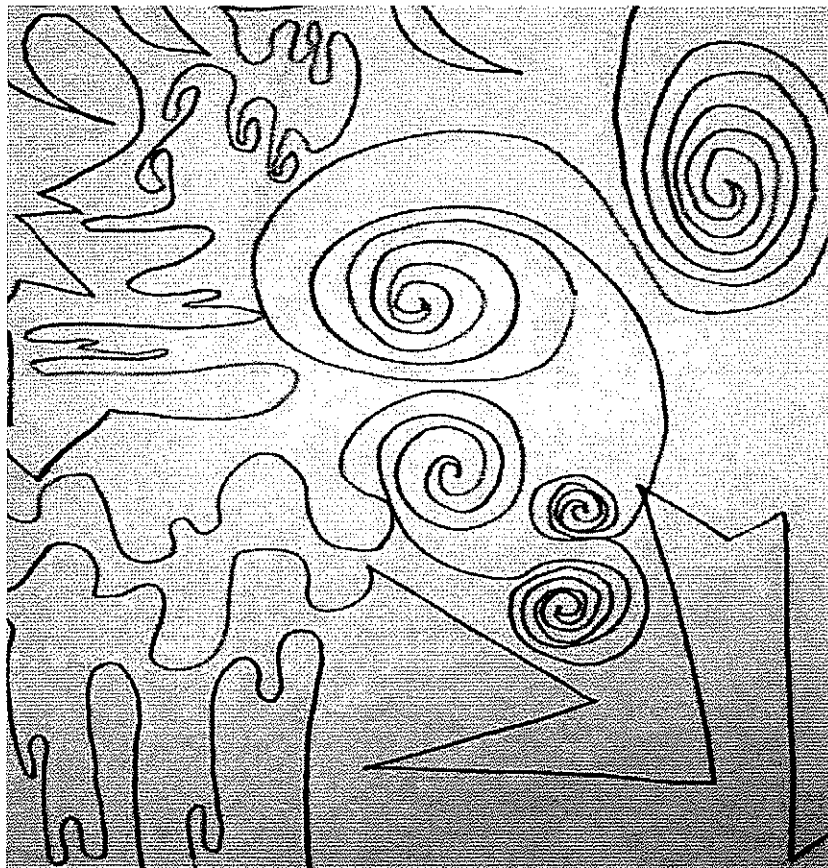
Rubric:

3	2	1	0
Student can name the line and clearly and quickly move the whole body to make the line. Needs no prompting	Student can name the line move a single body to make the line or can trace with a hand/arm. Needs little or no prompting	Student has difficulty naming the line and creating movement. Needs prompting and modeling	Not attempted

Sample Line Drawing #1:

Circle groups of lines in the illustration below and discuss with students what the axial and locomotor movement might look like for that grouping.

Use words like: curved, straight, zigzag, spiral; and make energy connections: wiggly (many irregular curves), squiggly, sharp, straight, curved, curvy, wavy, jagged, etc.) motivate movement.



Kinder Dance Lesson #8

Exploring Space Shapes

Lesson-at-a-Glance

Warm Up

Show pictures of geometric shapes and discuss the lines that make them.

Modeling

In smaller groups, create shapes with the body using axial and locomotor movement.

Guided Practice

In smaller groups give students a type of shape to create, freeze. Using Musical accompaniment have students move the shape by giving a prompt (wiggly, shaky, walk, roll). Students are to move the shape. Ask non-performing students to identify lines and shapes they see in the performers. Create group shapes.

Debrief

As a group discuss how lines make shapes, and how the body can express shape. Evaluate the student's performance and audience behavior.

Extension

Ask students to identify lines and geometric shapes that they see at school and at home. Observe and identify lines and shapes seen in letters and text. Where do we see and use shapes in our daily lives.

Read and dance "The Alphabet Adventure of Little Letter O", from Movement Stories for Children Ages 3-6 by Helen Landalf.

Materials

CD Player and Music
Rubric
Shapes Samples
Assessment Rubric

Assessment

Discussion, Performance, Q&A, Rubric, Student Worksheet

ELA Standards Addressed

Vocabulary and Concept Development: 1.17 Describe common objects and events in both general and specific language.
Reading Comprehension: 2.4 Retell familiar stories.; Connect to life experiences the information and events in texts.

DANCE – KINDERGARTEN EXPLORING SPACE

Shapes

Lesson 8

(Done in conjunction with lessons 7 & 9)

It is suggested that Kindergarten Visual Art Lessons 2 and 3 be reviewed and/or taught prior to teaching this lesson.

CONTENT STANDARDS

- 1.1 Build the range and capacity to move in a variety of ways.
- 2.2 Respond to a variety of stimuli (e.g. sounds, words, songs, props and *images*) with original movements.

TOPICAL QUESTIONS

- How do I use line and combinations of lines to create shapes with my body?
- What do I look for when observing shapes in a dancer?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate line (zigzag, straight, curve) and geometric shapes (triangle, circle, square, rectangle, oval, diamond and star) through body movement in personal and general space.
- Students will identify line and shape they observe in their peers creations.

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

- **Feedback for Teacher**
 - Assessment Check (included)
 - Student response to inquiry
- **Feedback for Student**
 - Teacher response

WORDS TO KNOW

- **line:** a point moving through space that can vary in width, length, curvature, or direction.
- **shape:** The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical. Shape in *visual art* is a two-dimensional area or plane that may be open or closed, free-form or geometric.
- **audience:** people who watch, listen and respond appropriately to live dance performances

MATERIALS

- Music/CD Player
- CD's:
 - "Shaping Up with Shapes" #9 (vocal cues) and #10 (instrumental version)
 - *Music for Creative Dance* by Eric Chappelle
- Pictures of shapes: circle, oval, rectangle, square, star, triangle, diamond
- Video Camera, tape, monitor (optional)

RESOURCES

- *Music and Movement in the Classroom, PreK-K*, by Steven Traugh; "Shaping Up with Shapes"
- Elements of Dance: Space and Shape
www.curriculumsupport.education.nsw.gov.au/primary/creativearts/dance/elements/index.htm

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

- If students are unaware of geometric shapes, show them pictures of these shapes (included), identify and/or label and discuss.
- If students know their shapes, ask students to draw a square, circle, oval, triangle, rectangle, star, diamond, and an oval in their journal.
- Referring to lesson 7, tell students that when lines are connected together they form shapes.
- Point out how 4 lines of equal length, placed on right angles make a square, three lines make a triangle, a single, continuous curved line that meets itself is a circle, etc.
- Ask Students:
 - "How many lines make a diamond? A star?"
- **Music:** *Shaping Up with Shapes* #9 with vocal prompts
 - Students dance using different energies to review shapes: square (tapping), triangle (tapping), rectangle (wiggle), oval (pulling), star (lifting), circle (waving).
 - Use visual prompts for the shapes when mentioned in the music. (Refer to page 22 and 23 in *Music and Movement in the Classroom, PreK-K* book).

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

- Tell students that when we dance we make shapes with our bodies and sometimes they look like the ones that we drew. Shape, just like line, gives meaning to dance.
 - When we are tall and make angular lines with our bodies (e.g. like a super hero or a karate fighter) we look strong and confident.
 - When we curl up in a ball we look weak, scared, sad or sick.
- Show students the **Types of Shapes** examples attached to this lesson.
 - Identify and discuss the curved, straight and locomotor shapes on the handout.
 - You can also show the other stick figure drawings that will give you and the students lots more ideas.
- Divide the class into three smaller groups and have group 1 make the curved shapes, group 2 make the straight shapes and group 3 make the locomotor shapes. You may choose to do this as a whole group instead, or two groups with one half watching and the other dancing.
 - *Note: locomotor shapes will be more difficult, so select students who understand and move well and can take modeling from you and execute quickly and correctly.
 - Encourage students to travel (gallop, jump, hop, or run and jump and make a shape in the air to achieve this. Ask them to bend knees, twist in the air, use arms overhead, etc.
 - As one group demonstrates, the other group looks for familiar shapes (circle, triangle, square, diamond, rectangle, etc.) within those shapes.
 - Look for and point out any curved, straight or zigzag lines.
- If you feel it's necessary, rotate groups and repeat so that each group has a chance to make locomotor, curved and angular shapes.
- Play any instrumental music and allow students to free dance and freeze in a curved, straight/angular shape.

Music: *Shaping up with Shapes #10 instrumental version*

- Ask the following questions:
 - “Which was your favorite shape? Why?”
 - “Which shape was the hardest to make, which was the easiest? Why?”
 - “What did you notice about lines and shapes?” (Shapes are made from lines)

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

- This can be done as a whole group or if space is an issue, you can divide the class into two groups with each half taking turns watching and performing.
- Note: Talk about being a good audience (watch, listen and respond appropriately).
- Instruct students to follow your verbal directions while the music is playing and that they must freeze when the music stops.
 - Verbal movement directions could include, walk wiggly, crawl slowly, tiptoe using sharp arm movements, twist and slide, etc.
 - Verbal shape and line directions for the frozen shape can include any line from the previous lesson (curve, straight, zigzag) or shape from previous lessons (twisted, wide, skinny, flat, etc.) OR geometric: circle, square, diamond, oval, etc.
 - *Follow this pattern:*
 1. Give a movement cue when the music is off.
 2. Start music and allow students to move freely as prompted.
 3. Stop music and have students freeze.
 4. Call out a shape of line for them to change into. Freeze
 5. Call out another movement prompt.
 6. Resume music and repeat
- **Music:** “*Warmin’ Up #2*”
- Divide the class into 3 or 4 groups. One group will perform while the others watch.
- Follow the same steps as above only this time, students will choose their own way of moving and their own frozen shape. **Note*** If students lack direction on movement ideas, prompt them with saying they will do either axial or locomotor movement or encourage them to change direction or level to control the pace.
- After each freeze in the music, pause music and ask the audience to identify what kind of lines and shapes they see the dancers doing.
- Assist audience with showing the lines and shapes on the student’s body.
- Switch groups and repeat.
- Assess using Checklist
- **Music:** “*Warmin up #2*” or “*Shaping Up with Shapes*” for a faster tempo or any of the Eric Chappelle songs from *Music for Creative Movement* for a slow or moderate tempo.

EXTENSION #1 – Small group work

- When students are ready, arrange students in groups of four. Ask students to make one big line then one big shape by using all four of their bodies. Have students make each line and shape one at a time, checking for understanding and coaching if necessary.
- Ask them to move from one line or shape to another (e.g. circle to a square; zigzag to triangle).
- One group performs (demonstrates their line or shape) at a time while the others practice being a good audience.
- Ask the “audience” what line and shape they saw and how did they know that it was that particular shape.
- Repeat for each group of students.

EXTENSION #2 – Small group work

- Refer to the assortment of shapes and patterns at the end of this lesson. In small groups, ask students to identify the type of line used to make the shape. Then as a group create the shape.

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

- "What was your favorite shape to make and why?"
- "Are straight lines easier to make than curves? Why?"
- "What do you know about lines and shapes that you didn't know before?"
- Extension Questions
 - "Was it easy or hard working with others to create a shape? Explain."
 - "Did you have any conflicts? Explain."
 - "How did you solve the conflict? Did one person take charge?"

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.*)

- Ask students to identify lines and geometric shapes that they see at school and at home. Observe and identify lines used in text (letters) as preparation for lesson 9.
- Read and dance "The Alphabet Adventure of Little Letter O", from Movement Stories for Children Ages 3-6 by Helen Landalf.

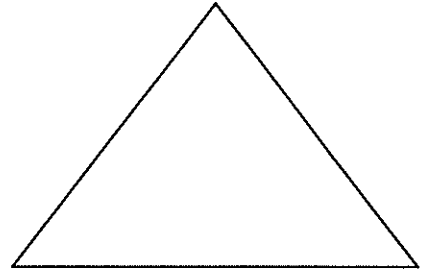
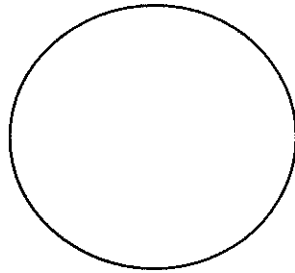
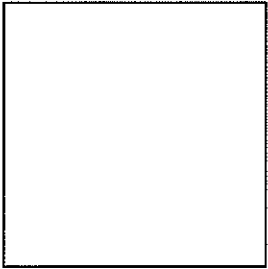
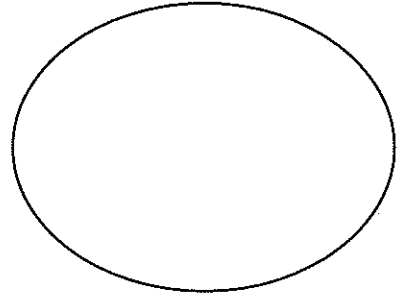
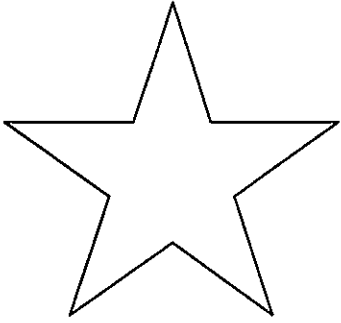
Assessment - Shape**Rubric: Performance (as a dancer)**

3	2	1	0
Student can clearly and quickly make the shape with the whole body. Needs no prompting	Student makes the shape, needs some prompting or explanation but no modeling	Student has difficulty creating the shape. Needs explanation and modeling	Not attempted

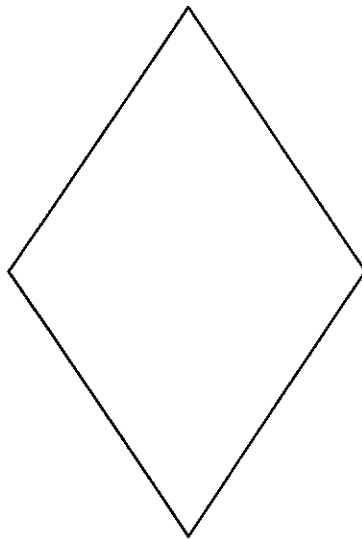
Rubric: Identifying and Describing (as an audience member)

3	2	1	0
Student can clearly and quickly recognize and identify the shape and lines seen in performance. Needs no prompting	Student can identify the shape or line with some assistance from peers or teacher	Student has difficulty identifying the shape and line. Needs modeling or explanation	Not attempted

GEOMETRIC SHAPES



5



TYPES OF SHAPES IN DANCE

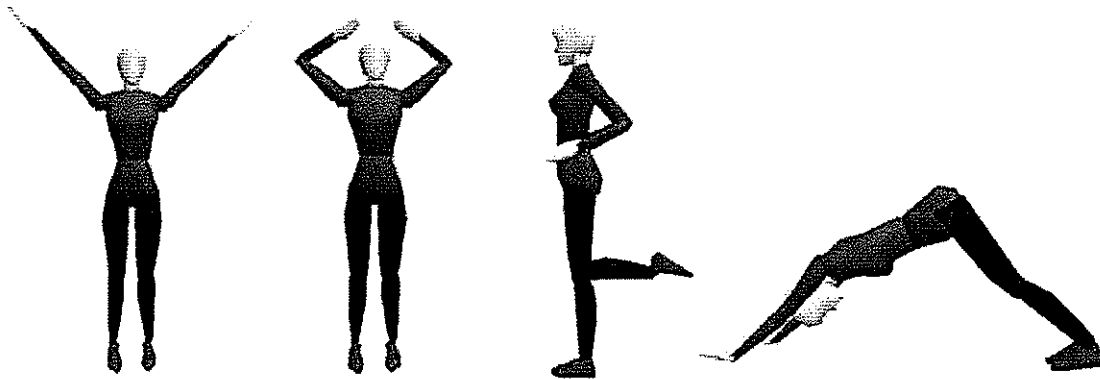
Curving shapes

The natural curve of the spine and the ability of the body to flex at a varying degrees allows us to make softer, more curved shapes. Curved shapes and actions can communicate a range of emotions to an audience. What do the shapes below convey to you?



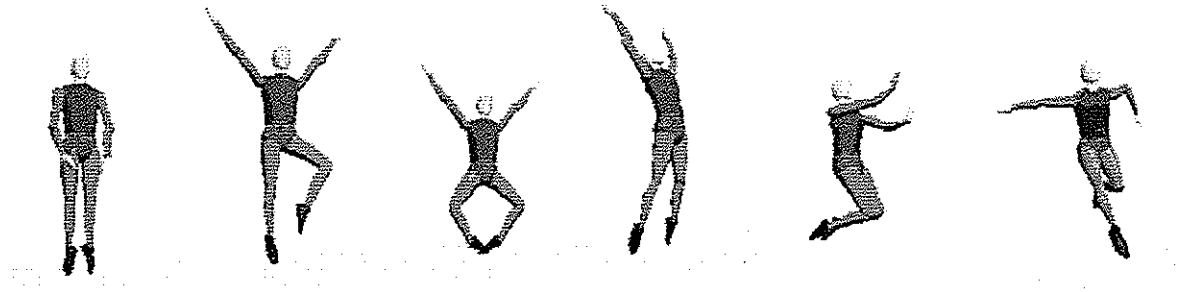
Shapes with straight lines and angles

Students can make shapes with straight lines and angles relatively easily because of the straightness of the bones and the way the body is jointed. Simple angular shapes are also easy to recognize and learn. Angular shapes and actions can convey a range of meanings.



Shapes in non-locomotor and locomotor movements

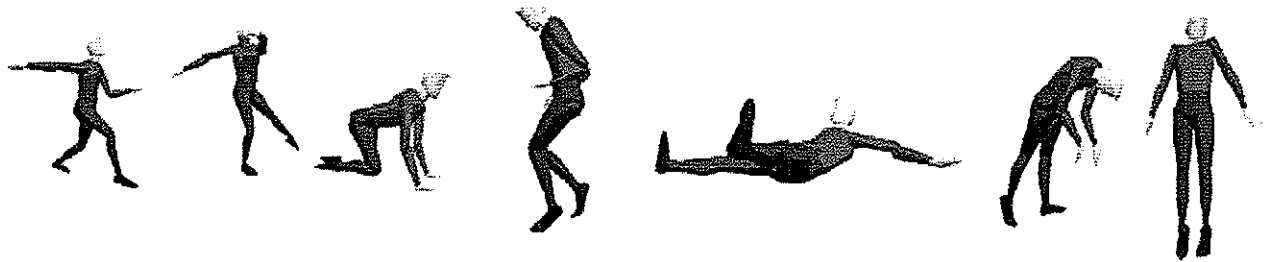
When moving on the spot (non-locomotor) or across the floor (locomotor), consider the shapes that your body is making. You can apply the same explorations of personal space when you are moving. Try making different shapes while you are walking, running or leaping. How many different shapes can you make when you are jumping?



<http://www.curriculumsupport.education.nsw.gov.au/primary/creativearts/dance/elements/index.htm>

MORE SHAPES TO TRY

Look for geometric shapes within these body shapes.

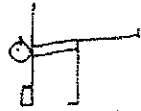


This page can be printed out and used as a model for students as they create and identify lines and shapes.

SOME PRIMARY BALANCING POSES



Vrksasana
Tree pose



ardha chandrasana
1/2 moon pose



virabhadrasana III
warrior III



parivrtta ardha
chandrasana ⊕
revolved 1/2 moon



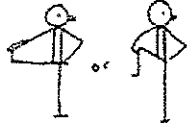
balancing
squat



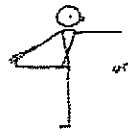
garudasana
eagle pose



uttitha hasta
padmasana
hand-to-big-toe pose



Variations...



⊕



vasistasana



balancing table



upward facing
forward fold ⊕



konasana ⊕
angle pose

⊕ These ones are harder poses

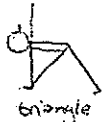
HIP OPENERS



warrior 2



side angle



triangle



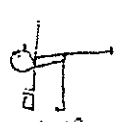
parsvotanasana



warrior 1



reverse triangle



Half Moon



"Horse" pose



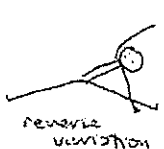
baddha konasana



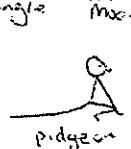
upavistha konasana



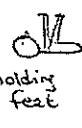
twisting variation



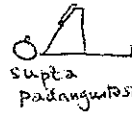
reverse variation



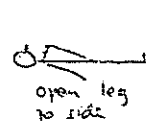
pigeon



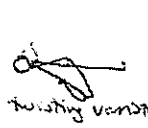
holding feet



supta padangusthasana



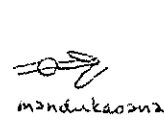
open leg to side



twisting variation



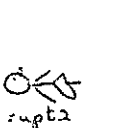
ankle on knee



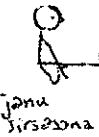
mandukasana



squat



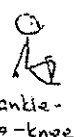
supta baddha konasana



jana sirsasana



Half lotus



ankle to knee



samkat-asana



gomukh-asana



Full lotus



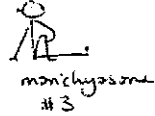
virasana



supta virasana

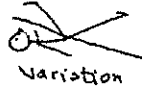
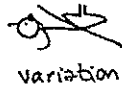
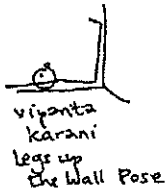
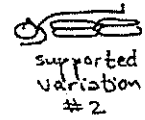
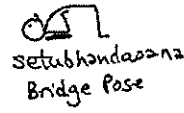
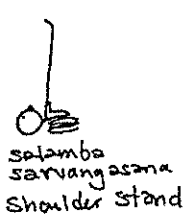
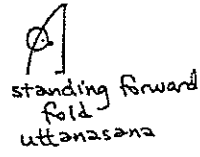
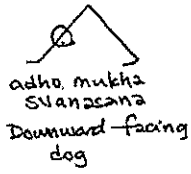


twist



monchhyasana #3

* SOME FOUNDATIONAL INVERTED POSTURES



SUN SALUTATION VARIATIONS

* Half Surya Namaskara



Some variations:
(substitute as needed / desired)

* Surya Namaskara A



gentle variation with a chair:



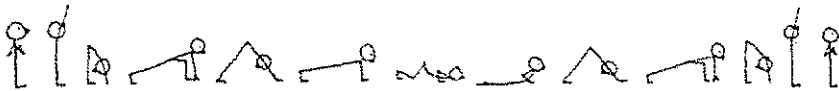
full, more challenging version:



* Surya Namaskara B

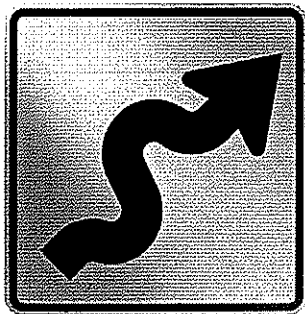
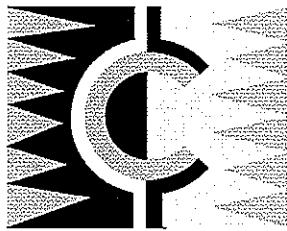
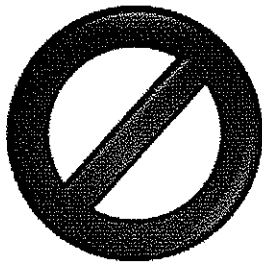
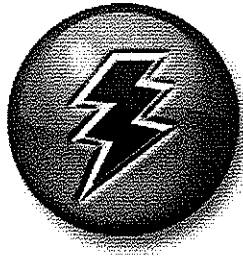
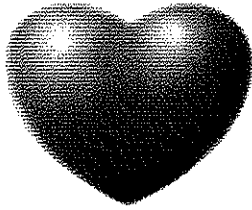


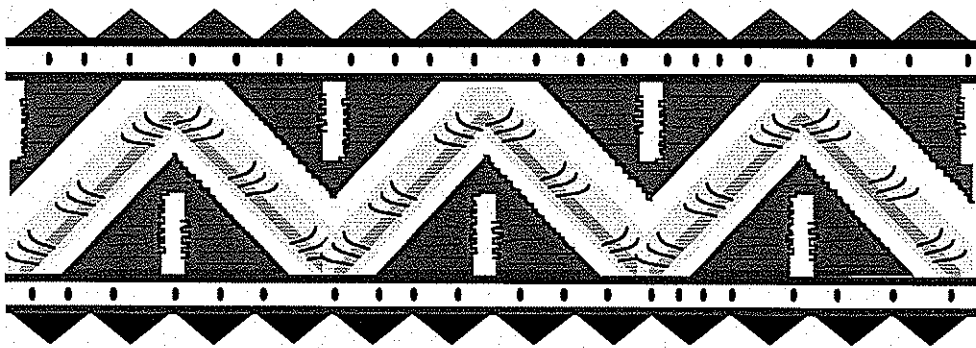
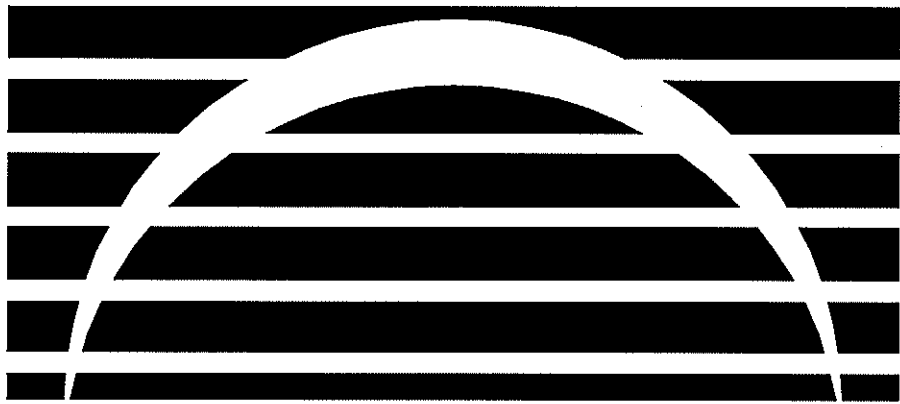
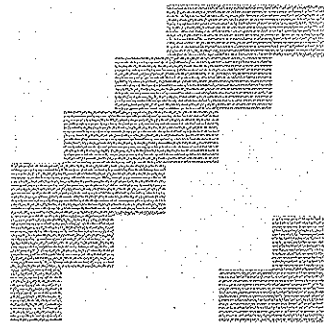
* Surya Namaskara C

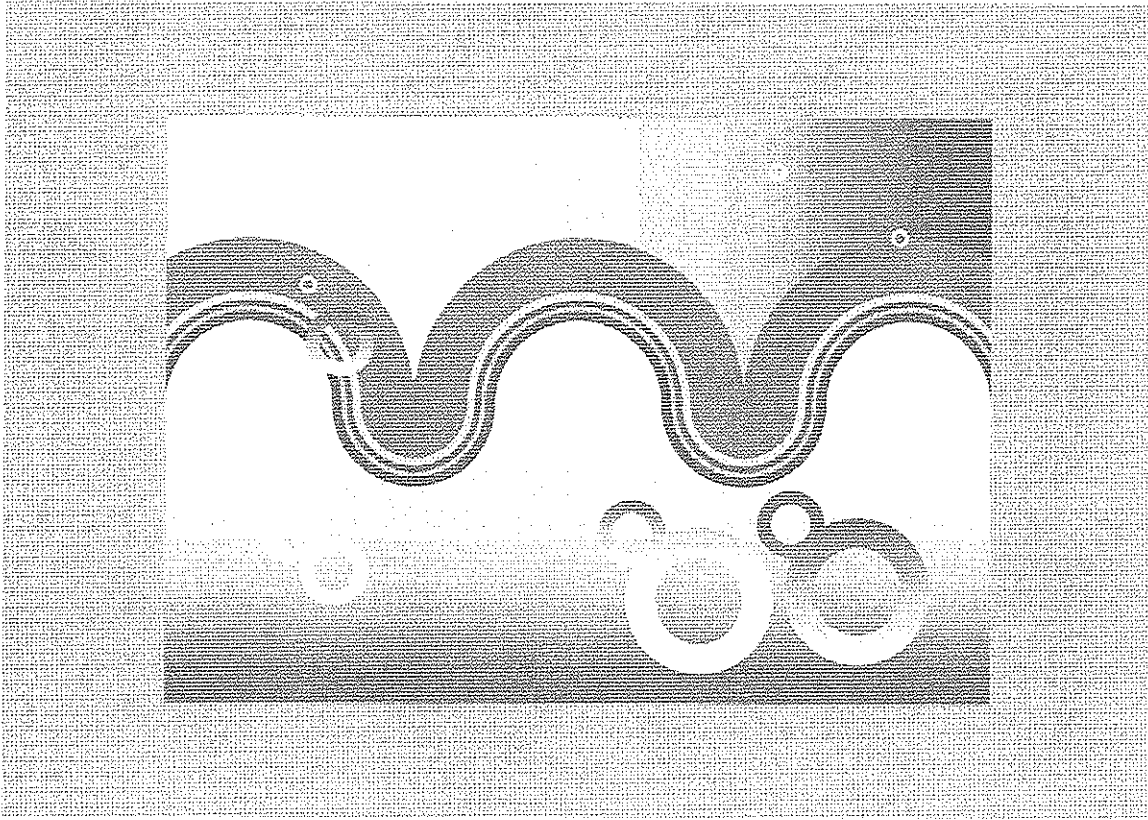


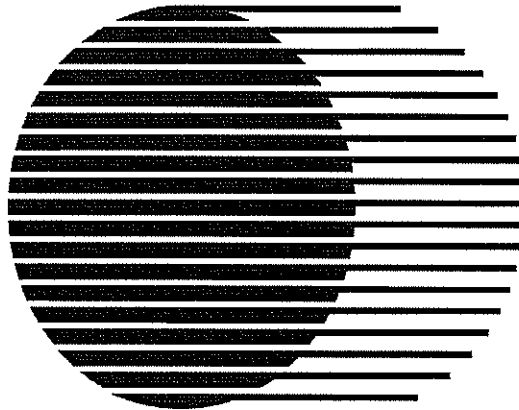
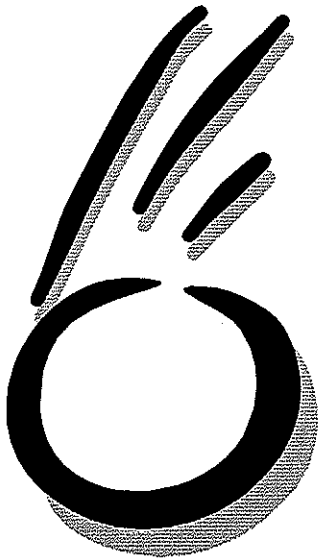
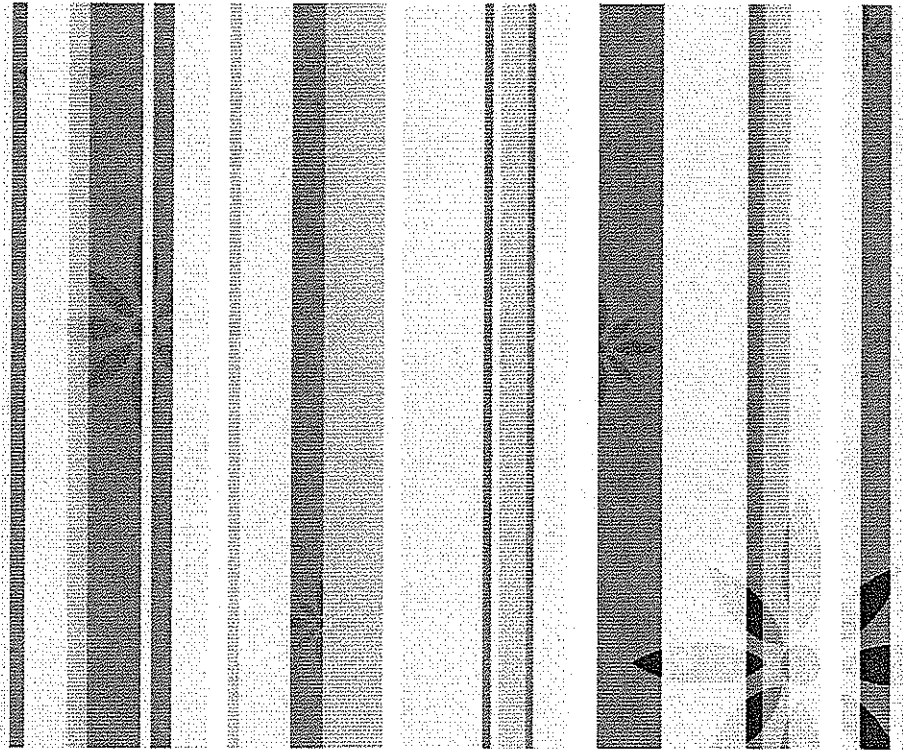
1st Round: Step right leg back to lunge
& right leg forward into lunge..
2nd Round: Step with left leg...

Additional Shapes To Try (and the lines that make them)
Extension: Small and Large Group Activity – Identify and Create

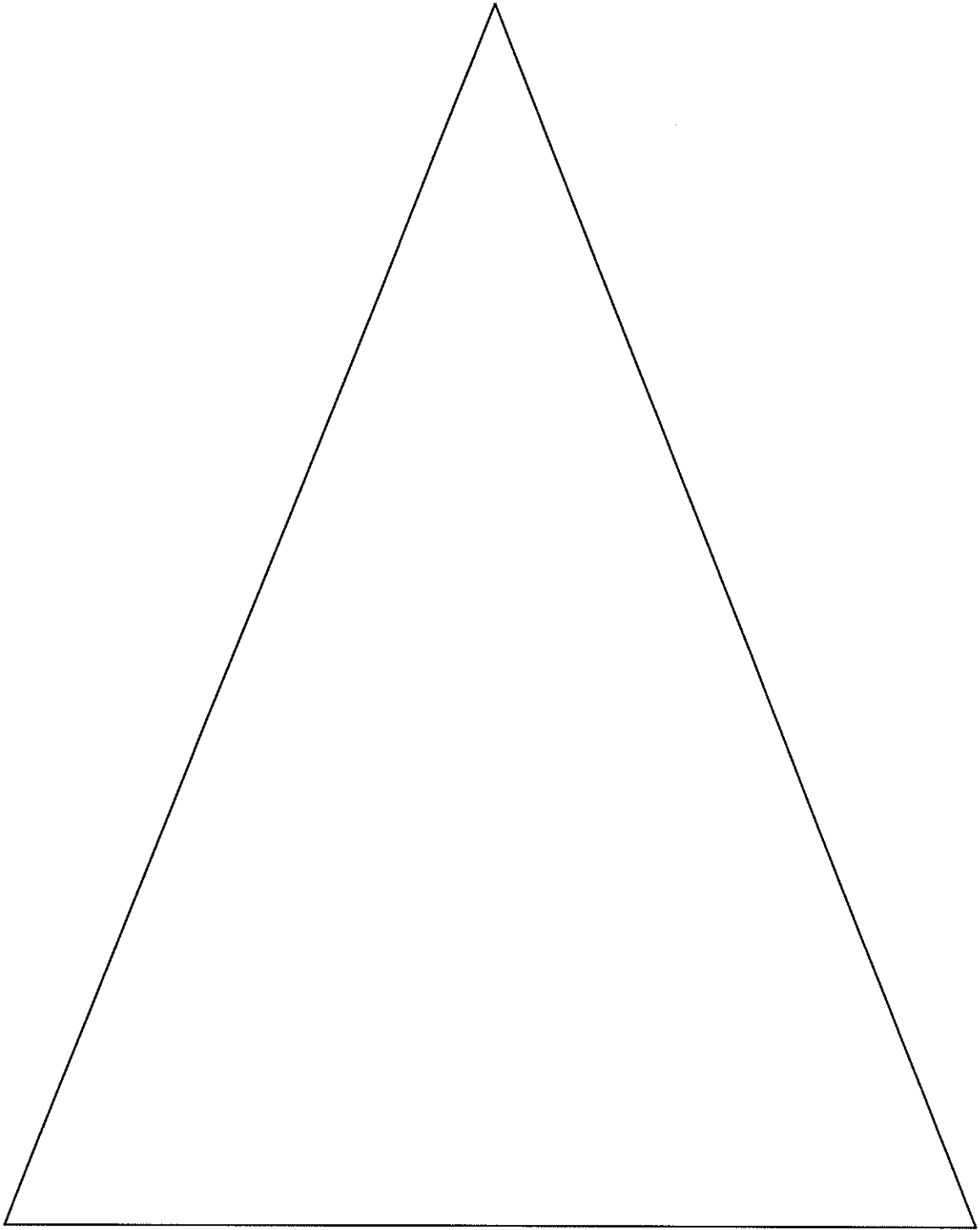


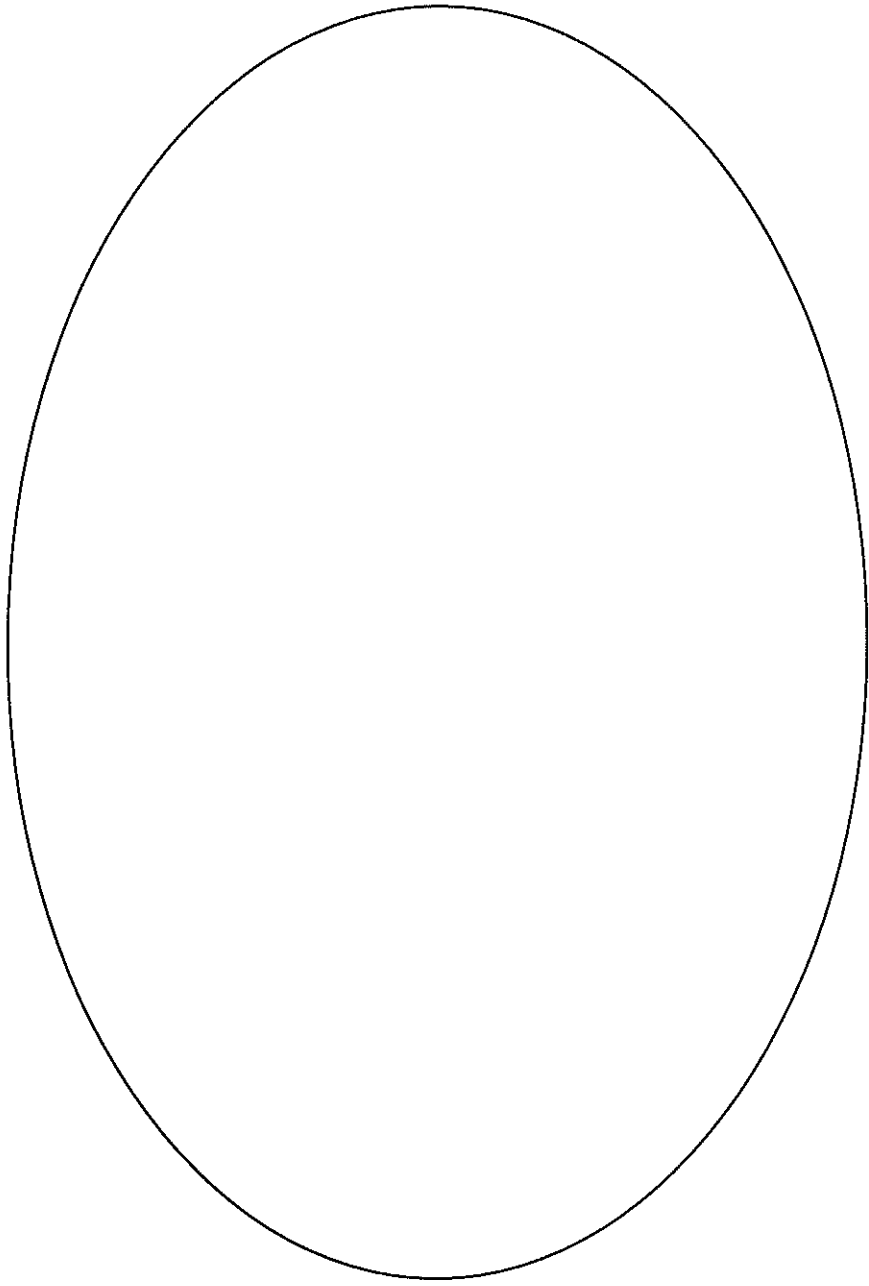




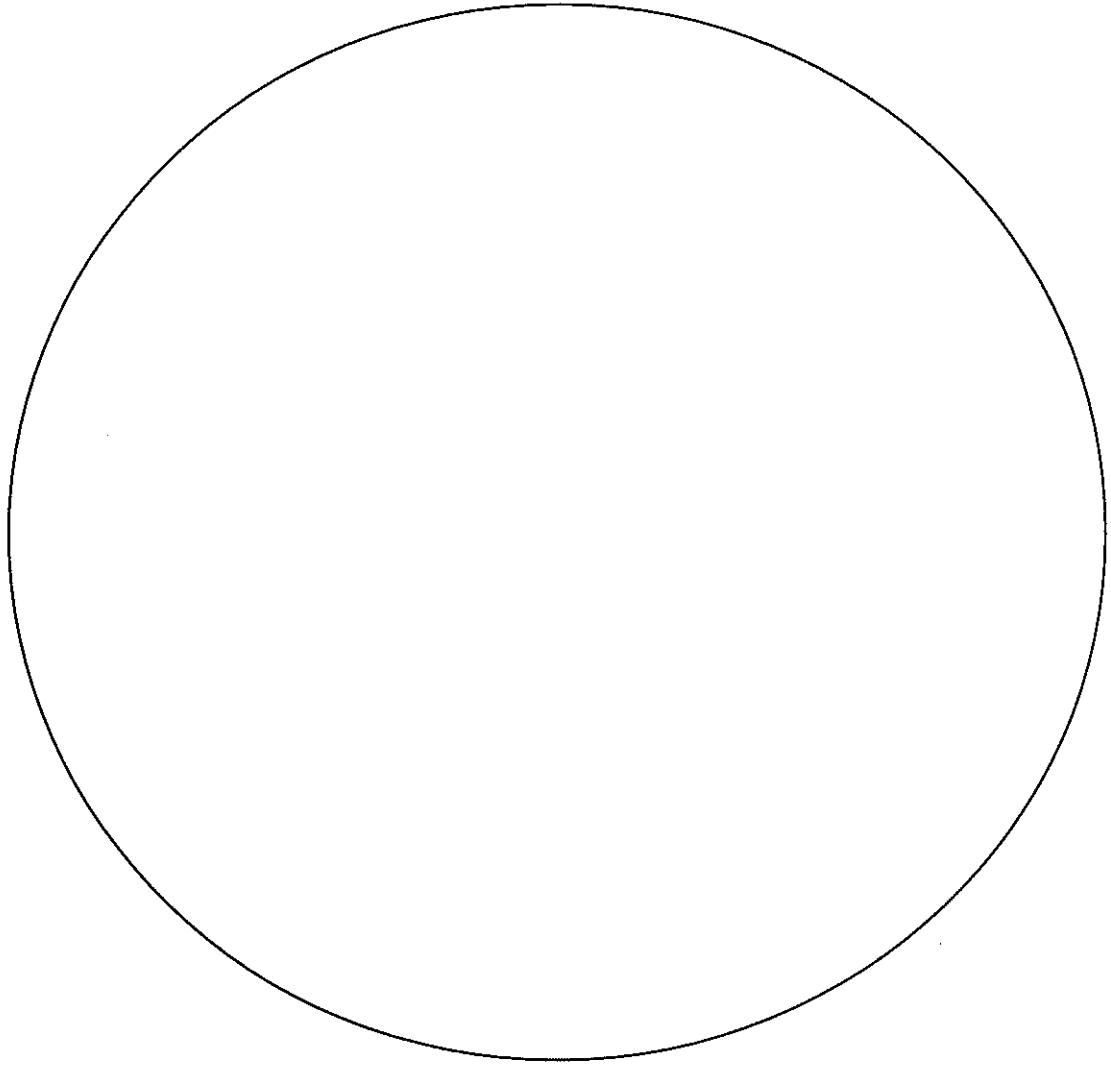


TRIANGLE



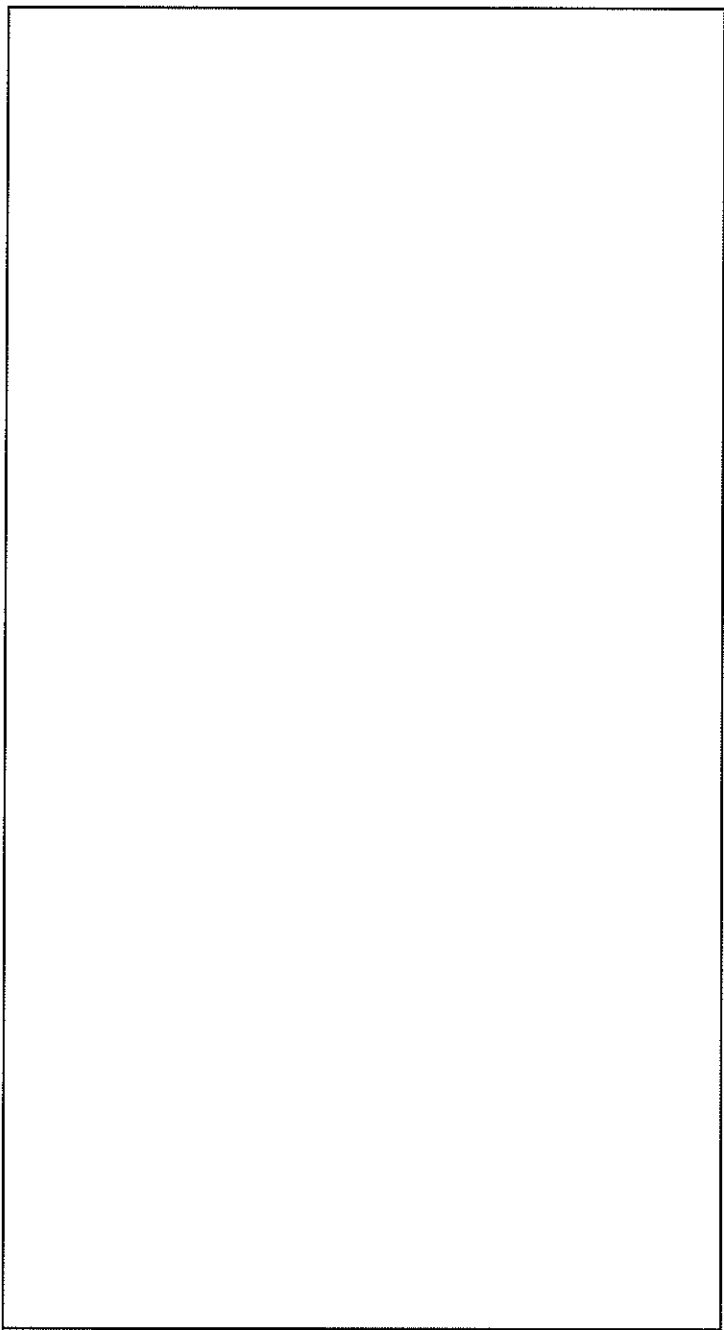


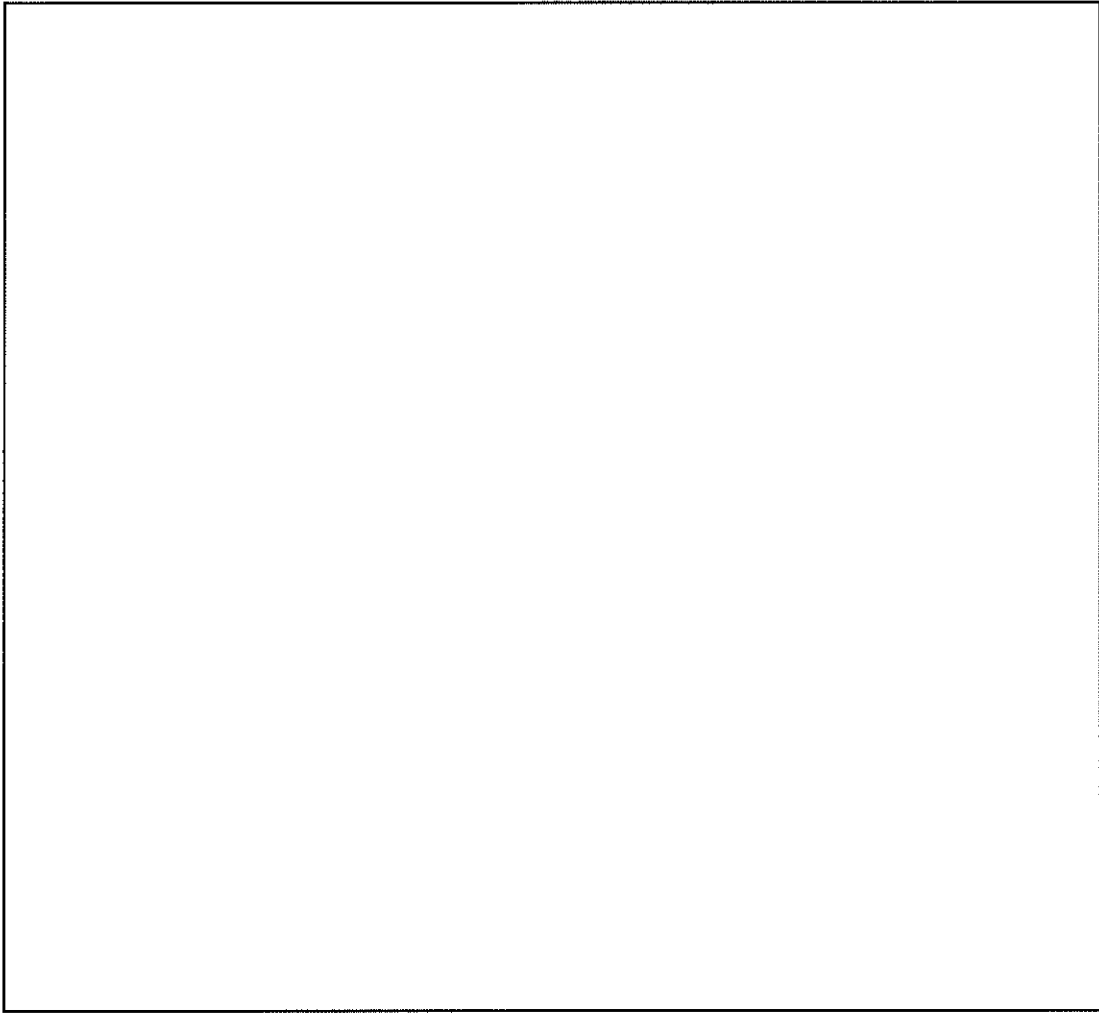
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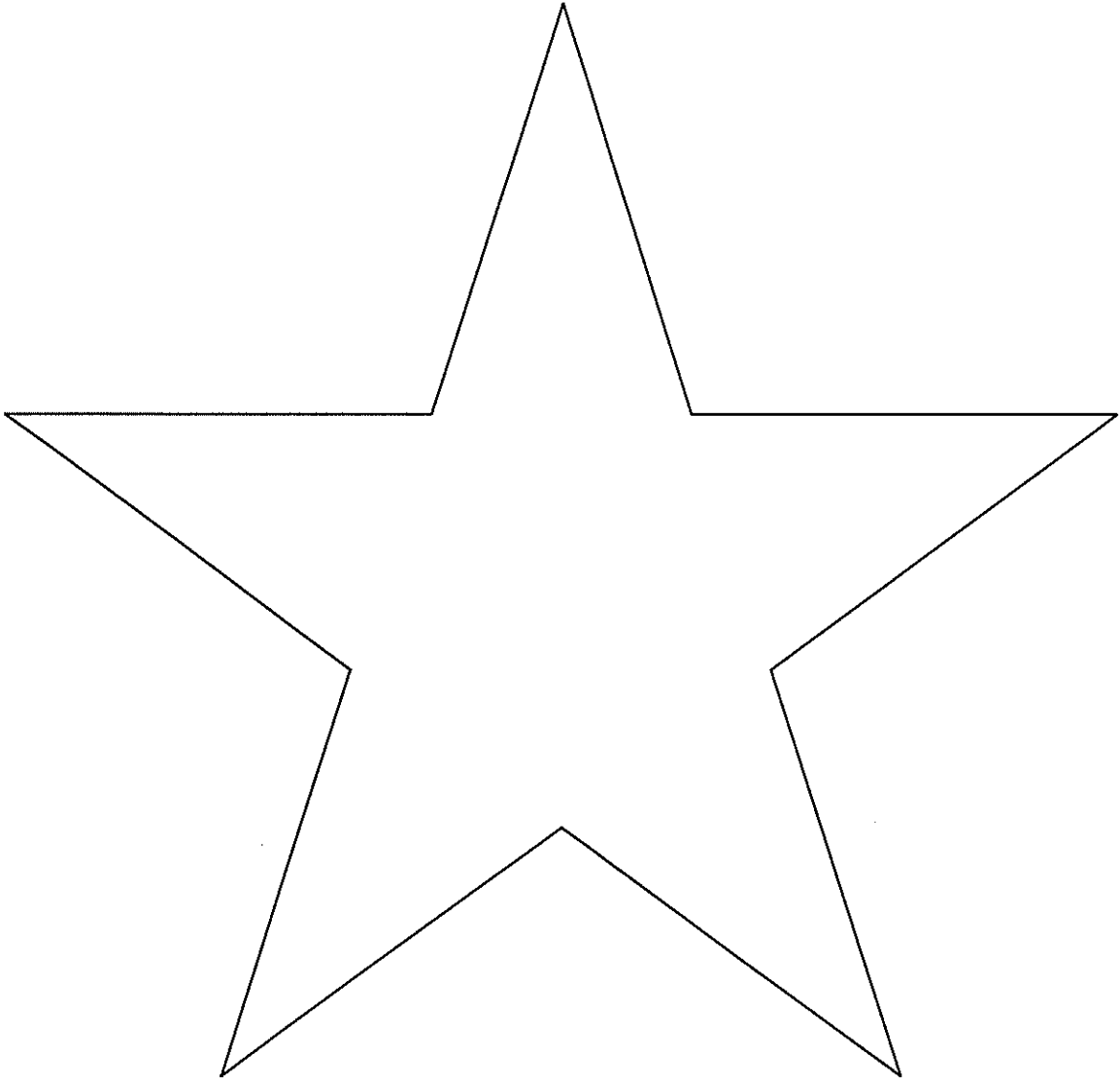
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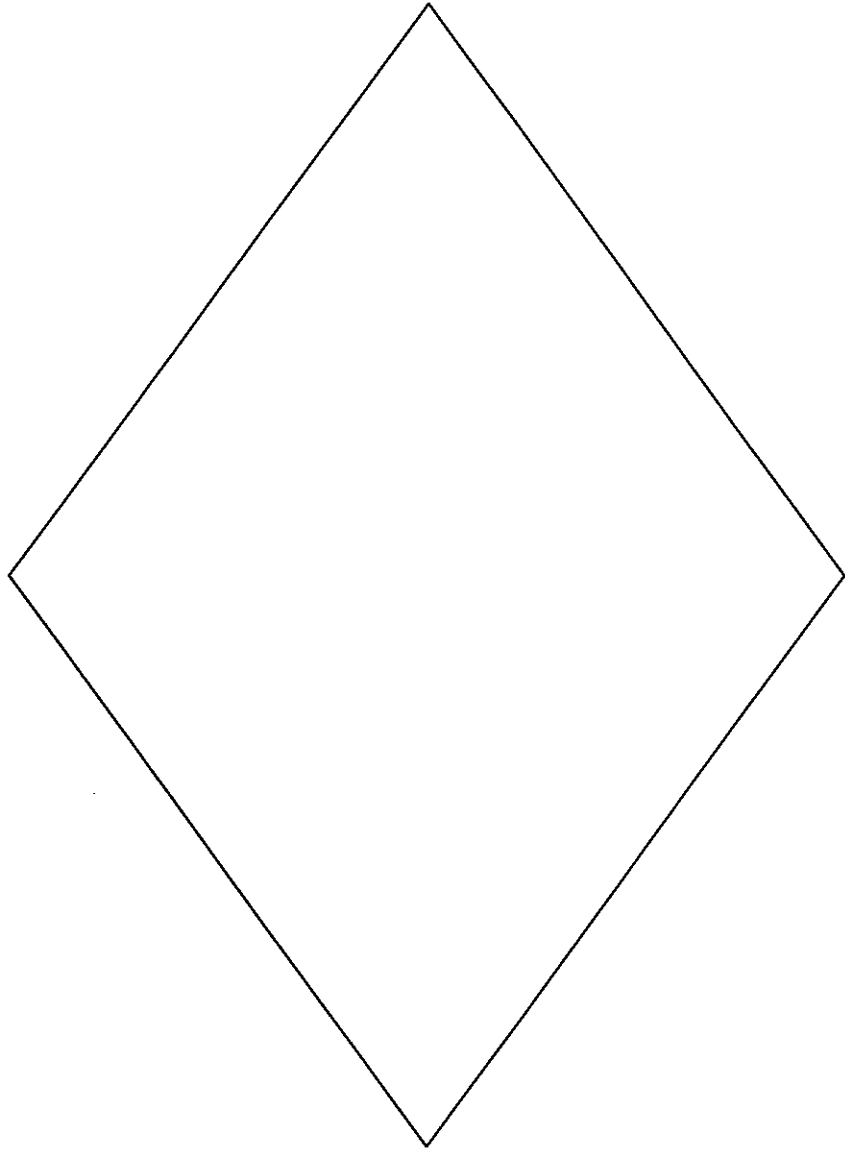




SQUARE



STAR



RHOMBUS

Kinder Dance Lesson #8B

LINE, SHAPE, and MOVEMENT QUALITY

ELA Integration – Creating Movement Quality for Characters

Lesson-at-a-Glance

Warm Up

Review elements of *line*: curve, straight, zigzag, spiral; and *shape*: square, circle, triangle, open, closed, etc.

Modeling

Tap into prior knowledge by asking students what they know about familiar characters and how they might move using the vocabulary of time, energy, shape and line. Draw a series of lines that might show a strong character's movement quality and a series of lines and shapes for a contrasting character. From the drawings create two movement sequences.

Guided Practice

Create movement for that character. Ask students to talk about what lines would be in the character's body, what kind of energy they would use, and at what level and which speed they would use. Students draw lines and shapes on paper, perform and show drawings to the audience.

Debrief

What was the movement like when the drawn lines were thick and straight? What kind of lines, shapes, energies, and speeds would represent a character that is happy, excited, angry, tired, etc.?

Extension

Discuss how lines and a series of lines create numbers and letters. Identify straight lines and curved lines and combinations.

Materials

CD Player and Music

Assessment

Discussion, Performance, Q&A

Standards

VAPA 1.1 Build the range and capacity to move in a variety of ways

VAPA 2.2 Respond to a variety of stimuli (e.g. sounds, words, songs, props and *images*) with original movements.

ELA 1.17 *Vocabulary and Concept Development*; Describe common objects and events in both general and specific language.

ELA 2.4 *Retell Familiar Stories*: Connect to life experiences the information and events in text.

DANCE and ELA INTEGRATION - KINDERGARTEN

LINE, SHAPE, and MOVEMENT QUALITY

ELA Integration – Creating Movement Quality for Characters Lesson 8B

CONTENT STANDARDS

VAPA 1.1 Build the range and capacity to move in a variety of ways

VAPA 2.2 Respond to a variety of stimuli (e.g. sounds, words, songs, props and *images*) with original movements.

ELA 1.17 *Vocabulary and Concept Development*; Describe common objects and events in both general and specific language.

ELA 2.4 *Retell Familiar Stories*: Connect to life experiences the information and events in text.

TOPICAL QUESTIONS

- How can I identify spatial concepts (line and shape) in stories and text and interpret through movement?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify vocabulary and respond to poems and stories while safely moving through space, as they identify and create line and shape for text, characters and situations found in fiction and non-fiction literature.

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

- **Feedback for Teacher**
 - Line and shape sketches
 - Student response to inquiry
 - Performance
- **Feedback for Student**
 - Teacher response and feedback

WORDS TO KNOW

- **line**: a point moving through space that can vary in width, length, curvature, or direction. Lines are classified as curved or straight and in combinations (spiral, zigzag, angular, wavy, etc.)
- **shape**: The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical. Shape in *visual art* is a two-dimensional area or plane that may be open or closed, free-form or geometric (triangle, circle, square, rectangle, etc.).
- **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.
- **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. *Heavy energy* takes much effort and strength (stomping, punching, jabbing) while *light energy* gives the illusion of weightlessness or gentleness (float, glide).

MATERIALS NEEDED

- CD player
- *Music for Creative Dance*, Eric Chappelle
- “Drum (optional, in lieu of music)

RESOURCES

- **Highly Recommend Text** "Creative Dance for All Ages", Anne Green Gilbert, American Alliance for Health, Physical Education, Recreation and Dance, 1992 ISBN 0-88314-532-4

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

- Review elements of **line**: curve, straight, zigzag, spiral; and **shape**: square, circle, triangle, open, closed, etc.
- Have students warm up practicing line and shape activities from lessons 7 and 8.

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

- Tap into prior knowledge by asking students what they know about familiar characters and how they might move using the vocabulary of time, energy, shape and line (e.g. the wolf character in *Little Red Riding Hood*).
- Draw a series of lines that might show the Wolf's movement quality (heavy, thick straight lines for big feet and angled lines for ears, arms, or teeth; heavy dots showing stomping; zigzag line showing how he travels and hides behind trees, etc.)
- Show a contrasting character (*Red Riding Hood*: rectangle to show cape or triangle to show hood; wavy, light line to show skipping lightly; curve line to show freedom of movement, etc.).
- From the drawings create movement sequences. Divide class into two groups. One group performs the wolf, the other does Red Riding Hood. (Wolf: triangle shapes/stomp/slide in a zig zag/hide. Red Riding Hood: rectangle/ skip in a circle/ spin).
- Allow the audience to watch and identify the characteristics of the movement for each using their dance vocabulary. Make specific comments on the type of lines, shapes, speeds and energy you see in each of the characters.

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

Option 1

- As a whole group, or in smaller groups, select a character from a reading in class or a familiar person (parent, brother or sister, teacher, police officer, etc.), and create movement for that character. Ask student to talk about what lines would be in the character's body, what kind of energy they would use, at what level and speed. Students can draw their lines and shapes (heavy or light lines) on paper and show them to the audience either before or after performance.
- Create a three-part movement sequence for the character, then have the students create an opening and closing shape in stillness.
- Comment on students' performance using specific vocabulary.

Option 2

- Create your own combination of lines and shapes and give it a name and/or a personality. Create movement for this character or object.

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

- What was the movement like when the drawn lines were thick and straight (answers could be movement is strong, heavy, choppy, sharp, quick, starts and stops, etc.), or light and wavy lines (smooth, flowing, soft, etc.).
- What kind of lines, shapes, energies, and speed would represent a character that is happy, excited, angry, tired, etc. Ask students to draw these lines OR draw a few lines and shapes and ask students how they think the character would be feeling and moving.

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*)

- Discuss how lines and series of lines create numbers and letters. Identify straight lines and curved lines and combinations of the two.

Kinder Dance Lesson #9

Exploring Space Creating Meaning with Shape and Movement

Lesson-at-a-Glance

Warm Up

Review lines and how lines make shapes. Review the letters of the alphabet that the students know.

Modeling

Play the song "Alphabet Soup" for a warm up. Select a few upper and lower case letters and discuss the lines and shapes that make up the letter.

Guided Practice

Create a word dance. Select a three or four letter word. Students identify each letter, say it aloud and make that letter with their body. Repeat until the entire word is visually created. Finish with spelling out and saying the word. Videotape or take photos of the performances

Debrief

As a group discuss how letters are shapes that are made up of lines. Discuss how the body can express shape. Evaluate the student's performance using the rubric for their *Alphabet Dance*.

Extension

Make a collage of pictures, lines, shapes and letters cut from magazines and arrange with photos of student created work.

Read and dance "The Alphabet Adventure of Little Letter O", from *Movement Stories for Children Ages 3-6* by Helen Landalf.

Materials

CD Player and Music
Rubric
Student Worksheet
Video Camera or digital camera

Assessment

Discussion, Performance, Q&A, Rubric, Student Worksheet

ELA Standards Addressed

Vocabulary and Concept Development: 1.5 Distinguish letters from words; 1.15 Read simple one-syllable and high-frequency words.
Reading Comprehension: 2.4 Retell familiar stories.; Connect to life experiences the information and events in texts.
Writing Strategies: 1.2 Wrote consonant-vowel-consonant words.

DANCE – KINDERGARTEN EXPLORING SPACE

Creating Meaning with Shape and Movement Lesson 9

(Done in conjunction with lessons 7 & 8)
This lesson will take 2, 1-hour sessions to complete

CONTENT STANDARDS

- 1.2 Perform basic *locomotor* skills (e.g., walk, run, gallop, jump, hop, and balance).
- 2.2 Respond to a variety of stimuli (e.g. sounds, *words*, songs, props, and images) with original movements.
- 4.1 Explain basic features that distinguish one kind of dance from another (e.g., speed, force/energy use, costume, setting, music).

TOPICAL QUESTIONS

- How do I use my knowledge of line and shape to create letters with my body?
- How can I work with others to create words with body shapes?
- How can I create meaning using words and movement?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify, use and demonstrate understanding of lines and shapes as they create letters and simple words with their bodies.
- Students will demonstrate creating and performing in cooperative groups safely.
- Students will reflect upon and practice self-evaluation in the creation process.

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

- **Feedback for Teacher**
 - Assessment Check – Performance Rubric
 - Student response to inquiry
 - Student Worksheet
- **Feedback for Student**
 - Teacher response and feedback from performance
 - Student Worksheet

WORDS TO KNOW

- **line:** a point moving through space that can vary in width, length, curvature, or direction.
- **shape:** The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical. Shape in *visual art* is a two-dimensional area or plane that may be open or closed, free-form or geometric.
- **audience:** people who watch, listen and respond appropriately to live dance performances.
- **beat:** unit of measure of rhythmic time; establishes a steady and even pulse (like the heartbeat).

MATERIALS

- Music/CD Player
- CD's:
 - "Triangle, Circle or Square"
 - "Shaping Up with Shapes"
 - *Music for Creative Dance* CD by Eric Chappelle
 - *Music and Movement in the Classroom*, "Alphabet Soup" CD #1, track 14
- Video Camera, tape, monitor (optional)
- Student worksheet and rubric (included)

RESOURCES

- *Learning Basic Skills Through Music* by Hap Palmer; "Triangle, Circle or Square"
- *Music and Movement in the Classroom, PreK-K*, by Steven Traugh; "Shaping Up with Shapes"

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

- Warm-up and review lines and how they make shapes (lessons 7 and 8).
- Consider the extension from lesson 8 where students work in small groups to create lines and shapes.
- If students have already begun learning the alphabet, review the letters that they know or recite as typically done during regular class time.

Music: "Triangle, Circle or Square" and "Shaping Up with Shapes" or "Alphabet Soup"

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

- Present a poster or handout of letters of the alphabet to students.
- Play the song "Alphabet Soup" just to get kids excited.
- Starting with the letter "A" discuss the number of lines used to make the letter (3) and the shape(s) seen (triangle).
- Ask students to make the letter "A" with their body. (see sample body shapes for letters included in this lesson).
- Continue with more letters: try "b", "c", "H or h", "l or i", "T or t", "o". "L or l", "m", "s", "Y or y". You can choose upper or lower case letters.

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

- Tell students that they will now learn to spell words using their bodies, that dance can convey meaning. We can move our bodies to show how we are feeling or what we are doing.
- Word Suggestions: Kindergarten Site Words or words from your classroom literature (see list attached).
- There are **two ways** to complete this task:
- **Strategy #1**
 - Any size group of students can spell a word making the letter shapes with their body.
 - For example, the word *run* is used here. You may select another word.
 - Students spell "r-u-n" by making each of the letter shapes r-u-n simultaneously (as a group) and in order.
 - As the group creates each letter shape have students say aloud that letter: make a letter, say it, make another letter, say it, etc.
 - After all letters have been made everyone says the word "run".
 - Call out a descriptive for the word run – run *slowly* like you are very *heavy*, *run in a circle*, etc.

Note: If your students work well in a group, you could allow them to connect all their bodies together to make a single letter shape. Repeat for each letter.

- **Strategy #2**
 - Arrange students in groups of three, four or five.
 - Select the letters "r", "u" and "n" (for a three person group) and guide each student to create a letter.
 - Arrange the students to spell the word "*run*". **Note: Arrange students so that their backs are to the audience so that the letters read from left to right for both the performers and audience.**
 - Add movement for the word after it is spelled OR create movement for the word before the word is spelled. Run *slowly* like you are very *heavy*, *run in a circle*, etc.
 - With another three students, create another word. (e.g., jump, hat, bat, etc.) Action words work best to inspire movement, but with guidance and creativity any word can be danced.
 - Everyone jumps happily in personal space.
 - Call out letter "J" – student #1 quits jumping and moves to the left to make his "J" and says aloud "J" while everyone else is jumping.

- Call out letter "u". Student #2 moves next to student #1, freezes in the letter "u" and says aloud "u".
- "J" and "u" are now frozen while the last 3 students are still jumping.
- Repeat until all 5 letters are frozen.
- The all say the word "Jump".
- Play music while the students are moving like their word (sad, happy, jumping, walking, etc). Stop the music when the student freezes into their letter shape and says their letter. Resume music and repeat.
- Music: Any selection from *Music for Creative Dance* CDs
 - **Option:** For advanced students, try creating a short sentence using several smaller groups of students

Creating an Alphabet Dance

- **Step 1 Structuring the Dance**
 - Predetermine what word or series of words you will use.
 - Divide students into groups (matching the number of letters in words).
 - Assign students the letters and words they will be doing.
 - Tell students to pay particular attention to the **letter, their placement and the word** in which they will be performing.
 - Have students practice making their letter in the order as it appears.
 - Rehearse a few times for memorization.
- **Step 2 Creating Movement, Staging and Performing the Dance**
 - Give each student or groups of students movement.
 - Rehearse the movement, freezing in the letter shape and saying aloud the letter.
 - Repeat for each student in the dance: move 8 beats, freeze in the letter shape and say the letter loudly.
 - At the end of the dance, students will say loudly the word they spelled.
 - Have students take a bow.
- Consider videotaping students and have them watch and talk about their performance in the Debrief and Evaluate section.

Music: Use any music from the "Music for Creative Dance" CDs

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

- Assessment Check – Performance rubric and worksheet
- Ask the following questions:
 - What was the letter you made? Say and write your letter.
 - What was the word your group made? Say and write your word.
 - In your letter, what type of lines do you see? Say and select the type of line seen.
- Watch the videotape and ask:
 - What can we do to make our letters more clear?
 - Can we think of another way to make the letters?
 - What do we notice that is the same or different about the letters in our word?
 - Take time to review answers and have students explore new ways to create letters.

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.*)

Make a collage of pictures, lines, shapes and letters cut from magazines and arrange with photos of student created work.

SIGHT WORD RECOMMENDATIONS

Create movement for each of these words (e.g., walk or shake your hands fast, crawl under the rope, tiptoe and shiver like you are cold, etc.)

Funny	Run	See	Down
Fast	Slow	Cold	Fly
Under	Over	Walk	Pull
Small	Sit	Fall	Grow
Four	Five	Six	Eight
Warm	Sleep	One	Two

Word Families: e.g., "at" – bat, mat, sat, flat, hat. etc.

EMOTION WORDS

Mad	Sad	Glad	Happy
Shy	Angry	Scared	Proud

**Assessment Rubric
Letter Shapes and Words Dance**

Performance

4 Advanced	3 Proficient	2 Basic	3 Below Basic
<ul style="list-style-type: none"> • demonstrated appropriate movement • demonstrated appropriate frozen letter shape • maintained frozen shape throughout the dance • said the letter and word in strong, clear voice • participated enthusiastically and fully throughout the dance • showed cooperation and/or leadership by helping peers 	<ul style="list-style-type: none"> • Demonstrated appropriate movement • Demonstrated appropriate frozen letter shape • Maintained frozen shape throughout most of the dance • Said the letter and word clearly • Participated in the dance • Showed cooperation by working with peers 	<ul style="list-style-type: none"> • Demonstrated appropriate movement • Frozen letter shape is not clearly identified • Could not maintain frozen shape throughout some of the dance or had to be reminded to freeze • Did not verbalize well or was very quiet • Participation was somewhat hesitant • Had to be reminded once to cooperate with the group or to dance safely 	<ul style="list-style-type: none"> • Coaching and modeling necessary for making appropriate movement and frozen letter shape • Had difficulty with body position within word • Did not verbalize • Participation was hesitant or minimal without constant guidance • Had to be reminded to cooperate with the group. To dance safely two or more times

Student Worksheet – Letter Shapes and Words

Name _____

My Letter Is	Draw a picture of your body making the letter
My Group Word Is	Draw a picture of your group making the word.

Kinder Dance Lesson #9A & 9B

CREATING MEANING WITH SHAPE AND MOVEMENT ELA and Dance Integration –Spelling Words

Lesson-at-a-Glance

Warm Up

Review lines and how lines make shapes. Review the letters of the alphabet that the students know.

Modeling

Using simple site words, students practice making individual letters with bodies. First try one student then add more students (up to 4 in a group) to create a single letter with their bodies and combine with other single students or groups of students to create a word.

Guided Practice

Select and arrange three words into a short sentence. Create a three-part dance with a beginning, middle and end using any idea from what is being studied in class from fiction or non-fiction. Dances must begin and end in stillness and transition between words.

Debrief

As a group discuss process and performance, including successes and challenges. Consider revision. Use videotape as a source for discussion.

Extension

Make a collage of pictures, lines, shapes and letters cut from magazines and arrange with photos of student created work.

Materials

CD Player and Music
Rubric
Student Worksheet
Video Camera or digital camera

Assessment

Discussion, Performance, Q&A, Rubric, Student Worksheet

Standards

VAPA 2.2 Respond to a variety of stimuli (e.g. sounds, *words*, songs, props, and images) with original movements.

ELA 1.5 Vocabulary and Concept Development: Distinguish letters from words

ELA 1.15 Read Simple one-syllable and high-frequency words

ELA 1.2 Writing Strategies: Write consonant-vowel-consonant words

DANCE and ELA Integration – KINDERGARTEN Creating Meaning with Shape and Movement

ELA and Dance Integration –Spelling Words Lesson 9A & B

This lesson is to be combined with lesson #9 and will be presented as a final project.

CONTENT STANDARDS

VAPA 2.2 Respond to a variety of stimuli (e.g. sounds, words, songs, props, and images) with original movements.

ELA 1.5 Vocabulary and Concept Development: Distinguish letters from words

ELA 1.15 Read Simple one-syllable and high-frequency words

ELA 1.2 Writing Strategies: Write consonant-vowel-consonant words

TOPICAL QUESTIONS

- How do I use my knowledge of line and shape to create letters with my body?
- How can I work with others to create words with body shapes?
- How can I create meaning using words and movement?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify, use and demonstrate understanding of lines and shapes as they create letters and simple words with their bodies.
- Students will demonstrate creating and performing in cooperative groups as they arrange letters into words and simple sentences.

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

- **Feedback for Teacher**
 - Assessment Check – Performance Rubric
 - Student response to inquiry
 - Student Worksheet
- **Feedback for Student**
 - Teacher response and feedback from performance
 - Student Worksheet

WORDS TO KNOW

- **line:** a point moving through space that can vary in width, length, curvature, or direction.
- **shape:** The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical. Shape in *visual art* is a two-dimensional area or plane that may be open or closed, free-form or geometric.
- **audience:** people who watch, listen and respond appropriately to live dance performances.

MATERIALS

- Music/CD Player
- CD's:
 - *Music for Creative Dance* CD by Eric Chappelle
 - *Music and Movement in the Classroom*, "Alphabet Soup" CD #1, track 14
- Digital Camera and Camcorder
- Student worksheet and rubric (included)

RESOURCES

- *Movement Stories of Children Ages 3-6*, Landalf and Gerke, Smith and Kraus, Inc., "Creating Your Own Movement Stories"

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

- Warm-up and review lines and how they make shapes (lessons 7 and 8).
- Consider the extension from lesson 8 where students work in pairs or small groups to create lines and shapes.
- If students have already begun learning the alphabet, review the letters that they know or recite as typically done during regular class time.
 - From the *Music and Movement in the Classroom*, play the song "Alphabet Soup" CD #1, track 14

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

- Tell students that they will select words and create their own movement story.
- Using simple site words, students practice making individual letters with bodies. First try one student then add more students (up to 4 in a group) to create a single letter with their bodies and combine with other single students or groups of students to create a word.
- **Option:** Play a speed game where students are using –at words and only the first letter is changing: cat, hat, bat, sat, etc.

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

- Select and arrange three words into a short sentence. Create a three-part dance with a beginning, middle and end using words from any theme or topic being studied in class from fiction or non-fiction (*The Little Red Hen, Insects*).
- Dance transitions from one word to the other, freezing in the shape of the letters/words.
 - Create three groups of students: **Note:** Group numbers may vary and should correspond with number of letters in each word.
 - Enter from offstage one letter (solo student) at a time and create the first letter – freeze. Repeat until all three letters are in place and freeze. First group exits.
 - Create a movement transition that brings in the students for the letters in the next word – freeze.
 - Transition and complete sentence. Freeze.
 - Final transition, all students return to the stage to freeze in the sentence.
 - Students can spell the letters, say the words and repeat the sentence.

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

- Assessment Check – Performance rubric and worksheet
- Ask the following questions:
 - What was the letter you made? Say and write your letter.
 - What was the word your group made? Say and write your word.
 - In your letter, what type of lines do you see? Say and select the type of line seen.
- Watch the videotape and ask:
 - What can we do to make our letters more clear?
 - Can we think of another way to make the letters?
 - What do we notice that is same or different about the letters in our word?
 - Take time to review answers and have students explore new ways to create letters.

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.*)

- Make a collage of pictures, lines, shapes and letters cut from magazines and arrange with photos of student created work.

Letter Shapes and Words Dance

Performance

4 Advanced	3 Proficient	2 Basic	3 Below Basic
<ul style="list-style-type: none"> • demonstrated appropriate movement • demonstrated appropriate frozen letter shape • maintained frozen shape throughout the dance • said the letter and word in strong, clear voice • participated enthusiastically and fully throughout the dance • showed cooperation and/or leadership by helping peers 	<ul style="list-style-type: none"> • Demonstrated appropriate movement • Demonstrated appropriate frozen letter shape • Maintained frozen shape throughout most of the dance • Said the letter and word clearly • Participated in the dance • Showed cooperation by working with peers 	<ul style="list-style-type: none"> • Demonstrated appropriate movement • Frozen letter shape is not clearly identified • Could not maintain frozen shape throughout some of the dance or had to be reminded to freeze • Did not verbalize well or was very quiet • Participation was somewhat hesitant • Had to be reminded once to cooperate with the group or to dance safely 	<ul style="list-style-type: none"> • Coaching and modeling necessary for making appropriate movement and frozen letter shape • Had difficulty with body position within word • Did not verbalize • Participation was hesitant or minimal without constant guidance • Had to be reminded to cooperate with the group. To dance safely two or more times

Student Worksheet – Letter Shapes and Words

Name _____

My Letter Is	Draw a picture of your body making the letter
My Group Word Is	Draw a picture of your group making the word.

GRADE K-2 DANCE MUSIC – CD's

CD	Artist
Music for Creative Dance, CD's Discs 1-4	Eric Chappelle
Perceptual Motor Rhythm Games	Capon and Hallum
Kids in Motion	Greg and Steve
Ready, Set, Move!	Greg and Steve
We All Live Together, Vol. 3	Greg and Steve
We All Live Together, Vol. 5	Greg and Steve
Creative Movement and Rhythmic Expression	Hap Palmer
Getting to Know Myself	Hap Palmer
Ideas, Thoughts and Feelings	Hap Palmer
Movin'	Hap Palmer
Sally the Swinging Snake	Hap Palmer
Rhythms On Parade	Hap Palmer
So Big	Hap Palmer
Can a Jumbo Jet Sing the Alphabet? (optional)	Hap Palmer
Music and Movement in the Classroom, PreK-K	Steven Traugh
Music and Movement in the Classroom Grades 1 & 2	Steven Traugh

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

**KINDERGARTEN
DANCE**

1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Build the range and capacity to move in a variety of ways. <ul style="list-style-type: none"> • Bend, circle, and/or move all the joints (body parts) in as many directions as possible, independently and together, without moving the feet (axial movement). • Understand the boundaries of being and moving without touching another person or object (personal space).
1.2	Perform basic locomotor skills (e.g., walk, run, gallop, jump, hop, and balance). <ul style="list-style-type: none"> • Demonstrate the following ways of traveling through general space from point A to point B (locomotor movement): walk, run, gallop, march, jump (on two feet), hop (on one foot).
1.3	Understand and respond to a wide variety of opposites (e.g., high/low, forward/backward, wiggle, freeze). <ul style="list-style-type: none"> • Demonstrate through axial and locomotor movement the following opposites using the entire body: near/far (apart/together), high/low, big/small, over/under, in/out, wiggle/freeze, forward/backward, around/through, open/closed.
1.4	Perform simple movements in response to oral instructions (e.g., walk, turn, reach). <ul style="list-style-type: none"> • Respond appropriately to a two-part sequential instruction using either axial or locomotor movement (e.g., turn around and touch the ground, gallop around the room and freeze, reach out wide with both arms and then make a small shape).
2.0 Creative Expression Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	Create movements that reflect a variety of personal experiences (e.g., recall feeling happy, sad, angry, excited). <ul style="list-style-type: none"> • Create and demonstrate movements that show happiness, sadness, anger, fear, excitement using the whole body as well as facial expression. • Demonstrate emotional response moving around the room (locomotor movement, general space) and staying in place (axial movement and personal space).
2.2	Respond to a variety of stimuli (e.g., sounds, words, songs, props, and images) with original movements. <ul style="list-style-type: none"> • Create movement in response to action words (spin, twist, wiggle, freeze, swing). • Make letter shapes with the body. • Respond to nature and animal sounds (e.g. wind, thunder, birds, reptiles, etc.) with appropriate movement. • Move with an object (e.g., scarf, ribbon, hoop, ball, etc.) in a variety of ways using whole body movement. • Demonstrate geometric shapes with the body (e.g. triangle, circle, square, straight line).
2.3	Respond spontaneously to different types of music, rhythms, and sounds. <ul style="list-style-type: none"> • Respond to contrasting music with a range of appropriate movement (e.g. strong, steady beat

	<p>as in a march, smooth and lyrical, fast or slow tempo).</p> <ul style="list-style-type: none"> • Respond with movement to a variety of common, everyday sounds (e.g., bells, whistles, sirens, car horns, etc.).
<p>3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p>Name and perform folk/traditional dances from the United states and other countries.</p> <ul style="list-style-type: none"> • Recognize and perform group dances done in lines or circles knowing that these are often folk/traditional dances.
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Explain basic features that distinguish one kind of dance from another (e.g., speed, force/energy use, costume, setting, music).</p> <ul style="list-style-type: none"> • Discuss the differences seen in various dances (solo, pairs, groups, ethnic costumes, special shoes, fast/slow tempo, line and circle formations, and strong and smooth energy).
<p>5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p>Give examples of the relationship between everyday movement in school and dance movement.</p> <ul style="list-style-type: none"> • Identify and discuss similarities in movement done on the playground with movement done in dance (e.g. swaying on the swing set and swinging arms, hopscotch and hopping on one foot, lining up to go to recess and dancing in a line).

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.