

Dance Based Teaching and Learning



Alison Marshall

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I. Creative Movement: An Overview

Students are rarely asked to consider how they move or to discover new body shapes or ways of traveling. The world of today's students is typically information rich and action poor. Yet movement is an inherent, intrinsic element of all of our lives. From their earliest days, students use movement as their primary form of expression. In running, sliding, jumping or skipping, students find a release for unspecified physical energy; just as in emotionally charged movement, they find a sure way to express deep feelings. Sadly, their potential can atrophy through disuse or habituated misuse.

Children's dance is too often characterized by pink tutus and images of falling snowflakes or trees blowing in the wind. But dance is not simply a pantomime of some animal or event or an attempt to look like something. Creative movement is an attitude and approach that is predominantly concerned with process. It is about communicating through movement. In creative dance, students explore the quality of a movement. The idea is not simply to "move like a giant" but to discover the ways a giant might move, to explore weight and gravity, the ponderous quality of slow, heavy movement, length and speed of step.

Dance provides a quintessential opportunity for learning by doing: it is a form of inquiry-based learning. As we dance ideas, we make our thinking visible so we can identify and then reflect on our perceptions and make our movements ever more intended. The process requires perception of the worlds in our minds and around us, the actual making or production of dances and ongoing reflections upon the work itself. Referring frequently to specific understanding goals help students make connections between what they are doing, what they are thinking and what they can learn from the experiences.

II. Learning Outcomes in Dance

- Dancers increase their knowledge and vocabulary through an understanding of the elements and principles of dance
- Dancers learn to solve movement problems that are both simple and complex, honing their creative problem-solving skills.
- Dancers increase their learning in other curricular areas as dance is integrated into the curriculum.
- Dancers increase their listening skills and learn how to follow directions.
- Dancers sharpen their skills of observation and learn how to make informed judgments.

- Dancers gain an understanding of the dance histories and cultures of the world's people.
- Dancers expand their creative skills through improvisation and composition.

Physical Outcomes:

- Body awareness
- Healthy practices
- Exercise for life

Interpersonal Outcomes:

- Working together
- Building collaborative skills

Academic Outcomes:

- Developing an experiential and content based knowledge of dance
- Acquiring discipline based dance knowledge, applying it in new, authentic, integrative ways
- Using dance as an entry point to understand integrative connections between: movement and number relationships, patterns, geometric form, spatial design, literature, writing process and choreographic process, scientific method, etc.

Elements of Process:

- Includes: observation, sequencing, focus, expressive skills, draft and revision, improvisation and pattern development

Elements of Technique:

- Includes: developing/performing finished combinations, contributing to the group effort, flexibility and skillfulness
-

Elements of Choreography

- Includes: pattern, form, theme and variation, gesture, style, expression, ethnic and cultural influences

III. The Elements of Dance: Body, Space, Time, and Force

Body

Parts: Head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, trunk, legs, knees, feet, toes, ankles, heels, shoulders, etc.

Shapes: Curved/straight, angular/twisted, symmetrical/asymmetrical

Relationships: body parts/other body parts, individuals/groups, near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contrast, over/under, above/below, around/through, beside/between, gathering/scattering, etc.

Balance: centered/off balance

Space

Personal space: the area immediately around you in which you can move

General space: the entire space that you can move through

Direction: forward, backward, sideways space

Place: self-space/general space

Size: big/small, far reach/near reach

Level: high/mid/low

Direction: forward/backward, right/left, up/down

Pathway: curved/straight/zigzag

Focus: where the dancer is looking – close, far, direct, indirect

Time

Time literally means a period during which something exists. Usually the words rhythm and tempo are used to describe information about time in a dance.

Rhythm in dance can be determined by the grouping of beats into specific measures of time. These kinds of groupings form rhythmic patterns

Tempo signifies the relative speed of the rhythm. Speed can range from very fast to very slow.

Speed or tempo: fast, slow, varied, duration

Rhythm: pulse, pattern, breath

Force/Energy

Energy can mean action, power or type of force. In dance, the movement can be described as having a particular energy quality. The basic energy qualities are sustained, percussive, swing and collapse.

Sustained: a continuous flow of energy

Percussive: specific stopping and starting of energy

Swing: a fall and recovery of energy. Like a pendulum

Collapse: a total release of energy

Energy: sharp (sudden) - smooth (sustained)

Weight: strong/light

Flow: free/bound

Source: Green-Gilbert, A., (1992). Creative dance for all ages. Reston, Virginia: National Dance Association. pp 5.

IV. The Vocabulary of Dance: Movement Terms

Locomotor movement refers to the ways we move through space: walk, run, jump, hop, leap, gallop, slide, crawl, roll, skip, shake

Non-Locomotor or axial movement refers to movement we can do in place: bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, dodge, poke, kick, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, sink, wiggle

Performance Elements:

Dancers

Music

Costumes

Lights

Set and props, creating the environment for the dance

Theme, idea, story, image

Dance Forms: Hip hop, polka, jazz, tango, ballroom, modern, ballet, flamenco, salsa, square dance, break dance, Irish step, African etc.

V. Dance and Movement Warm-Ups

The intent of a warm-up is to warm the instrument (the body) and introduce aspects of the learning experience that will follow. Physical warm-ups help us to understand the physical work that we will do and help our bodies to know that we'll treat them with care, appropriate caution and respect. Warm-ups help build strength, endurance, flexibility, trust, and body awareness and serve as an important signal to the start of a dance experience or lesson. Warm-ups help to get the blood circulating and the muscles warm and stretched. Warm-ups can include stretches, axial movements (in place) such as bending, twisting, reaching and shaking, and locomotor movement (moving through space). Warm-ups generally begin with smaller scaled movement (including breathing) that moves to larger scaled more active movement.

A. Sitting Warm-ups

1) Sitting Shapes /Move to 8

Students begin, sitting on the floor or in chairs in a comfortable way. Ask them to notice the shape they are sitting in. Is it a closed shape? An open shape? Angular? Rounded? Call out "1-2-3 change shape". Each student then changes from the shape they are sitting in to a new sitting shape. Repeat this several times. Now ask the students to rise on count one from their

low level sitting shapes on the floor to a high level standing shape at count 8. The students change shape on each count, moving through 8 distinct shapes from sitting to standing. Collapse to the floor and repeat several times. Repeat rising to a count of 4.

Variations:

Students begin in a small shape and take 8 counts to rise into a large standing shape and 8 counts to melt to the floor.

Repeat the sequence in 4 counts. Discuss whether they moved faster or slower and why.

Repeat the sequence in 2 counts and then in 1 count.

Repeat using specific axial movements (for example, bend and stretch or pull and push).



Source: General Dance Training

Standard:

2) Be Bop Shu Wop

This warm-up can be done sitting at desks or in chairs. The leader creates an array of rhythms and sounds and assigns each student a sound or word such as beep, bop, do, la, shu, wop, de, etc. Each student then chooses a movement that they will do when their sound is called out. The leader then begins reciting the sounds in random order. As each student adds her/his movement to the called sound, a sound and movement phrase is created.

Variations:

Have the students initiate the movement when the word is first said and stop it the next time the word is said.

Try changing or adding a movement each time the assigned sound or word is said.

Try this as a call and response warm up with a leader calling out a phrase (Be Bop Shu Wop) while simultaneously presenting a movement phrase, which is then echoed back in sound and movement by students.

Movement both creates and produces sound. You hear the sound of your breath, the sound of your feet on the floor and vocal sounds, which are created by and matched to movement. Compare and contrast the quality of the sounds produced to the quality of the movement.



Source: General Dance Education

Standard:

B. Axial Warm-ups

Movement in place, moving around the axis of the spine

1) Standing Combinations

Repeat your selected warm up movement sequences several times each. Use music with a steady, identifiable rhythmic beat (see suggested ideas on page 41). Standing twist: wrapping arms around center torso in each direction, going back and forth several times.

Stretches are used to extend, reach, lengthen, open the space in the body gradually increasing range of motion.

Reach: lengthen arms up overhead moving from side to side body alternate sides 1, 2, 3, 4, reach over side 1, 2, 3, 4

Curl: 1, 2, 3, 4 from the top of the head down

Uncurl 1, 2, 3, 4 from the base of the spine, to lower back, to mid back, to shoulders, then head comes up last.

Rolls: head, shoulder (forward and backward), wrist, ankle, hip (bowl scoops) knees.

Shake: out your hands, wrists, elbows, shoulders, ankles, knees, hips, torso, neck, head - shake down (several counts), shake up, shake slow shake wide, etc.

Open into large standing X, arms reaching up, head looking up, legs grounded

Swing: in place, moving front to back, three counts up, three counts back.

Scrunch: hands, shoulders, eyes, etc. Release.

Source: General Dance Training



Standard:

C) Locomotor Warm-ups

Locomotor movement patterns create designs in space and travel in different directions. Changes in level include movement low on the floor (low level) to movement off the floor into high level standing shapes (high level). See Exploring Patterns page 30

1) Walking Patterns

Everyone in the group will move to the same word cues but will interpret how to represent response to the cues differently. The intent of this warm up is to encourage movement throughout the space in response to the provided cues. Each pattern should be repeated aloud by the leader 4-5 times.

Sample Combinations – (Repeat each combination several times)

- Walk, walk, walk, walk, turn, slide, slide, shake.
- High step, high step, low step, low step, slide, skip, skip, skip
- Reach, reach, shake, shake, slide, slide, slide, shape.
- Short, short, long, long, short, short, short, crunch.
- Backwards, backwards, sideways, sideways, pigeon-toed.
- Stretch, stretch, bend, bend, pull, pull, pull, push.
- Run, run, run, run, jump, jump, jump, shake
- Slide, slide, slide, slide, leap, leap, leap, turn.
- Make up your own combinations.

Variations:

Try repeating your movement pattern the first four times then change your movement interpretation the fifth time.

The leader devises a movement pattern but doesn't tell it to the group. Instead, the leader simply moves the pattern for the group. After the group has seen the leader move the pattern a few times the group is asked to name the pattern and then move the pattern.



Source: Alison Marshall

Standard:

2) Pattern Making

This warm-up is a variation on the Walking Patterns. Instead of students interpreting a given verbal cue through movement (Walking Patterns) students will now create their own movement phrase- a short pattern that can be repeated several times. Choose music that has a strong identifiable beat. Give students several minutes to experiment with various movements and combinations in order to create and determine one they like. Once students are comfortable with their phrase ask everyone to move their phrase simultaneously, start to finish, three times through. Next, ask the students to name the phrase pattern they have created as they move (right step, rise, turn, etc.)

These two warm-ups provide an opportunity to explore pattern from opposite entry points, first basing movement on verbal cue and second creating a movement phrase pattern then naming that pattern.



Source: Alison Marshall

Standard:

3) Follow Me/Match Me: Traveling Movement

With music, the teacher or another designated person begins as the movement leader. The whole group follows (matches) the leader's movements. Try using simple, pedestrian movements: twisting, reaching, skipping, walking in various ways, etc. Make various shapes at various levels. Try moving to the rhythm of the music and moving against the rhythm of the music. Create a movement phrase pattern.

The idea of this warm-up dance is to help students expand their personal movement vocabularies by trying movement established by someone else. Eventually those different moves can be included in each student's movement vocabulary repertoire. The idea is not to make technically difficult moves but to explore and use a range of simple moves in new ways or combinations. Trade the role of leader through the group. Use short segments of several pieces of music varying the styles and tempos. Change the leader with each music selection change. This is a great activity to use as a warm-up and as a way to generate new ideas for dance making.

Students can focus on matching rather than "making up" their own movements. This takes the students' focus off one another and directs it toward the leader and helps them to think through the body.



Source: General dance and theatre education
Standard:

4) Moving Pathways

Based on the leader's cues, students move through the allotted room space marking particular pathways i.e.: walk a large triangle pathway, stop and create a low, wide shape. Continue on your triangle pathway. Now move to a medium circular pathway. Stop and create a mid level, curved shape. Continue walking. Move to a smaller rectangular pathway. Stop and create a high, angular shape, etc.



Source: General dance education
Standard:

5) See Me, Be Me (Particularly good for Pre-K – K)

Everyone comes together in a loose, cluster grouping. Everyone in the group will close their eyes, as one designated student moves away from the others and moves across the room and creates a shape they will hold. She/He then calls out, "See me". The others open their eyes

and study the shape. When the student calls “Be like me” everyone else tries to match the shape. She/He then calls, “Move like me”, and all must match the movement the leader makes while keeping the initial starting shape. The last command is “come to me”. Everyone runs to join the leader taking care to leave open space around each student in the group. A new leader is chosen and the game goes on. It’s a challenge for the leader to come up with brand new shapes and movements each time and the added variations can make the game into a real dance composition study.

What kind of movement pathway does the student develop in the transition of one shape to another shape? What kind of relationship is there between a shape and the movement in and out of that shape? Help your students work toward the development of movements that are defined and clear and varied.

Variation: Ask the student to create their shapes/moves based on a story line. Build the shapes and movement combinations sequentially.

Source: Dickson, A., & Zukpwski, G. (1990). One the move: A handbook for exploring creative movement with children; Carbondale and Edwardsville; Southern Illinois University Press.

Standard:



D. Academic Content Based Movement Warm-ups

1) Accent Moves

Begin standing in a circle or scattered through the open space of the room. Assign a particular movement that everyone will do together on a specific beat count.

For example: The group leader counts a pattern aloud, 1,2,3,4; 1,2,3,4; 1,2,3,4, 1,2,3,4 etc. On the 4 count, everyone turns, or shakes their hands, or twists side-to-side, etc. Emphasize the 4 count as it is said aloud. Once everyone is comfortable with this pattern extend the number count but continue to move on every 4th count 1,2,3,4; 5,6,7,8; 9,10,11,12; 13,14,15,16 etc. The accent and the movement will mark the numbers that are multiples of 4 (or 2,3,5,6,7, etc. based on your selected accent number).

Source: Alison Marshall, Anne Green-Gilbert

Standard:



2) Mathematics Addition Phrases

Practice movement to equivalent number sentences. Students find a starting space in the room to begin. The leader states a number aloud i.e. 8 and the whole group moves individually, as the leader counts the number aloud. 1 – 2 – 3 – 4 up to 8. Next, the leader calls out the various addition sentences that equal 8. i.e. 7+1: Ask students to move for 7 counts and hold for one. 3+5. Move for 3 and hold for 5. 6+2. Move for 6 and hold for 2, etc. Go through all the possible combinations for the number(s) you are working with several times. Work first with the whole group then split into smaller groups to “show” the sentences.

Variation: Assign a number sentence to each student. Create small group dances with dancers moving their own number sentences. As you call out 1-2-3-4 to 8 some dancers are moving 5 and holding 3, some are moving 4 holding 4, etc. That way students can see, through movement, the relative values of 5+3, 6+2, etc.



Source: Alison Marshall
Standard:

3) Representing Solutions

This warm-up provides an opportunity for students to work in small groups to collaborate on demonstrating solutions for math problems. Begin by breaking into small groups of 4-7 students. Give each group a math problem that they must solve, as a group, and then represent the solution by having that number of body parts touching the floor. For example, the leader says, 3 times 11 minus 7. The group will need to solve the math problem and then solve how they, as a group, will have 26 body parts touching the floor. Students can do this warm-up in chairs or sitting (laying, kneeling) on the floor. You can vary the complexity of the number problems depending upon the age and skill levels of the group. (6 times 7, 13 plus 5, 15 times 2, minus 7 plus 6, etc.).



Source: Alison Marshall
Standard:

4) Word Warm Ups

This open-ended warm-up provides an opportunity to both stretch and explore shapes through movement and to represent word meanings through shape choices. Begin by asking students to stand in a large circle or to cluster in the open space of the room. This warm-up structure relies on the prompts the leader provides to the students.

Begin by asking students to create a shape that reflects some aspect of a word prompt you provide, i.e. create a shape that reflects the word gargantuan, curious, astounded, magical, etc. To extend the warm-up aspect of the work you might then ask them to make that shape bigger- turn it to face in a different direction- change the level of the shape, etc. Explore several different word choices through shape. Try using vocabulary words from a story you are reading, the weeks spelling words or words from your current science topic.

Math word warm-ups could include the following prompts:
Create a shape that includes two parallel lines. Change those parallel lines to a perpendicular line. Create a triangle shape as a solo. Create a triangular shape as a duet or trio. Transfer that triangular shape to a new level. Move the triangular shape into a rectangular shape, etc.

Source: Alison Marshall
Standard:



Dance and Movement Learning Experiences

VI. Movement Explorations

1) Move Shape Move: Basic Elements of Dance

All dances are made from the combination of MOVES (walking, running, turning, leaping, etc.) and SHAPES (open, closed, symmetrical, asymmetrical, low-mid-high level, etc.) that the dancer makes.

The activity Move Shape Move incorporates individuals improvised movements through the space in response to verbal cues from the leader.

Using music or word cues and rhythmic clapping, the group moves in a free form, improvisational way throughout the space following the word cues given by the leader. Responding to the word cue “move,” everyone in the group moves throughout the designated space based on their own movement choices, eventually paying attention to pathway, movement, flow, patterns of movement, speed, level and relationship to the others moving in the space. This is a great opportunity to reinforce the idea of personal and group space.

When the word SHAPE is called out (or music is silenced) everyone will FREEZE in place. Ask the dancers to notice the shapes they have made. Take a moment to look at some of the other shapes around the room.

Continue with the SHAPE-MOVE-SHAPE pattern, adding instructions and questions you ask of the dancers during SHAPE segment. Sample instructions and questions are listed below.

- Feel the shape you are in.
- Where do you feel your point of balance?
- Hold your shape but change the direction your shape is facing.
- Add a rounded element to your shape.
- Where is your point of focus? Change it.
- Create a shape that has curved lines.
- Add an angle to your shape. Two angles.
- Change the level of your shape. Make it bigger - smaller.
- Add a moving part to your shape.
- Make your shape strong enough for an eagle to land on it.
- Make a brand new shape you've never made before.
- Connect your shape to someone else in the group.
- Expand your shape. Contract it. Make it tighter, looser.
- Move your shape to the space behind you.
- Change your shape to an asymmetrical shape - a symmetrical shape.
- Where do you feel tension in your shape? Do you change the points of tension when you change your balance? Where do you feel the tension (pull) and compression (push) in your shape?
- Move over, under, around and through the shapes made by individuals and the joined shapes of partners and small groups.

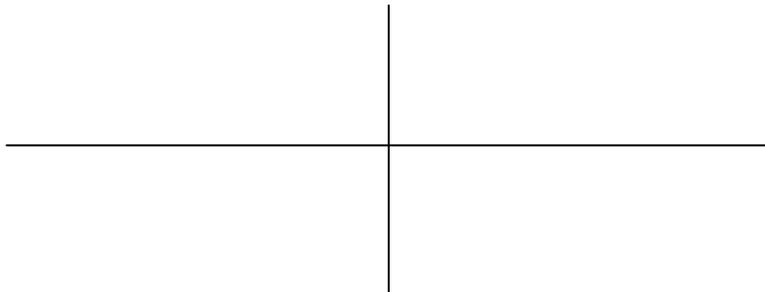
Source: Mary Joyce, First Steps to Teaching Creative Movement
and Alison Marshall

Standard:



2) Quadrants: Qualities of Movement

Inform the dancers that the dance floor space is divided into four quadrants by two, imaginary (or marked), perpendicular lines.



Assign each quadrant a time (fast or slow) and particular movement qualities (curved, flowing, lyric, rounded or sharp, jagged, percussive).

sharp, jagged, percussive fast	curved, flowing, rounded, lyric fast
sharp, jagged, percussive slow	curved, flowing, rounded, lyric slow

Dancers can begin in any quadrant they choose. The quality and timing of movement in each quadrant should reflect the quadrant labels. Dancers can move between the quadrants in any order and can stay as long as they like in any of the quadrants. The dancers should move through all the quadrants before the improvisation ends. They can revisit any quadrants they like. The dancers begin to move with the start of the music. The leader should use music that uses varied rhythms, styles and qualities.

The intention of the improvisation is to give dancers opportunities to discover and create varied movement qualities and patterns, to recognize and explore movements they are familiar or unfamiliar with.



Source: Modern dance improvisation training
Standard:

Variations: Base the movement qualities in each quadrant on seasons.

3) Living Sculptures

Break into partner pairings or small groups. One person in the pair or group is the sculptor, one person is the clay. If you are working in small groups the sculptor can work with 2-3 “batches of clay” at a time. The sculptor directs the clay to move into the shape the sculptor designs providing movement/shape clues using only movement and touch. Neither the clay nor the sculptor speaks. The only exception is if the sculptor moves the clay into a shape that is uncomfortable, the clay can say “no thank you”. The sculptor can continue to make revisions until he or she deems the piece finished. The clay holds the shape to let the sculptor (and others) view it from all sides. The clay then moves his or her way out of the piece based on their form or character in the sculpture. Now trade roles.



Source: Modern dance and theatre training
Standard:

Variations: Base the sculptural forms on literary characters. Trade sculptor-clay roles back and forth creating sculptures based on main events of a story, moments in history, chemical reactions.

4) Movement Web

This activity addresses focus, spontaneous response and connection to the group in a call and response fashion. Participants gather in a large circle making sure that they have adequate room to move and a clear view of one another. One person begins by looking directly at someone else in the group and “sending” a movement and accompanying sound to that person. The recipient should be clearly identified by eye contact with the sender. Eye contact and physical orientation is important in order to ensure that the person the movement and sound is being sent to actually receives it. The recipient, while maintaining eye contact, repeats the movement and sound. When the movement and sound have been sent, received and repeated, one strand of the web is complete.

Next the receiver shifts roles and becomes a sender. They send a new movement and sound to someone else in the circle so there is a new receiver. That recipient, while maintaining eye contact, then repeats the movement and sound. When the movement and sound are received and repeated a second time the next strand of the web is complete. The pattern continues for as long as possible. If a receiver fails to repeat the movement and sound that they have been sent, the web is broken and you begin again. Because you never know when you will be a receiver, the activity requires you to pay attention at all times. The activity is most effective when movements and sounds are spontaneously generated rather than pre-set or pre-determined. The activity becomes a great way to develop focus and to build a larger movement vocabulary through the discovery and use of spontaneous movement. The web is a great closure activity. Continue to work to build longer and longer webs, working quickly.



Source: General dance improvisation
Standard:

5) Problem Solving Through Movement

Choreographers, the people who design dances, are problem solvers. They consider a problem they want to solve (How will I show a story or a character’s feelings through movement? or How can I move three more dancers in a low-level group shape onto center stage?) and figure out various solutions to that problem through movement.

This activity can be used as a warm-up, as a team work/community building activity or can be adapted to address specific curriculum content.

Break your class into small working groups of 5-7 students. Assign each group a problem to solve. They will develop their solutions and show their solutions through movement. Each

group may work on a different problem to solve, or you can assign the same problem to several groups and see the alternate solutions and representations of solutions they found.

Sample Problems:

- Create a group shape that moves from asymmetrical to symmetrical, elongated to compressed, jagged to smooth.
- Travel from one corner of the room to the opposite corner staying connected as a group. Change level, timing and direction one time each.
- Show setting, character and action from the tornado scene in *The Wizard of OZ*.
- Represent through movement similarities and differences in the quality of sound made by percussion, string, brass and wind instruments.
- Create as long a line as possible on two levels, maintaining one or two contact points between each person in the line.
- Show Big, twice as BIG, three times as BIG, four times as BIG.
- Create a group shape that moves from a triangle to a diamond to a parallelogram.
- Represent through movement the 6 traits of writing: convention, organization, voice, work choice, ideas/content and fluency.
- Identify a specific health risk and a way to address or solve that risk/problem.
- Represent a cause and an affect of flooding.



Source: Alison Marshall
Standard:

VII. Exploring Patterns

Pattern: A representative sample, specimen or ideal. An artistic or decorative design. A composite of traits or features. The organization of movements into recognizable relationships.

“Once is an instance. Twice may be an accident. But three times or more makes a pattern”

Diane Ackerman

By Nature's Design

“Patterns are everywhere. Science, mathematics, psychology, sociology, economics, history, medicine, law, are all based on recognizing patterns. Patterns help us to understand our world; they help us anticipate the next step rather than experiencing each step as a new and isolated phenomenon.

Looking for patterns trains the mind to search out and discover the similarities that bind seemingly unrelated information together in a whole. A child who expects things to make sense looks for the sense in things and from this sense develops understanding. A child who

does not see patterns often does not expect things to make sense and sees all events as discrete, separate, and unrelated.”

Mary Baratta-Lorton

Mathematics Their Way

See Walking Patterns (page 20).



“The dance is the most natural and beautiful aid to the development of the growing child in its constant movement. And only that education is right which includes the dance.”

--Isadora Duncan

1) Shape Phrase Dances

Ask each student to move to an open space in the room. Direct each student (dancer) to create a series of three shapes they will be able to remember and repeat. The three shapes should be interesting, distinct and sequential. Work quickly. Once everyone in the group has created their own 3-shape sequence ask the whole group to simultaneously perform their sequence. Repeat this several times so that everyone is familiar and comfortable with the movement sequence they have designed/choreographed. Have the dancers move to different places in the space to perform their shape phrase. Ask them to have different points of focus or to face in different directions as they repeat their shape phrases. Once they are comfortable with their phrase, begin working with variations. Ask dancers to vary their phrase: moving quickly, moving slowly, moving from this third shape to first shape in a flowing pattern.

Next ask the dancers to get into small groups of 3-5. Have each dancer in the group show their shape phrase to the others in the group. The dancers now create a short piece that includes or incorporates some aspect of each of the individual three-shape phrases. Dancers can begin to experiment with sequence, staggering start and finishing times, repeating phrases, etc. This is a chance to try out choreographic tools and choice making. How will the movement study begin and end? When each small group has finished making their piece, show the pieces to the whole group. As a variation try joining 2-3 of the small group pieces together.

Variation: This is a good opportunity to include discussion about watching dance; what did you see and what made it interesting to you? These two questions form the framework for the feedback response: 1) What did the group watching notice about the dance? 2) What questions do those who watched have at the end of the piece? Each dancer should have the opportunity to be both dancer/presenter and audience.

Extension: Everyone returns to their own individual 3-shape phrase. Now play several short cuts of music, in quick succession, varying the musical styles – Latin beat, blues, traditional Celtic, etc. Move to each musical selection repeating the 3-shape phrase. Ask the students how the music impacts their quality and style of movement? How did you vary your movement phrases as you moved to the music?

Use the original phrase created by the group to make variation phrases- i.e.: call and response, ABC (rondo) form, theme and variation.

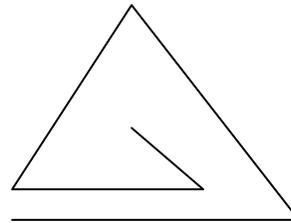
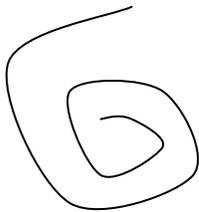


Source: Alison Marshall
Standard:

VIII. Choreographic Improvisational Structures

1. Visual Line Dances
(can be used as a warm up to character pathways)

Sample line drawings:



Materials: index cards with sample line drawings prepared in advance.

This dance becomes a form of map reading as the students translate a visual line to a movement, kinesthetic line. Students may work individually, in duets or trios. Give each individual or group a simple visual line drawing on an index card to interpret the design using body shapes and locomotor movement.

This is an opportunity for students to consider direction, shape, pathway, level and strategies of representation.



Source: Alison Marshall
Standard:

2. Character Pathway Dances

Materials: chart paper, markers

Warm up: These dances can be done individually or in small (2 – 6 person) groups. To begin each individual or small group should choose a familiar story - a folk tale, children's story, myth - and then select one character from that story. Review that character's pathway or journey through the story. Where do they begin (setting or attitude/emotion)? How or where do they travel (geographically or emotionally)? Where do they finish their journey? What are the significant things that happen along the way? The character's pathway may move steadily forward in a linear fashion, or it may travel forward and backward, swooping or twisting representing different character attributes or reactions or strong events.

Next, the individual or group draws the pathway (as a simple line, similar to the visual line dance cards) on the chart paper. Label the line with the name of the story and the name of the character. Now translate that visual line to kinesthetic line, by moving the line traveling across the floor. The emphasis is on representing the pathway line the character travels through the story. You may move the pathway, using any kind of movement you'd like (skipping, walking, stopping, etc.) using high-middle-low levels of travel, varying the speed or quality of movement.

Now, identify three describing words that represent the characters attributes or reactions. Write those words on the chart paper and assign each word a symbol. Add those symbols to appropriate points along the line. Choose three shapes or small group tableaux that reflect some aspect of the character journey in the story. As you move along the pathway line stop to make the describing word shapes at the points you labeled with the symbol. Move the line and stop three times to include the shapes/tableaux in the choreography.

Sequence

- Choose your story and character
- Review the story plot
- Draw the character pathway
- Move the character pathway

Next, on the chart paper write:

- 1) Story title
- 2) Character Name
- 3) Three describing words about the characters attributes or reactions
 - Assign each word a symbol (x, *, @, etc.)
 - Identify where on the pathway the attribute or reaction is evident
 - Draw the symbol on the character pathway line
 - Create a shape that represents each character reaction or attribute
 - Move the character pathway adding the three shapes along the pathway.



Source: Alison Marshall
Standard:

3. Group Element Dances

Create groups of 5-7 students. Each group will improvise a dance based on the cue elements you provide. The groups will work quickly to compose the dance. Teamwork and improvisation will be the choreographic process. Each group should be familiar enough with their piece they make that they can repeat and perform it. Again, all students should have an opportunity to act both as performers and audience.

Cue elements for the dance can include:

a high, middle and low shape

a group traveling shape

a spoken phrase

an ending shape in which dancers are connected

a turning movement

an ending shape

This is a good study for groups to share with one another in informal performance.

Discussion can address using the same elements to create different results – problem solving with multiple solutions, and aspects of interpretation.



Source: Alison Marshall

Standard:

IX. Text and Dance

Students can make a dance based on text or write a story or poem based on a dance. In order to understand literature, students need to engage with it actively in their minds. Dance models and motivates that active engagement.

Dances express aesthetic qualities, ask fundamental questions and tell stories based on various structures. Texts also have these qualities. Exploring these qualities offers potential for developing understanding about the connections between the two forms, dance and written text.

1) Moving Tableau with Text

Form small groups of 4-7 students. Each student or group begins by writing a character monologue based on the following template:

My name is _____

I live in _____

(In one or two sentences) Something about my life

My hope (or dream) is _____

The character can be based on fact or fiction, a character from a story they are studying a historical figure. Once everyone in the group has finished writing they read their pieces to one another. The group selects one monologue. Now they create one scene or image tableau (still picture) based on the piece.

The selected narrator reads the piece aloud as the rest of the group presents the tableau. When the narrator finishes reading the piece (s)he joins the tableau and the tableau becomes kinetic meaning; the group can now add movement to their tableau.

As a group they move to a final still picture (tableau) to finish the piece. The tableau may be somewhat abstract. The meaning of the piece becomes increasingly evident from the reading and the movement that is added to the tableau.



Source: Joy Grisham, Alison Marshall
Standard:

2) Cinquain Poems: Exploring Text Through Dance

A cinquain is a five-line poem that follows a particular format or structure;

Noun

Adjective, adjective

Verb,verb,verb,

Four word sentence

Noun repeated or synonym

Working in small groups, students will write a cinquain based on a particular word or concept. This activity is applicable to vocabulary words from the sciences (tsunami, volcano, plate tectonics), social studies (migration, forms of government) and the full curriculum (hero, for example). Because the poem is only eleven words long, students will gain practice at synthesizing information. When they have finished writing the poem they will develop an accompanying movement study to represent or reflect the poem. One reader may read the poem as the group moves, the students may speak the poem in unison or speak parts of the poem as they move, a reader may read the poem before the group moves the poem or any other way the group decides they want to share their poem and movement study. Combing the written/spoken text with movement provides an opportunity for students to develop a deeper understanding about the subject, to represent meaning in different ways and to explore both literal and abstract representations. Share the poem pieces. This learning experience serves as a good performance of understanding for students.



Source: Anne Green-Gilbert and Alison Marshall
Standard:

3) Draft and Revision:

Each small group of dancers (3-7) will develop a dance based on a short selected text. The texts may be a brief quotation, a poem, a proverb, or children's story. They could be as varied as a Neruda poem, a Coyote trickster tale from the southwest or an excerpt from Anne Lamott's book on writing, *Bird by Bird*. The only similarity among the texts that I like to use is that each piece uses imagery, tends to evoke reaction, and lends itself to varied interpretations. The group should read the text to themselves several times as well as out loud in their group. The group has the challenge of illustrating story or text through dance. Each small group now begins to discuss process and representation. The challenge to each group is to create a dance piece that will illustrate some reaction to or interpretation of the text they are investigating. How might some aspect of the text be represented through movement? How will the dance illustrate something about the structure or feel of the text? The dancers work collaboratively, in contrast to the writers' way of working, a solitary pursuit of self-expression. After some discussion the group should get up and move their representation ideas. (The best way to find out about movement is to move.) The group develops their movement draft, to represent something about their understanding of the text; the overall theme, a main idea, a particular phrase, or image, etc.

When two groups have settled on their first draft each of the groups will share their draft, informally, with the other group. After watching each other's dances, the two groups give feedback to one another about clarity of expression, what caught their attention or held their interest or other points they want to address. Two questions form the framework for the feedback response: 1) What did the group watching notice about the dance? 2) What questions do those who watched have at the end of the piece? At this point the group receiving the feedback does not answer the questions. The answers will come in the revisions they make before they present their dance one more time after reworking their "draft". This is a prime opportunity for self and group reflection.

After these feedback/reflective pauses, each group goes back to work revising their dances based on the experience of their draft presentation, the feedback they received and on the assessments they made themselves.

After the editing revisions have been incorporated into the dance, moving from draft to more polished revision, each group shares its dance with the whole group.

Discussion and reflection follow. How, for example, did the dancers decide what to represent in terms of the text? How did the choreographic process lead to a deeper understanding of the text itself? How did the feedback they received inform the choices they made for the next stage of their presentation?

The practice of communicating through a medium other than the spoken or written word helps us to understand something further about forms of language and the process of communication itself. Making a dance based upon images and rhythms of words and phrases helps to inform not only the dance but also the process of writing and the forms of language. "God guard me from thoughts men think in the mind alone; He that sings a lasting

song thinks in the marrow bone.” W.B. Yeats wrote. When we take action, dancing our ideas, the thinking is not only visible; it is felt by us and through us.

Sequence:

- Read and discuss text in small groups
- Create a draft dance study that represents the text
- Share the dance study draft with one other small group

Receive feedback: Two part protocol

- 1) What did you notice?
- 2) What questions did you have?

- Now switch places. The small group who watched the dance study now shares their draft piece
- Share and receive feedback
- Both groups make revisions to their dance study based on the feedback they received. Each of the small groups now shares their dance study pieces with the whole group

This choreographic challenge actually houses several challenges. The dancers are asked to bring text on a page to visible life. Like a writer beginning with a clean piece of paper, they begin their dance with the choreographic equivalent: open space. This collaborative choreographic process requires reflective discussion of what dancers and audience perceive as well as demonstrations of that thinking through dance movement. As the dance is choreographed, the dancers go back and forth between dance language and word language. Questions arise and are answered through movement choices.

The questions and choices the dancers face in making the dance mirror some of the questions and choices writers face as they bring their stories to paper. What is the idea or feeling they want to communicate? What form should the telling take? Will they proceed in a linear fashion, moving from beginning to middle to end? Do they know the ending they are going for or do they simply begin the writing or choreographic process and discover their ending along the way?

Source: Alison Marshall; The Harvard Project Zero Classroom Views on Understanding, Harvard Graduate Schools of Education. Cambridge, MA 1999.

Standard:



X. Understanding Dance

- 1) Dance is non-verbal expression through body movement.
- 2) Dance is learned by members of a particular culture or group of people.
- 3) Dance movement is influenced by everyday behavior.
- 4) Dance usually has a specific pattern and is sometimes repetitive.

- 5) Dance communicates information about the culture within which it exists.
- 6) The people in a culture create dances that fulfill specific needs.
- 7) Dances are continually influenced by many factors and changes may occur over a certain period of time.

XI. What to Look for in a Dance Study Performance

Questioning Techniques- Protocol

Questions help guide students' reflective thinking about the work they make and the work they observe. Open-ended questions prompt students to engage more deeply in the thinking process and help to guide their inquiry. By open-ended we mean problems without clearly defined solutions and without one right answer. These are the kinds of problems that professionals in the arts work on. No one tells a painter what to paint or how to paint it; nor does anyone tell a conductor how to interpret and to conduct a score. Students too can be given problems that they must define and solve for themselves. In looking at performances or fine art work we want to ask students "What's going on here?" or "What did you notice in watching the pieces?" "In looking at the work, what do you wonder?" "What questions do you have about the piece?" and "What do you see that makes you think so?" (evidence/assessment).

Good questions help students to be energetic thinkers.

- How did the dancers move? (quickly, slowly, sharply, smoothly?)
- What kinds of feelings or emotions were the dancers expressing? What did you feel watching the dance piece?
- Did you notice the lighting? Was it bright or dark? What colors were used?
- Did the dancers use props? If so why do you think they choose to use them?
- How did the dancers use the space? Did they move around the entire stage or did they stay in one place? Were they always moving or were they sometimes still?
- How did the dancers use their bodies to make shapes?
- What was the music like? Was it the same for each dance piece? Did the music cause you to feel any particular way?
- Did the dancers tell a story? Is it possible to tell a story without words?



"I submit to you that what we now call education in the arts is not an ornament, or a decoration, or a beauty, or a nice thing to do with learning, but that it resides at the center of the process of learning. Biologically, genetically, at the basis of our capacity to learn is our instinct to make art...Art is deeply at the root of our intelligence and our capacity to learn".

Robert Pinsky

Some possible music choices.....

Instrumental Mix

Liz Story
Rachel Portman
Yo Yo Ma
Yo Yo Ma, Edgar Meyer
Mark O'Connor
Tuck Andres
Soundtrack
Chris Botti
Gary Burton
David Grisman

Solid Colors
Chocolat, Soundtrack
Classic Yo Yo
Appalachian Journey I and II

Reckless Precision (acoustic guitar)
Contact (Broadway show)
When I Fall in Love
Like Minds
Hot Dawg

World Music

Oliver Mtukudzi
Putumayo World Music
Putumayo World Music
Putumayo World Music

Afro Celt Sound System
Kodo
Lokua Kanza
The Chieftains

Tuku Music or Vhunze Moto
Africa, Baila, Latin Dance Party
Music from the Coffee Lands
Travel the World with Putumayo (Celtic, Scottish, USA, S. America, Central America)
Volume 2: Release
Best of Kodo (Japanese Drumming)
Wapi Yo (Instrumental + Vocal: African French)
Santiago (Irish / South American)

Vocal

Scissor Sisters
Joe Jackson
Van Morrison
Sonia Dada
Annie Lennox

Panic at the Disco
The Collection or Laughter and Lust
How Long has this been Going On, Wavelength
My Secret Life
Diva

Varied Compilations

Hear Music
Windham Hill Records Sampler
Saint Germain

Volumes 1 through 9: (produced by Starbucks)
1992, 1994
Instrumental mix (jazz based) des pres café, Vol 1, 2

Jazz

The Dave Brubeck Quartet
Starbucks Jazz Classics
Blue Note
Dave Grusin

Time Out
Hot Java Jazz, Jazz Impressions
The Best of Blue Note
Migration