

DANCE

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Key Concepts

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

Grade 1 Dance

Vocabulary: force, energy, space, sequence

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

Using Dance Elements 1.1, 1.2, 2.1, 2.4

- **Space:** shapes and levels while performing locomotor or axial movement
- **Force/Energy:** Perform locomotor and axial movement showing variations in force/energy (sharp/smooth, strong/light, tight/loose, push/pull)

Responding to Dance 2.2, 2.6

- Make meaning of text, music, and image
- Express basic emotional qualities by combining locomotor and axial movement, and by relating level and energy/force as a motivator

Performing with a Group 2.8, 5.2

- Problem solve, memorize and perform with peers, simple movement phrases

Sequencing and Pattern 2.3, 2.5, 5.2

- Create a sequence of three movements (representing beginning, middle, and end) that are related to one another, that start and end with stillness.
- Reproduce a dance sequence that repeats a minimum of three times using rhythmic, shape, and/or locomotor movement
- Perform dance sequences using numbers, progressions, addition, subtraction, physics (push/pull, etc.) retell stories, etc.

Describe the Experience of Dancing 4.1, 4.2, 3.3

- Identify body parts and how to use them in dance
- How does the body feel dancing two different types of dances (e.g., fast, energetic dances may make you feel tired, hot, or strong, whereas slow dances may make you feel gentle and quiet).
- How you feel emotionally when dancing two different dances (e.g., hyper, crazy, happy, excited or calm, peaceful, proud, etc).

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

DANCE – GRADE 1
MY PLACE IN SPACE – ENERGY

Qualities of Movement

Lesson 1

(Done in conjunction with lesson 2)

CONTENT STANDARDS

- 1.1 Demonstrate increased ability to vary control and direct force/energy used in basic locomotor and axial movements (e.g., skip lightly, turn strongly, fall heavily).
- 2.2 Respond in movement to a wide variety of stimuli (e.g., music, books, pictures, rhymes, fabrics, props).

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- What do I think and feel when I create dance?
- How does dance relate to me, to others and the world?
- What do I think and feel when I respond to dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will explore and demonstrate qualities of movement: shake, vibrate, sharp, smooth, swing, twist, wiggle, and spin.
- Students will demonstrate controlling and balancing the body as they move in various energies while changing speed.
- Students will interpret the function of mechanical objects through movement.
- Students will listen carefully to changes in a musical selection and make appropriate movement changes.

MATERIALS NEEDED

- Pictures of playground apparatus: a swing or swing set, teeter totter, merry go round, slide, ladder, rope pull, monkey bars, etc.
- Pictures or actual objects: birds, balls, computer keyboard, trains, hula-hoops, trampolines
- CD Player
- CD's:
 - "Move Like a Machine"
 - "Sally the Swinging Snake"
 - "Get up and Go"
- Optional: Video Camera and Monitor

Words to know:

- **qualities of movement:** The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.
- **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.
- **dynamics:** the energy of movement expressed in varying intensity, accent, and quality

Note: Each activity in the Modeling and Guided Practice sections can be broken down into individual movement studies, each being about 20 minutes in length. Students will need prompting to increase their range of movement as they explore variations in body energy and dynamics.

Music Note: Use one or two of the simpler songs in the modeling section for daily warm-up. Repeat or rotate songs throughout each lesson so that students will gain a strong understanding of movement dynamics and energy. You may use other musical selections familiar to the class to teach these concepts.

RESOURCES

- *Perceptual Motor Rhythm Games*, by Capon & Hallum; “Move Like a Machine”
- *Sally the Swinging Snake*, by Hap Palmer; “Sally the Swinging Snake”
- *We All Live Together, Vol. 5*, by Greg and Steve; “Get up and Go”

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

- Show pictures of playground apparatus: a swing or swing set, teeter totter, merry go round, slide, ladder, rope pull, monkey bars, etc.
- Ask students the following questions:
 - “How does the playground apparatus move?”
 - “How do people using the equipment move?”
- Ask students to show how they can move a body part like a swing – arm, leg, wrist, head, ankle; climb a rope (one hand over the other and pull as you lift), riding a merry-go-round – twirl a finger, roll your head; ride a teeter totter – move hands alternating up and down, lift head up and down.
- Follow this sequence for the other apparatus.
- Ask the following questions:
 - “What did you notice about the different movements?”
 - “Can you come up with one more way to move your body like a swing, merry-go-round, etc.?”
- Have students warm up their body using *swinging* energy. (*shake* may be included when prompted in the song).

Music: “Body Rock”

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

- Discuss how the body can move using many different kinds of **dynamic** energy.
- Start with visual images such as moving sharp and jerky like a robot, wiggly like cooked spaghetti or a worm, shaking like a salt-shaker, swinging like a monkey in a tree, spinning like wheel, exploding like an erupting volcano that spews lava, etc.
- Have students move parts of their body or entire body using different energies. The following is an example:
 1. Dance like a volcano: student starts at a low shape with hands pressed together, the body is the cone.
 2. We press our hands together and create tight pressure as we stretch down to the ground.
 3. We build the energy up through our legs, hips, stomach, and chest.
 4. We continue to press our hands together very strongly as we lift our arms above our head and release the pressure through the hole of the volcano.
 5. We explode! Our arms press out and away from our body as we release the pressure and relax in a loose state.
- Energies used: strong, exploding, sharp, press, release, relax, and loose.
- Increase the speed and level of a movement (e.g., turn as opposed to spin; quickly chopping the air as opposed to larger and slower slicing of the air) and change the level of the movement. (e.g., wiggle while standing as opposed to slithering on the ground; sway gently as opposed to swinging wildly, etc.)

Music: “Sally the Swinging Snake”, “Get Up and Go”, (play the “shake”, “stick man” and “bounce and jiggle like a rubber-band” portions of this song) and “Move Like a Machine”.

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

- To challenge students, increase or decrease the speed as you teach the difference between turn and spin, melt and collapse, ripples and waves, etc. (e.g., move stiffly like a robot with a full battery, slowly run out of battery power, in slow motion, or a robot that has received a jolt of electrodes and is stuck in fast motion, etc.)
- Encourage students to increase dynamic range, speed, and level by asking prompting questions. (e.g., “What happens to a leaf that falls off a tree in a gentle breeze? What happens to the leaf in a very strong wind?”)
- Make up other analogies. “Can you change your level and do the same movement?”
- Ask students to vary the dynamics of the *walk* (e.g., bouncy, wiggly, stiffly, heavy: kicking, swinging, tiptoe, etc.) Extend the walk to include arms and whole body.
- After student grasps the use of energy, ask them to change the speed (e.g., fast, medium and slow) and level (e.g., high, medium and low).
- Play the “Number Game”. Ask students to close their eyes and listen to the number of claps you choose. You can choose any number. 4, 6, or 8 claps are recommended so students have time to explore the movement.
- Choose any movement and ask students to repeat it four times while saying aloud “*one-two-three-four*” as they perform the movement. Students can also count by twos, 5’s, etc.
- Vary the speed of the movement and/or extend the number of claps to give students a chance to feel what it is like to move faster or slower for a longer period of time.
- Movement suggestions would look something like: punch the air four times; punch the air at a low level and very slowly (four times); punch the air at a medium level very quickly (eight times).
- Note: Allow students to move naturally and explore complete range of motion. If a student changes a movement into something else, loses balance, gets out of control, falls down, etc, allow it to happen. Then take a moment to stop, rest and talk about what happened. Discuss the significance of body control and the emotional connections (e.g., fear, power, embarrassment, etc.)
- Discuss how to prevent getting out of control or losing balance:
 - “What happened to your body as you got faster?”
 - “What did you have to do to keep from losing balance or control?”
 - “What happened to your body when you moved slower?”
 - “Was one more difficult than the other? Why?”

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

- Ask students to remember what they did in each portion of the lesson or ask each student or group immediately after performing to share which energy they used. (e.g., speed, levels, shapes, etc.)
- Ask the following questions:
 - “How did you know when to move with a particular energy?”
 - “What happens to your body when you swing or turn very fast?”
 - “What did you have to do to keep from falling down, getting dizzy or getting out of control?”
 - “What does it feel like to get out of control, off balance or dizzy?”
 - “Is it fun, scary? Do I feel free? How and what makes me feel that way?”
 - “Does your body feel tired? What would you have to do to feel awake? How would your movement change?”

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 explain how they feel when they move. (e.g., “When I move swingly, I feel happy” or “When I move sharply I feel strong.”)
- Have students draw shapes and lines that are sharp (e.g., triangle, zigzag, arrow, star), smooth (e.g., curve, circle, squiggle), and record them as well as feelings in a journal.

**DANCE – GRADE 1
MY PLACE IN SPACE - ENERGY**

Qualities of Movement

Lesson 2

(Done in conjunction with Lesson 1)

CONTENT STANDARDS

- 1.1** Demonstrate increased ability to vary control and direct force/energy used in basic locomotor and axial movements (e.g., skip lightly, turn strongly, fall heavily).
- 2.2** Respond in movement to a wide variety of stimuli (e.g., music, books, pictures, rhymes, fabrics, props).

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- What do I think and feel when I create dance?
- How does dance relate to me, to others and the world?
- What do I think and feel when I respond to dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will explore and demonstrate qualities of movement.
- Students will demonstrate controlling and balancing the body as they move in various energies while changing speed.
- Students will interpret the function of mechanical objects through movement.
- Students will listen carefully to changes in a musical selection and make appropriate movement changes.

MATERIALS

- CD Player
- CD's:
 - "The Body Rock"
 - "Ready, Set, Move"
 - "Listen and Move Versions 1 and 2"
 - "Contrast Concerto: Energy"
 - "Get up and Go"
 - "Percussion Instrument"
 - "Fast and Slow March"
 - "Balling the Jack"
- Optional: Video Camera and Monitor

Words to know:

- **qualities of movement:** The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.
- **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.
- **dynamics:** the energy of movement expressed in varying intensity, accent, and quality

Note: Each activity in the modeling and guided practice sections can be **broken down into individual movement studies, about 20 minutes in length.** Remember, students will need to be prompted to

increase their range of movement as they explore variations in body energy and dynamics.

Music Note: Use one or two of the simpler songs in the modeling section for daily warm-up. Repeat or rotate songs throughout each lesson so that students will gain a strong understanding of movement dynamics and energy. You may use other musical selections familiar to the class to teach these concepts.

RESOURCES

- *Kids in Motion*, by Greg and Steve; “The Body Rock”
- *Ready, Set, Move*, by Greg and Steve; “Ready, Set, Move”
- *Music and Movement in the Classroom PreK-K*, by Steven Traugh; “Listen and Move versions 1 & 2”
- *Music for Creative Dance*, by Eric Chappelle; “The Bayou Both Step”, “Contrast Concerto: Energy”
- *We All Live Together, Vol. 5*, by Greg and Steve; “Get up and Go”
- *Creative Movement and Rhythmic Expression*, by Hap Palmer; “Percussion Instruments”; “Fast and Slow March”
- *Music and Movement in the Classroom, Gr. 1 & 2*, by Steven Traugh; “Balling the Jack”

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

- Refer to lesson #1: Review basic energies shake, sharp and stiff, twist, wiggle, etc. and warm up the body

Music: “Balling the Jack”, “Body Rock”, “Shimmy Shake” and/or “Get up and Go”

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

- Extend learning to include a greater breadth of movement quality and energy.
- Show pictures or actual objects and make movement connections to everyday things children see and use: birds, balls, computer keyboard, pushing and pulling objects, trains, hula-hoops, and trampolines.

Music:

- “Ready, Set, Move” (fly like an eagle, move like a robot, bounce like a ball, push and pull, typing, moving like a train, hula hoop, trampoline).
- “Listen and Move” (this song has an instrumental version). This song will be used in the Guided Practice part of this lesson.

These songs are excellent choices for exploring, changing levels, speeds, shapes, etc. or encourage students to stay within the steady beat of the music.

- Ask the following questions:
 - “Which did you like better, moving fast or slow? Why?”
 - “Which type of energy did you like best (swinging, being sharp, wiggling, or bouncing)? Why?”
 - “How do different moves make you feel different? Why?”
 - “When in your day do you move mostly fast? Slow?”

Option:

- Extend this exercise to include dancing with pieces of fabric, a favorite toy, etc.
- Dance on it, over it, under it, throw it in the air, drag it on the floor, etc.

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

- Explain to students that they will be moving *quick and sharp* and *slow and smooth*.
- Ask students to think about things that are smooth and sharp and what the movement would look like (e.g., A smooth movement would be long, extended lines, soft, gentle, and stretched. A sharp movement would be short, jerky and choppy).

Music: “The Bayou Both Step” and “Percussion Instruments”.

Option:

- Using movements students have already learned in class, work in pairs to explore leading and following.
- Alternate leaders as each section in the music changes.
- You may have to pause the music and give further movement instructions.
- Encourage students to listen for the changes in the music.
- Students should move appropriately to music and demonstrate ability to lead and follow another student through movement changes.
- Ask the following questions:
 - “Which was easier, moving slow and smooth or fast and sharp?”
 - “How did each movement make you feel: happy, excited, lazy, bored, powerful, afraid, embarrassed, or sad?”
 - “How did each movement make your body feel: hot, tired, heavy, light?”
 - “How did it feel to teach your movement to someone else?”
 - “Would you rather be a leader or a follower? Why?”
 - “Did you like teaching or learning best?”

(The following section can be made into additional lessons)

- Have students dance using four different types of movement energy: *smooth*, *sharp*, *swinging* and *shaky*.
- Explain that when the music changes, the students will change their movement energy.
- Tell the students which energy to use when the music changes.
- Make specific comments that are appropriate for each section of music “I see Johnny really shaking his legs” or “I see Julie swinging her arms very fast”.
- Encourage students to change levels (low, middle and high) in personal (self) and general space, speeds, shapes, etc. to motivate greater range and exploration.

Music: “Contrast Concerto: Energy”**Variation:** (to whole group dancing)

- Divide class into halves or quarters to create a wheel.
- Each group demonstrates only one type of energy as depicted in the song.
- Prompt students to move in personal (self) or general space.
- After going through the entire song, rotate the wheel and have each group perform a different energy.
- Ask the following questions:
 - Which of the four movements did you like doing the best and why?
 - How did each make you feel: happy, excited, lazy, bored, or sad?
 - How did each make your body feel: hot, tired, heavy, light?
 - At what level do you like moving (close to the ground, up in the air, standing, stooping, as tall as the desk, etc.)? Why?

Options:

- Arrange students in a circle and one at a time ask a student to lead the group in a movement, calling out the quality (swing, wiggle, bounce, etc).
- Use sets of flash cards with descriptive actions, speeds, levels, etc. to perform. Use cards in combinations. (e.g., card one reads *wiggle* and card two reads *slowly* or *shake* and *low level*.) Students perform in whole or small groups.
- Divide class in half. Have one half of the class dance, the other act as the audience. Have the “audience” make comments on what they saw being performed. Switch groups. Make ongoing comments as students perform encouraging them to move in a wider range.
- Play mirroring games, with a partner act as leader or follower in creating movement with varying dynamics.
- Discuss what animals use different types of movement qualities. Have students dance like these animals using those qualities. Add animal sounds.

- Learning patterns through creating a dynamic dance:
 - Arrange students in groups of 3 or 4. Ask them to choose two qualities of movement and do it in two different ways. Ask them to repeat it 4 times in succession.
 - Perform for the class. Combine two groups together to create a dance. Both groups will start and end in a frozen shape. (e.g., group #1 dances while group #2 stays frozen in their shape. When group 1 finishes dancing and freezes in a shape, group 2 dances and freezes in a shape when they are done.)
 - Have both groups dance at the same time and freeze in a shape to end the dance.
 - To make this dance even more challenging, ask students to perform to a musical selection that has speed or energy changes.
 - Ask students to listen carefully and perform their dances with the appropriate movement and speed.

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

- Ask students to explain how they felt when they moved e.g.. “When I move swingy, I feel happy” or “When I move sharply I feel strong”.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Draw shapes and lines that are sharp (e.g., triangle, zigzag, arrow, star) and smooth (e.g., curve, circle, squiggle). Share with class or write in a journal.

DANCE – GRADE 1
MY PLACE IN SPACE – QUALITIES OF MOVEMENT

Using Everyday Tools
Lesson 3

CONTENT STANDARDS

- 1.1 Demonstrate increased ability to vary control and direct force/energy used in basic locomotor and axial movements.
- 2.1 Use improvisation to discover movements in response to a specific movement problem.
- 2.7 Perform improvised movement for peers.
- 2.8 Work with others in a group to solve a specific dance problem.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How do I use my personal experiences to create dance?
- How do I experience dance as an audience/viewer?
- How does dance relate to me, to others and the world?

OBJECTIVES & STUDENT OUTCOMES

- Students will work cooperatively in groups, as performers and as an audience.
- Students will create original movement, varying in size, level, shape, energy and speed individually and in groups.
- Students will use observation and problem solving skills to create a simple movement study. (e.g., move like a machine, etc.)
- Students will reflect upon and evaluate the creative process.

MATERIALS

- Simple tools
 - scissors
 - pencil sharpener
 - stapler
 - tape dispenser
 - paper clip
 - rubber band
 - light switch
 - key and a lock
 - hammer
 - screw driver
 - zipper
 - paper dispenser
- Video Camera and Monitor

Words to know:

- **qualities of movement:** The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.
- **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.
- **dynamics:** the energy of movement expressed in varying intensity, accent, and quality
- **shape:** the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or

asymmetrical

- **time:** an element of dance involving rhythm, phrasing, tempo, accent, and duration

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

- In pairs or groups, ask students to think of as many kinds of tools as they can.
- Identify what motion the tool makes. (e.g., hammers pound downward, screwdrivers twists and turns, scissors slice with two parts)

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

PART 1

- Model one of the tools' motions with your body. To model scissors using your whole body, show how to make the motion of scissors: place hands on shoulders, raise and lower right leg to the side while stiffly tilting the body.
- Ask students to create their own way of making scissors.
- Repeat this for two or more tools
- Look for unique movements from students and have the class try that movement.

PART 2

- Discuss with students the functions of the following tools and how the parts work together to create a result.
 1. **Tape and Tape Dispenser.** Function: to hold a roll of sticky tape, to give a certain amount to tear off and to stick things together. Show the parts: the roller/holder and how the tape turns around and becomes unrolled. Look at the serrated, jagged sharp cutter and how it cuts the tape, now the tape sticks to something.
 2. **Hammer and Nail:** Function: pounds (hammer) an object (nail) into another object to hold things up or together. Notice the handle, flat head of the hammer. Notice the body and flat head of the nail. The head of the hammer taps or pounds on top of the nail to drive it into something.
- Ask students "Who thinks he/she can come up and show the different parts (of the tape dispenser or hammer and nail) and how they move?" Invite several students to demonstrate with guidance.
- "Who thinks he can come up and show the hammer and the nail and how they move?" Invite several students to demonstrate with guidance.

Teacher Note:

- You can choose other tools if you want to expand this concept. A stapler is a good example.
- The staple itself starts as an open shape and ends as a closed shape when the stapler presses shut.
- Ask one student to move like the stapler that causes another student to collapse and fold in like a staple.
- This is a great way to teach *relationships and cause and effect*.
- Ask the following questions:
 - "What kind of energy was used for each tool?"
 - "What was the motion like?"
 - "Describe words from the previous lessons: sharp, smooth, slow, fast, high, middle, low, etc."

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

- Divide students into groups of four.
- Give each a familiar tool to observe to create action: light switch, soap or paper dispenser, key and lock, stapler, rubber band used to hold a rolled up newspaper, etc.
- Walk around and make sure students understand the parts of the tool and are making movements

that represent the parts. Students should be working together.

- Ask students to think of the relationship between the parts of the object and its action.
- Check for sequential order. (e.g., pull tape, tape rolls or turns around, tape is torn off, tape sticks to something)
- Allow students to make appropriate sounds.
- Groups perform. Following each group's performance, the "audience" tries to guess the correct tool.

Options:

- Choose the tape recorder as the tool. (e.g., Show a depressed play button, and the two wheels turning together. Push a pause button to stop action. Rewind at a fast speed. Play in moderate speed and fast forward. When the battery runs low and the tape moves at a slow speed, etc.)
- Have the entire class work in small groups to create movement simulating the parts and actions of the tape recorder.
- Compare and contrast one group's ideas to the others.

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

- Encourage students to use dance vocabulary. (e.g., stiff, straight, curved, roll, wiggle, small shape, low shape, etc. as you ask the following questions:
 - "What did you learn about tools that you didn't know before?"
 - "In what ways did you use your body to show how the tool works?"
 - "Was it difficult working in a group to create a tool? Why?"
 - "What process did you use to create your tools and their actions?" (*Consider identifying a leader, discussing how the tool works, planning, experimenting with the movement, working together, etc.*)
 - "What would happen if a tool were missing a part?"
 - "What would happen to your body if it were missing a part?" (Discuss the importance of keeping things in good working condition. Extend to keeping the body healthy: rest, play, nutrition and the importance of relying and depending upon other people.

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 take notice of tools they see and use around the house and at school.
- Ask each student to come back to class with one tool or machine that they have "studied".
- "What does this tool or machine do? How does it work?"
- "Can you make up a dance about this tool or machine?"

DANCE – GRADE 1
PERSONAL EXPRESSION AND COMMUNICATION

Look What I Can Do!!!
Lesson 4
(Do in conjunction with lesson 5)

CONTENT STANDARDS

- 1.3 Name basic locomotor and axial movements (e.g., skip, slide, stretch, roll).
- 2.6 Express basic emotional qualities (e.g., angry, sad, excited, happy) through movement.
- 4.3 Describe how they communicate an idea or mood in a dance (e.g., with exaggerated everyday gesture or emotional energies).

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How do I use my personal experiences to create dance?
- What do I think and feel when I create dance?
- How do I experience dance as an audience/viewer?
- How does dance relate to me, to others and the world?
- How do dancers create mood or feelings?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate how dance communicates as they use prior knowledge and experiences to show feelings and ideas, or tell a story through body movement.
- Students will use and demonstrate their knowledge of movement vocabulary through performing and observing.

MATERIALS

- CD Player
- CD's:
 - "What Do People Do"
 - "Everybody Has Feelings"
 - "The New Zoo Review",
 - "Halloween On Parade" or other standard march music.
 - "Show Me What You Feel"
 - "Animal Action I and II"
- Emoticon Chart (included)

Words to know:

- **gesture** - (movement of a body part or combination of parts, with emphasis on the expressive aspects of the move)
- **posture** – the way one holds or carries one's body
- **exaggerate** – to make gestures, postures or movement appear more noticeable or prominent than is usual or desirable.
- **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* (high, medium and low).
- **audience** – people who watch, listen and respond appropriately to a live performance
- **free** – continual, flowing movement quality; the flow of energy is not stopped; loose
- **bound energy** – a movement quality that allows a dancer to stop or change direction at any moment; energy that does not flow; tight

RESOURCES

- *Getting to Know Myself*, by Hap Palmer; "Feeling", "What Do People Do"
- *Ideas, Thoughts and Feelings*, by Hap Palmer; "Everybody Has Feelings"
- *Music and Movement in the Classroom PreK-K*, by Steven Traugh; "The New Zoo Review" "Halloween On Parade" (optional)
- *Music and Movement in the Classroom Grades 1 & 2*, by Steven Traugh; "Show Me What You Feel"
- *Kids in Motion*, by Greg and Steve; "Animal Action I and II"

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

- Ask students how they feel today? (tired, sad, happy, angry, hot, silly)
- Ask students to recall when they felt happy, sad, angry, sleepy, funny, etc. (e.g., "What does it feel like to be ____? What happens to make me when I feel a certain way?")
- Generate a list of emotions and feelings.
- Show pictures or illustrations of facial expressions, body postures and gestures that identify emotions.

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

- Discuss what feelings are:
 - Feelings are neither good nor bad. Everyone has them.
 - Discuss where feelings come from: events, incidents, circumstances and states of being.
 - "People express their feelings in many ways."
 - "The face and body is very expressive and can tell a lot about what a person is feeling."
- Ask students to take turns making an angry, happy, sad, sleepy, and funny face with a partner.
- Ask students to talk about what they saw.
 - "How did you know your partner was ____?"
 - "What did his/her face look like?"
- Now repeat the same format with the whole body movement.
- Ask students to look angry, sad, happy, funny, and sleepy with their face and body.
- Perform this in personal space (in place within their body bubble) then perform it again in general space (moving around the room).
- Ask students to: vibrate their shoulders like they are scared, jump like they are excited, swing their arms like they are sad, etc.
- Ask the following questions:
 - "What movements did you make?"
 - "What feeling(s) did you portray?"
 - "Did you fall down on a certain emotion, move or freeze, pace, hide? Why?"
 - You may allow students to connect voice to feelings and emotions.
 - Ask each student to silently choose a feeling to perform from the list made in the warm-up.
 - In small groups of three or four, ask students to create an individual shape using their whole body and face which models that feeling.
- Arrange students in small groups.
- Repeat this activity a few more times.
- One group performs while the other members of the class watch as a good audience.
- Encourage students to think of different ways to show a similar feeling if copying becomes a problem. By asking them to change levels, make curved or angular shapes, change the speed, etc.

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

- Expand the concept of feelings and emotions in the modeling to imaginary characters and animals.
- Ask students to talk about the characteristics of the following: a parade, a superhero, a king and queen, clown, fire chief, movie star, and creature from outer space.
- Discuss what kinds of movement expression would accompany each (e.g., silly clown, proud, tall superhero, etc.).
- In parade fashion, create movement and facial expressions for characters mentioned in the song or

create some of your own and use any standard march music.

Music: "Halloween On Parade" (optional) or other march music.

Option:

- Arrange students in groups and add props. (e.g., balls, cape, sword, hoop, scarf).
- Create movement and facial expressions for characters using an object.
- Perform for each other.
- Ask the following questions:
 - What did it feel like to move like a super hero (or other characters you chose to create)? Describe what was your movement like?
 - What were the most important body parts for the characters you created?
 - What would you have to change about your movement to be a silly firefighter?
 - If you were to create feelings for one kind of character, could you create the opposite feeling for that character? Describe what that would look like.
 - If a traditional superhero is proud, show me what an embarrassed superhero would look like.
 - If you did a happy, silly clown, could you show me a sad, serious clown?
- Continue to explore students' responses to characters and their emotional and physical connection.

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

- Ask the following questions:
 - "Is it hard to show expression as a character or animal? Why or why not?"
 - "What have you learned now that we have danced about feelings?"
 - "How is it different to use your face to express your feelings as compared to using your whole body and face to show feelings?"
 - "Which way shows more feeling and expression, the face or both the face and the body? Why?"
 - "Could you show your feelings without using your face and still get your feelings across? Explain."
 - "Do animals have emotions and feelings? "
 - "How is your body movement different if you change your dance from happy to sad? What happened to your energy?"
- Ask students to discuss, write about or draw the feelings and emotions and the characters and/or animals they portrayed.

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.*)

- Show the connection of emotions to colors: red as angry, loving; blue as calm, cold; green as growth, jealousy; yellow as warm, happy; etc.
- Arrange students in a circle. Ask students to attach a feeling or emotion to their name by using a gesture or shape and facial expression as they say their name. Students will repeat each student's name and imitate the facial expression, gesture and shape.
 - To make this a little more challenging, students select an action word to attach to their name. (e.g., Silly Sally, Tough Tommy, Lazy Lucy, etc.) Have all students repeat each student's name and accompanying movement.
- Have students observe and record other children and their own family members for display of emotions.
- Watch videos of animals at work or play, both adult and baby animals. Look for movement clues that could show determination, playfulness, laziness, anger, love and affection. Mimic those movements and feelings and emotions for the animal.
- Arrange several students in a group and make a dance about feelings and emotions.
- Create a story dance about a circus using characters and animals. Start and end in a frozen shape and tell a story that has a beginning, middle and end. Add props (hoops, balls, scarves, sticks, hats, etc.) and simple costumes. Have an informal presentation for parents and school.

Emotions Chart

"How Do You Feel?"



Scared



Confused



Surprised



Sad



Excited



Disgusted



Proud



Angry



Sick



Happy



Very Happy



Hungry



Lost



Shy



Sleepy



Embarrassed



Unhappy



Very Sad



Bored



Nervous

DANCE – GRADE 1
PERSONAL EXPRESSIONS AND COMMUNICATION

Look What I Can Do!!!
Lesson 5
(Done in conjunction with lesson 4)

CONTENT STANDARDS

- 1.3 Name basic locomotor and axial movements. (e.g., skip, slide, stretch, roll)
- 2.6 Express basic emotional qualities. (e.g., angry, sad, excited, happy) through movement)
- 4.3 Describe how they communicate an idea or mood in a dance. (e.g., with exaggerated everyday gesture or emotional energies)

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How do I use my personal experiences to create dance?
- What do I think and feel when I create dance?
- How do I experience dance as an audience/viewer?
- How does dance relate to me, to others and the world?
- How do dancers create mood or feelings?

Objectives & Student Outcomes

- Students will demonstrate how dance communicates as they use prior knowledge and experiences to show feelings and ideas or tell a story through body movement.
- Students will use and demonstrate their knowledge of movement vocabulary through performing and observing.

Materials

- CD Player
- CD's:
 - "Feeling"
 - "What Do People Do?"
 - "Everybody Has Feelings"
 - "The New Zoo Review"
 - "Halloween On Parade"
 - "Show Me What You Feel"
 - "Animal Action I and II"

Words to know:

- **gesture:** movement of a body part or combination of parts to express meaning or emotion, or to communicate an instruction; to communicate feelings or intentions
- **posture:** the way an actor holds or carries his/her body; a position the body can assume, e.g. sitting, standing, slumping, kneeling, lying down, etc.
- **exaggerate:** to make postures, gestures and facial expressions appear more noticeable or prominent than is usual or desirable.
- **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* (high, medium and low). *Personal space* refers to axial movement, staying in place or within a body bubble, *General Space* refers to locomotor movement, traveling from one place to another.
- **audience:** people who watch, listen, and respond appropriately to a live performance.
- **free energy** – continual, flowing movement quality; the flow of energy is not stopped; loose
- **bound energy** – a movement quality that allows a dancer to stop or change direction at any moment;

energy that does not flow; tight

Resources

- *Getting to Know Myself*, by Hap Palmer; “Feeling”, “What Do People Do?”
- *Ideas, Thoughts and Feelings*, by Hap Palmer; “Everybody Has Feelings”
 - *Music and Movement in the Classroom PreK-K*, by Steven Traugh; “The New Zoo Review”, “Halloween On Parade”
- *Music and Movement in the Classroom Grades 1 & 2*, by Steven Traugh; “Show Me What You Feel”
- *Kids in Motion*, by Greg and Steve; “Animal Action I and II”

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

- Review feelings, postures and gestures from lesson 4.
- Write or draw a picture of one or two things that students associate with being _____. (identify feeling, sick, happy, sad, tired, sleepy, etc.).

Music: “Everybody Has Feelings”

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

- Tell students they will be
 - doing a dance about feelings.
 - expressing their feelings through their facial expressions and body movement.
- Use both personal and general space (you may have to encourage students to explore range).

Music: “Feelings”

- Ask the following questions:
 - “Which of the emotions were easiest, hardest for you to do?”
 - “When you danced like you were happy, did you really feel happy? Why do you think that happened?”
 - “Which emotion was easier to do on the floor, in the air (jumping or reaching on tiptoe)?”
 - “Could you show sleeping when you’re at a high level? Why or why not?”
 - “Was it hard to change from one emotion to another?”
- Have students do a different dance about feelings using a different song.
- “Explain what it feels like to be scared.”
- “How can you show what “scared” looks like with your face and your body?”
- “What do you do when you are scared?”

Music: “What Do People Do?”

Options:

- Do the same dances with a partner or in smaller groups.
- Expand emotions to include shy, strong, surprised, hungry and silly.

Music: “Show Me What You Feel”

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

- Talk about what animals look like and how they move (e.g., elephants, penguins, monkeys, crocodiles, seals, kangaroos, lions, and birds.)
- Talk about **bound** and **free** (flow) **energy**. Experiment with moving very tightly and confined (bound) and moving freely and open (flow).
- Have the whole class move without restriction around the room doing movements such as skipping or twirling using their whole bodies.
- Cut the space in half by setting boundaries and repeat.

- Continue to close in the space with more restrictive boundaries.
- Ask the following questions:
 - “How does it feel to move tightly as in bound energy?”
 - “Was it harder or easier to do bound movement rather than letting your whole body move freely?”
 - “Which felt better to you and why?”
- Encourage students to explore how some animals are more “bound” in their energy (e.g., seals, penguins) because their limbs do not stretch and reach widely and animals who are more free moving (e.g., monkeys, lions).
- Discuss how the energy is different between being restricted (bound energy) and being free.
- Give animals emotions. (e.g., silly seals, tired seals, sad seals, laughing lions, lazy lions, crazy kangaroos, etc.)
 - Encourage students to think about using different levels for their animals.
 - Have students explore moving like these animals
 - Attach expressions to these animals then create unique animal movement.
 - Dance in one large group or divide the class into two, audience and dancers.
 - Individuals, pairs, small groups or one half of the group at a time, perform while others practice being a good audience.
 - Switch groups.
 - Ask students in “the audience” to identify the following they see in the demonstrations using basic vocabulary (e.g., **energy and movement**: gallop, crawl, creep, swing, hop, slither, waddle, etc. **space**: personal or general **levels**: high, medium, low, **shapes**: large, small, angular, curve, and **speed**: fast, slow).

Music: “Animal Action I and II”

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

- Ask the following questions:
 - “Is it hard to show expression as a character or animal? Why or why not?”
 - “What have you learned now that we have danced about feelings?”
 - “How is it different to use your face to express your feelings as compared to using your whole body and face to show feelings?”
 - “Which method shows more feeling and expression? Why?”
 - “Could you show your feelings without using your face and still get feelings across?”
 - “Do animals have emotions and feelings?”
 - “How does your body movement change when you danced happy to sad? What happened to your energy?”
- Allow for reflection by allowing students to write or draw about their emotions and the characters and animals they enjoyed.

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.*)

- Show the connection of emotions to colors: red as angry, loving; blue as calm, cold; green as growth, jealousy; yellow as warm, happy; etc.
- Arrange students in a circle. Ask students to attach a feeling or emotion to their name by using a gesture or shape and facial expression as they say their name. Students will repeat each student’s name and imitate the facial expression, gesture and shape.
 - To make this a little more challenging, students select an action word to attach to their name. (e.g., Silly Sally, Tough Tommy, Lazy Lucy) Have all students repeat the student’s name and movement.
- Have students observe and record other children and their own family members for display of emotions.
- Watch videos of animals at work or play, both adult and baby animals. Look for movement clues that could show determination, playfulness, laziness, anger, love and affection. Mimic those movements and feelings and emotions for the animal.

- Arrange several students in a group and make a dance about feelings and emotions.
- Create a story dance about a circus using characters and animals. Start and end in a frozen shape and tell a story that has a beginning, middle and end. Add props (hoops, balls, scarves, sticks, hats, etc.) and simple costumes. Have an informal presentation for parents and school.

DANCE – GRADE 1 MIMIC AND REPEAT

My Mirror, My Shadow, and Me!! Lesson 6

CONTENT STANDARDS

- 1.2 Perform short movement problems, emphasizing the element of space. (e.g., shapes/lines, big/small, high/low)
- 1.3 Name basic locomotor and axial movements (e.g., skip, slide, stretch, roll).
- 2.5 Imitate simple movement patterns.
- 2.7 Perform improvised movement for peers.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How does dance relate to me, to others and the world?
- How do I experience dance as an audience/viewer?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate knowledge of space through the use of body shape, levels, locomotor and axial movement.
- Students will identify and describe dance elements and movement (tempo, shape, level, opposites, locomotor and axial movement) they will see performed by their peers.
- Students will demonstrate ability to observe and mimic movement.
- Students will demonstrate focus and concentration as they play the role of leader and follower during improvisation activities.

MATERIALS

- Large mirror or window in which students can see themselves
- Overhead projector
- CD Player
- CD's:
 - "Mirror Image"
 - "All In One"
 - "A Tale of Two Villages"
 - "Shadow Dancing"
 - "Midnight Moon"
 - "Twilight, Gentle Sea"
 - "Enter Sunlight"

Words to know:

- **mirror:** to accurately reproduce, describe or convey movement, gestures, postures and facial expressions
- **shadow:** to imitate a person's movements in follow the leader fashion
- **opposite:** of the same general class yet completely different
- **audience:** people who watch, listen and respond appropriately to a live performance
- **focus:** concentrated effort or attention on a particular thing
- **locomotor movement:** - Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **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.

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

RESOURCES

- Equipment available on site
- *Perceptual Motor Rhythm Games*, by Capon and Hallum; “Mirror Image”
- *Creative Dance Ideas #1*, by Eric Chappelle; “All In One”, “A Tale of Two Villages”
- *Kids In Motion*, by Greg and Steve; “Shadow Dancing”
- *Movin’*, by Hap Palmer; “Midnight Moon”, “Twilight, Gentle Sea”, “Enter Sunlight”

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

- As a whole group or in smaller groups, have students stand before a large mirror or window and perform a series of axial movement. Have them watch their bodies carefully.
- This step may be modified if there is no large mirror or window available by using an overhead projector and watching their shadow image.
- Discuss how the image of their body in the mirror or projector moves “exactly” as they do (mirror or shadow).

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

- In pairs, have students face each other. Identify one as the leader, one as the follower.
- Student leaders take turns making movements and their followers respond as if they were reflections in an imaginary mirror.
- Note: The leader must not make any sudden movements to “fake out” the follower.
- Students will begin by sitting on the floor making movements using only the hands.
- Students then add head, shoulders, torso and legs. Remind students to use both large and small movements of the body parts.
- When students are comfortable, get students to kneeling, then to a standing position. Expand movement using the entire body, including high and low levels and movement around the room.
- Change roles and repeat.

Music: is optional, you can use any slow to moderate music. “Mirror Image”, “All in One” or “A Tale of Two Villages”, are all clearly marked with two different sections indicating when to change leaders.

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

- Challenge students in mirror variations. Choose one or all of these:
 - Follower does the “opposite” of what the leader is doing
 - Leader creates a short movement and then freezes. Follower watches then repeats.
 - Do this a few times then switch roles.
 - Leader creates a short movement then freezes. The follower mirrors the leader but when the freeze happens, the follower becomes the leader and makes a completing movement from the previous one and then freezes. Repeat this back and forth exchange of moving and freezing as if having a conversation.
 - Mirror energy changes, with leader and follower alternating between sharp, flowing, strong, light, etc.
- Monitor pairs carefully and check for understanding.
- Divide class into two groups, performers and audience. Audience watches and describes the movement seen.
 - “What levels did you see?”
 - “What were the movements like at the high level, low level or middle level?”
 - “What big and little movements did you see?”
 - “Could you tell who was the leader and who was the follower?”

- "What body parts did you see moving?"
- Switch groups and repeat.

Music: "Midnight Moon", "Twilight, Gentle Sea" or "Enter Sunlight"

Option:

- Now that the hard part is done, students can do a fun little dance called the "Shadow Dance".
- Students alternate between leader and follower as they mimic movement from behind a leader.
- This is a great group activity that can be done in follow the leader style around the room.

Music: "Shadow Dancing" This Music can also be used for faster mirroring work.

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

- Have partners share answers to the following questions:
 - "What are the three levels we used in our dances? Which levels did we use the most and why?"
 - "Did we use both small and big movements? Which did we use the most of and why?"
 - "What body parts did we use?"
 - "Was it difficult for us to move around the room and mirror each other? Why or why not?"
- Ask students to share some answers with the class.

For whole class discussion:

- "Did you prefer leading or following? Why?"
- "What types of movements did you enjoy doing the most? Why?"
- "Which movements were the most challenging? Why?"
- "What did you learn about focus and concentration?"

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 reflect upon the role of leader and follower in other situations at school or at home.
- Ask students to observe when they see their parents, siblings or friends in that role.
- "Do you play any games on the playground where leading, following, focus and concentration are important? Which games involve those traits?"
- "When is it appropriate to copy someone or something else?" When is it not appropriate?
- Ask students to be conscious of times when they are placed in the role of leader and follower and how that makes them feel.

DANCE – GRADE 1 SEQUENCE AND PATTERN

Dancing from Start to Finish

Lesson 7

(Done in conjunction with lesson 8)

CONTENT STANDARDS

- 2.3 Create a short movement sequence with a beginning, middle, and an end.
- 2.4 Create shapes and movements at low, middle and high levels.
- 2.8 Work with others to solve a specific dance problem.
- 4.1 Use dance vocabulary to identify and describe a dance observed or performed.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How does dance relate to me, to others and the world?
- What is the message in a dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will reproduce a dance sequence that repeats a minimum of three times.
- Students will problem solve, memorize and perform simple movement sequences with peers.
- Students will identify and describe what they see (levels, shape, speed, and use of the body) in the dances of their peers.
- Students will demonstrate understanding of entrance and exit as precursor to creating choreography with a beginning, middle and end.

MATERIALS

- Action Word Cards (included at the end of the lesson)
- Chart paper and pens or writing board and markers
- CD Player
- CD's:
 - "Body Part Movement March"
 - "Aerobics A-Z"

Words to know:

- **entrance** - coming on to the stage from an off stage position
- **exit** - leaving the stage from an onstage position
- **choreography** - the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements
- **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.
- **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.
- **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.
- **sequence** - a series or chain of progression in a specified order
- **axial movement** - movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-

locomotor movement. Examples include stretching, bending, turning in place, gesturing.

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

RESOURCES

- *Music and Movement for the Classroom PreK-K*, by Steven Traugh; "Body Part Movement March"
- *Music and Movement for the Classroom Gr. 1 & 2*, by Steven Traugh; "Aerobics A-Z"
- Make action word cards from colorful construction paper, stencils or large nib marking pen. Laminate for protection and future use.
 - Locomotor words: (included at the end of the lesson) crawl, leap, hop, jump, walk, slither, run, gallop, skip, creep, slide, scoot, stroll, roll
 - Axial words: (included at the end of the lesson) twist, jump, bend, stretch, curl, tilt, tall, scoop, short, tiny shape, large shape, wide shape, low, middle, and high shape, straight shape, curvy shape, zigzag shape.

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

- Ask students to come up with action words to show movement in general space (locomotor movement) and personal (self) space (axial movement).
- Generate 2 lists of words, one for locomotor, one for axial. Ask students to make a clear distinction between the two lists.
- Beef up the list with more action words.
- Lead students in each of the movements on the two lists making sure there is a clear distinction between locomotor (moving around the room) and axial (in place) movement.

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

- Use word cards for suggested locomotor and axial movement ((included at the end of this lesson)) that students can use to make simple three part movement phrases.
- These word cards contain locomotor words such as crawl, leap, hop, jump, walk, slither, run, gallop, skip, creep, slide, scoot, stroll, roll, etc. Add more as needed.
- The axial cards contain words such as twist, jump, bend, stretch, curl, tilt, tall, short, tiny shape, large shape, wide shape, low, middle, and high shape, straight shape, curvy shape, and zigzag shape. Add more as needed.
- Choose three action cards, from any of the two lists of words, in any combination. (e.g., run {locomotor}, tilt and slither ({axial}))
- Place each card on a visible surface (e.g., Velcro, sentence strip, pocket chart, etc).
- Model and lead the class in the exploration of these three movements in the sequence in which they appear.
- Ask for a volunteer to take those same three movements and arrange them in a different sequence.
- Ask for a few volunteers to perform this new sequence.
- Choose two locomotor and two axial cards and put them into an order "sequence". Movement sequence should alternate between locomotor and axial movements.
- Ask the entire class to perform the sequence.
- Have students repeat the dance sequence 3 times in succession.
- Depending upon student readiness, you can use verbal prompts to remind students what movement comes next or you can continue to do the sequence with them.
- The visual prompts will serve as reminders.

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

- Ask students to suggest two additional sequences of three or four action word cards.
- Follow the same steps as above by creating a three or four-part movement sequence.
- Students demonstrate as either audience or performer with half of the group dancing at a time, or

- arrange students in smaller groups to work together to solve the problem.
- Ask students in the “audience” to identify and describe the movement they saw bring performed.

Option:

- Add a new dimension to the sequences above by adding tempo changes (fast, medium or slow).
- Ask the following questions:
 - “How does the speed change the movement sequence?”
 - “Did you have difficulty? Why?”
 - “Would you have to make changes in order to make it work?”
 - “What would those changes be?” (e.g., rearrange the order, choose a different movement, etc.)
- Add an additional dimension to the sequence by changing the energy. (e.g., light, heavy, sharp, smooth, vibrate, float, or other appropriate verb)
- Repeat and ask the questions.

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

- Using the words generated from the two lists in lesson 7, identify what was seen in each of the sequences. Ask students if they can think of even more words. Help them to expand the vocabulary as you feel they are prepared.
- Compare and contrast one group from another using dance vocabulary. Select one of the groups and change the speed or energy of the sequence. Ask the following questions:
 - “What was different about the sequence? How could you tell?”
 - “How did the sequence change? What was the evidence?”
 - “How did the dancers movements change?”
 - “Did the feeling of the sequence change?”
 - “Did it become more serious if it was slower and funny if it was faster? Why?”
 - “Was it more in control or out of control?”
- “What would happen to the meaning of the dance if we changed the order of the sequence?” (Relate this to sentence structure and storyboarding).
- Write words and draw a picture of each of their shapes in proper sequence.

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 think of reasons why structure and process are important. Relate this to reading, writing, order of the students’ day (waking up, getting ready, go to school, lunch, go home, dinner, go to bed, etc), and the schedule of the school day.
- Ask the following questions:
 - “What do we know about structure and order?”
 - “Why is structure necessary?”
 - “What happens when things get out of order?”
- Choose a variety of stories in which students can create movement. Retell the story through movement only.
- Create a story about the dance sequence the group created.
- Create feelings for each of the movements in the dance sequence.

ACTION WORD CARDS

Crawl

Leap

Hop

Jump

Walk

Slither

Run

Gallop

Skip

Creep

Slide

Scoot

Stroll

Roll

twist	jump
bend	stretch
curl	tilt
scoop	open
close	curve
zigzag	low
reach	swing

DANCE – GRADE 1 SEQUENCE AND PATTERN

Dancing from Start to Finish

Lesson 8

(Done in conjunction with lesson 7)

CONTENT STANDARDS

- 2.3 Create a short movement sequence with a beginning, middle, and an end.
- 2.4 Create shapes and movements at low, middle and high levels.
- 2.8 Work with others to solve a specific dance problem.
- 4.1 Use dance vocabulary to identify and describe a dance observed or performed.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- How does dance relate to me, to others and the world?
- How do I experience dance as an audience/viewer?
- How do dancers create mood or feelings?
- What is the message in a dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will reproduce a dance sequence that repeats a minimum of three times.
- Students will problem solve, memorize and perform simple movement sequences with peers.
- Students will identify and describe what they see (levels, shape, speed, and use of the body) in the dances of their peers.
- Students will demonstrate understanding of entrance and exit as precursor to creating choreography with a beginning, middle and end.

MATERIALS

- CD Player
- CD's:
 - "Body Part Movement March"
 - "Aerobics A-Z"
 - Optional instrumental music appropriate to the movement

Words to know:

- **entrance** - coming on to the stage from an off stage position
- **exit** - leaving the stage from an onstage position
- **choreography** - the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements
- **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.
- **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.
- **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.
- **sequence** - a series or chain of progression in a specified order
- **axial movement** - movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the

axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.

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

RESOURCES

- *Music and Movement for the Classroom Pre K-K*, by Steven Traugh; "Body Part Movement March"
- *Music and Movement for the Classroom Gr. 1 & 2*, by Steven Traugh; "Aerobics A-Z" (optional)

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

- Discuss simple sentence structure: beginning, middle, end and the meaning of punctuation.
- Ask students to talk about what body gestures and postures would suggest punctuation marks (period/freeze, exclamation point/strong statement, comma/pause or hold momentarily, question mark/suspend or beg continuation. etc.).

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

- Discuss the importance of *entrance* and *exit* as part of the beginning, middle and end to a dance sequence.
- Using the sequences learned in lesson 7, ask student groups to create an opening and ending pose for their sequence.
- Student groups will be freezing in opening and ending poses that accentuate a punctuation mark (period, exclamation point, question mark, etc.),
 - First, model this for students by demonstrating with one of the student groups.
 - Ask the group to demonstrate their sequence.
 - Choose a punctuation mark to demonstrate and place the students in an opening pose. The students can be arranged in the same pose, or at different levels to create a "stage picture".
 - Select a punctuation mark and place students in an ending pose.
 - Ask student group to demonstrate the entire sequence: opening pose, dance sequence and ending pose.
- Create a "stage space" in the room. The demonstration group will stand off to the side of the space (you choose either the left or right), walk to the center and freeze in their opening pose.
- Do this several times so that all students in the class understand the idea of entrance.
- In the center of the performing space, ask students to freeze in their ending pose.
- Have the students who are watching (the audience) "applaud".
- Have the demonstration group walk off to the side of the performance space (exit) to either the right or left (again, you choose which direction).
- Practice this several times so that all students in the class understand the idea of exit.
- Finally, put the entire sequence together:
 - Enter
 - Freeze in opening pose
 - Perform movement sequence
 - Freeze in ending pose
 - Applaud
 - Exit

Options:

- Use the letters of the alphabet for the axial shapes. (e.g., run and make the letter **A**, skip and make the letter **C**, crawl and make the letter **T**. "What does that spell?")
- Use numbers and math symbols to do simple addition and subtraction problems.

Music: "Aerobics A-Z"

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

- Ask each group to select a punctuation mark and create an opening and ending pose for their sequence from lesson 7. Allow 5-10 minutes to explore.
- Walk around the room and help where needed but try to let the students come up with their own opening and closing pose.
- When exploration is finished, ask all students to freeze and watch as you ask each group to demonstrate their opening and ending poses for the class.
- As an entire group, ask students to practice the entrance, freeze in the opening pose, freeze in the ending pose and exit. If time permits, you may do one group at a time.
- The performance:
 - Explain to students that they will perform their dance sequence three times in succession.
 - Students are to follow the entrance, freeze in a pose, perform dance sequence 3 times, freeze in an ending pose, wait for applause, and exit.
 - In order to initiate the performance say the word “*action*” or start the music (if you are using any).
 - Each group will make their entrance, perform sequence three times in succession, freeze and exit. Audience will applaud at the end of each performance.
 - The audience is to watch carefully and be ready to identify shapes, levels, speed, quality (including sharp, smooth, wiggly, tight, loose, floating, entrance, exit, etc.), using appropriate dance vocabulary after each performance.

Teacher Note: Add any type of instrumental music to the performance aspect of the lesson as available. You may choose music of varying speeds and rhythms to inspire students to perform at different tempos using varying energy dynamics. Many of the selections in *Music for Creative Movement*, CD's 1-4 are good choices.

Options: Videotape performances and ask students to watch and evaluate their own and their peer's performance. This will facilitate making comparisons in the Debrief and Evaluate section.

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

- Using the words generated from the two lists in lesson 7, identify what was seen in each of the sequences. Ask students if they can think of even more words. Help them to expand the vocabulary as you feel they are prepared.
- Compare and contrast using dance vocabulary.
 - “How were the performances similar or different (e.g. between 1 or two groups)?”
 - “What role did the entrance and exit play in each performance?”
 - If you were to create meaning for your dance, what would it be?
 - If the punctuation (ending pose) were changed, how would it change the meaning of the dance?
- Create meaning for one or more of the performances.
- “What would happen to the meaning of the dance if we changed the sequence?” (Relate this to sentence structure and storyboarding).
- What was challenging about creating your movement sequences?
- What did you enjoy about performing?
- What did you find most challenging about performing?
- What did you learn from the creating and performing of your sequences that you didn't know before?

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 think of reasons why structure and process are important. Relate this to reading, writing, order of the students' day (e.g., waking up, getting ready, go to school, lunch, go home, dinner, go to bed, etc), and the schedule of the school day.
- “What can we infer about structure and order?”
- “Is it necessary? Why?”

- “What happens when things get out of order?”
- Choose a variety of stories in which students can create movement to. Ask them to retell the story through movement only.

DANCE – GRADE 1 CHOREOGRAPHY

I Can Dance About Anything!! Lesson 9

CONTENT STANDARDS

- 2.2 Respond in movement to a wide variety of stimuli.
- 2.3 Create a short movement sequence with a beginning, middle and end.
- 2.5 Imitate simple movement patterns.
- 4.3 Describe how to communicate an idea or mood in a dance.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create dance?
- Why is it important to improve as a dancer?
- What do I think and feel when I create dance?
- How do I experience dance as an audience/viewer?
- How does dance relate to me, to others and the world?
- What do I think and feel when I respond to dance?
- What is the message in a dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will follow, mimic, memorize and repeat patterns and sequences.
- Students will retell stories through movement.
- Students will create their own original movement stories demonstrating understanding of beginning, middle and end.

MATERIALS

- CD Player
- CD's:
 - "Enter Sunlight"
 - "Haunted House"
- Familiar short stories (optional)
- Video Camera (optional)

Words to know:

- **entrance** - coming on to the stage from an off stage position
- **exit** - leaving the stage from an onstage position
- **choreography** - the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements
- **sequence** - a series or chain of progression in a specified order.

RESOURCES

- Story books and equipment available on site
- *Movin'*, by Hap Palmer, "Enter Sunlight", "Haunted House"

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

- Discuss how dance and movement can be used to tell a story.
- Tell students that you are going to read them a story about a tiny seed that grows up into a beautiful tree.

- “Listen for the ‘action’ words in the story and think about how you would interpret the story through movement.”

“Once upon a time there was a tiny seed (pause) who **couldn’t find** a place to grow. It **traveled** around and around, **blowing** in the wind (pause) until it finally found a place to **plant** itself (pause). It **covered** itself with dirt and **went to sleep** (pause). After a few days of rain and sun, the little seed **awoke** (pause) and began to **slowly stretch** (pause) and **grow upward** toward the sky (pause). Its branches began to **stretch tall and wide** (pause) into a very large oak tree. It **swayed gently** in the breeze **never leaving** its new home.”

- Ask students to identify, and discuss what action words they heard and how they might interpret them through movement.
- Chart answers.

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

- Guide students through movement discussed in the story.
- Vary the speed of the growth process in the warm-up story. Make certain parts of the story go faster, slower, more energetic (stronger, weaker), etc.
- Reverse the process where the large tree returns to a seed.
- For a variation, grow quickly and return to a seed very slowly.

Option:

- Have students work together in pairs.
- Challenge them to create a “spring dance” using both of their bodies to show the story.
- Work in small groups to have several roles represented: the sun, rain, tree, seed, dirt, etc.

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

- Create word dances with a theme (e.g., create a spring dance: use words like *flowers, birth, opening, love, birds, laughing, butterflies; a sea dance with fish, water, waves, etc.*).
- Ask students identify words that describe a theme and arrange them in sequential order from beginning to end (storyboard).
- Have students create movement (demonstrating the sequence) to depict the theme using locomotor and axial body movement.
- Add additional adverbs to the vocabulary to inspire the students to explore various time, energy and spatial variations (e.g., slide smoothly, quickly flutter, slowly grow, stiffly sway, sleepily wiggle, angrily hop, shyly roll, etc.).
- Dance criteria should include:
 - identification of verbs and adverbs
 - a clear beginning, middle and end.
 - transition: movement ideas should flow from one idea to the next
 - an entrance and an exit,
 - starting and ending in stillness.
- Have groups perform one at a time while others watch (be a good audience).
- Ask the audience to identify the movement they saw.
- Videotape group performances. (optional)

Music: “Enter Sunlight”, the music is divided into four parts.

Options:

- Dance about the metamorphosis of a caterpillar to butterfly, tadpole to frog, or students may create a simple story scenario about an event or a process they go through. (e.g., getting ready for the day, making and eating a sandwich, etc.)
- Ask students to create a story about people who nervously enter a haunted house. “How would they act?” (e.g., walk on tiptoe, afraid, try to be quiet.)
- As the music changes, portray ghosts floating and gliding around the house, then show mean

monsters and scary goblins thrashing about the house with strong, sharp movement that scare everyone away.

Music: "Haunted House"

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

After each dance ask:

- "What were the movement stories about?"
- "What were the movements that gave you clues about the story?"
- "What did you like about the stories?" (Choose one or more).
- "What do you think the dancers could have done to make their story more convincing or strong?"
- "How did you come up with the idea for your dance? (e.g., learned it in science class, saw a movie, went on a camping trip, etc).
- "What did you enjoy most about working with a group to create a dance?"
- "What was challenging about working with a group to create a dance?"
- "How did your group come up with the movements for your dance?"
- "Did you feel nervous or excited about performing for an audience?"
- "What did you like the best about performing?"
- "What did you like the least about performing?"

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.*)

- Create a script for the movement story and perform dances for another class or for parents.
- Ask students to create a dance from a favorite book representing what happens in the story and perform it for the class.
- Have students come up with two more ideas that they could use to create a dance and explain what the movement would look like.

GRADE 1 DANCE MUSIC

CD	Title	Artist
<i>Kids in Motion</i>	<i>"Shadow Dancing",</i> <i>"Animal Action I & II"</i> <i>"The Body Rock"</i>	Greg and Steve
<i>Music and Movement in the Classroom, PreK-K</i>	<i>"The New Zoo Review"</i> <i>"Halloween On Parade"</i> <i>"Listen and Move, version 1 and 2"</i> <i>"Body Part Movement"</i> <i>"March"</i>	Greg and Steve
<i>Music and Movement in the Classroom Grades 1 & 2</i>	<i>"Show Me What You Feel"</i> <i>"Balling the Jack"</i> <i>"Aerobics A-Z"</i>	Greg and Steve
<i>Ready, Set, Move!</i>	<i>"Ready, Set, Move"</i>	Greg and Steve
<i>We All Live Together, Vol. 5</i>	<i>"Get Up and Go"</i>	Greg and Steve
<i>Perceptual Motor Rhythm Games</i>	<i>"Mirror Image"</i> <i>"Move Like a Machine"</i>	Capon and Hallum
<i>Creative Movement and Rhythmic Expression</i>	<i>"Percussion Instrument" "Fast and Slow March"</i>	Hap Palmer
<i>Getting to Know Myself</i>	<i>"Feelings"</i> <i>"What Do People Do"</i>	Hap Palmer
<i>Ideas, Thoughts and Feelings</i>	<i>"Everybody Has Feelings"</i>	Hap Palmer
<i>Movin'</i>	<i>"Midnight Moon"</i> <i>"Twilight"</i> <i>"Gentle Sea"</i> <i>"Enter Sunlight"</i> <i>"Haunted House"</i>	Hap Palmer
<i>Sally the Swinging Snake</i>	<i>"Sally the Swinging Snake"</i>	Hap Palmer
<i>Music for Creative Dance, CD's 1, 3, 4</i>	<i>"All In One"</i> <i>"A Tale of Two Villages"</i> <i>"The Bayou Both Step"</i> <i>"Contrast Concerto: Energy"</i>	Eric Chappelle

DANCE ELEMENTS

TIME

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

SPACE

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

FORCE/ENERGY

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

MOVEMENT CONCEPTS

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

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

**GRADE ONE
DANCE**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	<p>Demonstrate increased ability to vary control and direct force/energy used in basic locomotor and axial movements (e.g., skip lightly, turn strongly, fall heavily).</p> <ul style="list-style-type: none"> • Perform locomotor and axial movement showing controlled variations in speed (quickly, moderately, and in slow motion; run, walk, gallop, turn, fall, reach, bend, twist). • Perform locomotor and axial movement (run, walk, gallop, skip, leap, roll, turn, fall, reach, bend, twist) showing variations in the dance element of force/energy (sharp/smooth, strong/light, tight/loose, push/pull).
1.2	<p>Perform short movement problems, emphasizing the element of space (e.g., shapes/lines, big/small, high/low).</p> <ul style="list-style-type: none"> • Combine a minimum of two shapes or levels (elements of space) while performing locomotor or axial movement (e.g., explore how to move a curved shape across the floor using different levels).
1.3	<p>Name basic locomotor and axial movements (e.g., skip, slide, stretch, roll).</p> <ul style="list-style-type: none"> • Identify the following locomotor movements while performing or watching others perform: run, walk, skip, gallop, slide, march, jump, hop, and leap. • Identify the following axial movements while performing or watching others perform: bend, stretch, twist, turn, float, fall, reach, shake, wiggle, and freeze.
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	<p>Use improvisation to discover movements in response to a specific movement problem (e.g., find a variety of ways to walk, create 5 types of circular movements).</p> <ul style="list-style-type: none"> • Improvise moving across the floor in a variety of ways (other than walking) using contrasting levels and changes in force/energy (move slowly like a turtle, quickly like a monkey, move across hot coals or slippery ice, etc.). • Improvise axial movement demonstrating confined or bound energy (e.g., escaping from a tight sleeping bag, breaking out of an egg, etc.).
2.2	<p>Respond in movement to a wide variety of stimuli (e.g., music, books, pictures, rhymes, fabrics, props).</p> <ul style="list-style-type: none"> • Make meaning of text, music, and image by creating a variety of locomotor and axial movements. • Create original axial and locomotor movement using an object (e.g., scarf/streamer/ball).
2.3	<p>Create a short movement sequence with a beginning, middle, and an end.</p> <ul style="list-style-type: none"> • Create a sequence of three movements (representing beginning, middle, and end) that are related to one another, that start and end with stillness.
2.4	<p>Create shapes and movements at low, middle, and high levels.</p> <ul style="list-style-type: none"> • Create a shape and move it from one level to another in a continuous motion.

	<ul style="list-style-type: none"> • Create a movement (axial or locomotor) at one level and change it to another. • Create two different shapes and transform the first into the second in one smooth continuous motion.
2.5	<p>Imitate simple movement patterns.</p> <ul style="list-style-type: none"> • Reproduce a dance sequence that repeats a minimum of three times using rhythmic, shape, and/or locomotor movement (e.g., four heel touches, four claps, and four jumps while turning around; curvy shape-->wide shape-->high shape; two skips, turn, jump forward; step together, step together, reach and jump up, and land in a small, low shape).
2.6	<p>Express basic emotional qualities (e.g., angry, sad, excited, happy) through movement.</p> <ul style="list-style-type: none"> • Combine locomotor and axial movements that show happiness, sadness, anger, fear, and excitement as well as facial expression. • Identify and create movement that expresses emotion by relating level and energy/force as a motivator (e.g., sad is usually depicted inwardly as smooth and low; excitement is usually depicted outwardly as strong, quick and high).
2.7	<p>Perform improvised movement for peers.</p> <ul style="list-style-type: none"> • Improvise and perform simple axial/locomotor movement patterns and combinations while changing the level, shape, or energy/force.
2.8	<p>Work with others in a group to solve a specific dance problem (e.g., design three shapes—high, medium, and low; create slow and fast movements).</p> <ul style="list-style-type: none"> • Participate as an active member of group by contributing to and performing solutions to a movement problem. • Combine a minimum of three movements in a sequence, memorize and perform in a group.
3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	<p>Name and perform folk/traditional dances from other countries.</p> <ul style="list-style-type: none"> • Imitate movement style of folk/traditional dances from three different countries (e.g., Mexico, West Africa, etc.)
3.2	<p>Describe aspects of the style, costumes, and music of a dance.</p> <ul style="list-style-type: none"> • Identify the characteristics of three dances (e.g., ballet uses tights, pointe shoes, tutus, and is graceful; Tap uses special shoes, and creates rhythmic sounds through complex footwork; hip hop uses large, baggy clothing, sharp/strong movement, popular music; folk/traditional dance uses lines, groups, circles, and ethnic costumes).
3.3	<p>List commonalities among basic locomotor movements in dances from various countries.</p> <ul style="list-style-type: none"> • Identify the similarities and differences in traveling movement in three dances from different countries (e.g., dancers run with pointed toes in ballet, Native American dancers run flatfooted; Irish dancers dance with heels off the ground, African dancers stomp their feet strongly into the ground).
3.4	<p>Identify where and when people dance.</p> <ul style="list-style-type: none"> • Understand that people dance as performers on a stage. • Understand that people dance to celebrate special occasions, holidays (e.g., weddings, Quinceaneras, May Day, Cinco de Mayo, etc.). • Discuss how and why people dance in their homes, places of worship, community gathering places, for enjoyment, etc.

4.0 Aesthetic Value	
Responding to, Analyzing and Making Judgments About Works of Art	
4.1	<p>Use basic dance vocabulary to identify and describe a dance observed or performed (e.g., shapes, levels, directions, tempo/fast slow).</p> <ul style="list-style-type: none"> • Talk about dances using basic dance vocabulary such as low, medium and high levels, angular or round shapes, in/out, forward/backward, left/right (direction) and fast/slow (tempo). • Identify the following dance styles and describe what makes them recognizable (ballet, tap, hip hop, folk/traditional).
4.2	<p>Describe the experience of dancing two different dances (e.g., Seven Jumps, La Raspa).</p> <ul style="list-style-type: none"> • Describe what body parts you use and how you use them (strong legs, fast feet, soft arms, quick head movements, etc.). • Describe how your body feels dancing two different types of dances (e.g., fast, energetic dances may make you feel tired, hot, or strong, whereas slow dances may make you feel gentle and quiet). • Describe how you feel emotionally when dancing two different dances (e.g., hyper, crazy, happy, excited or calm, peaceful, proud, etc).
4.3	<p>Describe how they communicate an idea or mood in a dance (e.g., with exaggerated everyday gesture or emotional energies).</p> <ul style="list-style-type: none"> • Describe how energy/force, levels, and speed express different emotions and meanings (e.g., express anger through strong and quick legwork and angular arms or to express sadness or weakness through soft, rounded or slow movement at a low level). • Describe how body movements can tell a story.
5.0 Connections, Relationships, Applications	
Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	<p>Demonstrate curricular concepts through dance (e.g., growth cycle, animal movement).</p> <ul style="list-style-type: none"> • Create and perform movement as a class that reflects the rules of the classroom (e.g., lead/follow, fair play and cooperation, etc.). • Create and perform movement that represents a wide variety of animals and the activities they do in their environment.
5.2	<p>Give examples of how dance relates to other subjects (e.g., mathematics-shape, counting; language arts-beginning, middle, and end).</p> <ul style="list-style-type: none"> • Perform dance movements using numbers and progressions in addition and subtraction equations, geometric shapes, points in space, and line. • Demonstrate force through push and pull activities. • Retell familiar stories through movement showing simple story structure. • Describe how dancers and dances • use elements of theatre, music and visual arts (character, costume, scenery, props, beat, rhythm, shape, line and color).

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.