

DANCE

CURRICULUM GUIDE

Grades PreK–K through 1–2

SOUTH CAROLINA DEPARTMENT OF EDUCATION

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Elementary Dance

Grades PreK-5

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ELEMENTARY DANCE CURRICULUM GUIDE

Grades PreK–K through 1–2

Dance

Grade Span: PreK - K

I. **Technique.** Identifying and demonstrating movement elements and skills in performing dance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).	See Alvin Ailey’s <i>Revelations: Wading in the Water</i> (II.B.) <ul style="list-style-type: none"> ▪ Communicating Feelings Through Dance (III.E.) ▪ The Movement Alphabet (II.J.) ▪ Why Do People Dance? (V.C.) ▪ Whole Body Warm-up (VI.A.) ▪ Shapes and Levels (I.D.) 	Teacher observation Skills checklists and/or rubrics
B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).	See Alvin Ailey’s <i>Revelations: Wading in the Water</i> (II.B.) <ul style="list-style-type: none"> ▪ Communicating Feelings Through Dance (III.E.) ▪ The Movement Alphabet (II.J.) ▪ Over, Under, Around and Through (IV.A.) ▪ Why Do People Dance? (V.C.) ▪ Shapes and Levels (I.D.) 	
D. Use their bodies to create shapes at low, middle, and high levels.	Shapes and Levels <ul style="list-style-type: none"> • Guide the students through a warm-up that incorporates nonlocomotor movements and level changes. Begin with nonlocomotor movements with isolated body parts, and then move to whole body movements. (I.A., I.D., I.F., I.I., II.H.) • Introduce the concept of levels - low, middle, and high. Show a variety of dance excerpts that illustrate the use of level in dance (i.e., dances that do not feature level changes and dances that do). Discuss some of the nonlocomotor and locomotor movements (in everyday life and in dance) that involve changing levels (e.g., air movements). Discuss some of the reasons why choreographers may choose to incorporate level changes in their dances. (III.A.) • Guide the students through an exploration of levels in space. The students will make still shapes on the different levels in response to a cue from the teacher. Once the students demonstrate an understanding of levels through still shapes, the students can use moving shapes to practice level changes. Remind the students that when they are making moving shapes, they should remain on the spot and move through the different levels. Next the students will create traveling shapes that change levels. (I.A., I.B., I.D., I.F., I.G., II.A.) Also see <ul style="list-style-type: none"> ▪ Alvin Ailey’s <i>Revelations: Wading in the Water</i> (II.B.) ▪ The Movement Alphabet (II.J.) ▪ Over, Under, Around and Through (IV.A.) 	Teacher observation Skills checklists and/or rubrics Student oral responses


E. Create, demonstrate, and imitate straight and curved pathways using locomotor and nonlocomotor movements.	See Over, Under, Around and Through (IV.A.)	Teacher observation Skills checklists and/or rubrics Student oral responses
F. Safely maintain personal and general space while moving.	See Alvin Ailey's <i>Revelations: Wading in the Water</i> (II.B.) <ul style="list-style-type: none"> ▪ The Movement Alphabet (II.J.) ▪ Over, Under, Around and Through (IV.A.) ▪ Why Do People Dance? (V.C.) ▪ Whole Body Warm-up (VI.A.) ▪ Shapes and Levels (I.D.) 	
G. Start, change, and stop movement in response to a rhythm.	See Why Do People Dance? (V.C.) <ul style="list-style-type: none"> ▪ Over, Under, Around and Through (IV.A.) ▪ Shapes and Levels (I.D.) 	
I. Demonstrate kinesthetic awareness by moving body parts in isolation.	See Alvin Ailey's <i>Revelations: Wading in the Water</i> (II.B.) <ul style="list-style-type: none"> ▪ Why Do People Dance? (V.C.) ▪ Communicating Feelings Through Dance (III.E.) ▪ Whole Body Warm-up (VI.A.) ▪ Shapes and Levels (I.D.) 	Teacher observation Skills checklists and/or rubrics

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Grade Span: PreK - K

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Use improvisation to discover and invent movement and to solve movement problems.	See Alvin Ailey's <i>Revelations</i> : Wading in the Water (II.B.) <ul style="list-style-type: none"> ▪ Communicating Feelings Through Dance (III.E.) ▪ The Movement Alphabet (II.J.) ▪ Over, Under, Around and Through (IV.A.) ▪ Shapes and Levels (I.D.) 	Teacher observation
B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).	Alvin Ailey's <i>Revelations</i> : Wading in the Water <ul style="list-style-type: none"> ▪ Discuss the movements that water can make by brainstorming a variety of adjectives. Water can be rough, choppy, smooth, rippling, wavy, etc. Have a large tub of water in the room. As adjectives are proposed, make the water move to illustrate the quality suggested by the word. Have the students feel the water. Have the students improvise making the motions of the water with their bodies (both on-the-spot and through space), using the adjectives as verbal cues. Encourage the students to use a variety of body parts and to explore low, middle, and high levels while improvising. (I.A., I.B., I.D., I.F., I.I., II.A. II.B.) ▪ Introduce Alvin Ailey. Read the children's book entitled <i>Alvin Ailey</i>. (Grade Levels 1-2, V.E., V.F.) ▪ Show the <i>Wade in the Water</i> excerpt from Ailey's <i>Revelations</i>. Discuss the movement of the fabric in the excerpt. Why does it look like water? Describe how the fabric looks. Discuss the movement of the dancers in the excerpt. How do their movements reflect the idea of water? Discuss Alvin Ailey's movement choices to communicate his ideas in this section. (III.B.) ▪ Pass out light pieces of fabric (e.g., chiffon or silk) to each student. Have the students improvise moving the fabric smoothly (like gently rippling water). Have them demonstrate the many different ways that they can move the fabric smoothly. Tell them to try moving the fabric in a sharp (sudden) manner (like choppy water). Have them demonstrate the many different ways that they can move the fabric sharply. Play music that reflects both movement qualities. (II.A. II.B. III.E., IV.A.) ▪ Split the class into two groups. Have them take turns improvising their "smooth rippling water" and "sharp choppy water" movements while the other group observes. Ask them to describe how the "choppy water" movements look different than the "smooth water" movements. Ask the students to describe how the movements feel when they are performing them. (II.A. II.B. III.B., III.E., IV.A., IV.E.) ▪ Closure: Dance is a non-verbal language, and dancers communicate ideas 	Teacher observation Student oral observations Skills checklists and/or rubrics

	<p>through their movements.</p> <ul style="list-style-type: none"> Extend the lesson by showing the works of other choreographers who have used water as thematic material (e.g., Doris Humphrey's <i>Water Study</i>). <p>Resources:</p> <ul style="list-style-type: none"> Pinckney, A.D. and Pinckney, B. (1993). <i>Alvin Ailey</i>. New York: Hyperion Books for Children. Danmarks Radio/ZDF/RM Arts (Producer) & Ailey, A. (Choreographer) (1986). <i>Revelations</i>. In <i>Four by Alvin Ailey: An evening with the Alvin Ailey American dance theater</i>. (Available from Kultur International Films, Ltd., 195 Highway 36, West Long Branch, NJ 07764) The Doris Humphrey Society (Producer) & Humphrey, D. (Choreographer) (1997). <i>Water study: Coaching, analysis, and performance</i>. In <i>The Doris Humphrey legacy: Water study</i> [Videotape]. (Available from Dance Horizons Video, Princeton Book Company, POB 831, Hightstown, NJ, 08520) <p>Also see</p> <ul style="list-style-type: none"> The Movement Alphabet (<i>II.J.</i>) Communicating Feelings Through Dance (<i>III.E.</i>) Over, Under, Around and Through (<i>IV.A.</i>) 	
<p>C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.</p>	<p>See</p> <ul style="list-style-type: none"> The Movement Alphabet (<i>II.J.</i>) Over, Under, Around and Through (<i>IV.A.</i>) 	<p>Teacher observation Observation checklist Rubric</p>
<p>H. Demonstrate the following partner skills: copying, leading, following, and mirroring.</p>	<p>See</p> <ul style="list-style-type: none"> Over, Under, Around and Through (<i>IV.A.</i>) Whole Body Warm-up (<i>VI.A.</i>) Shapes and Levels (<i>I.D.</i>) 	<p>Teacher observation Observation checklist</p>
<p>J. Translate simple motif writing into movement.</p>	<p>The Movement Alphabet</p>  <ul style="list-style-type: none"> Using a poster or motif symbol flash cards, introduce simple motif symbols that correspond to dance concepts that have been covered in previous lessons. Examples: Flexion (bending) Extension (stretching) Any kind of air movement (e.g., hop) Other examples could include the symbols for body shape, levels, and directions. Explain that motif description is a symbol system for writing dance – much like writing words or music notation - but that it is not exact (like Labanotation) and captures only the essence of a movement. Have the students improvise a variety of movements that could correspond to each symbol. Use motif flash cards as cues to check that they are 	<p>Teacher observation Observation checklist Student oral and written responses</p>

correctly interpreting the symbols. (I.A., I.B., I.D., I.F., II.A. II.B., II.J.)

- Display 3-5 symbols in a sequence. Have the students create brief movement phrases that interpret the symbols and sequence. Have them show their phrases to the class and discuss the diverse ways in which the students have interpreted the symbols. (II.C. II.J. III.B., IV.E. and Grades 3-5, I.K.)
- Have the students reorder the movements in their phrases, then show the phrases again. Have the observers note how the sequences have changed and how the symbols should be rearranged to reflect the new sequence. (II.C. II.J. III.B., IV.E. and Grades 3-5, I.K.)
- For a written assessment, provide each student with writing materials. Perform simple movements that correspond to the symbols introduced in class. For each movement the teacher performs, the students should draw the corresponding symbol. (II.J.)

Resources:

- Guest, A.H. (1980). *The movement alphabet: Language of dance*.
- London: The Language of Dance Centre.

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Grade Span: PreK - K

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).	See Communicating Feelings Through Dance (III.E.) Shapes and Levels (I.D.)	Student oral and written responses
B. Participate in class discussions about interpretations of responses to dances.	See Alvin Ailey's <i>Revelations: Wading in the Water</i> (II.B.) The Movement Alphabet (II.J.) Communicating Feelings Through Dance (III.E.) Over, Under, Around and Through (IV.A.)	Student oral and written responses
E. Improvise, create, and perform dances that communicate feelings and ideas.	<p>Communicating Feelings through Dance</p> <ul style="list-style-type: none"> ▪ Discuss with the class the emotions happy and sad. What makes us happy? What makes us sad? How does your face look when you are happy? How does your face look when you are sad? ▪ Have the students show with their bodies how their bodies feel when they are happy and when they are sad. Explore different ways to show the emotions with the body. (II.B. III.E.) ▪ Introduce Martha Graham. Explain some of her contributions to the art of dance. (Grades 1-2, V.E., V.F.) ▪ Introduce Graham's <i>Lamentation</i>. Explain that the word "lamentation" means to mourning or sadness. Show the dance and ask for student responses. What did you see? How do you know she is sad? Why do you think she is sad? How did Graham's movement choices reflect the idea of lamentation? How do dance movements communicate meaning differently than other types of movement (e.g., literal gestures, facial expressions)? (III.A. III.B.) ▪ Pass out "Body Sox" (available from Palo Sports) or stretchy fabric tubes. Lead the students through an exploration of the emotions happy and sad, using the body sox. Discuss how the body feels when it is communicating these emotions. Discuss how the fabric adds or takes away from the ability to communicate the emotions. Have the students split into two groups and take turns performing and observing the improvisations. Discuss how the performers communicated the emotions through their movements. (II.A. II.B. III.B., III.E.). <p>Resources: Ardolino, E. (Producer), & Graham, M. (Choreographer) (1976). <i>Lamentation</i>. In <i>Martha Graham dance company</i> [Television broadcast]. New York: WNET (Available from Nonesuch Records, a Warner Music Group Company, 75 Rockefeller Plaza, New York, NY 10019)</p> <p>Also see Alvin Ailey's <i>Revelations: Wading in the Water</i> (II.B.)</p> <ul style="list-style-type: none"> ▪ Over, Under, Around and Through (IV.A.) 	Teacher observation Observation checklist Student oral responses

Dance

Grade Span: PreK - K

IV. CRITICAL and CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes): then identify their favorite solution and defend their choice.</p>	<p>Over, Under, Around, and Through</p> <ul style="list-style-type: none"> ▪ Review the prepositions “over, under, around,” and “through” with the students. Explain that choreographers often incorporate the prepositions through the use of pathways in space. ▪ Observe an excerpt from Pilobolus’ <i>Ciona</i>. Discuss the places in the dance where they see the prepositions in action. ▪ Students will explore the prepositions by working with a partner. Each partner, in turn, will assume a wide; still shape (one that includes lots of negative, open space) while the other improvises movement over, under, around, and through the shape (or parts of the shape). (I.D., I.E., I.F., II.A. II.B.) ▪ Each student, in turn, will add his/her body shape to a whole group shape. On a given signal two or three students will explore the "landscape" created by the group by improvising movement over, under, around, and through the group shape. At the signal, the students will rejoin the group shape, and a new group will have a turn. (I.D., I.E., I.F., II.A. II.B.) ▪ Students will work in small groups to develop brief compositions about prepositions. (II.B. II.C. II.H., III.E., IV.A.) <p><i>Instructions for dance:</i></p> <p><u>Beginning:</u> Start the dance with a group shape that has lots of negative space.</p> <p><u>Middle:</u> Find interesting way to show the ideas of over, under, around, and through.</p> <p><u>Ending:</u> End your dance with either an exit or a still shape onstage.</p> <ul style="list-style-type: none"> ▪ Students will perform their dance compositions for the class. Observers will watch peers' dances and draw the most interesting shape that they saw. Discuss the various ways in which each group solved the dance problem (interpreted the instructions). (III.B. III.E. VII.A.) ▪ To extend the lesson, provide a variety of folk dance examples (e.g., Virginia Reel) that incorporate spatial elements that illustrate the prepositions “over, under, around” and “through.” Have the students learn and dance at least one of these folk dances. (I.B., I.E., I.F., I.G., II.H. V.A.). <p>Resources:</p> <ul style="list-style-type: none"> ▪ Ardlino, E., Kinberg, J. (Producers) & Pilobolus Dance Theatre (Choreographers) (1988). <i>Movement from Ciona</i>. In <i>Pilobolus Dance Theatre</i> [Television broadcast]. New York: WNET (Available from Nonesuch Records, a Warner Music Group Company, 75 Rockefeller Plaza, New York, NY 10019) 	<p>Teacher Observation Observation checklist Rubric Student oral, written, and illustrated responses</p>

	<p>Also see</p> <ul style="list-style-type: none"> ▪ Alvin Ailey’s <i>Revelations: Wading in the Water (II.B.)</i> ▪ <i>Whole Body Warm-up (VI.A.)</i> 	
E. Demonstrate appropriate audience behavior while watching and responding to dance performances.	<p>See</p> <ul style="list-style-type: none"> ▪ Alvin Ailey’s <i>Revelations: Wading in the Water (II.B.)</i> ▪ <i>Communicating Feelings Through Dance (III.E.)</i> ▪ <i>The Movement Alphabet (II.J.)</i> ▪ <i>Over, Under, Around and Through (IV.A.)</i> 	<ul style="list-style-type: none"> ▪ Teacher observation

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Grade Span: PreK - K

V. HISTORY and CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Perform simple folk dances from various cultures.	See <ul style="list-style-type: none"> ▪ Why Do People Dance? (V.C.) ▪ Over, Under, Around and Through (IV.A.) 	Teacher observation Skills checklist and/or rubric
C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).	<p>Why Do People Dance?</p> <ul style="list-style-type: none"> ▪ Discuss the reasons why people dance. Ask the questions: Do you dance at home? Do you dance with your family? When have you danced? Why do you dance? (V.C.) ▪ Present and explain several multicultural examples (through photographs, videotapes) of people dancing in a variety of contexts. (V.C.) ▪ Introduce the Japanese working dance <i>Tanko Bushi</i> and explain the dance's context as a coal miners' dance. (V.C.) ▪ Have the students learn and perform <i>Tanko Bushi</i>. (I.A., I.B., I.F., I.G., I.I., V.A.) <p>Resources:</p> <ul style="list-style-type: none"> ▪ Lane, C. & Langhout, S. (1998). <i>Tanko Bushi</i>. In <i>Multicultural Folk Dance Treasure Chest</i>. Champaign, IL: Human Kinetics. 	Teacher observation Skills checklist and/or rubric Student oral responses

Grade Span: PreK - K

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Give examples of how healthy practices enhance one's ability to dance.	<p>Whole Body Warm-up</p> <ul style="list-style-type: none"> ▪ Lead the students through a brief "head to toe" warm-up sequence that includes a variety of body part isolations and nonlocomotor movements (e.g., stretch, bend, twist). Throughout the warm-up, emphasize the names of the body parts and the importance of warming up for dancing. Indicate the muscles that are being utilized and what body parts they are responsible for moving. (I.A., I.F., I.I., II.H. VI.A., and Grades 3-6, VII.B.) ▪ At the conclusion of the warm-up, discuss how dancers use warming-up as a way to focus mind/body and to prevent injury. Ask the students how the warm-up made them feel. Do your muscles feel "awake?" Does your body feel more energized? (VI.A.) ▪ Extend the lesson by having the students create their own movements to warm up specific body parts. Incorporate their suggestions into the warm-up in succeeding classes. (IV.A.) 	Teacher observation Skills checklists and/or rubrics Student oral responses

Dance
Grade Span: PreK - K

VII. CONNECTIONS. Making connections between dance and other disciplines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Respond to a dance by using another art form (e.g., drawing, painting, singing).	See <ul style="list-style-type: none"> ▪ Over, Under, Around and Through (IV.A.) ▪ Whole Body Warm-up (VI.A.) 	Teacher observation Students illustrated responses

Other Resources for Pre-K-K Dance Education:

- Faber, R. (Ed.) (2002). *Standards for dance in early childhood*. Bethesda, MD: National Dance Education Organization.
- Joyce, M. (1994). *First steps in teaching creative dance to children* (3rd. Ed.). Mountain View, CA: Mayfield Publishing Company.
- Gilbert, A.G. (1992). *Creative dance for all ages*. Reston, VA: National Dance Association.
- Benzwie, T. (1987). *A moving experience: Dance for lovers of children and the child within*. Tucson, AZ: Zephyr Press.

Dance

Grade Span: 1 - 2

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).</p>	<p>Moving in Place</p> <ul style="list-style-type: none"> • Nonlocomotor movements covered include but are not limited to: stretch, bend, twist, circle, rise, collapse, swing, sway, reach, rise, fall, collapse, explode, vibrate, shudder, and lean. • Define and discuss the different types of nonlocomotor movements. What are some body parts that can stretch (extend)? Twist? Swing? Have the vocabulary posted on a word wall or bulletin board. Explain how nonlocomotor movements are different than locomotor movements. • Lead the students through an exploration of the movements, using verbal cues and a drum or music to signal starts and stops. Begin with the students moving isolated body parts, then larger, whole body movements. As the exploration progresses, increase the complexity by having students combine two or more nonlocomotor movements (e.g., twisting while collapsing). <i>(I.A., I.F., I.G., I.I., II.A. II.B.)</i> • Discuss the difference between performing non-locomotor movements on the spot and combining them with movements that travel through space (locomotor). The teacher can model the difference for students and have them explain how they were different. The teacher also can perform a brief dance phrase while the students call out or write down the nonlocomotor movements they see. <i>(Grades 3-5, I.K.)</i> • Have the students explore the movements on the spot, moving in between the levels, then have them combine locomotor and nonlocomotor movements. Students will continue to shape their bodies using the nonlocomotor movements while they travel. Split the students into groups and call on a specified group to move while the others “freeze” (hold their shapes). For example, give them nametags that are written in different colors: “If you have a blue nametag, at the sound of the drum, show me how to stretch with your back. The other colors will freeze.” Another way is to say, “At the sound of the drum, show me how to stretch with your back, if you are a boy. Girls, you will continue to hold your still shape.” By splitting the groups, the teacher will better be able to observe and assess individuals more easily. <i>(I.A., I.B., I.F., I.G., I.I., II.A. II.B.)</i> • Have students create brief dance phrases that incorporate three nonlocomotor movements. They can either select the movements themselves or the movements can be assigned through a random method (e.g. drawing cards with the movement words) – 	<p>Teacher observation Skills checklists and/or rubrics Student oral or written responses</p>

	<ul style="list-style-type: none"> ➤ <i>Beginning – Hold a still shape</i> ➤ <i>Middle – Do 3 nonlocomotor movements</i> ➤ <i>Ending – Hold a still shape</i> <ul style="list-style-type: none"> • Have the students perform their phrases for the class, and allow time for the observers to respond to the dances. Questions for responses can include: What types of nonlocomotor movements did you see during the dance phrase? Which did you think was more interesting to watch, nonlocomotor movements being performed on the spot or those that traveled through the space? Why? How might we use this approach to movement invention in choreography? <i>(II.A. I.B., II.C. III.B., I.V.E. and Grades 3-5, I.K.)</i> • Show a variety of dance excerpts (e.g., folk, classical, contemporary) and have the students identify some of the nonlocomotor works they see. <i>(Grades 3-5, I.K.)</i> <p>Also see</p> <ul style="list-style-type: none"> • Moving Through Space <i>(I.B.)</i> • Moving Through Levels <i>(I.D.)</i> • Pathways <i>(I.A.)</i> • A Ballet Story <i>(V.E.)</i> • Loie Fuller and Martha Graham: Bound and Free Flow <i>(II.B.)</i> • Dancing With a Partner <i>(II.H.)</i> • The Movement Alphabet <i>(II.J.)</i> • Animals in Dance <i>(III.E.)</i> • Geometric Solids <i>(VII.B.)</i> 	<p>Teacher observation Skills checklists and/or rubrics Student oral or written responses</p>
<p>B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).</p>	<p>Moving Through Space</p> <ul style="list-style-type: none"> • The locomotor movements covered include but are not limited to: walk, run, skip, hop, leap, gallop, slide, jump, creep, pounce, crawl, roll, turn, slither, and waddle. • The teacher will guide the students through an exploration of locomotor and non-locomotor movements (see Moving In Place, I.A.) <i>(I.A., I.B., I.F., I.G., I.I., II.A. II.B.)</i> • The teacher and students will discuss when it is necessary to do some of these locomotor movements and what are some other things that demonstrate locomotor movements. For example, when have you had to run somewhere? Why did you have to run? Why would you need to jump? Why might a choreographer include a run or jump in a dance? What is something that you know of that slithers? Waddles? Write some of the students' responses on the board. Use photos or videotapes that show people or animals demonstrating these movements. Discuss the differences between locomotor movements in everyday life and those in choreography. Post the vocabulary on a word wall or bulletin board. <i>(III.A.)</i> 	<p>Teacher observation Skills checklists and/or rubrics Student oral or written responses</p>

	<ul style="list-style-type: none"> • Have the students explore locomotor movements. The teacher will use verbal cues and an instrument or music for cuing the students' movements. Begin with simple steps (e.g., walk, run, hop), and then add complex steps (e.g., skip, gallop). Increase the complexity by having students combine the movements into short patterns (e.g., skip, skip, slide and turn). Use concepts related to other dance elements to introduce or reinforce concepts and to establish the relationships between dance elements (e.g., gallop while shaking your arms; creep on a low level; walk on a high level; crawl and stretch). <i>(I.A., I.B., I.F., I.G., I.I., II.A. II.B.)</i> • Compose a brief dance phrase based on locomotor movements and teach it to the class. Students can refine their performance of the phrase through individual practice. The teacher also can ask the students to create short additions to the phrase either by adding new movements or by varying the phrase somehow. Students will perform their phrases in small groups for peer response. <i>(I.A., I.B., I.E., I.F., I.G., II.A. II.C., III.B., IV.E. and Grades 3-6, I.J.)</i> • Show a variety of dance excerpts (e.g., folk, classical, contemporary) and have the students identify some of the locomotor movements they see. <i>(Grades 3-5, I.K.)</i> <p>Also see</p> <ul style="list-style-type: none"> • Pathways <i>(I.E.)</i> • Moving in Place <i>(I.A.)</i> • Moving Through Levels <i>(I.D.)</i> • Loie Fuller and Martha Graham: Bound and Free Flow <i>(II.B.)</i> • The Movement Alphabet <i>(II.J.)</i> • Animals in Dance <i>(III.E.)</i> • Geometric Solids <i>(VII.B.)</i> 	
<p>D. Use their bodies to create shapes at low, middle, and high levels.</p>	<p>Moving Through Levels <i>(Note: this lesson is an extension of a Pre-K-K sample lesson, Shapes and Levels)</i></p> <ul style="list-style-type: none"> • Guide the students through a warm-up that incorporates nonlocomotor movements and level changes. Begin with nonlocomotor movements with isolated body parts, and then move to whole body movements. <i>(I.A., I.D., I.F., I.I., II.H.)</i> • Introduce the concept of levels - low, middle, and high. Show a variety of dance excerpts that illustrate the use of level in dance (i.e., dances that do not feature level changes and dances that do). Discuss some of the nonlocomotor and locomotor movements (in everyday life and in dance) that involve changing levels (e.g., air movements). Discuss some of the reasons why choreographers may choose to incorporate level changes in their dances. <i>(III.A.)</i> • Guide the students through an exploration of levels in space. The students 	<p>Teacher observation Skills checklists and/or rubrics Student oral responses</p>

	<p>will make still shapes on the different levels in response to a cue from the teacher. Once the students demonstrate an understanding of levels through still shapes, the students can use moving shapes to practice level changes. Remind the students that when they are making moving shapes, they should remain on the spot and move through the different levels. Next the students will create traveling shapes that change levels. (<i>I.A., I.B., I.D., I.F., I.G., II.A.</i>)</p> <ul style="list-style-type: none"> • Have the students compose a brief movement phrase, based on creating shapes on the three levels. The teacher can tell the students on which level to move and shape or the teacher can let the students make this choice independently: <ul style="list-style-type: none"> ➤ <i>Begin with a still shape.</i> ➤ <i>Make three more shapes that travel and change levels.</i> ➤ <i>End with a still shape.</i> (<i>II.B. II.C.</i>) • Have the students perform their phrases for the class. Have the observers respond to the phrases. Response questions can include: Did you see an interesting traveling shape? Moving shape? Still shape? What makes these shapes interesting? How did the level changes add to the dance? (<i>III.B. IV.E.</i>) <p>Also see</p> <ul style="list-style-type: none"> • Pathways (<i>I.E.</i>) • The Movement Alphabet (<i>II.J.</i>) • Animals in Dance (<i>III.E.</i>) • Symmetrical and Asymmetrical Shapes (<i>VII.B.</i>) • Geometric Solids (<i>VII.B.</i>) • A Ballet Story (<i>V.E.</i>) 	
<p>E. Create, demonstrate, and imitate straight and curved pathways using locomotor and nonlocomotor movements.</p>	<p>Pathways</p> <ul style="list-style-type: none"> • Using a variety of visual examples, explain the concept of pathway. Visual art examples (e.g., Mondrian’s <i>Broadway Boogie Woogie</i>, Van Gogh’s <i>The Starry Night</i>) can be used to illustrate different types of pathways (e.g., straight, curved) and provide an excellent opportunity for arts integration. • Explain that, when dancers move, they can create pathways either on the floor or in the air. Model some examples for them. • Brainstorm some examples of floor pathways – Little Red Riding hood was told to stay on the path in the woods on the way to Grandma’s house; some parks have paths that can be followed for a nature walk; the zoo has pathways leading to the different attractions; Dorothy in the Wizard of Oz followed a pathway – the yellow brick road. • Guide the students through an improvisation based on straight and curved floor pathways. Use verbal cues and/or the visual art examples as stimuli. (<i>I.B., I.E., I.F., II.A., II.B.</i>) 	<p>Teacher observation Skills checklists and/or rubrics Student oral or drawn responses</p>

	<ul style="list-style-type: none"> • Distribute to each student a length of ribbon or crepe paper streamer (2' – 3'). Have the students explore straight and curved air pathways by moving the streamers. Using verbal cuing – Can you move your streamer in a circular pathway? Is this a curved or straight pathway? Can you make your streamer move in a straight line? (I.A., I.E., I.F., II.A., II.B.) • Have each student choose from 3-5 visual art examples to use in creating a brief composition about the artwork. <i>Instructions for dance:</i> <ul style="list-style-type: none"> ➤ <i>Begin with a still shape that has either curved or straight lines and looks like something in your visual art example</i> ➤ <i>Create movements that show air pathways like those in your visual art example</i> ➤ <i>Create locomotor movements that show floor pathways like those in your visual art example</i> ➤ <i>End your dance with an exit</i> • Have the students perform their compositions for the class. The observers can try to guess which visual art example was used in creating the dance. Observers also can draw the air and floor pathways they see in their peers' dances. (I.D., I.E., II.A., II.B., II.C., III.B., III.E.) <p>Also see Animals in Dance (III.E.)</p>	
<p>F. Stately maintain personal and general space while moving.</p>	<p>See</p> <ul style="list-style-type: none"> • Moving in Place (I.A.) • Moving Through Space (I.B.) • Moving Through Levels (I.D.) • Pathways (I.E.) • Loie Fuller and Martha Graham: Bound and Free Flow (II.B.) • Dancing With a Partner (II.H.) • The Movement Alphabet (II.J.) • Animals in Dance (III.E.) • Symmetrical and Asymmetrical Shapes (VII.B.) • Geometric Solids (VII.B.) 	<p>Teacher observation</p>
<p>G. Start, change, and stop movement in response to a rhythm.</p>	<p>See</p> <ul style="list-style-type: none"> • Moving in Place (I.A.) • Moving Through Space (I.B.) • Moving Through Levels (I.D.) • Loie Fuller and Martha Graham: Bound and Free Flow (II.B.) • Dancing With a Partner (II.H.) • Animals in Dance (III.E.) • Symmetrical and Asymmetrical Shapes (VII.B.) 	<p>Teacher observation Skills checklists and/or rubrics</p>

<p>I. Demonstrate kinesthetic awareness by moving body parts in isolation.</p>	<p>See</p> <ul style="list-style-type: none"> • Moving in Place (<i>I.A.</i>) • Moving Through Space (<i>I.B.</i>) • Moving Through Levels (<i>I.D.</i>) • Dancing With a Partner (<i>II.H.</i>) • Animals in Dance (<i>III.E.</i>) • Geometric Solids (<i>VII.B.</i>) • A Ballet Story (<i>V.E.</i>) 	<p>Teacher observation Skills checklists and/or rubrics</p>
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Dance

Grade Span: 1 - 2

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Use improvisation to discover and invent movement and to solve movement problems.	See <ul style="list-style-type: none"> • Moving in Place (I.A.) • Moving Through Space (I.B.) • Moving Through Levels (I.D.) • Pathways (I.E.) • Loie Fuller and Martha Graham: Bound and Free Flow (II.B.) • The Movement Alphabet (II.J.) • Animals in Dance (III.E.) • Geometric Solids (VII.B.) 	Teacher observation
B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).	<p>Loie Fuller and Martha Graham: Bound and Free Flow</p> <ul style="list-style-type: none"> • “What’s In the Bag?” Have students sit in a circle. Students will first imagine that the bag the teacher is holding is filled with a desirable item (e.g., their favorite candy, money). In turn going around the circle, each student will reach inside the bag to “get” the imaginary item. Next, students will imagine that the bag also contains something undesirable and possibly dangerous (e.g., spiders, venomous snakes), and, in turn, they will reach into the bag as if removing the item. Discuss the contrasting feeling states that the students experienced during this activity and their associated movement qualities as they reached into the bag. Discuss the concept of <i>intent</i> toward movement and relate this activity to previously studied movement qualities (e.g., sudden, sustained). • Briefly define and demonstrate the concepts of <i>free</i> and <i>bound flow</i>, placing these movement qualities into context with ones previously studied and relating <i>flow</i> back to the What’s In The Bag? Activity. Some examples of <i>free flow</i> could include: a “bull in a china shop,” and the sensation of “running for one’s life.” Examples of <i>bound flow</i> could include: trying to carry a very full teacup on a saucer without spilling a drop and the sensation of walking through an unfamiliar room in total darkness. Next, introduce information about Loie Fuller and, if available, show a videotaped segment of a Fuller dance. During the video segment, direct the students to notice the <i>free-flowing</i> quality of the fabric in the dance. If a videotape is not available, the teacher can model an approximation of a Fuller dance, using a large piece of fabric. Show photographs and artworks depicting Fuller. (III.B., V.E., V.F.) • Distribute scarves and silk fabric panels to the students and guide them through an improvisation in which they use the props as a tool for discovering 	Teacher Observation Observation checklist Rubric Student oral responses

the quality of *free flow*. Use a musical selection that supports the quality of free flow. About halfway through the activity, direct the students to drop the scarves into a bag as the teacher walks by them, while continuing to move with a *free-flowing* quality. Throughout the improvisation, use verbal cues for stimuli to engage the students in the activity and maintain their focus on the concept. Assess each student’s ability to demonstrate the movement quality with clarity and document the assessment on an observation checklist. (I.A., I.B., I.F., I.G., II.A., II.B., III.E., IV.A.)

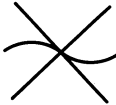
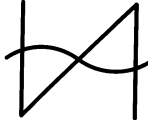
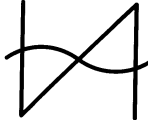

- Next, distribute “stretchy” bands or Body Sox (available from Palo Sports) to each student and guide them through a second improvisation in which they use the bands to explore the kinesthetic feeling associated with *bound flow*. About halfway through the activity, ask the students to drop their props into a bag while maintaining a *bound* movement quality. Appropriate music and verbal cues again should be used throughout as stimuli to encourage depth of exploration. Assess each student’s ability to demonstrate the movement quality with clarity and document the assessment on the observation checklist. (I.A., I.B., I.F., I.G., II.A., II.B., III.E., IV.A.)
- After the improvisation activities, have the students sit down. Introduce information about Martha Graham and show a segment of Graham’s *Lamentation*. As the students watch the video segment, the teacher will direct their attention to the use of *bound flow* in the dance and relate the concept to their experiences during the improvisation activity. Show photographs of Martha Graham. (III.B., V.E., V.F.)
- Have the students work independently to create brief phrases in which they demonstrate a contrast between *free* and *bound flow*. Give directions for the composition assignment, then provide individual feedback to students as they work. During this period, provide additional instruction to those students who are having difficulty. Students who complete the assignment early can be encouraged to lengthen their compositions or to add an additional element (e.g., one of the movement qualities studied in a previous lesson, other dance elements) to their phrases. Instructions for dance:
 - Begin in a still shape.
 - Perform movements that show a contrast between free flowing and bound qualities
 - End in a still shape
- Have the students perform their compositions for peers. Have the classmates share their observations with the performers. (II.B., II.C., III.B., III.E., IV.E.)

Resources

- Anderson, J. (1992). The phoenix of modern dance. In *Ballet and modern dance:*

- A concise history* (2nd ed.) (pp. 165-191). Princeton, NJ: Princeton Book Company, Publishers.
- De Mille, A. (1991). *Martha: The life and work of Martha Graham*. New York: Random House.
 - Mazo, J.H. (2000). Loie Fuller: The evangelist of light. In *Prime movers: Themakers of modern dance in America* (2nd ed.) (pp. 17-34). Princeton, NJ: Princeton Book Company, Publishers.
 - Mazo, J.H. (2000). Martha Graham: Casta diva. In *Prime movers: the makers of modern dance in America* (2nd ed.) (pp. 153-200). Princeton, NJ: Princeton Book Company, Publishers.
 - Jonas, G. (1992). Modernizing dance. In *Dancing: The pleasure, power, and art of movement* (pp. 190-199). New York: Harry N. Abrams, Inc.
 - Benbow-Pfalzgraf, T. (1998). *International dictionary of modern dance*. Detroit, MI: St. James Press.
 - Painting of Loïe Fuller by Henri de Toulouse-Lautrec (1893). In *Dancing: The pleasure, power, and art of movement* (p. 192).
 - Photo of Loïe Fuller in her butterfly costume by Farber (1903). In *Prime movers: The makers of modern dance in America* (2nd ed.) (p. 32).
 - Photo of Raoul Larche lamp modeled after Loïe Fuller by Sotheby's Belgravia. In *Prime movers: The makers of modern dance in America* (2nd ed.) (p. 28).
 - Photo of Loïe Fuller (1896) from the Dance Collection of the New York Public Library. In *Prime movers: The makers of modern dance in America* (2nd ed.) (p. 24).
 - Photo of Martha Graham and Company in *Heretic* by Barbara Morgan (1929). In *Dancing: The pleasure, power, and art of movement* (p. 204).
 - Photo of Martha Graham in *Lamentation* by Barbara Morgan (1935). In *Prime movers: The makers of modern dance in America* (2nd ed.) (p. 192).
 - Photo of Martha Graham and Dorothy Bird in *Primitive Mysteries* by Paul Hansen. In *Martha: The life and work of Martha Graham*.
 - Photo of Martha Graham by Alfred Valente. In *Martha: The life and work of Martha Graham*.
 - Ardolino, E. (Producer), & Graham, M. (Choreographer). (1976). *Lamentation*. n *Martha Graham dance company* [Television broadcast]. New York: WNET. (Available from Nonesuch Records, a Warner Music Group Company, 75 Rockefeller Plaza, New York, NY 10019)
- Also see:** The Movement Alphabet (*II.J.*)
- Animals in Dance (*III.E.*)
 - Symmetrical and Asymmetrical Shapes (*VII.B.*)
 - Geometric Solids (*VII.B.*)

<p>C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.</p>	<p>See</p> <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (<i>II.B.</i>) • Animals in Dance (<i>III.E.</i>) • Symmetrical and Asymmetrical Shapes (<i>VII.B.</i>) • Geometric Solids (<i>VII.B.</i>) 	<p>Teacher observation Rubric Student oral and/or written responses</p>
<p>H. Demonstrate the following partner skills: copying, leading, following, and mirroring.</p>	<p>Dancing With a Partner</p> <ul style="list-style-type: none"> • Lead students through a warm-up that includes body part isolations, as well as whole body movement (See Whole Body Warm-up, Pre-K-K, <i>IV.A.</i>). Challenge the students to try to mirror your movements exactly. Explain that the ability to copy movement exactly is an important skill in learning dances. Introduce the term “unison” and explain its meaning. (<i>I.A., I.F., I.G., I.I.</i>) • Divide the students into pairs. Have them face each other and take turns leading and following. Initially they should remain in place, but eventually they can include locomotor movements so long as they are careful not to run into other pairs. Challenge the students to match so well that you cannot pick out the leader or the follower. (<i>I.A., I.B., I.F., II.H.</i>) • After the students have had some practice mirroring their partners’ movements in close proximity, have them try the same with more distance between them. (<i>I.A., I.B., I.F., II.H.</i>) • Split the class and have one half sit down to observe. Have the performing pairs spread out in the space so that they are far away from their partners but still can see them. The observers should note how well the pairs stay in unison. After the first group has “performed,” switch groups. (<i>I.A., I.B., I.F., II.H., III.B., I.V.E.</i>) • Show a variety of videotaped examples of dancers performing in unison (e.g. folk, classical, contemporary). Discuss the amount of rehearsal that is required to perform dances in “perfect” unison. Also show some partner dances that do not require unison movement. Discuss the importance of focusing on one’s partner (much like in the mirroring activity) in a duet. (<i>IV.C.</i>) 	<p>Teacher Observation Skills checklist and/or rubric Student oral responses</p>

<p>J. Translate simple motif writing into movement.</p>	<p>The Movement Alphabet <i>(Note: This is a lesson repeated from Grades Pre-K-K. The teacher should extend the lesson by adding more motif symbols).</i></p> <ul style="list-style-type: none"> Using a poster or motif symbol flash cards, introduce simple motif symbols that correspond to dance concepts that have been covered in previous lessons. Examples: <div style="display: flex; justify-content: space-around; align-items: flex-end;"> <div style="text-align: center;">  <p>(stretching)</p> </div> <div style="text-align: center;">  <p>Flexion Any kind of air movement (e.g., hop)</p> </div> <div style="text-align: center;">  <p>(bending)</p> </div> <div style="text-align: center;">  <p>Extension</p> </div> </div> <ul style="list-style-type: none"> Other examples could include the symbols for body shape, levels, and directions. Explain that motif description is a symbol system for writing dance – much like writing words or music notation - but that it is not exact (like Labanotation) and captures only the essence of a movement. Have the students improvise a variety of movements that could correspond to each symbol. Use motif flash cards as cues to check that they are correctly interpreting the symbols. <i>(I.A., I.B., I.D., I.F., II.A., II.B., II.J.)</i> Display 3-5 symbols in a sequence. Have the students create brief movement phrases that interpret the symbols and sequence. Have them show their phrases to the class and discuss the diverse ways in which the students have interpreted the symbols. <i>(II.C., II.J., III.B., IV.E. and Grades 3-5, I.K.)</i> Have the students reorder the movements in their phrases, then show the phrases again. Have the observers note how the sequences have changed and how the symbols should be rearranged to reflect the new sequence. <i>(II.C., II.J., III.B., IV.E. and Grades 3-5, I.K.)</i> For a written assessment, provide each student with writing materials. Perform simple movements that correspond to the symbols introduced in class. For each movement the teacher performs, the students should draw the corresponding symbol. <i>(II.J.)</i> <p>Resources:</p> <ul style="list-style-type: none"> Guest, A.H. (1980). <i>The movement alphabet: Language of dance</i>. London: The Language of Dance Centre. 	<ul style="list-style-type: none"> Teacher observation Observation checklist Student oral and written responses
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Dance

Grade Span: 1 - 2

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).	See <ul style="list-style-type: none"> • Animals in Dance (III.E.) 	Student oral or written responses
B. Participate in class discussions about interpretations of responses to dances.	See <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (II.B.) • Dancing With a Partner (II.H.) • Animals in Dance (III.E.) • Symmetrical and Asymmetrical Shapes (VII.B.) • Geometric Solids (VII.B.) 	Teacher observation
E. Improvise, create, and perform dances that communicate feelings and ideas.	<p>Animals in Dance</p> <ul style="list-style-type: none"> • Introduce the lesson by stating that animals are often depicted in the arts of all cultures, including dance. Show a multicultural variety of visual artworks that depict animals. Play some samples of music that reflect animal themes, and discuss some plays that depict animals. • Discuss ways in which animals have been portrayed in dance and the reasons why people make dances about animals (e.g., hunting dances, dances based on animals stories). Show a variety of dance excerpts that depict animals. Excerpts could include: <ul style="list-style-type: none"> ➤ Native American (i.e., North and South America), African, Asian and Aboriginal examples ➤ Classical ballet examples such as “Bluebird” and “Puss in Boots” from <i>The Sleeping Beauty</i>, excerpts from <i>Swan Lake</i> or <i>The Firebird</i>. ➤ Musical theatre examples such as <i>Cats</i> and <i>The Lion King</i> ➤ Modern examples such as Asadata Dafora’s <i>The Ostrich</i>, Erick Hawkins’ <i>Plains Daybreak</i> and Jiri Kylian’s <i>Stamping Ground</i>. • While presenting the excerpts, provide brief background and contextual information about the dance forms, artists and cultures represented. (III.A., III.B., V.C., V.E., V.F.) • Discuss the various elements that contribute to the successful depiction of the animals (e.g., choreography, costuming, accompaniment). Ask the students to identify their favorite excerpts and explain why they selected particular excerpts. (Grades 3-5, I.K. and III.B., IV.C.) 	Teacher observation Rubrics Student oral and drawn responses

- Have the students learn and perform a folk dance that depicts an animal (e.g., the Hukilau of Hawaii). (I.A., I.B., I.D., I.E., I.F., I.G., I.I., V.A.)
- Lead the students through an improvised exploration of animal movements. Use verbal cuing to encourage them to analyze and replicate animal movement. Encourage the students to broaden their exploration by abstracting some of the movements so that they become less pantomimic. (I.A., I.B., I.D., I.F., I.I., II.A., II.B.)
- Have the students select a favorite animal about which they will create a brief composition. Provide an assortment of animal photographs so that they can study some of the postures and other attributes of the animals they have selected. If possible, include a field trip to a zoo as part of this unit to enable the students to have an opportunity to study the movements of animals. Once the students have completed their research, have them compose brief dances about their animals. *Instructions for dance:*
 - *Begin with a still shape that reflects something about your animal*
 - *Create movements that reflect ways that your animal moves*
 - *End in another still shape that reflects something about your animal*
- Have the students perform their compositions for the class and discuss the observers responses to their peers' dances. Observers can try to guess what animal is being depicted and/or draw pictures in response to the dances. (II.B., II.C., III.B., III.E., IV.E., VII.A.)
- As an extension of this unit or in collaboration with visual arts or theatre teachers, have the students create masks to accompany their animal compositions.

Resources:

- Art reproductions are available from Crystal Art Resources at www.crystalproductions.com
- Music CD's and Videotapes of plays are available from www.amazon.com
- Ichikawa Katsumori (Producer). *Rabbit dance (Nez Perce)*. In *JVC video anthology of world music and dance: The Americas I, Vol. 7, North American Indians* [Videotape]. (Published by Victor Company of Japan. Available from Rounder Records, Cambridge, Massachusetts, 02140)

- Ichikawa Katsumori (Producer). *Acrobatic dance of the snake girl and Dance of the leopard association*. In *JVC video anthology of world music and dance: Middle east and Africa IV, Vol. 19, Ivory Coast/Botswana/Republic of South Africa* [Videotape]. (Published by Victor Company of Japan. Available from Rounder Records, Cambridge, Massachusetts, 02140)
- Ichikawa Katsumori (Producer). *Mayur (peacock)*. In *JVC video anthology of world music and dance: South Asia II, Vol. 12, India 2* [Videotape]. (Published by Victor Company of Japan. Available from Rounder Records, Cambridge, Massachusetts, 02140)
- Webber, A.L. (Producer), Lynne, G. (Choreographer), & Mallet, D. (Director) (2000). *Cats* [Videotape]. (Available from Universal, 10 Universal City Plaza, Universal City, CA, 91608)
- Pennebaker Associates, Inc., & State University of New York (Producers) & Dafora, A. (Choreographer) (1984). *The ostrich* (performed by Charles Moore). In *Dance black America: A festival of modern, jazz, tap and African styles* [Videotape]. (Available from Dance Horizons Video, Princeton Book Company, POB 57, Pennington, NJ, 08534).
- Polygon Pictures, RM Arts, & NOS TV Holland (Producers) & Kylián, J. (Choreographer) (1984). *Stamping ground*. In *Road to the stamping ground* [Videotape]. (Available from Kultur International Films, Ltd., 195 Highway 36, West Long Branch, NJ, 07764)

Also see

- Loie Fuller and Martha Graham: Bound and Free Flow (*II.B.*)
- Symmetrical and Asymmetrical Shapes (*VII.B.*)
- Geometric Solids (*VII.B.*)

Dance
Grade Span: 1 - 2

IV. CRITICAL and CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Generate multiple solutions to a simple movement problem (e.g., creating rounded or twisted shapes): then identify their favorite solution and defend their choice.	Also see <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (<i>II.B.</i>) • Symmetrical and Asymmetrical Shapes (<i>VII.B.</i>) 	Teacher observation Student oral or written responses
C. Describe the technical and artistic components of various forms of dance.	See <ul style="list-style-type: none"> • Dancing With a Partner (<i>II.H.</i>) • Animals in Dance (<i>III.E.</i>) • Symmetrical and Asymmetrical Shapes (<i>VII.B.</i>) • Mr. Bojangles (<i>V.F.</i>) • A Ballet Story (<i>V.E.</i>) 	Teacher observation Student oral responses
E. Demonstrate appropriate audience behavior while watching and responding to dance performances.	See <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (<i>II.B.</i>) • Dancing With a Partner (<i>II.H.</i>) • Animals in Dance (<i>III.E.</i>) • Geometric Solids (<i>VII.B.</i>) • A Ballet Story (<i>V.E.</i>) 	Teacher observation

Dance

Grade Span: 1 - 2

V. HISTORY and CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Perform simple folk dances from various cultures.	See <ul style="list-style-type: none"> • Animals in Dance (III.E.) 	Teacher observation Skills checklists and/or rubrics
C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).	See <ul style="list-style-type: none"> • Animals in Dance (III.E.) 	Student oral and/or written responses
E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).	A Ballet Story <ul style="list-style-type: none"> • Read Debbie Allen’s <i>Dancing in the Wings</i> to the class. Follow the reading with class discussion of various aspects of the book, emphasizing the parts that relate to ballet training. Talk about the main character “Sassy” and her ability to overcome obstacles to pursue her dream of being selected for the summer dance program. • Provide information about the rigorous training of the ballet dancer, the competitive nature of the profession, etc. Also focus on the value of ballet as a healthy activity for recreation and fun. (IV.C., V.E., VI.A.) • Show the students a variety of men’s and women’s dance practice wear (e.g., tights, leotards, slippers, pointe shoes) and explain the design and purposes of the articles. (IV.C.) • Teach the students some basic ballet technique concepts such as posture and arm and feet positions. Have them practice holding arm positions and executing basic movements such as “demi plié” and ”battement tendu.” (I.A., I.D., I.I., IV.C. and Grades 3-5, V.E.) • Show video excerpts that demonstrate virtuosic ballet performances (both male and female examples). Identify some of the most difficult “feats” and explain how the dancers had to train in order to execute the movements with precision. Provide brief information about the dancers who are performing. (IV.C., I.F., VI.A.) • Introduce the ballet term “grand jeté” and have them practice the leap several times. (Grades 3-5, V.E.) • Extend the lesson by sharing other books and videotapes related to ballet training and show the class portions of a full-length classical ballet (e.g. <i>The Nutcracker</i>, <i>The Sleeping Beauty</i>). If a field trip is possible, arrange to take the students to see a live ballet performance. (V.E., V.F., IV.E.) 	Student oral and/or written responses

	<p>Resources:</p> <ul style="list-style-type: none"> • Allen, D. (2000). <i>Dancing in the wings</i>. New York: Dial Books for Young Readers • Kremetz, J. (1976). <i>A very young dancer</i>. New York: Dell Publishing Company, Inc. • Mack, E. & Dalrymple, J. (Producers) & Dornhelm, R. (Director) (1978). <i>The children of theatre street</i> [Videotape]. (Available from Kultur International Films, Ltd., 121 Highway 36, West Long Branch, NJ, 07764) • Loftin, G. & Glasstone, R. (Directors). <i>Ballet for boys</i> [Videotape]. (Available from Kultur International Films, Ltd., 121 Highway 36, West Long Branch, NJ, 07764) <p>Also see</p> <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (<i>II.B.</i>) • Animals in Dance (<i>III.E.</i>) • Mr. Bojangles (<i>V.F.</i>) 	<p>Teacher observation Skills checklists and./or rubrics</p>
<p>F. Identify some of the dance artist (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.</p>	<p>Mr. Bojangles <i>Note: This unit integrates reading/vocabulary and dance history content. The dance educator may choose to omit the reading activity if time is limited. The unit could be team taught by the dance teacher and classroom teacher.</i></p> <ul style="list-style-type: none"> • Begin with a reading activity that utilizes the “Possible Sentences” vocabulary strategy. The featured book is <i>Rap a Tap Tap: Here’s Bojangles – Think of That!</i> By Leo and Diane Dillon. The sample passage for this activity is as follows: “He danced rain or shine, in all kinds of <u>weather</u>. Rap a tap tap – think of that! People listened each day for his toe-tapping <u>clatter</u>. Rap a tap tap – think of that! He danced many rhythms that were <u>seldom</u> the same. Rap a tap tap – think of that! Dance was his <u>passion</u>, and it brought him <u>fame</u>. Rap a tap tap – think of that!” • Present the following target vocabulary words to the class, pronouncing them several times: <ul style="list-style-type: none"> ➤ weather ➤ clatter ➤ seldom ➤ passion ➤ fame • Have students propose sentences using the vocabulary words. Write each proposed sentence on the chalkboard or overhead projector. Continue until all words have been used at least once. • Have the students find the passage in their books and read it (if 	<p>Teacher observation Observation checklist Student oral and written responses</p>

multiple copies of the book are not available, read the passage aloud to the class several times). As they read the passage, they should check the accuracy of the use of the vocabulary words in the proposed sentences. Facilitate a discussion of the sentences and have students propose needed corrections.

- Have the students write the corrected sentences in their notebooks and have each student create five new sentences using the vocabulary words.
- Read the entire book to the class, then introduce biographical information about Bill Robinson. Include contextual information about tap dance during the Harlem Renaissance era, etc. Show video excerpts of Bill Robinson performing. (V.E., V.F.)
- Show the students some tap shoes and pass them around so that the students can hold and touch the shoes. Demonstrate how the taps amplify the percussive sounds of the feet. (IV.C.)
- Teach the students some basic tap steps (e.g., flap, shuffle, ball change) and explain the terms associated with each step. (Grades 3-5, V.E.)
- Extend the lesson by introducing other tap dancers such as Willie Covan, Ruby Keeler, Peg Leg Bates, the Nicholas Brothers, Gene and Fred Kelly, Ann Miller, Cholly Atkins, Honi Coles, Maurice and Gregory Hines, Savion Glover, and Brenda Bufalino. (V.E., V.F.)

Resources:

- Dillon, D. & Dillon, L. (2002). *Rap a tap tap: Here's Bojangles – think of that!*. New York, NY: The Blue Sky Press
- Frank, R.E. (1994). *Tap! The greatest tap dance stars and their stories: 1900-1955* (Rev. ed.). New York, NY: Da Capo Press.
- Twentieth Century Fox Film Corporation and A&E Television Networks (Producers) (1997). *Bill Robinson: Mr. Bojangles* [Television broadcast]. (Available from New Video Group, 126 Fifth Avenue, New York, NY, 10011)
- Twentieth Century Fox Film Corporation and A&E Television Networks (Producers) (1999). *Nicholas brothers* [Television broadcast]. (Available from New Video Group, 126 Fifth Avenue, New York, NY, 10011)
- Adelson, G. (Producer) & Castle, N. (Director) (1989). *Gregory Hines tap* [Motion picture]. United States: Tri-Star Pictures. (Available from Columbia Tristar Home Video, 3400 Riverside Drive, Burbank, CA, 91505)
- Dally, L. (Director) (1998). *Jazz tap ensemble USA* [Videotape].

	Princeton, NJ: Dance Horizons Video. Also see <ul style="list-style-type: none"> • Loie Fuller and Martha Graham: Bound and Free Flow (<i>II.B.</i>) • Animals in Dance (<i>III.E.</i>) • A Ballet Story (<i>V.E.</i>) 	
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Dance
Grade Span: 1 - 2

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Give examples of how healthy practices enhance one's ability to dance.	See <ul style="list-style-type: none"> • Whole Body Warmup (<i>Pre-K-K, IV.A.</i>) • A Ballet Story (<i>V.E.</i>) 	Teacher observation Skills checklist and/or rubric

Dance

Grade Span: 1 - 2

VII. CONNECTIONS. Making connections between dance and other disciplines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Respond to a dance by using another art form; explain the connections between the dance and their response to it (e.g., how their painting reflects the dance on saw).	See <ul style="list-style-type: none"> • Animals in Dance (<i>III.E.</i>) • Symmetrical and Asymmetrical Shapes (<i>VII.B.</i>) 	Teacher observation Student oral and drawn responses
B. Create a simple dance that demonstrates understanding of a concept or idea from another discipline (e.g., symmetry, asymmetry).	<p>Symmetrical and Asymmetrical Shapes</p> <ul style="list-style-type: none"> • Define symmetry and asymmetry and show examples of symmetrical and asymmetrical shapes. Begin with basic geometric shapes, and progress to using photographs of dancers (solo and ensemble). Check for understanding by having students identify which shapes are symmetrical and which are not. Have students look around the classroom and identify objects that are either symmetrical or asymmetrical. Explain that symmetry can occur in individual dancers' shapes or in groupings of dancers. Also explain that symmetry in dance may not be as exact as it is with respect to "perfect" geometric shapes, but that, because dancers are humans, there may be minute differences. • Explain that some dance forms utilize symmetry to varying degrees (e.g., folk dances, classical ballet) and show excerpts from a variety of dance videotapes. Discuss some of the reasons why symmetry might be an element in the examples (i.e., aesthetic considerations, symmetry as representing order and balance). Show some examples of choreography in which asymmetry is prevalent. Discuss reasons why dance artists might choose asymmetry as a visual element in choreography. (<i>III.B., I.V.C.</i>) • Have the students spread out and create and hold a middle level, asymmetrical shape. At the beat of a drum (or other sharp, percussive sound), the students should quickly change to another asymmetrical shape at a different level and hold. Encourage the students to shift into their new shapes as quickly as possible and freeze in active stillness (sharp/sudden movement quality). Repeat the same, asking the students this time to assume only symmetrical shapes. (<i>I.D., I.F., I.G., II.B., IV.A.</i>) • Discuss briefly how the students felt when quickly changing shapes. Explain that a sudden movement with a stop reflects a sharp movement quality. Model the quality for the students. Next, explain what is meant by a smooth/sustained movement quality, and model the quality for the students. • Have the students create and hold low level, symmetrical shapes. Using a gong or chime (with a sustained sound) as a cue, have the students respond to the sound by shifting from one shape to another. Use verbal cues to 	Teacher observation Skills checklists and/or rubrics Student oral and drawn responses

encourage them to explore and master a smooth movement quality. (*I.D., I.F., I.G., II.B., IV.A.*)

- Have the students work in duets or trios to create brief compositions about symmetrical and asymmetrical shapes, also incorporating sharp and smooth movement qualities. Instructions for dance:
 - *Begin your dance with a symmetrical group shape*
 - *Find an interesting way to break the shape apart*
 - *Show a contrast of sharp of smooth movements*
 - *End the dance in an asymmetrical group shape*
- Have the students perform their dances for the class. Have the students share their observations after watching their peers' dances. Did you see a symmetrical shape? Describe it. How did this group break apart their beginning shape? How did they show a contrast of sharp and smooth movement qualities? Observers also can draw some of the symmetrical and asymmetrical shapes they see in their peers' dances. (*II.B., II.C., III.B., III.E., VII.A., VII.B.*)
- Extend the lesson by showing Alwin Nikolais' *Tensile Involvement*. Have the students identify the symmetrical and asymmetrical they see in the dance (dancers and other scenic elements).

Resources:

Nikolais/Louis Foundation for Dance (Producer), & Nikolais, A. (Choreographer). *Tensile involvement*. In *The world of Alwin Nikolais: Program 5* [Videotape]. Available from Nikolais/Louis Foundation for Dance, 611 Broadway, Suite 221, New York, NY, 10012.

Geometric Solids

- Review with the class the geometric solids – sphere, cube, cone, cylinder, pyramid, rectangular prism – and the attributes of each (i.e., slide, stack, roll).
- Lead the students through an improvised exploration in which they create some of the shapes with their bodies or parts of their bodies. Also have them explore the various ways that they can slide, roll, and stack (body parts, not whole bodies). (*I.A., I.B., I.D., I.F., I.I., II.B.*)
- Give each student a stretchy band (lycra/spandex loop, approximately 3' by 5", connected to form one continuous loop). Have them use the stretchy bands to explore the different ways that they can create shapes using the bands and their bodies. (*I.D., II.A.*)
- Have the students work in groups of 4 to make 3 dimensional outlines of the geometric solids, using the bands and their bodies. (*I.D., II.A. and Grades 3-5, II.G.*)
- Assign each group a different geometric solid. Have the group compose a brief composition about their geometric solid. Instructions for dance:
 - *Begin with a group shape that shows your geometric solid*

	<ul style="list-style-type: none"> ➤ <i>Break the shape apart and show the attributes of your geometric solid</i> ➤ <i>Come back together and make your geometric solid again as a group</i> • Have the students perform their compositions for the class. Have the students share their observations about how their peers communicated ideas about their geometric solids through their dances. (<i>II.B., II.C., III.B., III.E., IV.E., VII.B.</i>) 	<p>Teacher observation Skills checklists and/or rubrics Student oral responses</p>
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