

Common Core Standards-Spotlight on Dance

September 2014-March 2015
By Sophie Olson

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Common Core Standards: Spotlight on Dance

20142015 Training

By: Sophie Olson

Our Training Goals: Our goal is to help you introduce basic dance movement, language and history into your classroom using the National Core Arts Standards.



Photo courtesy of Rima Faber

"To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance." -National Dance Education Organization

Our approach: We've created dance exercises and games to incorporate into your daily lesson plans in order to increase analytical work, support problem solving processes, encourage team building and provide creative development tools.

Target: To include dance philosophies in everyday classroom lessons.

Hopeful Result: With the resources you have received from this training, you will be able to use basic elements of dance and incorporate them into your everyday teaching, lesson plans and testing with EASE, ENTHUSIASM and PASSION.



We'd like to equip you with tangible, audible and physical tools which will make adding dance in your classroom effortless. We will provide you with the following:

- 1) Manual with diagrams
- 2) Dance exercises using basic techniques which can be applied to most grade levels and classroom subjects.
- 3) A detailed breakdown of a basic dance warm up
- 4) Approximately 12-14 dance videos will be created by the end of October and an additional 12 videos will be added by the end of March 2015. These videos are ways for me to demonstrate dance exercises, provide dance choreography, warm up examples and dance games. I will also add informative clips, dance inspiration and maybe a few surprises throughout the school year.
To access these videos go to: https://www.youtube.com/channel/UCC2oeQMum7IAgu_LbbFJHTg
This is the **Sophie Olson Youtube Dance Channel**. All videos will be updated on here. In order to view them, you have to sign in to youtube. Once you're a subscriber, you will get notified every time I post a dance video. If you DO NOT want to become a youtube member (it's free by the way), you can still receive links to the youtube videos from me. Please fill out the contact form so I can keep you in the loop. You will however, get a list of videos on your first day of training and an additional list in the Spring. Also, please feel free to email me and let me know you want to be on my distribution list. sophieolson@ymail.com
Give me 48 hours to respond.
- 5) A Pinterest page custom made for teachers to inspire and encourage "dance art" and education in the classroom. We will continue to update it throughout the year <http://www.pinterest.com/msgoprincess/performing-arts-in-the-classroom/>
- 6) Suggested list of kid-friendly music for your classroom
- 7) Two to four custom made image boards for visual reference
- 8) At the 2015 training session you will receive: **A)** Dance handouts, quiz and games that can be used periodically throughout the year. **B)** A list of traveling steps and "across the floor" combinations **C)** A guided critical thinking dance project assignments for all ages **D)** Additional training videos.
- 9) A chance to win choreography sessions for your class. You must attend the training and enter your name in the draw in order to be considered. Good luck!



Fall 2014 List of Dance Videos

- 1) Guided Warm Up (Younger grade levels)
- 2) Guided Warm up (Older grade levels)
- 3) Warm-Up Modifications
- 4) 14 Dance Terms
- 5) The 5 traditional Ballet positions and the modified version for recreational dancers
- 6) Fraction Fun
- 7) Dance Counts
- 8) Dancing Shapes
- 9) Counting to 100
- 10) Volcanos, Glaciers and Photosynthesis
- 11) Video for Dancer's Muscles
- 12) Sounding out Letters
- 13) Basket Ball Pivot Drill
- 14) Paint Dancing
- 15) Hip Hop Dance Combination
- 16) Bollywood Dance Combination

Why Do We Dance?



“Shed the past, forget the future and fall into the moment feet first”-Gabrielle Roth

? **Why do we do dance warm-ups?** Dance warm-ups and stretches help the dancer get ready for a dance class regardless of the style. Whether it's a ballet class or Bollywood, dance warm-ups will help the dancer have a more enjoyable, injury-free class. Dance warm-ups increases our metabolic rate, allows us to achieve greater flexibility and helps with weight control and muscle toning. A dance warm-up will set the mood, allow the dancers to get focused and connect energetically to those around them.

? **Why is physical exercise important?** *Physical exercise, particularly continuous aerobic exercises such as running, cycling, swimming and dancing has many cognitive benefits and effects on the brain. The effects of exercise on memory have important implications for improving children's academic performance, maintaining mental abilities in old age, and the prevention and potential cure of neurological diseases”. (The Visual MD)*

Aerobic exercise, also known as "cardio", is physical exercise performed at a low intensity. Researchers have shown that exercisers who regularly participate in aerobic activities have greater scores on neuropsychological function and performance tests compared to people that only focus on strength and flexibility training. Examples of aerobic exercise that produce these changes are running, jogging, swimming, and DANCING. Many forms of dance like ballet is similar to interval training, making it both aerobic and anaerobic. Ballet incorporates movements like squatting (plié), jumping (sauté) and the holding of various poses, which is anaerobic in nature, however, it also uses rhythmic, continuous, fluid movements that are characteristic of aerobic exercise. Paso Doble dancing is another example, in that it makes use of lunges and other poses that are anaerobic in nature, while including continuous movements that are sustained aerobically. The same is true for swing dancing, salsa and hip-hop dancing.

? **How Does Dancing Affect the Mind More Permanently?** Dancing has both short-term benefits for your mental well-being, as well as long-term benefits. Dancers become very good at learning things quickly and methodically because of how often they learn new dance moves. It is not uncommon to see a dancer turn and stare into space while moving her hands and perhaps mouthing something to herself while trying to learn something. Dancers learn to repeat things not just with their bodies, but also with their

hands and in words. The dancer's process is to repeat what they just learned, saw or heard and commit this new information to memory. This is how they can retain choreography information so easily. It's a special skill that serves dancers in all aspects of life, both inside the studio and out.

Ready....Set...Dance!!!

Kids: "...they dance before they learn there is anything that isn't music".
-William Stafford



Dance Warm-Up

Typical Dance Warm Up

Length: Approximately 5 minutes

Suggested music: Bamboleo (Gypsy Kings), Beauty and the Beat (Kidz Bop), Chaya Chaya (Bombay Dreams)

Every dance genre uses a structured warm-up that is tailored to the movement of that particular style. Jazz will immediately incorporate huge stretches and breathe work followed by isolation work. Ballet will use ballet barres, center work and focus on deep lengthening, strengthening and stretching of the muscles. Tap dance will often use patterns, rhythm exercises and center work in order to connect the body mind and ears. Social dance often uses basic warm up similar to what you might have done in gym class as a child, followed by the dancers connecting with his/her partner to warm up together. Many instructors will start with a slow repetitive "walk-like" dance or patterns. I've created a 5 minute general warm-up (which borrows elements you'd find in a Jazz, modern dance and or theater warm up.) You will also be able to find a version of this warm-up on one of your youtube links called WARM UP.

Teaching suggestions:

- 1) Project the youtube video on a wall in the classroom and have the students follow along or
- 2) Choose a "dance captain" (see glossary for definition) to learn the warm up and teach it to the other students or
- 3) Teach it to yourself and watch how your students look at you astonishment surprised that you can actually dance! :)

Breath and Deep Plié

Starting in a wide second position:

- A) Bend your knees (deep plié) and take a deep breath while you scoop your arms up towards the sky straighten the legs
 - B) Exhale as you push your arms down going back to your deep plié position.
- Repeat 8 Times

Shoulder Stretch

Stay in a deep plié and place your hands on the inside of your thighs. Push one shoulder forward. Hold for 8 counts. Switch Sides. Repeat the same exercise but change the hold to 4 counts, 2 counts and then single counts for 8 counts.

Neck Stretch

Staying in a wide second position:

- A) YES: Drop your chin to your chest then point it up to the sky. Repeat 8 times
- B) NO: Look over your right shoulder, then to the left. Repeat 8 times
- C) BELL: Drop your right ear to your right shoulder then repeat on the left side. 8 times

Tip: Anytime a neck warm up is performed avoid going too quickly. This can cause you to get nauseous and/or lose your balance. Feel free to play with rhythms and patterns or by combining all three neck stretches.

Shoulder Isolation

- A) Pop the right shoulder only. 8 counts
- B) Pop the left shoulder only. 8 counts
- C) Alternate right to left. 16 counts

Chest Isolation

Starting with hands on hips:

- A) Stick chest out (only) then place it back to neutral. Repeat it for 8 counts
- B) Move chest (only) to the left then to the right.
- C) Combine the movement: to the front, to the right, to the back, to the left. 16 counts. Reverse direction.
- D) Repeat the combination, roll your rib cage in a circular motion.

Arm Isolation

- A) Place arms in double cactus position. (See glossary).
- B) Drop the right arm down (only moving one more at a time) then up again. Repeat on the left side. 16 counts.
- C) Alternate the cactus arms: dropping the right arm, then the left arm down, right arm up then left arm up. 16 counts
- D) Place arms in double cactus position. Drop your right arm down and keep the left one up. Alternate 16 counts

"V" "L" to Flat back (Kinder-2nd grade)

- A) Standing in a wide second position. Create a V shape with the arms.
- B) Switch the V to a capital L by lowering the right arm down.
- C) Angle the body and the "L" arms to the right.
- D) Lower the body over to hip level keeping the spine straight which is called Flat Back.
- E) Rise back up to upright "L" arms
- F) Face front with the same "L" arms
- G) Switch arms to V. Repeat to the left. 4 times

"V" "L" to Flat back, Contraction (Kinder-2nd grade)

- A) Standing in a wide second position. Create a V shape with the arms.
- B) Switch the V to a capital L by lowering the right arm down.
- C) Angle the body and the "L" arms to the right.
- D) Lower the body over to hip level keeping the spine straight which is called Flat Back.
- E) Rise back up to upright "L" arms
- F) Face front with the same "L" arms
- G) Switch arms to V. Repeat to the left. 4 times

Second position plies

- A) In a large second position place the arms horizontal and straight, a little under shoulder level.
- B) Plies down a bit then come up again but keep your knees bent the whole time. 8 counts
- C) Repeat faster. 16 counts
- D) Continue the plies but this time pop the right heel off the floor. 8 counts
- E) Continue the plies but this time pop the left heel off the floor. 8 counts
- F) Alternate the feet 16 counts

Fold over leg stretch

- A) Starting in a wide second position fold your body over so your hands touch the floor or ankles. Hold here to release the back of the body. 16 counts
- B) Right hand to the left angle in order to create a twist with the torso. The left arm reaches towards the left shoulder towards the sky. 16 counts
- C) Switch sides. Left hand to the right angle in order to create a twist with the torso. The right arm reaches towards the left shoulder towards the sky. 16 counts
- D) Back to the center. Fold your body over 16 counts.
- E) Roll body up vertebra by vertebra until the head is the last part of the body to come up.

Lunge Stretch, "V", calf release

- A) Step forward with the right foot. Make sure the knee aligns with the ankle. Extend the left leg behind you. Lower hips and place your hands on both side of the body. You're in a lunge position. Hold for 8 counts.

- B) Press weight back and extend both legs so that the legs are making a V shape. Hands can touch the floor or hold on to the side of the legs or top of thighs. Hold for 8 counts
- C) Back into a lunge position. Hold for 8 counts.
- D) Press weight back up and extend both legs so that the legs are making a V shape. Hands can touch the floor or hold on to the side of the legs or top of thighs. Hold 8 counts
- E) Stay in V shape, lean back and flex left foot. Hold 8 counts
- F) Place foot down and roll body up vertebra by vertebra until the head is the last thing to come up.
- G) Repeat on the left side.

Roll Body Up Roll the Body Down

Your feet are together, hip-width apart. Bend the knees, keeping the chin naturally close to the chest roll the body up vertebrae by vertebra until the body is straight and the head is the last thing to come up. Reverse by rolling down. Take 8 counts up and 8 counts down. Repeat 2 or 4 times. Enjoy this release.

Soles of the feet together

- A) Sitting on the floor, glue the soles of the feet together. Spine is tall; hands are on top of thighs.
- B) Place the right hand on the floor by the right hip and extend the left hand over head in a half moon.
- C) Repeat on the other side
- D) Fold body over and try to stretch your arms towards your toes

Contract Release

- A) Keeping the soles of the feet together, Place your hands on the top of your thighs. Spine is tall.
- B) Imagine you are getting a friendly punch in the belly. Pull your belly button in towards your back and concave your belly inwards towards your spine. This will create a subtle curve shape in the spine. We call this a CONTRACTION
- C) Keeping this contraction, let your body fold over your feet
- D) Extend your head and flatten your back. FLAT BACK
- E) Lift your chest back to your starting position. Repeat 4 times

Flex Feet Fold Over Stretch

- A) Imagine you have a huge heavy rock between the soles of your feet. Keeping your back straight, your hands on your hips, push that rock away from you with

your feet. Try to achieve a V shape with both feet once your kegs are extended in front of you.

- B) Flex your feet, try to keep your back flat and reach towards your knees, ankles or past your toes. Hold 8 counts.
- C) Roll body up to starting position. Repeat B. Hold 16 counts.
- D) Roll body up to starting position. Repeat B. Hold 16 counts. Point toes and hold for 16 counts. Your hamstrings should be getting gradually looser. *Note: Remind your dancers to never push. Stretching to the point where it's uncomfortable is fine if it's done gradually. Stretching to the point of intense pain is dangerous.*
- E) Roll body up to starting position.

Half Split Stretch

- A) Pull the right foot into the body. The left leg is extended out with a pointed toe. Make sure the knee is facing the ceiling and not rolling into the floor.
- B) Reach your right arm up and over and stretch it over towards your left foot. Face away from your leg. 8 counts *Note: It doesn't matter if the right hip is not perfectly glued to the floor. For the purpose of this training, we want to focus on stretching the leg and groin.*
- C) Keep your leg where it is but this time face your knee. 8 counts
- D) Straighten your body; **keep your legs where they are.** Lower your right arm to the floor and place it next to your right hip. Left arm folds over the right side. Hold the stretch here. 8 counts
- E) Repeat on the other side.

Full Split Stretch

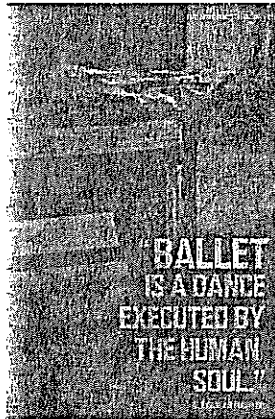
- A) Extend legs out in split position. It doesn't matter how wide the legs are what matters is how straight they are. Knees must stay facing the sky.
- B) Keeping your posture straight. Reach your right arm towards the left side. Hold 8 counts
- C) Repeat to the right Hold for 8 counts
- D) Come back to the center. Lower body the floor. Keep back straight. Knees stare at the sky. Hold for 16 counts.
- E) Roll your body back up, straighten your back. Slide feet together by shaking your legs on the floor and pulling them in towards each other.
- F) Shake the whole body.

Feet Together Roll Body Up

- A) Make a little ball with your body. Place your weight on the ball of your feet.
- B) Roll your body up slowly. Vertebra by vertebrae until your head is the last thing to come up.



See video for DANCE WARM UP



BALLET



The Five Ballet Positions:

The five basic positions of the feet in ballet are the foundation of every other step in classical ballet. The basic positions relate to the proper placement of the feet on the floor. Every movement and pose in ballet begins and ends with one of the five basic positions. Pierre Beauchamp, French dancer, choreographer and ballet master to Louis XIV, is credited with inventing the five positions of classical ballet. He believed by mastering the foot positions, dancers would be better able to perfect more advanced steps with ideal form and technique.

Here are how the 5 ballet positions are traditionally described and taught. We are only going to focus on the feet.

1st Position: In first position, the balls of the feet are turned out completely. The heels touch each other and the feet face outward, trying to form a straight line.

2nd Position: The balls of both feet are turned out completely, with the heels separated by the length of one foot. Similar to first position, but the feet are spread apart.

3rd Position: One foot is in front of the other with the front foot touching the middle of the back foot.

4th Position: The feet are placed the same as third position, but one step apart.

5th Position: With both feet touching, the toes of each foot reaches towards the heel of the other.

Here's how to teach the 5 ballet positions to "non-dancer".

1st Position: With your feet, make the shape of a slice of pizza or piece of pie by gluing your heels together and keeping your knees straight.

2nd Position: Pretend you're about to get on large horse. Take a big step out to the side and hop on your big horse. Make sure your stance is wider than your hips. Turn your toes out a bit so that each foot is looking at its own corner. (Left to the left, right to the right).

3rd Position: Make a T with your feet. Make sure your legs are straight.

4th Position: Start in your T position and take a step forward. Make sure your toes are staring in their own corner. (Left to the left, right to the right).

5th Position: Try to glue the heel of one foot to the big toe of the opposite foot.



See video for THE FIVE BALLET POSITIONS.



first position



second position



third position



fourth position



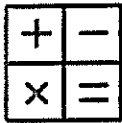
fifth position

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***"Dance first. Think later. It's the natural order."* - Samuel Beckett**



Incorporating Dance in Your Classroom



Math Class

Fraction Fun

GOAL: Learn visually and physically about fractions through dance turns.

Step 1

Choose a group of dancers to be the PERFORMERS and the rest of the class will become AUDIENCE MEMBERS.

Step 2

Pick a "Front" of the room. Have the Performers face the front.

Step 3

Ask the performers to turn a quarter of the way to the right. =1/4 *Note: You can set objects that are very visible on all four corners of the room and ask the PERFORMERS to turn toward them instead.*

Step 4

Ask the performers to turn toward the Back of the room. =1/2

Step 5

Ask the performers to turn another quarter to the right.= 3/4

Step 6

Ask the students to turn back to face the front.

Step 7

Repeat

Step 8

Depending on age groups call out the fraction and have the kids perform on their own. (You can also use a combination of turns like pirouettes and chaînés.)

Step 9

For the competitive dancers, divide the class in two groups and have them make two lines side by side. The first two dancers at the top of the line are the first performers. Call out a fraction turn. Whoever demonstrates it first (and correctly) wins a point for their team. Repeat the game down the line until you reach the last dancer. Winning team gets a prize!



See video for Fraction Fun

Grouping Game

GOAL: Analyze grouping process, structure and problem solving through dance combinations.

MATERIAL: Percussive music

Step 1

The class will learn 3 (or more depending on groups) easy dance combinations. Call each a combination by a name like; Combo 1, Combo 2 and Combo 3. Combinations can be very easy basic dance basics or more complex stylish choreography. Feel free to use percussive instrumental music that will provide a rhythmic beat without being too distracting. *Note: You can use steps from the videos or terminology page. Maybe you create your own!*

Step 2

Separate the class in three groups. (Older grade levels can have more than three groups.) Each group should have a team name. Choose something simple like Apple, Oranges and Bananas. If you want to add an element of dance History to this exercise name the groups after dance legends; Fosse, Duncan and King Louis.

Step 3

Give each individual group a new order of the "Combos" verbally. Example: Team Fosse will start with Combo 1 + Combo 2 twice. Once all of the teams have received their new equations allow them to have a brief rehearsal (5 minutes).

Step 4

Each team will perform their equation in front of the entire class.

Step 5

To make it more challenging give each team more complex orders. Example: Team Swayze start with Combo 2 but with your back facing the audience then do Combo 1 but reverse the order and then Combo 3. This is a great exercise for those dancers who are "thinkers" rather than "doers".

Dancing Shapes

GOAL: Analyze the body and change it to create a shape

MATERIAL: You can do this verbally but also have the option of drawing shapes on a board or paper. Instrumental percussive is helpful.

Step 1

Dancers will find a spot in the room where they have plenty of room to move. Ask the students to turn their back away from you so they do not see the board.

Step 2

Draw a shape on a board. You can use traditional shapes like a circle, triangle or square which would be perfect for the younger age groups. This is also an excellent way to explore geometry shapes like a hexagon, cone or pyramid.

Step 3

Ask the kids to turn around to see the board.

Step 4

They have 5 second to recreate that shape with their body.

Step 5

To make it more challenging allow the students to be paired up or create small groups.



See video for Dancing Shapes

Patterns (older grade levels)

GOAL: Problem solving using a human obstacle course and body language.

MATERIAL: You may want to use instrumental rhythmic music.

Step 1

Divide the students in four groups; Floor Team, Standing Team, In-Between Team and Indiana Jones. (*Note: Indian Jones is a team of people. Not a singular person*).

Step 2

Indian Jones should leave the classroom while the three other teams create an obstacle course with their body for Indian Jones to go through. Rules: Floor Team must only use the floor; Standing Team must all be standing and In-Between team must be in between both of those positions. Also, the teams should be placed away from each other in the classroom; only one group will be used as the Connector group to link two groups together. Encourage the students to add layers and levels to make it more interesting.

Step 3

While the Indiana Jones team is waiting outside they will come up with 3 non-verbal signs that can only be done through connected hands and arms. Example: STOP (tight squeeze of hand), GET LOWER (pull arm down), WATCH IT (lower full body) etc....

Step 4

Give each team a suggestion. Example: Floor Team must only use the floor to create **train tracks** with the body. Standing Team must recreate **Mount Rushmore** with their bodies. In-Between team must create a **huge park bench** with their body and connect both groups. This creates the obstacle course. Rule: It must be safe for a group to travel through the teams. The obstacles cannot move once Indiana Jones goes through the path.

Step 5

Select one leader from Indiana Jones group. He/she is the head of the chain. Everyone one in this group will link hands. The leader will enter the room and must lead the team through the obstacle race without talking. Rule: No one from Indiana Jones are allowed to touch any other members of the other group. If they do touch someone they have to leave the Indiana Jones group and join the group he/she just touched. The leader can ONLY use body language like slight tugging, squeezing or waves to give directions which has already been established during Step 3.

Step 6

Once Indian Jones group has made it through the obstacle path the race is done.

Step 7

To add an element of excitement you can choose a short international song as a timer. Indian Jones must also match the tempo of the song with their body.

Step 8

To add a choreographic element to this exercise repeat the same exact pattern and motions the second time through. Continue to repeat to music and refine it until it becomes a very unique piece of choreography. Step 7 and step 8 can get really exciting because it becomes the building blocks of a choreographic piece.

Patterns (younger grade levels):

GOAL: Observe and match a pattern

MATERIAL: You may want to use instrumental rhythmic music.

Step 1

Select two groups; OBSERVERS and PERFORMERS. You may also use two kids instead. This way is easier for kindergartner and first grade students.

Step 2

The OBSERVERS will sit and watch the PERFORMERS.

Step 3

The PERFORMERS should stand in one line against a wall. They will be traveling across the room.

Step 4

Instruct the PERFORMERS (quietly so the OBSERVERS do not hear you) to create a walking pattern. Example: Walk across the room with your hands on your knees 10 times and then Skip 8 times. Rule: You can count out loud to help them if you feel they need the help.

Step 5

Have the PERFORMERS trade places with the OBSERVERS.

Step 6

The OBSERVERS must now copy exactly what the PERFORMERS just did. Rule: They are not allowed to talk, plan or discuss anything they saw the PERFORMERS do.

Step 7

Switch group.

Step 8

Using two students instead of two groups can allow more patterns to be made.

Percussive Patterns

Goal: Learning by listening and counting. Learning how to count in dance.

MATERIAL: Percussive instruments and the floor or drum sticks, pencils or pens and/or a desk.

Step 1

Stand in front of the room to make sure everyone can see you. Choose some sort of percussive instrument.

Step 2

Create a clear pattern by striking the percussive instrument on a table or desk. Count with each action. Example: Strike 1, strike 2, hold 3, strike 4, strike 5, hold 6, hold 7, strike 8. (You can make this easier or harder based on your grade level). Rule: You can only use dance counts which is 1-2-3-4-5-6-7-8. See glossary.

Step 3

Students have to match the pattern.

Step 4

Repeat and switch it up a bit by adding accents or vocal sounds.

Step 5

Repeat the same exercise but instead of using a percussive instrument use simple dance movement like clap, shrugs, hop, shake etc. Encourage the dancers to count out loud during the whole exercise.

Dance Counts

Goal: Grouping numbers and counting. Learning how to count in dance.

MATERIAL: Percussive instrumental music.

Step 1:

Teach the students to clap 8 times

Step 2:

Repeat the clap but add a count to each clap. Try the same thing by taping the foot or striking a desk.

Step 3:

Repeat step 1 but add an additional 8 count which is two 8 counts. Demonstrate the counting by announcing the grouping. Example: If you're counting 2 x 8 you would do it this way. 1-2-3-4-5-6-7-8 2-2-3-4-5-6-7-8.

Step 4:

Repeat with a different step. Try stomping, kicking or isolations.

Let the kids try different variations. Example: 4 x 8

1-2-3-4-5-6-7-8

2-2-3-4-5-6-7-8

3-2-3-4-5-6-7-8

4-2-3-4-5-6-7-8



See video for Dance Counts

Counting to 100 (younger grade level)

Goal: Teach kindergarteners to count to 100 using repetitive dance combinations.

Step 1

Come up with 10 easy dance moves. Example: hip shakes, toe taps, clap of hands, head drop from side to side, shoulder pop, tendu, chicken wings, sautés, marching, air punching.

Step 2

Set the first 10 counts to one movement and have the dancers count. Example: Hip shake 1-2-3-4-5-6-7-8-9-10. Switch the next 10 counts to a different movement like toe taps 11-12-13-14-15-16-17-18-19-20 due the same for the 30's, 40's etc....Rule: If you set 1-10 as hip shakes then don't change it. The student will associate 1-10 as a hip shake and so forth. The dancer will associate each number grouping with an action.

Step 3

Repeat daily. I often use this exercise as a warm up before starting class. They love it.



See video for Counting to 100

Science

Color Parade

Goal: Teaching colors through dance

MATERIAL: Light weight clear colored fabric in blue, yellow and red. Upbeat music of your choice.

Step 1

Divide your class in two groups. Separate then in two lines. One group will hold a long blue scarf and the other group will hold a yellow scarf.

Step 2

Students must hold the scarves firmly so that it's stretched.

Step 3

Both groups will walk, hop or skip towards each other from opposite sides of the room to the beat of the music. When the music freezes they have to press their scarves together to see what new color it makes. Once they have figured it out, they must shout out the color.

Step 4

Once a color has been established you ask the dancers to think of an object of that color. Example: Green: Long swishy grass!

Step 5

The dancers must then use their creative dancing skills and demonstrate what it would look like to move in long swishy grass. *Note: Dancers should drop the scarves once the connection is made or they can use the scarf in their creative dance expression*

Step 6

Repeat using more colors and more descriptive objects associated with those colors.

Color Free Play

Goal: Teaching colors through dance

MATERIAL: Light weight clear colored fabric in solid colors. Use up beat music of your choice.

Step 1

Students should be given a blue, yellow or red light weight colored scarf

Step 2

With the help of music, let the students dance with the scarves

Step 3

When the music stops, the students must freeze and find the person closest to them

Step 4

Together they layer their scarves on top of one another to see what color it creates.

Color Cues

Goal: Teaching colors through dance

MATERIAL: Colorful cardboard. You may also want to use up beat music of your choice.

Step 1

Have the dancers spread out in the classroom

Step 2

Choose a colorful cardboard by showing the students clearly what color it is. Ask the students questions to help them explore their relationship with a color. Example: How

does this color make you feel? Happy? Sad? Does it make you feel want to sleep? Walk? Jump? Etc....

Step 3

Ask the students to demonstrate with their body how that color makes them feel, move and act.

Volcanos, Glaciers and Photosynthesis

Goal: Deeper understanding of Volcanos, Glaciers or Photosynthesis through dance and choreography.
Material: Instrumental music of different genres and tempos. Notation diagram.

After your Volcano lesson with your students, repeat the lesson using dance and percussions. You can do this exercise using Glaciers and Photosynthesis as your topic.

Step 1 (This is a very basic example)

Choose slow earthy music. A group of dancers will find a dance position on the floor.
Example: Make a little ball with the body, flat on the back, sitting on knees...etc.

Step 2

"Volcanoes are formed when magma from within the Earth's upper mantle works its way to the surface." Instruct the dancers to move slowly, heavy and gooey. Rule: They must remain on the floor.

Step 2

Invite them to move a little faster and to begin using more space. They can use each other by forming shapes establishing basic partner work. Guide them by using strong instrumental music. Use words like; stacking, building, climbing, growing, expanding,

Step 3

"At the surface, it erupts to form lava flows and ash deposits." Invite them to make faster, larger movements which are progressively getting bigger and higher. Using more space. Use words like; urgent, faster, overloaded, stretched.

Step 4

"Eruption!" Allow the students to show with their bodies what the word "eruption" looks like. Example: A huge jump, flaying arms, falling to the floor, explosive action.

Step 5

"Over time as the volcano continues to erupt, it will get bigger and bigger." Guide the students to move again but this time by joining with other students and connecting to elements of the room. Example: Chairs, tables, walls....etc.

Step 6

Repeat the whole process again but this time use only the narration. Do not use coaching words like you did step 2-step 5. Ask the dancers to try to repeat exactly what they just did. Choose a song that fits the theme. This is the first step to setting choreography.

Step 7

Repeat the process again and continue to use narration but this time set it to music and narrative cues. Add an intro and end position or entrance/exit if your piece requires it.

Step 8

Repeat the process again numerous times until it becomes a choreographic piece.

Step 9

In order to help remember the choreography, select a dancer to “notate the dance” using an image. In this case a volcano image. See page .



See video for Volcanos, Glaciers and Photosynthesis

Photosynthesis Freeze (younger grade levels):

Goal: Understand the effects of light energy through freeze dance.

MATERIAL: Music and regular classroom ceiling lights. (Make sure the classroom does not get too dark).

Suggested music: *Let the Sunshine In* (by Hair), *I'm Walking on Sunshine* (by Aly & AJ)

Step 1

This exercise is best done after a lesson on light energy. This Freeze Dance game will allow the dancers to understand the effects of light energy during Photosynthesis

Step 2

“More light means more photosynthesis. Less light means less photosynthesis.”

When the light and music are ON it means the dancers can free dance to fun upbeat music. Guide them by using descriptive direction. Example: “*You have electricity in your toes!*” “*Move your body quickly!*” “*Let your arms reach towards the light!*”

Step 3

When the music and light is OFF it means the dancers have to move very slowly. Guide them by using descriptive direction. Example: “*You’re feet are like magnets stuck to a metal floor*”, “*Your body is heavy!*”; “*You’re walking through molasses!*”

Step 4

Repeat this exercise until the dancers are comfortable with the process. Eventually, replace the action of “lights on and lights off” with appropriate photosynthesis terms. “*More light!*” and “*Less light!*”



Biology

Dancer’s Muscles

Goal: Understanding what muscle group helps a dancer execute dance steps previously discussed in class.

MATERIAL: Diagram from page

Step 1

Prior to starting the dancer’s biology lesson it’s important for the students to get familiar with the basic dance steps listed on the terminology page; **14 Basic Dance Terms** terminology on Pages 12A, 12B.

Step 2

Choose 6 or 8 steps that you like. Repeat the step so the feeling becomes familiar to them. Example: Sit in a deep first position. Hold it. What begins to happen? Your thighs begin to feel warm? Your legs begin to shake?

Step 3

Every basic step and ballet position is the foundation of more complex combinations which are usually executed during center work, across the floor and especially during performances. Repeat the steps again but this time, identify what muscle is working.

Explain what dance steps can be executed easier when this particular muscle is engaged or strong.

Step 4

Show an image of that particular muscle. Attempt to execute that step while focusing on that muscle.

Here are a few examples. See .page 31 and 32 for diagrams

Muscle Group: Quadriceps and Hamstrings

Purpose: It's important for Ballet dancers to have straight leg line, so they work hard to consistently achieve long and high leg extensions. As a result, dancers typically develop strong quadriceps, the muscles that assist with full knee extension and hip flexion. At the same time, dancers understand the functional advantage of deep knee bends. The plié or knee bend is a fundamental move in ballet, and every time a dancer bends her knees into plié, her hamstrings contract. This causes the dancer's hamstrings to become increasingly strong and powerful as she progresses in her training.

Dance steps: Explore plié and battements.

Muscle Group: Hip and Gluteal Muscles

Purpose: Turnout of the legs at the hip socket is a key element of classical ballet technique. Dancers use their external hip rotator and gluteal muscles to rotate their legs outward and to sustain that rotation during leg extensions, leaps and turns. With consistent effort, dancers who work to increase their turnout develop strong external rotator and gluteal muscles.

Dance steps: Explore the first position and rond de jambes

Muscle Group: Calves and Feet

Purpose: Ballet dancers strengthen the muscles of their lower legs and feet every time they point or rise onto their toes. Exercises at the barre that emphasize flexion require a dancer to engage her calf muscles and work slowly and deliberately through her feet. When she jumps, she uses the same technique of pushing hard against the floor to propel herself upward, and when she lands, she takes care to articulate through her feet to soften her landing.

Dance steps: Explore échanté and dégagé

Muscle Group: Back and Core

Purpose: Ballet dancers rely heavily on their abdominal, back and pelvic muscles to provide essential stability. They train themselves to keep those muscles engaged throughout every pose, turn, leap and jump. Ballet dancers activate their core muscles continually -- both at the ballet barre and in the center -- so these muscles become tight and strong.

Dance steps: Grand jetée and 4th position



Video for Dancer's Muscles

Literature

Sounding Out Letters

Goal: To feel what a letter sounds like.

MATERIAL: A board to write on.

Step 1

Choose a letter of the alphabet

Step 2

Make that sound with your mouth. Example: The letter M. "MMMMMMMMMMMM"

Step 3

Move the body to match the sound of that letter

Step 4

Combine the body movement and sound together

Step 5

To make it more challenging place the dancers in groups of three. Make a list of easy 3 letter words and place them in a bowl. Each group will pick a word which they have to sound out using their body and their voice.

Step 6

Repeat the same exercise without the vocal sounds.



See video for Sounding Out Letters

Dancing Through Text

Goal: Reading comprehension

MATERIAL: A poem, short story or text. This could also be used in a language class.

Step 1

Choose a poem, a sonnet or a piece of literature and have a student narrate it. (This is a great exercise for students studying classical literature).

Step 2

Choose a group of 4-5 students as the PERFORMERS. The rest of the class will be the AUDIENCE.

Step 3

The narrator should read the text slowly and clearly so the PERFORMERS can hear it once.

Step 4

From the PERFORMERS group cast the roles, characters or objects in the story.

Example: *To Kill a Mocking Bird*, cast the role of Scout, Boo, Jem etc....

Step 5

Break the narrator's text in section. (Longer texts will require you to separate and more sections than a shorter text.) Example: "*Jem and Scout go to school together. On their way to school, they pass the Radley house; it is a terrifying place to them, for it houses Boo Radley, who has been labeled a lunatic.*" 1st section *At the same time, their curiosity pushes them to try out ways to make Boo come out of the house. Their overtures are however, suppressed by Atticus who does not want them to torment Boo.* 2nd section.

Have the PERFORMERS demonstrate each section through dance.

Step 6

Your coaching will allow them to explore multiple layers of the text or story. Guide them with following directions: With dance, show what “terrifying” looks like. Does the word “Terrifying” make you want to move slowly? Quickly? Aggressively? Etc..

Step 7

Repeat steps 1-6 until you have a well-rehearsed choreography.

Step 8

Choose a song. Take the narration away and have the students rely solely on the dance to tell the story.

Body Letter Shapes

Goal: Learning the alphabet

MATERIAL: A board to write on.

Step 1

Write a letter on a board

Step 2

Have the dancers transform their bodies to match the letter

Step 3

Have a dancer come in front of the class and change his/her body to make a letter

Step 4

The rest of the dancers have to guess what letter they're making.



Physical Education

Basket Ball Pivot Drills

Goal: Use dance pivot turns as pivoting drills in basketball as “across the floor” dance combination

MATERIAL: Up beat music.

Step 1:

Create 4 lines of dancers. Place them at one end of the room.

Step 2

Starting with the first dancers of each line, have them repeat the combination until he/she arrives to the other end of the room. Note: When the first row of dancers have performed the combination twice the second line begins.

Step 3

Dancer must make sure that they are using their counts the entire time. They should count out loud.

Here is the combination:

Beginning from the right side of the room dancers will take four steps starting with the right foot.

- A) Step right, left , right , left
- B) Step forward with the right as you put the weight forward on the same foot, pivot half way to face the back.
- C) Step forward with the right again as you put the weight forward on the same foot, pivot half way around to end where you started.

Step 4

Repeat on the left side.

Step 5

To make it more challenging add the following combination:

- A) Step forward with the right foot, shift your weight back to your left foot as you turn your body $\frac{1}{4}$ of the way to the left.
- B) Step forward with the right foot, shift your weight back to your left foot as you turn your body another $\frac{1}{4}$ to the back of the room.
- C) Repeat this sequence to the left and finally back to the front.
- D) Repeat the combination on the left foot.

Step 6

Combine both combinations together. (Proper counts are in parentheses)

- A) Step right (1), left (2) , right (3) , left (4)
- B) Step forward with the right as you put the weight forward on the same foot, pivot half way to face the back. (5-6)
- E) Step forward with the right again as you put the weight forward on the same foot, pivot half way around to end where you started. (7-8)
- F) Step right (1), left (2) , right (3) , left (4)
- G) Step forward with the right foot, shift your weight back to your left foot as you turn your body $\frac{1}{4}$ of the way to the left. (5)
- H) Step forward with the right foot, shift your weight back to your left foot as you turn your body another $\frac{1}{4}$ to the back of the room. (6)
- I) Repeat this sequence to the left (7) and finally back to the front. (8)
- J) Repeat the combination on the left foot.



See video for Basket Ball Pivot Drill

Football Ballet Drills

Goal: Use ballet jumps, traveling steps and stretching exercise to help the athlete remain light footed and limber. (The following combination is created for an older grade level but can be modified easily by omitting reps and intensity for younger grade levels.)

MATERIAL: Music and ballet barres if available.

Step 1

After completing a typical football warm up place the dancers in rows of 3 or 4 in the center of the room.

Step 2

Lower Body Drills: Dancers are in first position and their hands are placed firmly on hips. They will begin firing up the thigh muscles with pliés.

- A) Demi-plié and stretch x4. Hold the last plié at the lowest point without allowing the heels to come off the floor. Repeat "A" 3 times
- B) Staying as deep as possible in the plié, raise the heels off the floor and place them back down again. Repeat 16 times
- C) Staying as deep as possible in the plié repeat a series of tiny plies 24 times
- D) Straighten the legs and shake it out

Step 3

- A) Start in a first position and complete 16 sautés.
- B) Immediately add 8 échappés
- C) Immediately chasse to the right 4 times and repeat to the left. Repeat 4 times.

Step 4

- A) Dancers are in a wide fourth position with the left leg forward and the working leg (RIGHT one) placed behind. Hands are still on the hips. With a sweeping motion, the dancer will brush the floor with that right foot and kick forward and then place it delicately and softly back to the beginning position. The leg must be in control the entire time. 16 counts.

Step 5

Switch sides

Step 6

Lower body drills will make a dancer sweat. This is the perfect time to work on flexibility. *Note: It's important to never encourage deep stretching when the body is cold. The best time to work on deep stretching is when the body is slightly moist from sweat.*

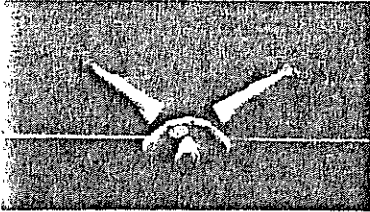
Dancers will lie flat on their back near a wall.

Step 7

They will want to make sure their bottom is touching the wall. Once they are settled both feet will go up against the wall.

Step 8

Slowly and carefully, the dancers will let gravity pull their legs down creating a natural supported split. *Note: It's more important to keep the legs straight than it is to reach deep flexibility.*



History

History of Dance in California

Goal: Understanding the rich history of dance in California

MATERIAL: youtube clips and music

Here's a list of dancers and choreographers (born or lived in California) who made a significant contribution to dance. **Over the summer, I did a version of this exercise with 10 to 14 year old students and it was very successful.*

- 1) Alvin Ailey

http://en.wikipedia.org/wiki/Alvin_Ailey

Fix Me Jesus

<https://www.youtube.com/watch?v=4CXk1mQVCqI>

2) Jose Limon

<http://www.biography.com/people/jos%C3%A9-lim%C3%B3n-40247>

There is Time

<https://www.youtube.com/watch?v=KIU9S9Zq3jI>

3) Isadora Duncan

http://en.wikipedia.org/wiki/Isadora_Duncan

Solo

<https://www.youtube.com/watch?v=Kq2GglMM060>

4) Agnes de Mille

http://en.wikipedia.org/wiki/Agnes_de_Mille

RODEO

<https://www.youtube.com/watch?v=ZqbxVjF1jwM&index=2&list=PLtvJOdXfaL2hIipqwj9qGgGBP9DUboO6M>

Step 1

Choose a dance legend from the list above.

Step 2

Share a quick biography about his/her life with your students.

Step 3

Watch a youtube clip of their most popular dance work. Example: *Revelations* by Alvin Ailey. Analyze the work together as a class. Discover the following:

- 1) What was the dance about?
- 2) How many dancers were there?
- 3) Were there more male dancers or female dancers?
- 4) Was the dance telling us a story? If so, what was it?

Step 4

For an added challenge and especially for older grade levels, choose a section of the dance that made an impact on you and your dancers. Example: "*Appalachian Spring*," by Martha Graham. "The Parishioners" dance section. As a group, mimic those same movements. Explore that particular dance style by playing with the tempo, rhythm and quality of the movement.

Step 5

After exploring the dance style, discuss the difference between today's dance in comparison to dance 50 and 100 years ago.

Meet Louis XIV

Goal: Introduction to one of the most influential ballet pioneers ever existed: King Louis XIV

MATERIAL: Use both image boards for visual reference. Youtube links, and music.

Step 1

Read about King Louis XIV, the Sun King, created of the first dance academy and contributor of the 5 classical ballet positions.

<http://www.balletaustin.org/education/documents/HistoryofBalletHandoutsforStudents.pdf>

Step 2

Choose four points to share with your dancers about King Louis. *Note: What is not often written in history books is the fact the King Louis was actually a horrible dancer. He disliked taking ballet class and when he did he made sure he stood in front of the room and made up dance positions that made him look nobler. He had an inflated ego, and refused to take criticism. In fact, if anyone offered suggestions on his technic or on his performance that person would sooner or later be forced out of the kingdom or worse. He was a spoiled child and got whatever he wanted. This is not shocking considering he became a the King of France at a very early age. He cast himself in many ballets. At 13 he played the role of the Sun King in a ballet called Le ballet de la nuit. He is known in history as being a very "excessive King". He insisted to wear real gold costumes and make up. It is rumored that he wore the costume and make up long after the performance was over because he thought himself as a god.* However, he made ballet accessible to the rest of the world by opening ballet schools and opera house.

Step 3

View a Pierre Beauchamp (King Louis XIV's Ballet Master) original choreography which was recorded in his Beauchamp-Feuillet dance notation in 1711.

<https://www.youtube.com/watch?v=e4xQr39eBDU>

Ask the dancers the following questions: What was different about this dance? What were the costumes like? Was kind of music was this? Was the dancer telling a story? How does it reflect what was happening in history at that time?

Step 4

After talking about this dance style, discuss the difference between today's dance in comparison to dance 50 and 100 years ago.



Visual Arts

Paint Dancing(younger grade levels)

Goal: Use colors and paint to express dance

MATERIAL: 3 different colors of non-toxic pain, music, paper or canvas, paint brush, containers of water to rinse paint brushes, drop clothes to protect the floors and painting aprons. You'll also want to play 3 different styles of music. Be prepared to clean up a mess.

Step 1:

Before beginning this exercise it's important that you have explored some elements. Dancers should not be brand new to dance. Have the dancers stand in front of their blank piece of paper or canvas.

Step 2:

Choose three songs that are completely different from one another. Play your first song. Tell the students to listen. Explore the music with them. Example: What color does this music make you think off? Pick up your paint brush and dip it into that color. What kind of movement does that music make you want to do? Paint those movements on the canvas. Do you want to make long strokes or small quick strokes. Etc.

Step 3:

Repeat the same process for the two other colors. At the end dancers will have created a gorgeous paint dancing portrait.

*This exercise is especially great for classes with students who have mental, physical and emotional limitations. Younger grade levels also love this exercise.

Dance Lines

Goal: By observing one can draw clear dance lines which will help the dancer be more body aware.

MATERIAL: Pencils and paper

Step 1

Pair dancers with a partner. One should be the dancer and the other the drawer.

Step 2

The dancer strikes an easy dance pose. One that she/he can hold for a long period of time.

Step 3

The artist sketches the "lines" of the dancer's body.

Example:



Step 4

Switch partners.

Monet Art

Goal: Gain a deeper appreciation of art history.

MATERIAL: Water paint, little containers of water, white paper and painting aprons.

Step 1

Choose a famous Degas or Monet dance painting you like

Step 2

Discuss the painting with the dancers. Explore the movement. Example: Let's all do what this ballerina in white is doing. What is that position called? What is she doing with her feet? Etc.

Step 3

Student will then paint a replica of the dance painting.



Social Studies

Exploring Cultures with International dance

Goal: Learn about different cultures by studying a traditional dance from that specific country

MATERIAL: International music from the country you're studying and a wall map. (It would be helpful to have dance props or costume elements from your chosen dance to us in your lesson.)

Step 1

Pick a country that interests the students. I have attached a list of countries (including youtube videos) that is rich with dance. See page

Step 2

Find what style of dance is done in that country, costume and music. Why they choose to dance? Is it to celebrate an event? Is it done socially in public?

Example:

- Japanese hand-held fans were originally designed as implements used to induce an airflow. The main purpose of these fans was to cool and refresh the aristocrats.
- The Japanese fans symbolize friendship and respect. They are exchanged even today, on special occasions, as ambassadors of good will.
- The Japanese fan dance was choreographed for private performances and to highlight the ornate work on the fan. The fan was originally intended to extend good wishes and cheer.
- Japanese craftsmen designed the fans with ivory, mother of pearl and sandalwood, depending on social significance, to suit the specifications of the choreography and the importance of the occasion.

Step 3

Learn a quick dance combination or choreography from that country. (I've included a list of suggested videos on page and music on page).

Step 4

Dancers will learn so much about the culture by listening to the music, researching the costumes and learning the choreography.

Current Events

Goal: To experience political, social or world events through dance.

MATERIAL: Current event articles, music

Step 1

Divide your classroom into small groups of 4. Dancers will choose an article or newspaper headline that interests them. Example: "Yay! Simultaneous Solar Flares Create Beautiful Auroras But No Disruptions"

(Check out this online site. It provides current event articles for kids and teens.

<https://www.dogonews.com>)

Step 2

Together in their small groups, the dancers will read the article out loud. Once they've read it they will choose an images, quotes or tag lines that made an impact on them.

Example:

Image



Quote

"Solar flares or storms begin with an explosion usually above a sunspot, the area where strong magnetic fields poke through the sun's surface."

Step 3

Using their imagination and based on the information they gathered from the article each small group will decide on a theme song that represents it well. (It can also be

percussive.) Example: We will use a drum and create a rhythmic beat that will gradually build.

Step 4

Students will find dance movements that relate to the images, quotes or tag line they chose in step 2

Step 5

Combine music, tag, quotes, images and movement to create a brief performance art piece.

Step 6

Perform it to the rest of the class and find out what they learned.

Dancing Recyclables

Goal: Object association through dance.

MATERIAL: Recycled goods from home. See list of similarities below.

Step 1

Using recycled material or old objects found lying around the house, students will recreate dance steps or positions that resemble these object. These can then be displayed as art gala pieces.

Step 2

After spending time discussing and exploring dance steps and dance terminology have the dancers pick 3 of their favorite dance steps.

Step 3

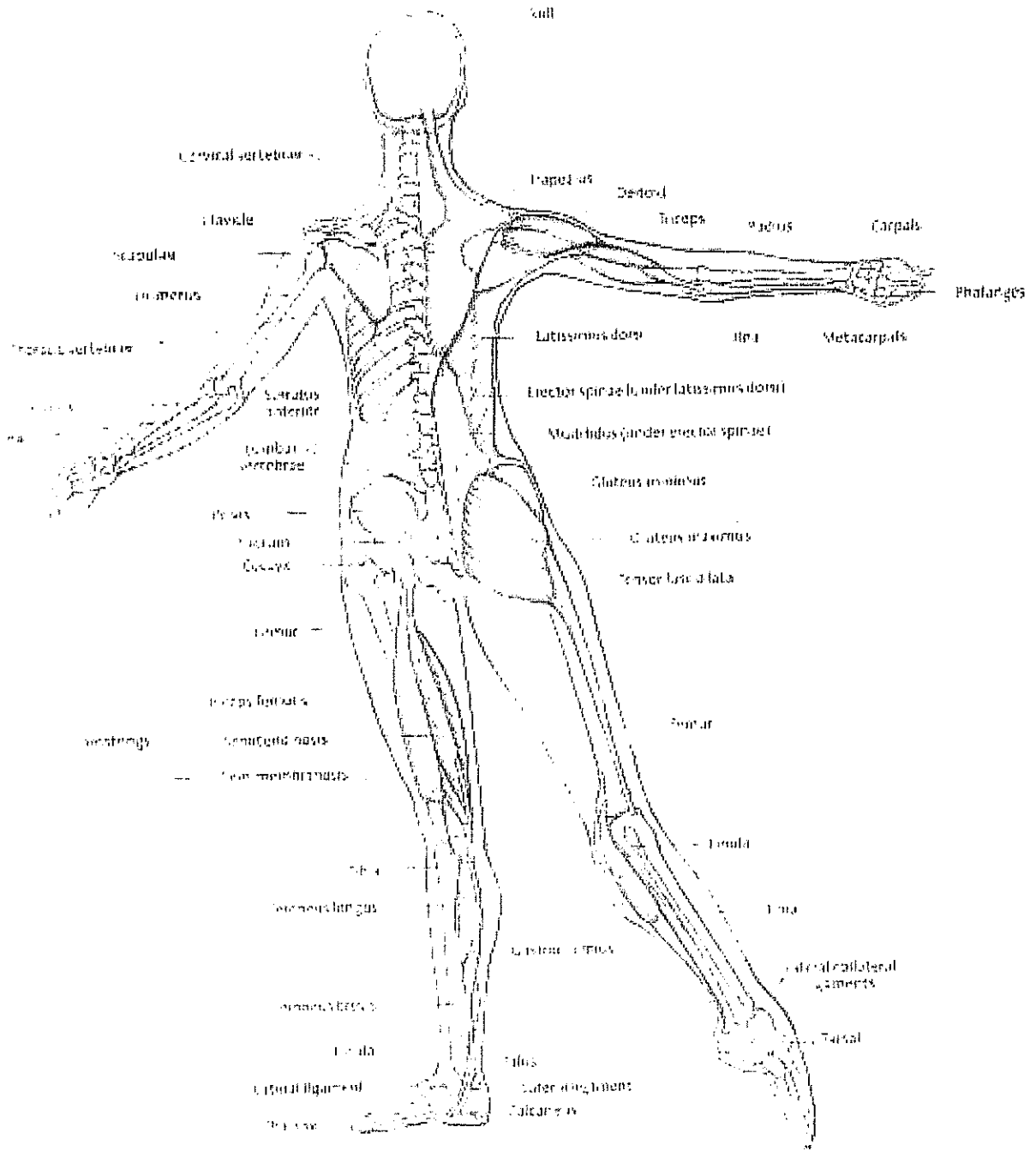
Think of objects found in a recycling bin or lying around the house that reminds us of specific dance steps. (Make sure the objects are safe for children to handle).

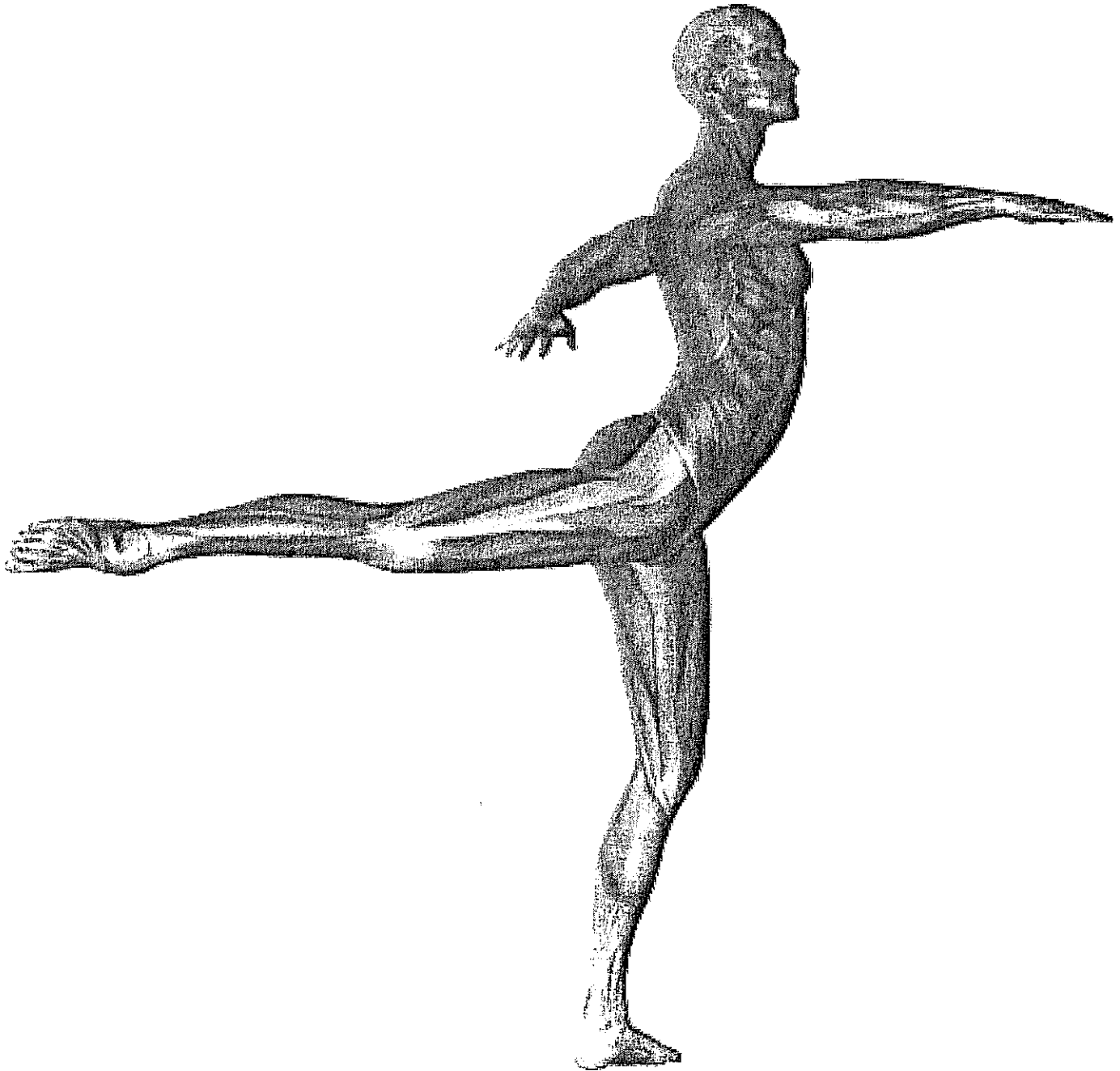
Examples:

Object	Action	Dance Step
A plastic bottle	Squish	Plié
Rubber band	Stretch	Développé
Spring	Bounce	Sauté
Sandwich bag	Inflate/Deflate	Contraction
Popsicle stick	Stiff	Battement

Step 4

Option to display the objects artistically and have an open house art gala day at school or for conference week.







Suggested Playlists

AFRICAN: Leon Mobley (Kakilambe), The Lion King (Circle of Life)

BOLLYWOOD: Tanu Weds Manu (Sadi Gali), Bollywood Box Set (Say NA Say NA)

PERCUSSIVE: Safri Duo (Snake Food), Florence and the Machine (Drumming Song),

CONTEMPORARY: Apocalyptica (Unfrogiven), Imogene Heap (The Moment I Said It), AHN Trio (This is Not America)

CLASSICAL: The Nutcracker, Swan Lake, Sleeping Beauty, Cirque Du Soleil (Allegria)

HIP HOP: Kidz Bop (Dark Horse), Kidz Bop (Scream and Shout), Kidz Bop (Beauty and a Beat), Kidz Bop (Dynomite), Kidz Bop (Boom Boom Boom) Caravan Palace (Brother Swing and Sally)

FRENCH: Stromae (Ta Fete), Triplets de Belleville (Belleville Rendez-Vous)

JAZZ : Fosse (Dancing Dan, Sing Sing Sing, I Gotchya)

OLDIES: Andrews Sisters (Boogie Woogie), Beattles (Twist and Shout), Beach Boys (Good Vibrations), Chic (Le Freak), Lipps Inc. (Funky Town), Sister Sledge (We are Family)

80'S: The Go-Gos (We Got the Beat), Kenny Loggins (Footloose)

90's: Deeelite (Grove is in the Heart), MC HAMMER (Can't Touch This)

TODAY: Pharrel Williams (Happy), Daft Punk (Loose Yourself to Dance)

SILLY: Madagascar Soundtrack (I like to Move It), Mr. C the Slide Man (Cha Cha Slide), PSY (Gangum Style)



Countries and Regions That Dance

Hawaii-Hula Dance

<https://www.youtube.com/watch?v=yeZmd2igjyA>

Bombay-Bollywood Dance

<https://www.youtube.com/watch?v=8y4N7dwIXGw>

West Africa-The Funga

<https://www.youtube.com/watch?v=effY71ss7As>

England-Square Dancing

<https://www.youtube.com/watch?v=s8hxU8JXr9o>

Japan-Fan Sance

<https://www.youtube.com/watch?v=c5kBzx9RAS8>

REFERENCE PAGE:

<http://www.trisoma.com>

<http://www.thevisualmd.com>

<http://www.buzzle.com>

<http://www.wikipedia.com>

<http://www.nationaldanceeducationorganization.com>

<http://www.balletaustin.org>

<http://www.drfranklipman.com/why-do-we-dance/>

www.sophieolsondanceexplosion.com

Consultants: Peggy Flynn, Debbie Ginnetti, Bonnie Blevin,

Illustration Jose Pimienta



“The dance is over, the applause subsided, but the joy and feeling will stay with you forever.” W.M. Tory

Sophie Olson
Sophieolson@ymail.com
www.sophieolsondanceexplosion.com

GLOSSARY

Cactus Arms: Place the arms in an L-shape, with the fingers pointing up to the ceiling, and your palms facing forward.



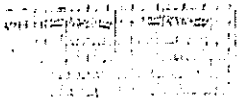
Creative dance: Creative dance is a form of dance that provides the potential for personal expression. There is no right or wrong way of moving and the classes are conducted quite differently from traditional dance classes. One of the goals of creative dance is to communicate through movement and the dancer draws on their own inner resources to create and express through their own unique movement.

Contraction: A basic movement in the technique of Martha Graham, based on breath inhalation and exhalation.

Dance Captain: The Dance Captain is a member of the company who maintains the artistic standards of all choreography and/or musical staging in a production. The Dance Captain shall always work in tandem with the Stage Manager in conveying and maintaining the creative intentions of the Artistic Staff.

Dance counting: Time in music is denoted by time signatures. They denote how many beats are in each measure. A measure is a small segment of music. Dancers are as likely to count in 16 as they are in 8. This is because they're dealing with either two- or four-measure choreography phrases with four beats to each measure. They're counting the number of beats in their choreographed phrase.

Dance notation: The symbolic representation of human dance movement and form, using methods such as graphic symbols and figures, path mapping, numerical systems, and letter and word notations.



Isolation: The term is often used in jazz dance and it refers to movement of a single body part as opposed to whole body movement. Isolating movement to one body part is a characteristic of jazz dance.

Lunge position: A lunge can refer to any position of the human body where one leg is positioned forward with knee bent and foot flat on the ground while the other leg is positioned behind.

Neuropsychological function: Studies the structure and function of the brain as they relate to specific psychological processes and behaviors.

Pivot: The term pivot turn refers to a certain turn of the foot which swivels on the floor (or other dance surface).