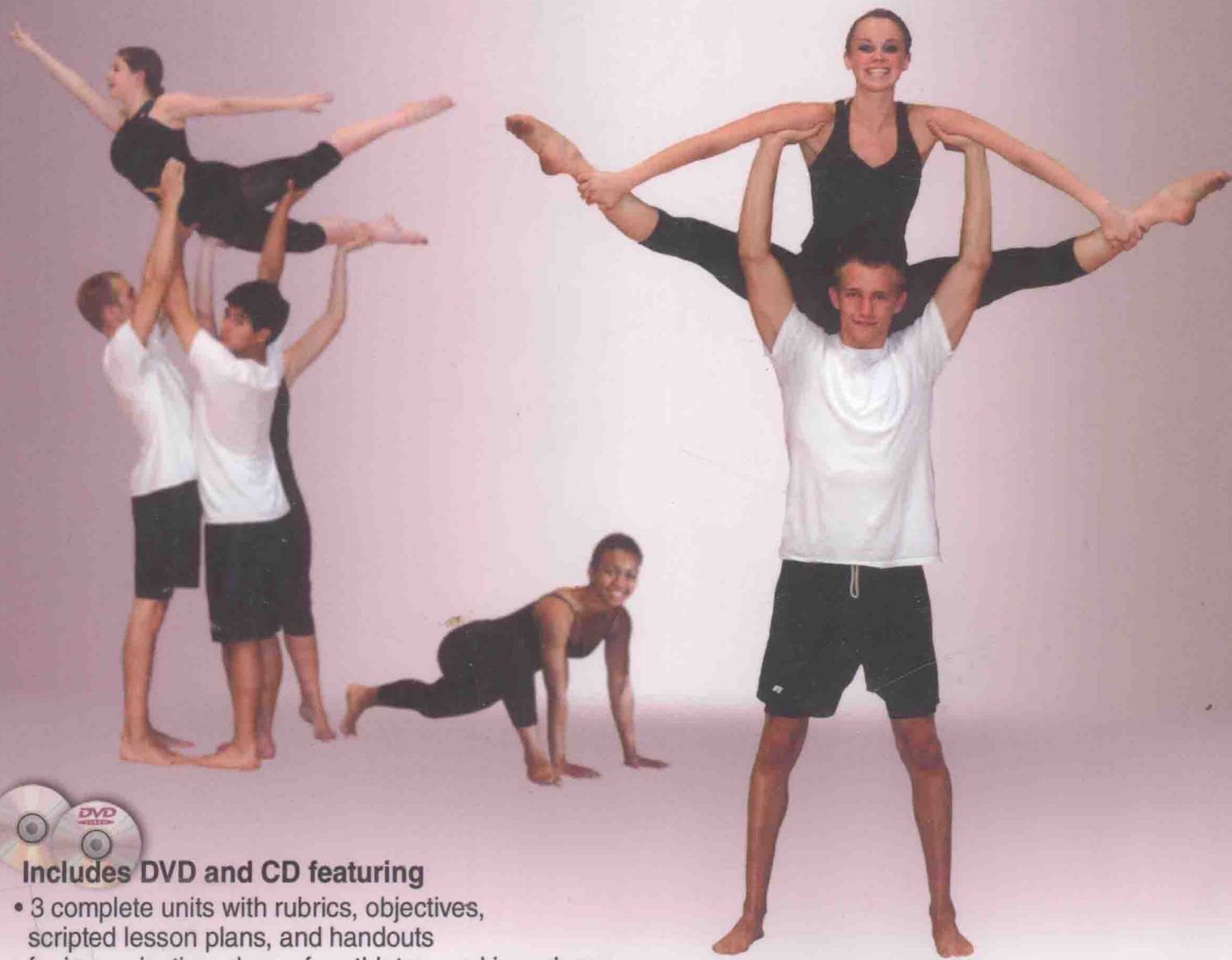


Dance Units for Middle School



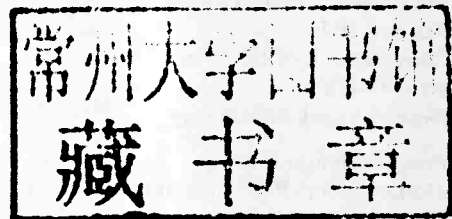
Includes DVD and CD featuring

- 3 complete units with rubrics, objectives, scripted lesson plans, and handouts for improvisation, dance for athletes, and jazz dance;
- 148 minutes of video showing warm-ups, selected skills and combinations, and easy-to-follow progressions; and
- 79 minutes of music for warm-ups, plyometrics, and choreography.

Judi Fey

DANCE UNITS FOR MIDDLE SCHOOL

Judi Fey



Human Kinetics

Library of Congress Cataloging-in-Publication Data

Fey, Judi.

Dance units for middle school / Judi Fey.

p. cm.

Includes bibliographical references.

ISBN-13: 978-0-7360-8367-6 (soft cover)

ISBN-10: 0-7360-8367-7 (soft cover)

1. Dance--Study and teaching (Middle school)--United States. 2. Dance--Study and teaching (Secondary)--United States. 3. Dance--Curricula--United States. I. Title.

GV1589.G49 2010

793.307--dc22

2010020292

ISBN-10: 0-7360-8367-7 (print)

ISBN-13: 978-0-7360-8367-6 (print)

Copyright © 2011 by Judith H. Fey

All rights reserved. Except for use in a review, the reproduction or utilization of this work in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including xerography, photocopying, and recording, and in any information storage and retrieval system, is forbidden without the written permission of the publisher.

The Web addresses cited in this text were current as of May 2010, unless otherwise noted.

Acquisitions Editors: Judy Patterson Wright, PhD, and Gayle Kassing, PhD; **Developmental Editor:** Jacqueline Eaton Blakley; **Assistant Editor:** Anne Rumery; **Copyeditor:** Jan Feeney; **Graphic Designer:** Fred Starbird; **Graphic Artist:** Yvonne Griffith; **Cover Designer:** Keith Blomberg; **CD and DVD Face Designer:** Susan Rothermel Allen; **Photographer (cover and interior):** Scott Swanson; **Art Manager:** Kelly Hendren; **Associate Art Manager and Illustrator:** Alan L. Wilborn; **Printer:** Versa Press

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

The paper in this book is certified under a sustainable forestry program.

Human Kinetics

Web site: www.HumanKinetics.com

United States: Human Kinetics

P.O. Box 5076

Champaign, IL 61825-5076

800-747-4457

e-mail: humank@hkusa.com

Canada: Human Kinetics

475 Devonshire Road Unit 100

Windsor, ON N8Y 2L5

800-465-7301 (in Canada only)

e-mail: info@hkcanada.com

Europe: Human Kinetics

107 Bradford Road

Stanningley

Leeds LS28 6AT, United Kingdom

+44 (0) 113 255 5665

e-mail: hk@hkeurope.com

Australia: Human Kinetics

57A Price Avenue

Lower Mitcham, South Australia 5062

08 8372 0999

e-mail: info@hkaustralia.com

New Zealand: Human Kinetics

P.O. Box 80

Torrens Park, South Australia 5062

0800 222 062

e-mail: info@hknewzealand.com

PREFACE

As research continues to confirm the link between participation in the arts and academic achievement, more school systems are adding dance to the middle school experience. However, hiring a full-time dance education–certified teacher may not be in the budget initially or at all. Therefore, volunteers in the form of physical educators, faculty members with an interest in dance, teachers' aides, or any other staff members may be tasked with teaching dance. This book, DVD, and CD package has been created for just such volunteers. Conceptualized by physical educators who are also dance trained, this resource offers step-by-step help to middle school physical educators (or other non-dance-trained or certified staff members) charged with teaching middle school dance.

WHY TEACH DANCE?

There are so many reasons why dance is an excellent educational tool. Understanding the history of dance helps students broaden their view of the world. Dance has a rich history that began with the rudiments of cave men and women and continues to evolve today. Early dances were created for specific purposes—to ask for successful crops or fertility, to celebrate, to entertain, and to compete with other villages and prove physical prowess. Dance was a vital part of community identity. As societies became more sophisticated, refinements occurred, such as costumes, makeup, steps with names, and specific dances that were passed down through generations. Dance teachers came about and were held in high regard. In European courts, dancers wearing elaborate costumes and men performing strenuous dances were A-list events. As people traveled and communicated, ideas were shared and new dances were created. People trained to become professional dancers while others danced for recreation and pleasure. Classical dance steps were developed and named in French. Costumes changed to allow less-restricted movement, and women were partnered and lifted by men. Choreographers created elaborate story ballets (fairy-tale types) and set them for dance companies. Before videos, choreographers wrote down their choreography so that others could re-create it. Dancers rebelled, decided there were other ways to dance besides classically, and used dance to make social and political statements. That was the genesis of modern dance. Gayle Kassing's book *History of Dance* (Human Kinetics, 2007) is a wonderful resource for the dance lessons in this book and can provide ideas for enrichment for students interested in history as well as ideas for lessons in partnering dance and other subject areas.

Today we have ballet (classical and contemporary), many modern dance styles, ballroom dance, preserved folk dances, jazz dance, theatrical dance, tap dance, dances from many cultures, fitness dance, and much more. We have so many music styles to which we can dance. The choices are endless, and everyone from novices to trained professionals can enjoy dancing at any level. Thanks to the current plethora of dance shows, people have been introduced to many forms of dance. It is obvious that more and more people understand what they are seeing and appreciate it. This has encouraged people to dance, and students and parents

are asking for dance classes as part of the academic school day as a result. The interest is there!

There is no longer any doubt that regular participation in the arts means better academic achievement. Years of research have demonstrated this relationship—notably, *Critical Links*, a compilation sponsored by the Arts Education Partnership and National Endowment for the Arts, and the research of the National Dance Education Organization (NDEO, www.ndeo.org). One reason for this link might be that the knowledge, creativity, and analytical skill required for creating dance are the same that are required for success in academic subjects and life in general. For instance, dance has a specific relationship to mathematics in that it involves numerical patterns, geometric shapes, and planes. Mastery of scientific concepts such as levels, gravity, force, motion, and giving and taking weight are critical to dancing economically. (Brigham Young University teaches physics in the dance studio!) Dance has its own vocabulary; students learn to communicate with another language. Dance processes, such as choreography and aesthetic criticism, foster higher-level learning skills. Further, brain research shows the link between movement and academic learning and the maintenance of brain ability throughout life.

Beyond being linked to academic success, movement and physical fitness are a critical aspect of students' education, just as movement and physical fitness are a critical aspect of a healthy and well-balanced life. Dance certainly contributes to the health-related components of physical fitness: cardiorespiratory conditioning, muscular strength, muscular endurance, flexibility, and body composition. A healthy student should have a healthy body mass index (BMI), be able to walk or run a mile at a pace that keeps the heart strong, have the strength to perform routine tasks and keep the muscles strong, have the muscular endurance to perform tasks and to survive, and maintain range of motion in the joints in order to move easily and prevent injury. Most physical education programs assess these components regularly to help students and parents understand current levels of fitness and how to achieve healthier levels, if necessary. While testing is not part of the dance units in this book, it certainly could be an add-on. Various tests and the software for analysis are available (e.g., from the Physical Best Web site at www.aahperd.org/naspe/professionaldevelopment/physicalBest/).

Dance also improves the skill-related components of physical fitness: agility, balance, coordination, power, reaction time, and speed. In Anne Arundel County Public Schools in Maryland, a high school course called Dance for Athletes has existed for many years. Teacher Melissa Quigley did research that showed the positive change in fitness components of the athletes by the end of the semester. The article "The Impact of Dance on High School Athletes' Agility and Flexibility," authored by Quigley and Joella Mehrhof, was published in the *KAPHERD Journal* (see resource list). Unit II in this book, Dance for Athletes, encourages athletes to use dance training to enhance their athletic performance (cross-training).

Dance provides movement opportunities for many people who find other forms of activity uninviting. It reaches many students who do not enjoy sports or competition, so it can be a great way to involve a wider range of students in physical activity. These units encourage students to make dance their form of lifetime fitness. Dance is also a fitness enhancement for students involved in sports or other forms of movement. A body trained in a variety of ways and able to move economically and comfortably is less likely to be injured and more likely to continue moving throughout life. The dance units in this book can be as athletic as

the students make them. They can also be as creative as the students make them. Students can compete in their projects—or not. Athletes perform on the field. The dance units give students performance opportunities as well.

Learning dance can be particularly enjoyable for middle school students. They love their music, and moving to music is motivation for many who are not interested in silent forms of exercise. Moving to music and a rhythm simply feels good. Moving to music of various tempos challenges body control. Moving to music of various moods allows people to put feelings and energy into the movement. Moving to music helps get rid of stress.

Some students simply are not competitive. Dance is a hook for getting them to move without being concerned about who is doing better or whose score is higher. It's an opportunity for students to be themselves and enjoy creating movement without any right or wrong conditions. It is an opportunity to work with others without competing with them.

For social students, working with others to create something or to make a statement allows for social energy to be put to a constructive purpose. It also helps students learn to communicate verbally with others and compromise to have a successful group effort. The student-created dance projects in the units promote this skill. There is growing concern that students spend too much time communicating electronically (such as with texting or computer social network sites), and the projects in this book will help students in their face-to-face communication skills.

Dance is fun and sometimes funny. There is time for humor. There is time to play with movement. There is time to understand that working toward perfecting skills is fun and that working with a group to create something the group is proud of is also fun. Students who have been taught these units have learned a lot about themselves and their ability and creativity, have had experiences completely different than what they are used to, and can hardly wait for the next dance unit. They also wanted more time to work on their projects and wanted to perform them for others outside of their classes. Teachers were apprehensive at first, especially if they had no dance experience. It was a leap of faith to trust the script. Once the teachers saw how the students responded, they were anxious to put their own touches on the lessons and expand the lessons and units. The one prevalent comment is that they wished there were more days in the unit so they could take their time with teaching the skills and allow for more practice. They also thought the students needed more time to work on projects. There is no reason not to break up any of the lessons in this book and use whatever time is available to expand. Suggestions for doing this are included in the extension sections found at the end of most of the lessons.

DANCE AND EDUCATIONAL STANDARDS

Beyond all the benefits of teaching dance, it can be another way of meeting educational standards and expectations. In the United States, the arts are included in the No Child Left Behind Act (NCLB), tacit national recognition that the arts contribute to academic achievement and are a vital part of society. NCLB is a basis for ensuring that dance is provided for and that there is a reason for all students to have dance experiences in their schools.

It is a good idea to become familiar with your local jurisdictional laws and regulations concerning the arts that may provide a basis for having dance instruction in



the schools. For example, Maryland has COMAR (Code of Maryland Regulations), which says that all students receive instruction in all four of the arts. Other countries may have their own national and jurisdictional regulations about arts instruction. Every teacher should be familiar with them.

The National Dance Association (part of AAHPERD, the American Alliance for Health, Physical Education, Recreation and Dance) developed as an outgrowth of the Goals 2000: Educate America Act the publication titled *National Dance Standards for Dance Education*. This act made the arts a core subject according to federal law. The standards are goals toward achieving what every young American should know and be able to do in dance. The standards are broken down into grade levels (K through 4, 5 through 8, and 9 through 12). For the purposes of this book, these national dance standards for grades 5 to 8 are listed with each lesson.

The National Dance Education Organization (NDEO) also has the publication *Standards for Learning and Teaching Dance in the Arts: Ages 5-18*. The approach is different from that of the NDA, but NDEO's work is also a good resource for guidelines for dance education.

It should be noted that different standards may be used in different countries and in different jurisdictions or states within a country. A comparison of the Maryland Essential Learner Outcomes in Dance with the National Standards, for example, shows only a few differences. It is certainly possible and wise to incorporate all standards that apply into any dance program.

USING THIS PACKAGE TO TEACH DANCE

This book, DVD, and CD package offers a proven and easy method for bringing the benefits of dance to your middle school students. Three dance units with ready-to-use lessons are presented: improvisation, dance for athletes, and jazz dance. These lessons walk you through the process of planning and teaching a dance unit step by step, from introducing basic dance and fitness terminology to facilitating a student-created group performance at the unit's end.

The lessons are easy for instructors without dance expertise to use. Basic dance terminology and fitness terminology are meshed. Basic dance steps are used that are similar to what students and teachers may already know. Each lesson even features a script that you can follow word for word in class. The script is based on the experience of many teachers using these units and makes even novices feel confident.

Because the lessons have been designed by and for instructors, they address each aspect of the instructional process, from preparation to assessment. Each lesson lists the materials needed, objectives and National Dance Standards met, dance terminology used, and preparation required. Homework and assessment are woven throughout the lessons so that students spend time applying the material and evaluating themselves. Self-assessments, group assessments, and teacher's assessments are included so that both instructors and students can easily gauge students' learning.

The music CD bound into the book takes the work out of selecting music for class work and performances. Songs of various styles and tempos are available to suit the particular needs of your classes. The DVD bound into the book supports the instruction of the lessons with visual aids, student handouts, homework assignments, and rubrics. The DVD also includes video demonstrations of correct technique for the skills taught in the lessons. With the demonstrations, you and your students can know for certain how the skills should be done.

There is continuity from improvisation to dance for athletes to jazz dance. Students will recognize some of these skills and build on them. After teaching the units several times, you will establish your own routine and be able to add your own creativity. You and your students will be amazed and proud of what you create and how your performances improve from grade to grade.

YOU CAN DO IT!

If you are a physical educator, many of the tools you need are already at your disposal:

- Facility: A gymnasium or other large space with appropriate flooring is needed.
- Familiarity with movement skills: Physical educators know basic footwork and coaching cues for a variety of movements and sport skills.
- Knowledge of moving students safely within a space: Physical educators are familiar with drill formations, lines, squads, and the use of equipment.
- Knowledge of anatomy and exercise physiology: Physical educators have been trained to analyze skills and movement from an anatomical and physiological perspective.
- Coaching skills: Physical educators have been trained to coach for improvement.
- Physical fitness, physical education, and dance are a good match because of the fitness components involved in dancing, the similarity of movement, and the discipline necessary for training in dance and sports.

But these units are not just for physical educators—they are easy for anyone to use! You might be someone who

- coaches or has played a sport;
- takes dance, Pilates, yoga, aerobics, or similar classes;
- plays a musical instrument or has a music background;
- enjoys social dance;
- regularly works out at a gym or at home;
- is interested in theater or performance; or
- wants to learn some dance skills with your students.

Teaching dance should be fun for both students and you, the teacher. In this book, DVD, and CD package, the students are given clear instructions, and *they* create dance projects. You are the director, not the dancer. You learn *with* the students.

The dance units in this book have already been taught—and they work. Students have had fun, learned new movement skills that have helped them be better athletes, found an outlet for their creativity, performed their projects, and assessed their work. Your students can have that experience too!

ACKNOWLEDGMENTS

This book is based on the middle school physical education dance units taught in Anne Arundel County Public Schools in Maryland. The middle school physical educators were tasked with teaching dance units and asked that the units be “goof proof” for nondancers. After the initial writing, professional development, and actual teaching of the units in tight time constraints, feedback helped in making changes. The groundwork done in AACPS gave me the foundation to write this book.

The school system should be acknowledged for its support of dance. Dance is taught in physical education in kindergarten through fifth grade. Dance units are taught in middle school physical education. Year-long fine arts dance classes are offered to students in grades 6, 7, and 8, and a middle school dance magnet program (by audition) in one area of the county is established with plans for a magnet to service the rest of the county. High schools offer Dance I through IV, Dance for Athletes I through IV, and Dance Company class I through IV (by audition). All high schools have a dance company that performs all year. Many elementary and middle schools also have a dance company that performs in the AACPS dance festivals and at their school. Visit www.aacps.org/dance for information about the dance program.

Carolyn Anderson taught physical education and currently works with the AVID program in Anne Arundel County Public Schools. She became interested in dance and began a dance program, including dance classes and a dance company at the middle school where she taught. She helped write the original version of the units.

Stephanie Atwell taught language arts in Anne Arundel County Public Schools and is trained in dance. She began a dance company at the middle school where she taught and strongly felt that all students should have dance as part of their education. She helped write the original version of the units.

Kathleen Cochran is a physical educator and science educator who taught the initial version of the dance units, saw the positive effect on her students, and helped make adjustments to the original version of the units when the school system changed to 80-minute classes.

Ken B. Dunn, physical education instructor at South River High School, educated me about plyometrics and its value for dancers and athletes. Ken puts plyometrics to practice in all of his classes.

South River Dance Company provided the photo models and the demonstrations for the instructional DVD. Many thanks to director Nicole Deming, the South River Dance Company dancers, and the South River High School administration and HPED department for their help with this project.



.....
Dancers from the South River Dance Company who participated in the making of this book's instructional DVD. Front row, L-R: Kara Halsey, Clare Wood, Samantha Blonder, Ellen McIntyre-Severson, Ashley Krogel, Kelly Olsen. Middle row, L-R: Nicole Canavan, Christine Moren, Lindsay Tarr, Rachel Kramer, Madeleine Raley, Jennifer Snowden, Emily Vitacolonna. Back row, L-R: Marisa Kopack, Cara Ervin, Molly Maloy, Violet Hill, Toivo Tamm, Nicholas Uria, Morgan Mylod, Julia Walker, Sydney Maenner, Alison Quigley, Nicole Deming (director).

Thanks also to Scott Swanson, who took the photographs for this book. His expertise is invaluable.

USING THIS BOOK, DVD, AND MUSIC CD TO TEACH DANCE

You should carefully read this instruction section because it will help you in setting up and managing all aspects of teaching the units on improvisation, dance for athletes, and jazz dance. Everything is included: transforming the facility, transforming students into dancers, using the DVD and CD, understanding how each part of each lesson works, understanding how the lessons within a unit build on each other, using the handouts and signs, managing students' paperwork and projects and performances, assessing students' work, and making adjustments when needed.

SEQUENCE OF UNITS

The units were chosen based on knowledge of students in sixth, seventh, and eighth grades. In some populations, students might relate to any of the units, but the choice here is based on what we know the students would be comfortable doing. Sixth-graders (ages 11 to 12) are still open to trying just about anything and are not yet creatively inhibited by being “cool.” Improvisation works with them. Seventh-graders (ages 12 to 13) can identify with sports and might be playing on community or school teams. Dance for athletes builds on familiar territory, including the project students create. Seventh-graders are also increasingly concerned about their appearance, so the fitness aspect (being in shape) is a hook. Eighth-graders (ages 13 to 14) have the “cool” factor going on, and they identify with jazz dance from what they see in the media. (Think *Grease* and *So You Think You Can Dance*.) Jazz dance is also gender neutral, so the complication of having to teach female and male movement is removed.

It is a good idea to teach to the grades for which they were created, at least initially until you see how the students react. If students are open to other units, then the units are suitable for any age. You must teach the lessons in order, because the skills and knowledge build from lesson 1 through lesson 8 (9 in jazz dance).

So let's get started!

TRANSFORMING THE SPACE

First, you'll need to transform the facility into a studio and performance space. Any large space that is clear of obstacles will work: a gym, a multipurpose room, a cafeteria, a stage, and in good climates an outdoor space that is level and smooth. Identifying the walls of the room as if they were a stage (audience, stage right, stage left, downstage, upstage) makes a practice space (studio) and a performance space (stage). The signs are referenced in the lessons where needed and included on the DVD. (If there are mirrors, then that wall should be audience, or downstage.) A student handout, *Origin of Stage Directions*, explains the layout of a stage and is included with the lessons. Create a word wall featuring the vocabulary used



in each unit and a few dance posters and *voilà*, studio. It is important to call the space the *studio* when it is used for learning material and practicing or the *stage* when it is used for performance so that students are immersed in the vocabulary used for the units.

If an outdoor space is used, you can mount the signs on PVC pipe or wooden stakes, and you can put the pipe or stakes in 36-inch (1 m) cones. This will allow you to set the appropriate size of the space (the size of a gym as opposed to the size of a soccer field).

You will need a sound system with enough volume to fill the space. This could be as simple as a boom box or as sophisticated as a Sound Machine (a powerful portable sound system that has a wireless microphone, remote, built-in speakers, variable speed CD or MP3 player, and auxiliary hookups for additional speakers if needed). A remote control is essential so that you can start and stop music without using class time to go back and forth from the sound system to the instruction spot. (Music is discussed later in this section.)

If a budget is available for some enhancements to the space, consider having mirrors installed on one wall with a curtain that can be drawn to cover them. This allows you and the students to see each other while they are learning material, which helps with corrections. It also allows for the mirrors to be covered so that students perform without looking into the mirrors as they would be if performing on a stage. Another enhancement is to have variable-speed capability for sound so that you can slow down the tempo of any music to help students learn the material and speed up the music for a challenge. A third enhancement is to install track lighting above the mirrors. This gives the feeling of stage lighting. None of these items is necessary, but if the budget allows, the feeling of a real studio is nice.

TRANSFORMING THE STUDENTS (AND INSTRUCTOR!)

You need to feel like a dance director, and the students need to feel like dancers. A teacher's attitude makes a world of difference. Your mind-set needs to be such that everyone can move in their own way, dance is movement, and therefore you are all dancers. Your enthusiasm is essential. If you do not have any dance background, you and your students are learning the material together. You need to be willing to do the movement with the students and work on correcting your own technique as you help students correct theirs. "We're all going to have fun learning this together" is the required attitude. You should wear comfortable clothing that allows students to see your movement, but avoid layers of loose, bulky clothes. A warm-up suit with a T-shirt that is tucked in works fine.

Like the teacher, students need to have the right attitude. For some students, *dance* is a dirty word. Students need to understand that they are not taking ballet lessons in these units. They will learn some dance steps, of course, but the steps will be those used in sport and in social forms of dance (for example, line dancing). In some communities, parents of boys are not thrilled that their sons are dancing. You might need to do some public relations initially (explain how athletic ability will improve, for example). Once you teach the units, that will not be an issue. Parents might also be concerned about the sexual nature of jazz dance because of what is seen in the media. The steps and combinations used are gender neutral and rated G (for general audiences).

Students need to be dressed like you: comfortable but such that movement can be seen. Students need to understand that corrections in technique can occur only if you and the students can see the movement. Again, layers of baggy clothing prevent the student and you from seeing and correcting movement. If the units are being taught in physical education class, the school gym suit is fine. Students may ask to wear spandex under their gym shorts for modesty if the shorts have baggy legs. This is a good idea if it makes students more comfortable. If the units are not being taught in physical education, a discussion with students about what clothing is needed and why and specific options are good ideas. Students can work in sneakers or in bare feet if the floor is kept clean. Hair should be out of their faces and secured with barrettes or elastics. Hard and bulky clips and bobby pins that fall out or need constant adjustment are not suitable. A ponytail is suggested for any students with long hair.

Here are items to avoid and reasons for prohibiting them:

- Jeans do not stretch enough and often sit too low on the hips.
- Shirts that are too large can't be tucked in (when a student is inverted the shirt will slide up and bare the midriff). Shirts that are too short won't stay tucked in (when the student raises the arms or stretches, the midriff will be bare).
- Clothing with beading or sequins is unsafe when students work with partners or in groups. The beading and sequins often fall on the floor and make it unsafe for students who are barefoot.
- Belts have buckles or other adornment that could snag or scratch.
- Jewelry falls off, gets lost, and snags on clothing; hoops can be torn out of earlobes.
- Gum causes choking when a student is moving.
- Socks are too slippery on a wood floor.

HANDLING STUDENTS WHO HAVE DANCE TRAINING

There will always be students in your classes who take private dance lessons. Their technique may or may not be correct, but other students will recognize that they can dance. It is important to harness this ability and put it to good use. Students who can count can be leaders, and students who have correct technique for various skills can be models. These students may know more about dance than you, the teacher! Don't be intimidated by this. This is a very good reason to read the script the first time the units are taught. The script is in the language of dance, and students who have dance training will recognize that. Trained students are a good resource for you and can be good coaches for other students.

MANAGING HANDOUTS, SIGNS, AND STUDENTS' WORK

Handouts for students support the instruction and are included on the DVD. When a lesson calls for you to prepare handouts, thumbnail images of those handouts are included for your reference. There are also signs for posting. These allow you



to identify certain areas of the space (such as a particular stage direction or workstation) and reinforce important rules and concepts (such as audience etiquette and vocabulary terms). Depending on the method of assessment for the school or school district or system (points, letter grades, percentages), the electronic copy can be copied into a Microsoft Word file so that the suggested point values on assessments can be changed or any other changes can be made. But the first time you teach the units, avoid making changes so that you can determine what alternatives students might need.

Management of the handouts can be tricky. Students will need to refer to their handouts regularly, so taking them home or storing them in their lockers might mean needing extras for every class or having them so wrinkled or torn that they are not usable. This wastes class time. Here are a couple of options.

- **Option 1:** Have the students form their groups for their projects on the first day of the unit as part of your orientation. Have the students choose a name for their group. Make a folder for that group, and keep all of the handouts for the group in that folder. Have paper clips to clip each student's handouts together. Make sure students put their names on their handouts as soon as they receive them so there is no question about which handouts belong to which student. Have a box for the folders for each class. *Advantage:* fewer folders; *disadvantage:* students forget to put their names on handouts and use another student's handout.
- **Option 2:** Have a folder for each student. Put the student's name on each folder, and have a box for the folders for each class. *Advantage:* no mix-ups of handouts; *disadvantage:* lots of folders.

A container holding enough pencils with erasers will be needed in each class. You should keep the container in the same place so students do not waste time getting and putting away pencils. You'll need to keep the pencils sharpened. Pens will not work. As choreography for the projects changes, students will need to erase and make changes to their Pathways Maps, for example.

An easy way to have all of the items handy is to have a rolling cart that holds the boxes of handouts, the container of pencils, and the music player. This is especially helpful if the class is taught in more than one space, and it allows for easy lockup.

The directions in each lesson tell you what you need to duplicate ahead of time and when to hand out each item to students during the lesson.

SEQUENCE AND STRUCTURE OF LESSONS

Each unit builds from the first lesson to the last, so the lessons are to be taught in order. There is a theme to each lesson (such as shapes, fitness components, or isolations). The skills are taught in progression within each lesson, and the skills taught in one lesson carry over to the next lesson. The format of all lessons is the same: outcomes, standards, materials, preparation, vocabulary, the teacher's script and directions (how to manage the class and the body of skills to be taught), closure, and extension. The scripts have been tested for clarity of directions (that is, students understand the directions and can easily follow them). You will present the skills and knowledge in the first several lessons; the

later lessons in each unit require students to create a group performance project using what they have learned in previous lessons. Performance and aesthetic criticism are part of each project. Criteria and assessments for all student work are included.

Here are details of each part of the lesson plans:

- **Outcomes.** These are what students should know and be able to do by the end of the lesson. Outcomes are reviewed with students first thing in each lesson. Part of closure is reviewing the outcomes to determine whether they were met and to determine whether students need more time on some material.

- **National Dance Standards.** While these standards (set by the National Dance Association) can be reviewed with students, the actual purpose of listing the standards is advocacy. The existence of national standards in dance validates the teaching of dance. Having the standards listed is valuable when you are being observed teaching or when discussing the classes with administration or other school personnel.

- **Materials and preparation.** Each lesson contains a list of materials needed for that lesson. Some materials are used in multiple lessons and are listed each time so that you do not have to refer to other lessons. The preparation for each lesson is what you need to do ahead of time. If the space is dedicated (that is, if you are using an actual dance studio for your work), you will not need to put up signs daily, which will cut down on preparation time. You will need to allow plenty of preparation time the first time you teach the units.

- **Vocabulary.** The vocabulary listed includes the dance terms that are used in that lesson. They are bolded in the lessons. Students need to learn dance vocabulary and be able to identify dance skills with the correct terms. A student-created word wall is a nice way to decorate the studio. (To make a word wall, assign students a dance vocabulary word; have them research it, or give them information about the word, and then have them create a poster or other art work with the word and its meaning. Manila paper strips for word walls can be found in office supply stores.)

- **Warm-up.** Each lesson clearly identifies how students should be positioned when they enter the class. This is for efficient and safe movement. You will review the outcomes and present the opening script (an overview of what will occur in class that day). This sets the stage for the lesson—students know to tune in to the outcomes and understand what they will do in class.

Each unit has a distinct warm-up routine. This prepares the body for the rest of the class and establishes the class routine. The warm-up in dance for athletes and jazz dance is the same daily. The warm-up in improvisation varies because the students improvise during their warm-up. All warm-up skills are demonstrated on the DVD, and the music for them is on the CD. Use of the DVD and CD is discussed in detail later in this section.

- **Activities.** Each lesson presents a set of skills. For example, students learn about and do a series of locomotor and nonlocomotor movements the first day in improvisation, and they focus on shapes or levels in other lessons. In addition to the warm-up in dance for athletes, students do plyometrics, which help refine and economize movement. In the jazz dance unit, after learning some technique,



students learn a jazz dance combination. Each lesson adds more to the combination so students end up with a short dance.

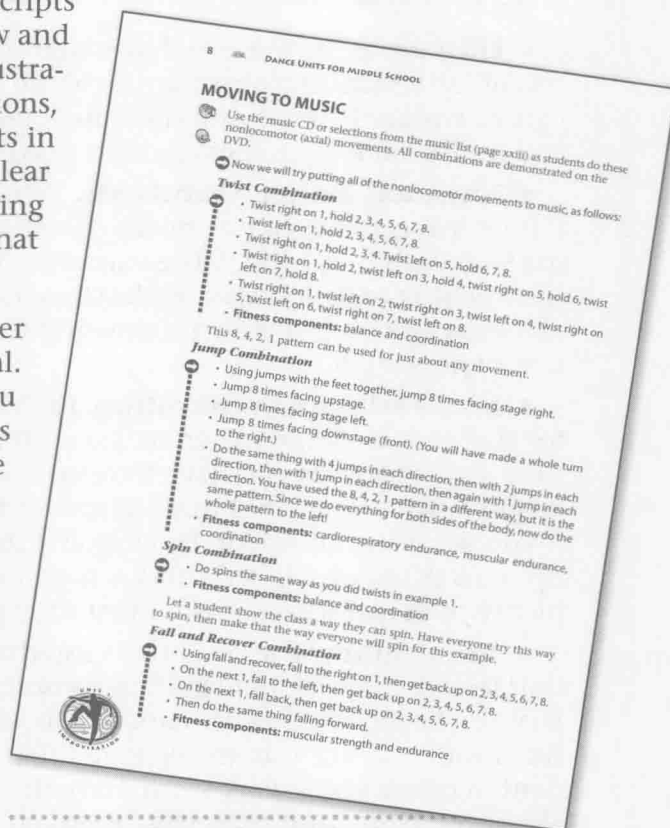
• **Script.** There are 8 (9 in jazz dance) scripted lesson plans in each unit. As noted previously, each lesson includes a script that you can read word for word when conducting the lesson; these scripts are identified in the lesson by an arrow and vertical rule (see thumbnail for an illustration). When you ask the students questions, possible responses are listed in brackets in the script. The script is supported by clear instructions that guide you in directing students and alert you to situations that might arise.

We recommend that you read over the lessons before teaching the material. The first time you teach the lessons, you should read the script exactly as it is written, especially if you do not have a dance background. The script gives students the correct terminology and cues to help them learn the correct technique. You can place the script on a clipboard for ease of use in class.

Each lesson is meant to take an hour; however, experience has shown that much more time can be spent on technique and practice. You shouldn't feel as if you are rushing the students. The pace should be what the students need in order to learn the skills with correct technique. Any of the lessons can be broken down into several lessons if time allows and if you would like to spend more time on form. Students regularly want more time to practice skills and rehearse their projects so their performance is more refined.

• **Closure.** At the end of each class, when making their way to a closure spot, students will do a locomotor movement they have learned. You will review the outcomes and ask questions about the lesson to ascertain students' needs. This refocuses students on what they have learned and what they need to work on. Closure is scripted.

• **Extension.** Some lessons lend themselves to further activities that enhance achievement, deepen knowledge, challenge students, or perhaps are just fun. Suggestions for extensions are at the end of each script where appropriate. Some classes will progress faster than others, and extensions are a good way to give those classes extra activity to keep all of the classes on the same lesson on the same day. (The word gets around that a class did something neat, and that motivates the slower classes to step it up so they can get to do some extras too!)



Arrows indicate the teacher's script in each lesson.

TEACHING PLYOMETRICS

The plyometrics in these units is a series of locomotor skills done in a rhythm with good form. These skills improve control of movement, footwork, agility, speed, jumping ability, coordination, and timing—all of which are important for athletes and dancers and for injury prevention. Regular plyometrics as done in these units will help students move more efficiently.

As with the warm-ups, the skills used in plyometrics are demonstrated on the DVD in the sequence taught. When teaching the plyometric skills, you can show the students the demonstration on the DVD, then they can practice to the music on the CD. When you look at the list of skills, it may seem as if there is no need to look at the DVD. But there is! It is the form demonstrated that is important. For example, running isn't just any old run. The form (the way the run is done) and the rhythm improve the students' running ability. Be sure to watch the students carefully and correct form.

Setting up the class for plyometrics and determining the timing for it are explained in detail in the lesson plans. The students must count phrases of 8 beats. You will quickly see which students can easily count beats and which students have difficulty. A suggestion is to have the students who count well in the middle lines and make it their job to count "5, 6, 7, 8" to cue their row to begin on count 1. For clarification, look at the diagram and instructions in the lessons.

FACILITATING STUDENT PROJECTS

Each unit ends with a group project that uses the skills taught. The students create the project based on criteria sheets. In addition to creating the project, students complete a Daily Contribution Sheet indicating what they have contributed to the project that day, a Pathways Map that shows exactly where they travel during the project, a self-assessment, a group assessment, and a critique. You will complete an assessment sheet for each group as well. All of these handouts and forms that you and your students will need are on the DVD.

You will need to make provisions so that each group has a space in which to work, a music source, and time to practice in the performance space. Each group will need access to their folders and pencils while they are working and practicing.

Performance

Each group will have an opportunity to perform their projects for you and the rest of the class. To motivate students to give good performances, you could invite parents to class on performance day, let students invite their other teachers, and invite the principal or other school personnel. This is also good public relations in that it demonstrates what the students have learned and the value of creating and performing. The process through which the performance evolved can also be explained so the invited audience understands what was involved.

It is likely the "stage" will be in the space where the class is held. A stage space should be approximately 36 feet wide by 30 feet deep (about 11 by 9 m). Cones, tape, flags, or other markers can be used to identify the stage space. Performers need to practice in this space several times for safety and to become accustomed to occupying all of the performance space. It is good to have the space marked