

DANCEsense 
TEACHER'S GUIDE

DANCEsense



This Teacher's Guide accompanies the ten-part television series **DanceSense**, a production of KET, The Kentucky Network. Timothy Bischoff, producer-director. Mary Beth Hester, production assistance. Katherine Kramer, content designer. Nancy Carpenter, executive producer.

Teacher's Guide

Writer: Katherine Kramer

Editor: Nancy Carpenter

Design and Layout: Megan Canfield

Production Photography: Dave Crawford

KET gratefully acknowledges the contributions of the content advisors and all the dancers, choreographers, and others who appeared in the series and provided information and encouragement along the way.

Content Advisors: Rayma Beal, University of Kentucky; Jimmie Dee Kelley, Hardin County Public Schools; and Liz Jewell, KET Humanities Instructor.

This project was funded, in part, by contributors to the W. Paul and Lucille Caudill Little Arts Endowment.

©Copyright 2001
KET Foundation, Inc.
600 Cooper Drive
Lexington, KY 40502-2296

ISBN 1-881020-47-9



TABLE OF CONTENTS

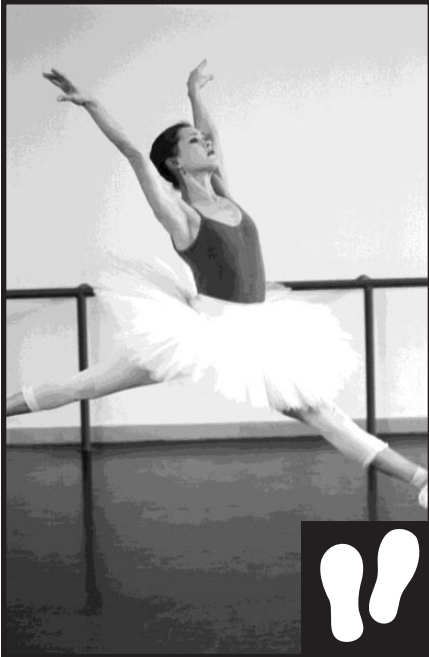


Introduction	5
Program 1: Understanding Dance	6
Why people dance	
Program 2: The Dance of Culture	8
Origins and functions of dance in various cultures	
Program 3: Dance in America	10
The influence of Native American, African American and European dances on the development of dance in America	
Program 4: The Elements of Dance	12
The "language of dance"—space, time and force	
Program 5: The Moving Body	15
How bodies move and how dancers train and maintain their bodies	
Program 6: Making Dance	17
How dances are created, what choreographers are trying to communicate, and how improvisation is used in dance	
Program 7: Ballet	20
History, vocabulary, and style of ballet	
Program 8: Modern Dance	22
Origins and development of modern dance	
Program 9: Jazz Dance	24
Jazz dance—roots, characteristics and evolution	
Program 10: Tap and Percussive Dance	26
The blending of dance and music	
Glossary	28
Appendix	30
👉 Featured Artists	
👉 Kentucky Core Content for Assessment: Dance	





INTRODUCTION



We live in a world of motion.

Waves roll onto beaches. The wind rustles the leaves. The sun moves from one side of the horizon to the other. And people move. We run, jump, skip, slide, shimmy from one place to another. Our heart pumps, our lungs expand and contract, and our eyes open and close. And we dance—to celebrate, in worship, or simply for the pure joy of moving.

Dance is a way of communicating without words and through movement. **DanceSense** is a series that explores why people dance, what dance is, and how dances are created. It looks at dances of various cultures, ethnic groups, and historical periods. It explores the elements of dance and various styles of performance dance. And during the course of the ten programs, students will have an opportunity to meet, observe, and learn from choreographers, tappers, ballet dancers, modern dancers, folk dancers, jazz dancers, and many others. Ultimately, **DanceSense** hopes to capture the energy and emotion of dance and build on young people's inherent enjoyment of moving in order to stimulate interest, understanding, and appreciation of dance. The series' content is based on the National Standards for Arts Education in Dance.

This guide contains information about each program as well as pre-viewing and post-viewing activities. These programs can be adapted for grades 5 through high school. Some content is more advanced and therefore more appropriate for middle or high school, particularly the last five programs. We've included a variety of activities, giving teachers the opportunity to select those most appropriate for the grade level they teach. The **DanceSense** website contains additional materials and activities; visit it at www.ket.org/dancesense



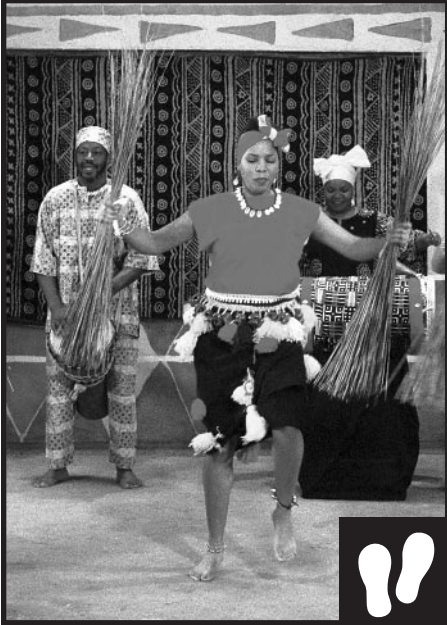
For Kentucky Teachers

DanceSense is based on Kentucky's Core Content for Assessment. Viewing the programs and using the activities and information contained in the guide and on the **DanceSense** website will help teachers address core content for dance, but could also be used to address other academic areas, such as social studies. Included in each program chapter is a list of specific core content addressed.



PROGRAM 1: UNDERSTANDING DANCE

WHY PEOPLE DANCE



Program Objective

To provide an overview of what dance is and why people dance.

Program Description

Dance is the art of human **movement**, a way of communicating without words. Its unique nature allows dance to communicate and draw connections between people across cultures and generations. Whether in **performance**, in **ritual**, or for fun, dance is a reflection of life, of the individual or community, of a culture.

This program examines both what dance is and what dance is not. The program is divided into three segments:

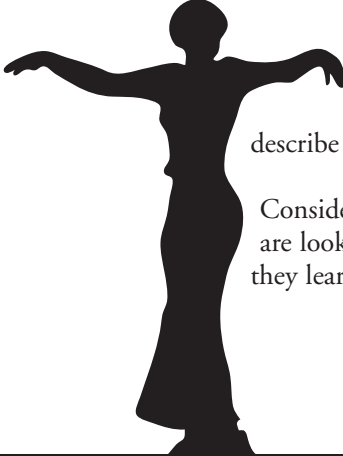
- 👉 **Movement** - this segment compares dance to other forms of movement in nature and in sports. Two dancers also talk about what dance means to them.
- 👉 **Choreography** - this segment explains the role the **choreographer** plays in the creation of dance. Three choreographers talk about where their ideas come from.
- 👉 **Culture** - this segment explores the role of **culture** in the creation of dance. It explores the three main categories of dance — **artistic**, **ceremonial** and **recreational** — and how they help explain why people dance. Examples include a Senegalese and a Shaker dance.

Before You Watch

As a class, come up with a definition of dance. Ask students: What is dance? Why do we dance? Who creates dance or where does it come from? How many forms/styles of dance can students name? Discuss what kinds of dances the students know. Have any performed or taken dance classes? Where have they seen dance?

“Man on the Street” interviews: Ask students to conduct random interviews asking the questions: what is dance and why do people dance? Collect answers and compare. What are the most common answers?

Create a class bibliography on dance. Include a list of books, magazines, videos, films and local resources (including dance schools and teachers). Add to the list as new dance topics are explored.



Ask students to bring in photos of dance. Have them describe what they see in the images using these questions as a guide: what do you know about the dancer/s? the dance style? costume? setting? Create a bulletin board collage of dance images. Save these and after watching the programs, ask students to describe them again.

Consider making the dance bulletin board an ongoing project that students add to throughout the period they are looking at the series and/or studying dance. Have students brainstorm what to add to the bulletin board as they learn about new concepts or artists.

After You Watch

Ask students: How did the program help you better understand the purposes of dance? What new information did you learn about why people dance? Create a list of as many dance forms as the class can think of and decide whether each fits under the category of artistic, ceremonial or recreational. In some cases they may fit under more than one. Ask students to choose one dance form and research it, being sure to describe what it is and why it is done. Use the Internet, dance books or resources listed on the class dance bibliography, if you've created one.

Choose a particular form of dance and a particular sport. Compare and contrast their movements. Find similarities and differences and show examples of each in photographs, video or demonstration.

Interview a choreographer. Be sure to ask why they dance and choreograph, what their influences are and what they are trying to communicate. If there are no local choreographers, perhaps you can find an interview with a choreographer on the Internet or a choreographer who would consent to be interviewed via e-mail.

Move It

Observe and copy movement from nature. Make a list of movements found in nature, e.g., ocean waves, lightning, wind, autumn leaves. Choose one to copy. First use just the arms, then the whole body. Try combining more than one of these movements, one after the other.

Invite a local dance instructor in to teach the class some form of recreational dance, e.g., salsa, a square, swing or folk dance.



Go as a class to see a production of some form of artistic dance, e.g., a ballet, modern dance, jazz, tap or musical theater production. Describe and discuss what you saw and experienced at the performance.

For more information

Visit the *DanceSense* web site at www.ket.org/dancesense

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.34
AH-E-2.2.32

AH-M-2.2.31
AH-M-2.2.32
AH-M-2.1.33

AH-H-2.2.33

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher's guide:

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS5: Demonstrating and understanding dance in various cultures and historical periods

CS7: Making connections between dance and other disciplines

KEY TERMS

(see Glossary for definitions)

artistic
ceremonial
choreographer

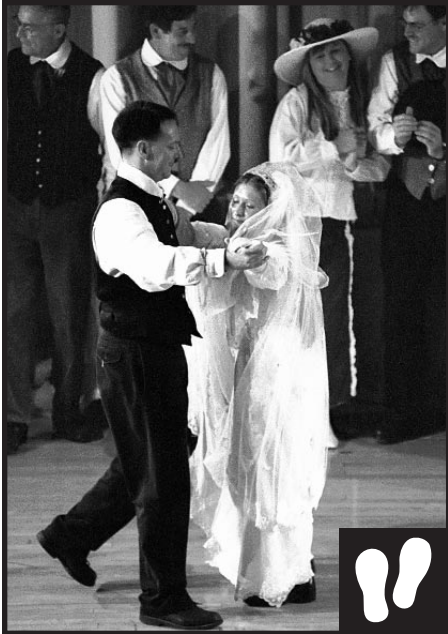
culture
dance
movement

performance
recreational
ritual



PROGRAM 2: THE DANCE OF CULTURE

THE ORIGINS AND FUNCTIONS OF DANCE IN VARIOUS CULTURES



Program Objective

To explore the origins of dance, develop an understanding of some of the commonalities and differences between dances of various cultures, and encourage respect for dance as a part of our many cultures.

Program Description

Throughout time dance has been a part of every **culture**. Dance is a reflection of the needs, values and experiences of both society and the individual. This expression can be seen in ancient dances, passed on for centuries, as well as in contemporary dance **crazes** and trends. As well, dance **traditions** can travel and change across time and cultures.

This program examines several specific dance forms with examples of both ancient and contemporary dance and dances that have become **classic** or been recycled with subtle changes. In each case we see that the different cultures from which the dances stem produce a myriad of differences in the dance styles, and yet the similarities that exist between many are fascinating.

The four program segments each explore a variety of dances from various cultures and time periods to see how dance is a reflection of culture.

- 👉 Culture—looks at five dances representing five different cultures: the **Kathak** of India, the **Kabuki** from Japan, the **Yoruba** dances from West Africa, a folkloric dance from Cuba, and a Native dance from Alaska.
- 👉 Popular **Social Dance**—includes some 20th century American social dances such as the **Charleston**, **Lindy Hop**, **jitterbug**, and **swing** dance.
- 👉 Cultural Changes—explores how dances have changed, using examples from Europe (the **waltz**) and the Acadian tradition of Louisiana.
- 👉 Comparing Cultures—shows the influence of two cultures—Spanish and African—on the dances of the Caribbean, such as the **salsa**.

Before You Watch

What do we already know? Ask the class these questions: What are some of the oldest **civilizations**? Did they dance? What was their culture like (e.g., values, lifestyle, foods, customs)? How are these expressed in their dances? What other forms of art—music, visual art, etc.—did they create? Are there similarities or differences in these various art forms? Research these answers further on the Internet or in the library.

Has anyone in the class seen a live or televised performance of any form of ancient or early dance (Native American, colonial, etc.)? What cultures or time periods are students studying in their social studies classes? Ask them to research dances associated with these cultures or time periods. Discuss the relationship between the dance/s and the culture they grew out of.

Interview a dancer who does some form of Native American, African, European or Latin American dance. Ask questions that help to clarify the relationship between the culture and dance. Ask the dancer to come in to speak with the class and/or demonstrate some of the dance form.

After You Watch

Compare the similarities and differences between a very old dance form (a West African or Native American dance, Indian Kathak, Japanese Kabuki) and a dance from the 20th century (salsa, Lindy Hop, twist, hip hop). Bring in examples or demonstrate.

Discuss attitudes toward dance. How do adults feel about the dances being done today? Why? Can students think of any examples of dances that were/are looked down upon? Point out that some dances that were once looked down upon later became completely accepted. Examples include the waltz (dancers first held one another and twirled) and the Charleston (was considered vulgar).

Create a dance timeline. Go back as early as you can to find references to dance or choose a specific period of time and a particular country or culture. Find photos of as many dances as possible.

Move It

Learn a circle dance and a line dance from any culture. Use a video, a local dance teacher or a book with instructions. The KET video series *Dancing Threads* contains instructions and demonstrations of four dances from various cultures (Appalachian, African American, Zuni) or consider more contemporary dances like the Electric Slide. Make a list of similarities and differences between the dances. What happens if you change the circle into a line or vice versa? Why do you think they used the circle or line to begin with?

Choose movements from three very different dances and blend them into a new dance. (You can use dances from the video or others.) Try dancing the new dance you've created to the original music that accompanied these dances and then choose a new style of music to use. How does the music change the dance? What are the similarities and the differences between the new dance you've created and old forms of the dance?

Bring a local dance instructor in to teach a country western line dance.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.2.31
AH-E-2.2.33

AH-M-2.2.31
AH-M-2.2.32

AH-H-2.1.34
AH-H-2.2.31
AH-H-2.3.31
AH-H-2.3.310
AH-H-2.3.311

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher's guide:

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS5: Demonstrating and understanding dance in various cultures and historical periods



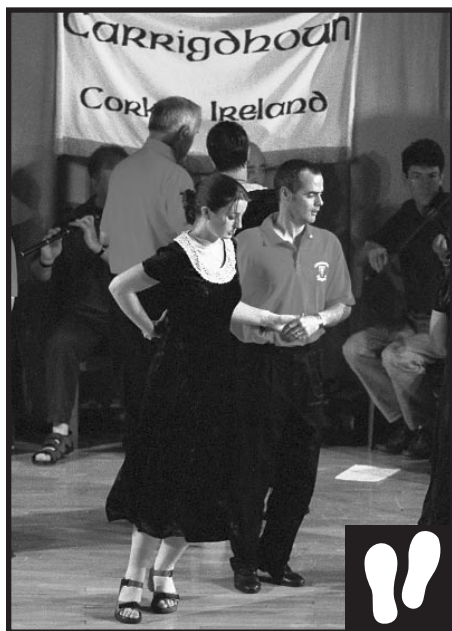
KEY TERMS		
Charleston	Kabuki	swing dance
civilization	Kathak	tradition
classic	Lindy Hop	waltz
craze	salsa	Yoruba
jitterbug	social dance	

(see Glossary for definitions)



PROGRAM 3: DANCE IN AMERICA

THE INFLUENCE OF NATIVE AMERICAN, AFRICAN AMERICAN AND EUROPEAN DANCES ON THE DEVELOPMENT OF DANCE IN AMERICA



Program Objective

To examine how American dance exemplifies dance as a reflection of culture and how it is the result of the blending of many different cultures.

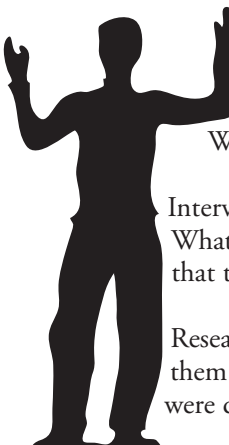
Program Description

Dance in the United States comes from the amazing mixture of cultures and peoples that make up this nation. As people made their way to this country, they brought with them elements of the cultures they left behind. Dance, being very portable, was consistently one of the ways in which immigrants were able to express their unique identities and sense of community. Over time these dances began to blend, as people found themselves interacting more and more. However, in the case of Native American dance, rather than blending, it developed separately and in some cases was outlawed.

This program is made up of four segments:

- Native American Dance—this segment looks at the role the settlers played in keeping **Native American dance** from having more of an influence on our culture as a whole. It tells the sad story of the Ghost Dance and the banning of Native dances, but also looks at the 20th century revival of Native American dances at **Powwows**.
- European Dance—this segment shows how immigrants during the colonial period brought their dances—such as the **reel**—with them as a way of building a sense of community and connection with home.
- African Dance—this segment explores the connection between African music and dance, the purposes of African dances, and the transformation of **African dance** when slaves were brought to America.
- Blending Cultures—this segment uses tap as an example of how a number of the social dance forms have been created as a result of the fusion of European and African dance. **Tap** grew out of the marriage of Irish step dancing and English clogging and African dance and music.

Before You Watch



What do you already know? America is a melting pot of cultures. Make a list of some of the countries immigrants who settled here came from. Can you think of any dances that come from these countries? [Irish jigs, reels, or Riverdance, or German waltz or polka] Who made up these dances? What music were/are they performed to? Where are they performed? Are they still performed today?

Interview a grandparent or someone from that generation. Ask them what dances they did when they were growing up. What music did they listen to? Who made up the dances? Where were they done? What was going on in the country at that time? How did they dress? What did adults (their parents) think of their dances and music?

Research current popular dances, e.g., hip hop or country western dances. How long have they been done? Who started them or made them popular? [Break dancers, MC Hammer, Michael Jackson, etc.] Are they similar to any dances that were done in the past?

After You Watch

Research Native American dance. What can you find out about its history? Where is it performed now? What groups currently perform it? Do any of these dances look similar to African dance? If so, in what ways? [Use of circles, drums, grounded movement] Do the cultures share anything in common which is reflected in these similarities? [Sense of community, rituals, celebration]

Use the Internet or library to find photographs that demonstrate the similarities between West African dance and U.S. social dances of the 20th century like the Charleston, twist, **jitterbug** or hip hop. Describe these similarities. Listen to music that the dances are done to (e.g., West African drumming, rhythm and blues, jazz or rap). What similarities do you find? Describe these.

Write a poem that reflects the energy and feeling of a particular dance from this country. It could be any of the dances seen in the program—such as the African American slave dance, the Irish reel, the Ghost Dance, etc.—or dances that students have researched.

Move It

Look for a local social dance teacher. Learn an American dance form. Swing dance or square dancing would be good. Take the class to a dance class or invite the instructor to teach at the school.

In both the African and Native American cultures, the dancers and drummers have a very close connection.

- 👉 Try having some students create simple steps with their feet while others use their desks like drums or clap their hands to follow and accompany the dancers' steps.
- 👉 Have the drummers try keeping a steady **beat** or rhythmic pattern while the dancers copy it with their feet.
- 👉 Have the drummers play the syllables of the words "Native American" over and over. At the same time, have the dancers create steps with their feet that play the syllables of the word "African" over and over at the same time. The goal is to demonstrate **polyrhythms**. Set a **tempo** for them and count them in with "One, two, ready, go" in order to have them begin at the same time.

Create your own "American Bandstand." Select a panel of three to four students to judge the music while students dance to it. Ask students to bring in music and dances from any time during this century in the U.S. They will play the music and perform the dances, and judges will select their favorites. Class should choose criteria judges will use to judge the performances.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.35
AH-E-2.1.36
AH-E-2.2.31
AH-E-2.2.32
AH-E-2.2.33

AH-M-2.2.31
AH-M-2.2.32

AH-H-2.2.31
AH-H-2.2.32
AH-H-2.2.33
AH-H-2.3.31

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher's guide:

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS5: Demonstrating and understanding dance in various cultures and historical periods

CS7: Making connections between dance and other disciplines

KEY TERMS

(see Glossary for definitions)

African dance
beat
jitterbug
Native American dance

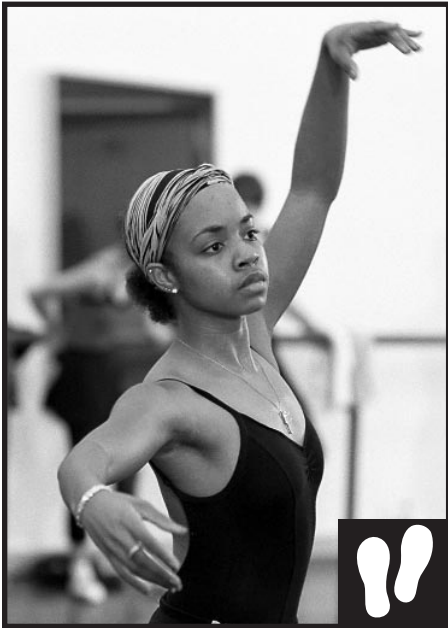
polka
polyrhythms
powwows
reel

tap
tempo



PROGRAM 4: THE ELEMENTS OF DANCE

THE “LANGUAGE OF DANCE” - SPACE, TIME AND FORCE



Program Objective

To begin to develop literacy in the language of dance by introducing the three key elements of any dance: space, time, and force.

Program Description

Movement surrounds us, and if we look further, we see that dance is all around us as well. Movement and dance take on countless forms—from the movement of children at play to the practice of yoga to the dance forms of jazz, ballet or tap. Dance styles differ from culture to culture and choreographer to choreographer. As with any art form, however, dance can be broken down into fundamental components. These basic **elements** are **space**, **time** and **force**.

Each program segment will investigate one of the three elements and how it is used in dance.

- ✎ Space—This segment explores space in terms of individual body **shapes**, the design of groups of bodies in **space**, **levels**, **directions**, and **pathways**.
- ✎ Time—To help students better understand this element, time is defined as both a music and a dance element. Aspects of time including **beat**, **tempo**, **duration**, **rhythm** and **accent** are introduced.
- ✎ Force—Force is the use of **energy**. This segment provides examples of ways in which energy is used, e.g., heavy/light, sharp/smooth, tight/relaxed.

Before You Watch

What do we know? Ask students: What are the ingredients that make up dance? Create a list of answers. With each answer, ask: Could you have dance without this ingredient? If yes, cross it off list. Try to get at what must be there. Next, try to put each of these answers under the categories of space, time and force. Allow students to be creative in trying to answer these questions as this can be an interesting way to begin to explore elements of dance. Keep these lists to study after watching the program and discuss them again. These are tricky concepts to get. Wrestling with them can be fun.

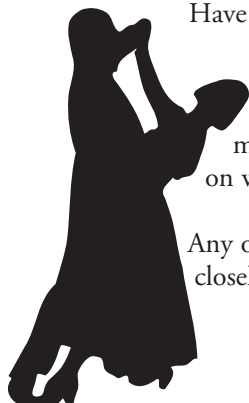
Dance in Space: Ask students to find photographs/images of dances that

1. use circles and straight lines
2. use low and high levels in space
3. take up a small amount and large amount of space

Have students discuss what these dances might be about and why they use space in this way.

Research. Find dance books or other resources that illustrate these elements and add them to the class bibliography. You might look for books or videos or web sites on choreography, dance education, children’s dance, elements of dance, improvisation in dance or dance composition. Have students look through these books and report on what they found. Did they read or see something that particularly helped them understand one of these concepts?

Any or all of these activities should prepare students to watch the program. Ask them to watch each program segment closely, writing down words or phrases that come to mind as they observe the examples of each element.



After You Watch

Ask students to read some of the words they wrote down while watching the program. What words or phrases did they note as they watched the examples of space? of time? of force? Can they create their own definitions of these elements, based on what they observed?

Bring in videos of more than one style of dance and observe how the elements of dance are used. Observe and discuss with the class how space is used in terms of shape, **design**, level, pathway, **patterns**, **focus** and direction. Discuss the use of time in terms of beat, tempo, rhythm, and accent; if you need help, consider asking the music teacher to work with you. And discuss force in terms of energy qualities, e.g. soft/sharp, tense/relaxed, heavy/light. Have students discuss or write about the impact these various elements have on their impressions/likes/dislikes of the dance. Imagine the dances using the elements differently. What impact would this have on the dance?

Ask an artist of some kind (other than dancer) to come to the classroom to be interviewed. This could be a music or art teacher in your school. Ask questions about the basic elements of their art form. Discuss how they compare to those in dance. Invite a choreographer to the classroom and ask him/her to talk about how he/she uses the elements of dance in choreography. The two could come at the same time or separately.

Watch a basketball, football, or baseball game. How do the elements of movement/dance apply to these games? Turn the sound off and play a variety of styles of music while watching. Could you imagine these as dances? Imagine there is no ball in play and observe the movement as pure movement. Could this be dance?

Move It

Explore body shape in space. With students seated at desks, ask them to:

1. freeze in a shape.
2. change that shape by moving one arm.
3. change the shape by moving one leg, by moving their upper body, by where they are looking, by a finger, etc.
4. relax.
5. change their level, their direction, their focus.
6. one at a time, to create a pathway in space by getting up and moving to an empty seat. (Note: Be sure there is at least one empty chair in the room.)

Elaborate on any of these ideas.

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31
AH-E-2.1.32
AH-E-2.1.34

AH-M-2.1.24
AH-M-2.1.31
AH-M-2.1.33

The “Move It” activities in this and other chapters are designed to help teachers address core content items listed under “Creating” and “Performing.”

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

CS1: Identifying and demonstrating movement elements and skills in performing dance

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS7: Making connections between dance and other disciplines



KEY TERMS

(see Glossary for definitions)

accent	energy	shape
beat	focus	size
design	force	space
direction	level	tempo
duration	pathway	time
dynamics	patterns	
elements of dance	rhythm	



PROGRAM 4

	DANCE ELEMENTS	SPACE	TIME	FORCE
Suggested level for Instruction	Elementary	shape level direction pathways	beat tempo	use of energy while moving
	Middle	focus size	accent rhythmic pattern duration	heavy/light sharp/smooth tension/relaxation bound/flowing

Explore designs in space. Ask students to use paper and pencil and create on paper the design/shape for a group dance.

1. Draw the opening shape to be made in the space by a group of dancers.
2. Draw a second or middle shape.
3. Draw a third or ending shape.
4. Choose the number of dancers to be placed within each of these designs/shapes.
5. Draw pathways that each of the dancers must take in space to get to the middle and ending shapes.
6. In small groups, ask students to analyze each other's designs. Is there one they might like to try out by moving from shape to shape? If so, they will be exploring the craft of choreography.

Explore time.

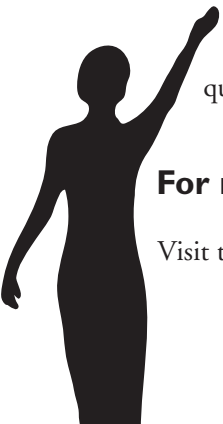
1. Ask students to stand up and sit down at their desks taking a set amount of time (8 counts, 4 counts, 2 counts, etc.).
2. Change places in the room within a set amount of counts.
3. Vary the number of counts to do either of these.
4. Try combining the two ideas. Stand up, change places, and then sit down. Use a specific amount of counts for each movement or a total amount of counts to complete all three movements.
5. Try this with music.

Explore time and force.

1. Seated at desks, ask students to move their arms very fast and stop when they think a minute is up and freeze. Keep track of the time of the first and last person to stop.
2. Then ask students to do the same thing but with slow moving arms. Check the difference in time of freezes.
3. Ask students to move their arms for five seconds at a time. Use energy in different ways each time. Use these qualities or others: heavy/light, smooth/sharp, tense/loose.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense



PROGRAM 5: THE MOVING BODY

HOW BODIES MOVE AND HOW DANCERS TRAIN AND MAINTAIN THEIR BODIES



Program Objective

To explore the ways in which the body moves by using both locomotor and non-locomotor movements, to see how dance movement differs from other movements, and to learn how **technique** and **training** make use of these ways of moving to refine and diversify the dancer's abilities.

Program Description

Dancers come in many shapes, sizes and styles, but whatever the look, there are two fundamental ways of moving involved in their dance: **locomotor** and **non-locomotor**. When ballet dancers move across the floor in a beautiful leap or run, they are using locomotor movement (movement that travels through space). When jazz dancers swing, sway and dodge they are using non-locomotor movement (movement that stays in one place in space).

The two segments in this program explore how dancers train and how their bodies move.

- 🔪 Maintenance and Training—Several dancers describe how they train in order to remain healthy, prevent injuries, and perform the dance movements required of them. This segment also looks at the dancer's concept of good body **alignment** and **balance**; some of the specific technical considerations that go into becoming a proficient performer; and where dancers train—the **studio**—and some of the specific needs for a dancer's attire.
- 🔪 Movement—This segment shows how the expressive qualities, or **dynamics**, of dance differentiates dance movements from other movements. And it focuses in on the two ways of moving—locomotor and non-locomotor—giving examples of each.

Before You Watch

What do we know? Ask students: What is locomotor movement and non-locomotor movement? Make a list of as many movements in each category students can think of. Where are these ways of moving seen—both in and outside of dance? Are there specific styles of dance that students associate with any of them? What forms of locomotor and non-locomotor movement are used in the classroom? [Walk, reach, bend]

DANCE MOVEMENTS	
LOCOMOTOR	walk run skip hop jump slide leap gallop
NON-LOCOMOTOR	bend stretch twist swing sway dodge fall

Find some students within the class or school who have studied a specific movement training, e.g., swimming, gymnastics, track, or a dance technique, and invite them to be interviewed by the class. Find out what their training is like, what is specific to that form, how often or how long is training required. Does the training consider proper form and alignment of the body? Are there specific exercises for balance or for jumping and landing? Does the technique work on isolated parts of the body? If there is a video camera available, perhaps the interviewee would consent to demonstrating some of these aspects of training. This will help in creating the training chart suggested in "After You Watch."

Research. Choose a specific dance form like jazz, ballet or tap dance and research how dancers train for that specific technique. Report findings and compare with other forms of movement or sports training. Who stretches more in their training—a jazz dancer or a football player? How do basketball players and ballet dancers practice jumping? Did you know that there are some famous boxers who were once tap dancers? How might tap dance make them better boxers?



PROGRAM 5

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31
AH-E-2.1.32
AH-E-2.1.33
AH-E-2.1.34

AH-M-2.1.32
AH-M-2.1.33
AH-M-2.1.34
AH-M-2.1.36

AH-H-2.1.36

The “Move It” activities in this and other chapters are designed to help teachers address core content items listed under “Creating” and “Performing.”

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

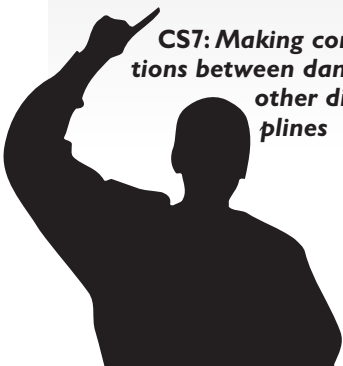
CS1: Identifying and demonstrating movement elements and skills in performing dance

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS6: Making connections between dance and healthful living

CS7: Making connections between dance and other disciplines



After You Watch

Using the information students gathered in their research before watching the program, as well as information from the program and the sports training video if they created one (see activity in “Before You Watch”), have students create a training chart that compares a sport or non-dance movement activity (e.g., yoga, martial arts) with some form of dance. Look at the amount of time required to train, ingredients of training, special clothing or diet, specific exercises, etc. Note the use of locomotor and non-locomotor movements. Do students begin to see the tremendous amount of time and commitment required to train as a professional dancer?

Analyze dances. Watch a video of a dance and analyze it in terms of its locomotor and non-locomotor movements. You may use some of the dance examples in the **DanceSense** series such as the Senegalese dance in Program 1, the Kathak in Program 2, or the reel or slave dance in Program 3. Or have students choose a dance they know and break down the whole dance or some of its steps according to locomotor and non-locomotor movements. You might try the twist or the electric slide or a hip hop step. One person demonstrates while the class writes down the analysis.

Move It

Invent dance steps. Build a series of dance steps by stringing together two or more locomotor movements, e.g., run, walk, skip, leap. Each person creates a step and others copy. Create dance steps and movements by imitating the movements of specific animals. Which movements are locomotor and which non-locomotor? Combine movements imitating several animals. For example, walk like an elephant and then like a tiger. Move like a monkey and then like a snake.

Work with a partner and practice good alignment and posture. How does your body stack itself up? One person stands in a position with bad alignment/posture. The other person has to help them make the adjustments to proper alignment. Help them by finding visual images that suggest the stance you would like, e.g., “Imagine you have a long heavy dinosaur tail” or “lengthen your neck” or “relax your shoulders.” Bring in photos of people with good and bad posture. Dancers are not the only people who need good alignment/posture. Why is it good for everyone to be aware of their posture? How does it help you?

Ask students to stay seated at their desks while exploring the possibilities of a number of non-locomotor movements, e.g., twist, bend, stretch, swing, push, pull, rise, fall, dodge, sway. Use the configuration of desks to create a wave throughout the room as one person at a time leads a succession of non-locomotor movements.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

KEY TERMS

(see Glossary for definitions)

alignment
analyze
balance
coordination

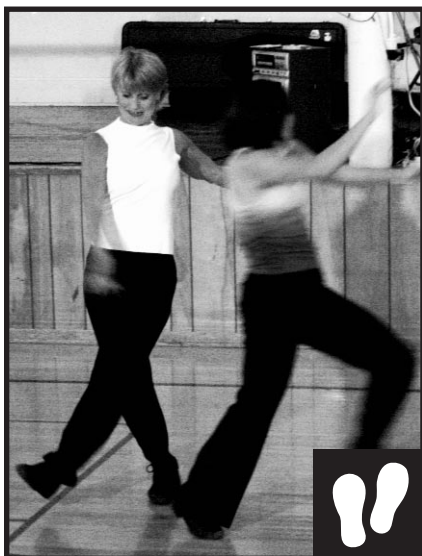
dynamics
locomotor
non-locomotor
studio

technique
training



PROGRAM 6: MAKING DANCE

HOW DANCES ARE CREATED, WHAT CHOREOGRAPHERS ARE TRYING TO COMMUNICATE AND HOW IMPROVISATION IS USED IN DANCE



Program Objective

To develop a basic understanding of how choreographers work— looking at some of the dance forms they work with and how they incorporate the elements of dance and fundamental dance movements into their process—and to understand the role improvisation plays in creating and performing dance.

Program Description

This program is divided into five segments—all exploring how dances are created.

- ✎ **Choreography** — **Choreography** is what holds dance together; it provides a **form** or **structure** within which the movement ideas are shaped. It is like the **composition** of a song, which holds together all of the ingredients of melody, harmony and rhythm. To choreograph is the “art” of making dances, and the **choreographer** uses her/his craft to create dances. A choreographer draws on his/her knowledge of dance, adding ideas, emotion and meaning to create a work of art. Several choreographers talk about what inspires them and how they depend upon their **imagination** and observation skills.
- ✎ **Making a Dance**—A dance is made up of parts. Think about how, in writing, language becomes a novel—sounds become letters, letters become words, become sentences, paragraphs, chapters, completed books. Similarly, in making a dance, impulses become movements which become **phrases** and are developed and completed as a dance.
- ✎ **Space – Time – Force**—The **craft** of choreography (and improvisation) involves working with the three elements of dance—space, time, and force—as well as basic locomotor and non-locomotor movements, and using form to shape these ingredients into a dance.
- ✎ **Improvisation**—Movement improvisation is used as a tool in the process of creating a dance. Some choreographers create dances that allow the dancers to **improvise** as a part of the performance. Dancers and choreographers talk about creating on the spur of the moment—or improvising—and how they work within a structure. The structure gives the dancers a form and rules to work with, but within that framework they are able to explore.
- ✎ **Completing the Dance**—A dance has a beginning, middle and end. This is one of the many forms used in structuring dances and creating choreography.

Before You Watch

What do we know? Ask the class if any of them have ever choreographed. Maybe they have been on a cheerleading squad and created cheers or choreographed dances with friends for a talent show. How do they think choreographers work? Where do the ideas for a dance come from? How would they compare choreographing a dance to composing music or writing a book? Where would they begin if they were going to choreograph a dance?

What do we know about improvisation? Ask the class what their definition of improvisation is. Where do they see improvisation around them? in nature? in their individual lives? in school? in sports or other activities? in the social



PROGRAM 6

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31
AH-E-2.1.32
AH-E-2.1.33
AH-E-2.1.36

AH-M-2.1.24
AH-M-2.1.31
AH-M-2.1.35

AH-H-2.1.25
AH-H-2.1.36

The “Move It” activities in this and other chapters are designed to help teachers address core content items listed under “Creating” and “Performing.”

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

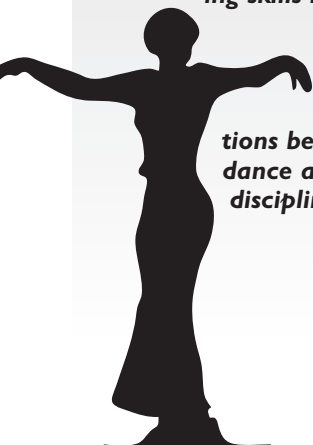
CS1: Identifying and demonstrating movement elements and skills in performing dance

CS2: Understanding choreographic principles, processes and structures

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS7: Making connections between dance and other disciplines



dances they do? What are the structures within which this improvising takes place? E.g., school or class schedule, rules of the game in sports, seasons, etc. Is all of life a structured improvisation?

Invite a choreographer to come to the classroom or find a video that includes an interview with a choreographer. Perhaps there is a local choreographer who has choreographed a musical in your town or a choreographer from a local dance studio. Find out how they work. What inspires them? How do they begin their process? Do they improvise? Do the dancers contribute ideas? Do they collaborate with other artists? Etc. Have students prepare their interview questions in advance and record the interview, if possible.

After You Watch

Have the class find some books or other resources on choreography and improvisation. Try to find at least two of these books and look for similarities and differences in the approach they take toward creating dances and improvising. Add these resources to the class bibliography.

Try a written improvisation that uses form. Create a form within which the students write. For example, give them a set amount of time to write one paragraph that includes three sentences and is about a particular subject. Or, have each student begin a sentence with the exact same word and end with same word. Read the variations. Or, going around the room, improvise the telling of a story. Each student, in turn, picks up the story where the one before left off.

Discuss **contrast** and **transition** as it relates to dance. What are contrasting dance forms/styles? [Hip hop and ballet] What would be an example of contrasting movements or a contrasting use of one of the elements of dance? [Balletic arms floating up versus a break dancer’s arms] How are transitions made in movement? [Think about how a ballet dancer makes a transition from leaping in the air to moving along the floor. Or how a break dancer makes a transition from spinning on his head to being on his feet.] Find examples of movements that are used to make a transition from one place to another or one activity to another. What movement is used to make a transition from sitting to walking? Or standing at home plate and hitting a baseball?

There are many examples of contrast and transition in the **DanceSense**. Go back and watch Program 1. In it you will see examples of African dance, waltz, modern dance, and ballet. Describe the contrast between the use of arms in each of these dance forms. Describe the contrast in their upper bodies (torso). Which are most similar/different? How do dancers make a transition from one step to another in African dance and in ballet? How do these transitions contrast? Choreographers use contrast and transition in many ways to create dances.

KEY TERMS

(see Glossary for definitions)

AB
ABA
call and response
choreographer
choreography
collaborate

composition
contrast
craft
form
imagination
improvise

narrative
phrase
structure
transition



Move It

While seated at their desks, have students create a movement. Name that movement “A.” Then create another movement; name it “B.” Put these two movements together and you have a dance with a simple AB form. Now put them in ABA form by repeating the “A” at the end. Extensions: Try a number of movement variations. Rather than the “A” being a single movement, make it an entire movement (or dance) phrase, e.g. “Stand up slowly, reach the arms up, then down, turn in a circle, sit back down.” Or while seated, “Roll your head in a circle, circle your shoulders, raise and lower one arm and then the other.” Create other forms using additional movement material — AABA, ABAC, AAB, etc.

Have all of the students watch the clock for the duration of one minute. In five second increments have them improvise the movement of one body part at a time, e.g., move head for 5 seconds, then move hand, then arm, leg, shoulder, finger, etc. Using this time structure, have them choreograph 5, 10, or 15 second movement phrases, using one body part at a time.

Choose a student to write something on the board using a specific quality of force, e.g., smooth, sharp, tense, light, etc. Try having the whole class write their names with their hand in space using these same qualities. Use different body parts to write their names through space or try other words. For example, use your elbow to write a word in space through the whole length of the room. Play a guessing game and see if the class can guess what word the student is writing. Now watch without looking for the word and just notice the movement itself. How would students describe it?

For more information

Visit the *DanceSense* web site at www.ket.org/dancesense



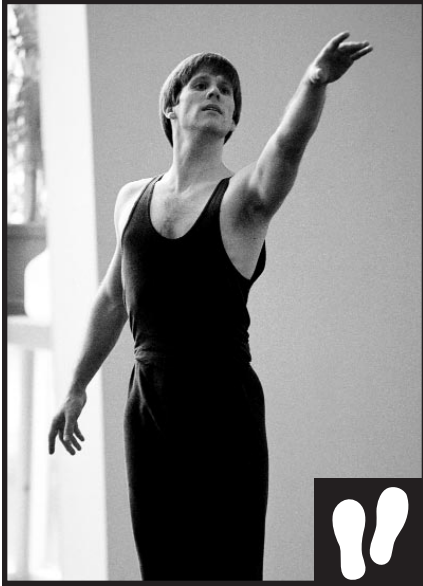
More About Making Dances

There is no *one* way to create a dance. This program looks at several aspects of choreography. For example, we see how choreographers use the elements of dance and locomotor and non-locomotor movements in creating dance. In addition, choreographers also use principles of contrast and transition and work with a number of forms. Some basic dance forms include: **AB**, **ABA**, **call and response**, and **narrative** or a simple beginning, middle and end. Choreographers also **collaborate** with other artists, like composers or costume designers, in creating their finished product.



PROGRAM 7: BALLET

HISTORY, VOCABULARY AND STYLE



Program Objective

To explore dance as a means of creative **expression**, focusing on ballet, its history, vocabulary and style, and the viewer's role in responding to and appreciating a dance performance.


Program Description

The four parts to this program will help students better understand ballet **style** and appreciate **ballet**.

- **Ballet Style**—Ballet is a **classic** form of dance, growing out of the French nobility. This segment briefly traces the history of ballet and describes the **vocabulary** of ballet movement, which has evolved over the years and become an international dance language that is the foundation of the form. This segment also briefly looks at other aspects associated with ballet—music, lighting and costuming; ballet attire such as the tutu and the pointe shoe; and body positions, such as turn-out, and steps, such as the five positions for feet and legs.
- **Ballet Training**—Ballet communicates a sense of **weightlessness** and **grace**. Dancers work hard to conceal the effort that goes into making ballet look easy. Dancers talk about how they train, **rehearse**, and get advice from their teachers.
- **Ballet Innovators**—Throughout the history and evolution of this dance form, many exceptional choreographers and dancers have developed. Some were responsible for significant changes and trends in the dance form as a whole, others introduced new techniques, and many produced choreography and companies that have spanned more than the individual choreographer's lifetime. Two examples are George Balanchine and Mikhail Baryshnikov.
- **Watching Ballet**—The audience has an important part to play in a dance performance. Dancers give suggestions about how to watch a ballet.

Before You Watch

What do we know? How many students have seen a ballet? taken a ballet class? What do they know about ballet? any technical terms? names of ballets? What words or phrases come to mind that describe ballet in their minds?



Invite someone who has taken a ballet class (from your class or within the school) to be interviewed by the class. Find out what their experience has been and what they know about the dance form. Perhaps they have a pair of ballet slippers or pointe shoes or a tutu that they can bring in to show the class. Invite them to watch the **DanceSense** program on “Ballet” with the class and discuss it with the class afterwards, providing insights from their experience.

Watch a video of a ballet and ask students to write descriptions and impressions of what they see. Perhaps you can find a tape of a George Balanchine ballet or one featuring Baryshnikov—both have been featured on PBS (search their web site at www.pbs.org). Make a list on the board of some of the dance terms, elements, and ideas about choreography that students have learned about from watching previous **DanceSense** programs. Use these to help them watch and write about dance. Watch the same video after seeing the **DanceSense** program and write a new description (or revise the first one). How much more were they able to describe? How were their impressions similar/different?

After You Watch

Several aspects of ballet have evolved so that it would have a particular look. From watching the program, students should be able to answer these questions: Why do ballet dancers “turn out” their legs? Why do ballerinas wear tutus? Why are pointe shoes used?

Research. Have students trace the development of ballet from the court dances through the Golden Age of Ballet to today’s world and contemporary ballet. How has the form changed and developed?

Ask students to research either George Balanchine or Mikhail Baryshnikov, creating a timeline that reflects his most significant career choices and contributions to dance. Extension: There are many more “ballet innovators.” Any good book on the history of ballet will contain examples. Have students skim such a history or search the Internet to learn more about choreographers and dancers who have had an impact on the development of this art form. Create a timeline with photographs or illustrations to recognize some of these artists, making sure to find contemporary examples.

Probably the ballet most performed throughout the U.S. is *The Nutcracker Suite*. This is a **narrative** ballet—it tells a story through dance. The storyline becomes the main structure for the dance. Research and find out: What is the storyline? Who are the characters? Who wrote the music? Who are some of the choreographers associated with the ballet? Bring in a recording of Tchaikovsky’s music for *The Nutcracker* and listen. Imagine the story. What are some other famous narrative or story ballets?

This program contains excerpts from two ballets — *Scheherezade* and *Lucy*. One is a **traditional** ballet, the other was created by Alun Jones, **artistic director** for the Louisville Ballet. Can students describe how these ballets are alike and how they are different? Suggest to them that they consider the costuming and lighting as well as the dance performance itself. What impact do these have on the overall impact and meaning of the dance? If students are interested in learning more, ask them to research *Scheherezade*, using the same questions listed above for *The Nutcracker*.

Move It

Ballet style and technique are rooted in the five “turned-out” positions. Learn the five basic ballet positions for legs and feet.

First Position—heels touching, feet forming a straight line.

Second Position—heels wide apart, feet forming a straight line.

Third Position—one foot in front of the other with heel against the instep.

Fourth Position—feet apart, one in front of the other, heels in line.

Fifth Position—one foot in front of the other with the heel against the joint of the big toe.

In each of these positions, try executing a *plie*, a bend of the knees. Be sure that you use proper alignment. The knees should point directly over the toes when they bend. The upper body should stay upright with shoulders over hips. Using proper alignment in this way helps to avoid knee and back injuries. If you need help, use a book, someone in the school who may have studied ballet, an outside instructor or the **DanceSense** program.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

KEY TERMS

(see Glossary for definitions)

artistic director
ballet
classic
expression

grace
narrative
rehearsal
style

tradition
vocabulary
weightlessness



Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31	AH-H-2.1.25
AH-E-2.1.32	AH-H-2.1.31
AH-E-2.1.35	AH-H-2.1.35
AH-E-2.1.36	AH-H-2.1.36
AH-E-2.2.31	AH-H-2.2.31
AH-E-2.2.32	AH-H-2.2.33
	AH-H-2.3.36
AH-M-2.1.24	AH-H-2.3.37
AH-M-2.1.25	AH-H-2.3.39
AH-M-2.1.31	AH-H-2.3.311
AH-M-2.1.34	
AH-M-2.2.31	
AH-M-2.2.32	

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

CS1: Identifying and demonstrating movement elements and skills in performing dance

CS2: Understanding choreographic principles, processes and structures

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS5: Demonstrating and understanding dance in various cultures and historical periods

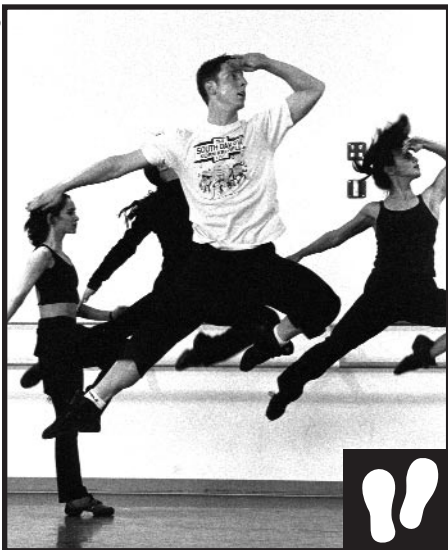
CS6: Making connections between dance and healthful living



PROGRAM 8: MODERN DANCE

ORIGINS AND DEVELOPMENT OF MODERN DANCE

Photo Credit: Michael Slobodian, Hubbard Street Dance Chicago



Program Objective

To explore the origins and development of modern dance and its ever-evolving approach to dance expression.

Program Description

Modern Dance grew out of the American spirit of **innovation**. Though **modern dance** is similar to ballet in some ways, much of its initial purpose was to break away from the restrictions of ballet and experience more freedom of movement and ideas. In less than 100 years, modern dance sprouted from merely an idea to an art form that is uniquely American. At the same time, it has become an international art form with many talented and innovative choreographers lending their ideas to its evolution. By the 1990s distinctions between modern dance and ballet were not as rigid as they once were. Ballet technique and choreography remain more formal than those of modern dance, but their themes and stage effects are often similar. The two program segments explore the history and development of the style as well as its characteristics.

- **Modern Dance History**—This segment traces the development of modern dance through its pioneers, beginning with Michael Fokine who began the move toward a more realistic style (as compared to ballet). Isadora Duncan and Ruth St. Denis are considered the founders of modern dance. Their revolutionary ideas about dance reflected other ideas about the status of women at the turn of the 20th century. Their dances were based on new techniques developed as vehicles for the expression of human passions and universal social themes. And, in moving toward a new dance form, they also looked to the past—Duncan to ancient Greece, St. Denis to exotic historical periods. Other pioneers include Martha Graham, who developed her own technique of body movement known as Graham technique, and Alvin Ailey, who created a multi-racial company that performs dances about universal human experience but rooted in his African American heritage.
- **Modern Dance Style**—There is not one language or vocabulary of modern dance movement, but it is traditionally and most often performed in bare feet. Several modern dancers and choreographers discuss the different styles and techniques that have developed and how modern dancers continue to explore new ways of moving, drawing on the influence of many other dance styles. Rather than focusing so much on arms and legs, as in ballet, modern dance makes use of the whole **torso**, and dancers not only leap through the air, but also roll on the floor. Modern dance is performed in many different settings as well. It is not limited to a formal theater setting.

Before You Watch

Ask students what they think of when they hear the term modern dance. What dances do they think of as “modern”? Why do they think a dance form might be called Modern Dance? Research U.S. History at the turn of the century through the 1920s. What other ideas were “modern” at that time? What other forms of “rebellion” or changes from the norm were occurring? [Women’s suffrage, fashion, jazz music, automobile] Discuss how dance and the arts in general are a reflection of what is going on within the culture. In what ways can you see this in today’s culture? What does today’s music and dance say about the world we live in?

What about feet? Most modern dancers dance barefoot. What other dance forms use bare feet? [African, East Indian] What dance forms require shoes and what types of shoes? What purposes do the shoes serve (e.g., tap shoes, jazz shoes, ballet pointe shoes, sneakers for hip hop dancers or break dancers, flamenco dance shoes)? What would be the purpose of dancing barefoot? What kinds of surfaces would be most comfortable to dance on with bare feet?

After You Watch

After watching this program, discuss the similarities and differences between ballet and modern dance. Review with students what they learned in previous programs about the elements of dance (space, time, force) in order to help them with this. Are there ways that modern dancers use space or time differently than ballet dancers? (Refer to Chart of Elements in the chapter on “Elements of Dance.”) What about force? Are there certain qualities of movement energy that we see a great deal of in ballet? Soft or hard, smooth or sharp? Using the Chart of Elements, which of the characteristics listed under each of the elements would you connect more with ballet? with modern dance? Or do you feel some of them are seen equally in both?

Research a famous modern dancer/choreographer, e.g. Isadora Duncan, Ruth St. Denis, Martha Graham, Alvin Ailey, Merce Cunningham, Paul Taylor, Twyla Tharpe. What unique contributions did they make? Who or what were their major influences? What other artists, if any, did they collaborate with? Could you create a family tree tracing their influences? Review Program 6—Making Dance: What kinds of forms did these choreographers work with? E.g. narrative—did they tell stories with their dances? Do the choreographers use improvisation in the process of making their dances? Do they use improvisation as a part of their performances? From where do these choreographers draw their inspiration for making dances? Give some examples.

Move It

Many modern dance styles imitate earlier dance forms or movement in nature. Have students create their own movement ideas and dance phrases that resemble images they’ve seen in other dance forms. For example, think back to the Senegalese or Shaker dances from Program 1 or the dances from various cultures in Program 2. Create a dance phrase based on movements from nature, e.g. ocean waves, clouds, trees in the wind, or based on animals, e.g. snake, elephant, monkey. Teach these to one another. Combine some of them and build a dance.

Some choreographers say they get ideas for dances from people watching. Give students the homework assignment of watching people move in a public setting of some kind (e.g., on the playground, at the grocery store, in a park, at a sporting event, etc.). Ask them to study a particular person’s movement and create a dance phrase based on that movement. Ask them to alter it in some way. They may make it bigger or smaller, faster or slower, or change it from non-locomotor to locomotor, etc.

For more information

Visit the *DanceSense* web site at www.ket.org/dancesense

KEY TERMS (see Glossary for definitions)

innovation
modern dance
torso



Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31	AH-H-2.1.25
AH-E-2.1.32	AH-H-2.1.31
AH-E-2.1.35	AH-H-2.1.36
AH-M-2.1.24	AH-H-2.2.31
AH-E-2.1.36	AH-H-2.2.32
AH-E-2.2.31	AH-H-2.2.33
AH-E-2.2.32	AH-H-2.3.31
	AH-H-2.3.310
	AH-H-2.3.311
AH-M-2.1.25	
AH-M-2.1.31	
AH-M-2.2.31	
AH-M-2.2.32	

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

CS1: Identifying and demonstrating movement elements and skills in performing dance

CS2: Understanding choreographic principles, processes and structures

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

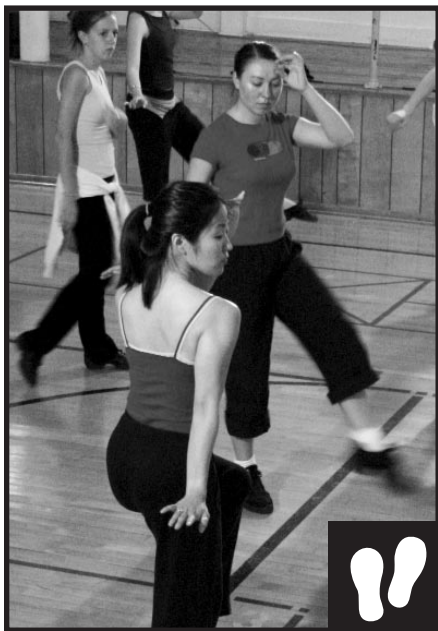
CS5: Demonstrating and understanding dance in various cultures and historical periods

CS7: Making connections between dance and other disciplines



PROGRAM 9: JAZZ DANCE

ROOTS, CHARACTERISTICS AND EVOLUTION



Program Objective

To explore the origin and characteristics of jazz dance and consider its unique evolution.

Program Description


The art of **jazz** is perhaps America's most unique contribution to dance and music. Jazz traditions are rooted in the **interaction** and inter-connectedness of music and dance...the musician responding to the dancer, the dancer responding to the musician. Jazz dance grew out of this relationship and communicates both the rhythmic complexity and emotional dynamics inherent in jazz music.

The program is divided into three segments that examine the uniqueness of the dance form and its evolution.

- 🔪 Jazz History – This segment explores the origin of jazz dance, its connection to the social fabric of the U.S. as it evolved and its intimate relationship to jazz music. It traces its shift from social/**vernacular** dance to performance art, with specific attention given to the Charleston.
- 🔪 Jazz Technique – This segment looks at three main aspects of classic jazz dance technique: physical—including **isolations** and **coordination**; musical—including a discussion of **syncopation**; and improvisational—understanding the importance of **structure**.
- 🔪 Jazz Styles – This segment points out some of the characteristics of jazz dance, including the concept of “**swing**,” as well as some of the specific styles that have evolved over the years and differentiated themselves from classic and vernacular jazz dance.

Before You Watch

Create a “Jazz Age” bulletin board. Research and bring in as many images as you can find that represent the 1920s and ‘30s, e.g. flappers, Model-Ts, swing bands, dancers doing the **Charleston**, **Big Apple** or the **Lindy Hop**, prohibition, suffrage movement. Discuss the changes that were taking place in this country during those years and how that might have been reflected in the music and dances.



Ask the students what they know about jazz music. Have they heard of **swing** music, the **blues**, **ragtime**? Bring in some examples of these types of music (Duke Ellington, Bessie Smith, Scott Joplin) and listen to them. Is there someone in the class or in the school who plays jazz and could demonstrate? How does the music make them feel? How does it make them want to move? In what ways is it similar or different from contemporary **rap** and **hip hop**?

After You Watch

The video points out both the connection that jazz dance has to jazz music as well as its evolution from a social/vernacular dance form to a performance art. Ask students if this is similar to hip hop or break dancing. What do they call the dancing they see in today’s music videos? In what ways are the dances in music videos related to the dances they do socially? Do they think this is another example of a social dance becoming performance dance? As we learned in Program 1, there are three main categories of dance—artistic, ceremonial, and recreational. Ask the students which of these categories are being discussed here and notice how one changes into the other or can be both at once.

Watch a video that includes jazz dancing, e.g. *Stormy Weather*, *West Side Story*. Ask the students to write down places in the film when they feel the music and dance are strongly connected. Review the information from Program 5 on locomotor and non-locomotor movement. As you watch the film, make a list of as many examples as you can find of both. Find examples of basic locomotor movements being combined to create more complex steps, e.g. step-hop, run-leap, **grapevine** step, slide-jump.

Move It


From a video, book or local dancer, help the students learn the Charleston and/or the Lindy Hop. There might even be a teacher or staff member in your school who knows one of these dances. In what ways are these dances similar and different? Compare them as well to the dances that are done today.

Jazz dance technique works a great deal with isolations and coordination. Have students practice isolating specific body parts, e.g. head side to side or down and up, shoulders up and down, ribcage forward and back, hips side to side. Use jazz music and do this to the beat of the music. In this way students are working with the element of time, as well as defining space by the shapes their bodies make. Try moving two parts independently, but at the same time, e.g. shoulders and hips. Try walking in time to the music while isolating and moving one body part in time to the music.

Explore syncopation and swing. Have students count in 4s while stepping in place. First step only on the 1 and 3, then only on the 2 and 4. Next step on the 1 and 3 while clapping on the 2 and 4. Listen to jazz music and see if you can hear beats 2 and 4 being accentuated in any way. This syncopated accenting of the music creates a feeling of “swing” in the music.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

KEY TERMS			(see Glossary for definitions)
Big Apple	interaction	structure	
blues	isolations	swing	
Charleston	jazz	swing dance	
coordination	Lindy Hop	syncopation	
grapevine	ragtime	vernacular	
hip-hop	rap		

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

- AH-E-2.1.31 AH-M-2.1.36
- AH-E-2.1.32 AH-M-2.2.32
- AH-E-2.1.35
- AH-E-2.1.36 AH-H-2.1.25
- AH-E-2.2.31 AH-H-2.1.31
- AH-E-2.2.32 AH-H-2.1.36
- AH-M-2.1.24 AH-H-2.2.33
- AH-M-2.1.25 AH-H-2.3.31
- AH-M-2.1.31
- AH-M-2.1.32

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

- CS1: *Identifying and demonstrating movement elements and skills in performing dance*
- CS2: *Understanding choreographic principles, processes and structures*
- CS3: *Understanding dance as a way to create and communicate meaning*
- CS4: *Applying and demonstrating critical and creative thinking skills in dance*

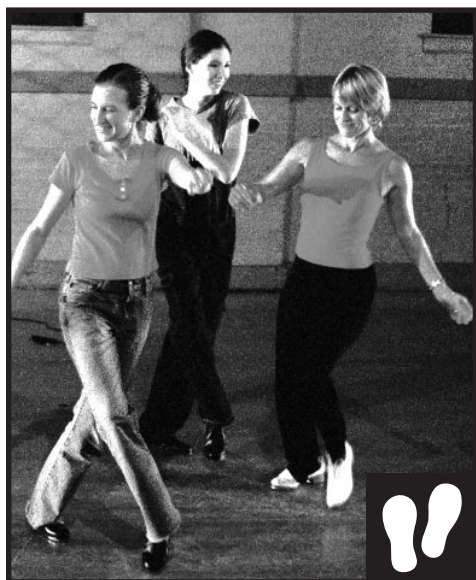
CS5: *Demonstrating and understanding dance in various cultures and historical periods*

CS7: *Making connections between dance and other disciplines*



PROGRAM 10: TAP AND PERCUSSIVE DANCE

THE BLENDING OF MUSIC AND DANCE



Program Objective

To explore the unique origins and characteristics of tap and other percussive dance forms.

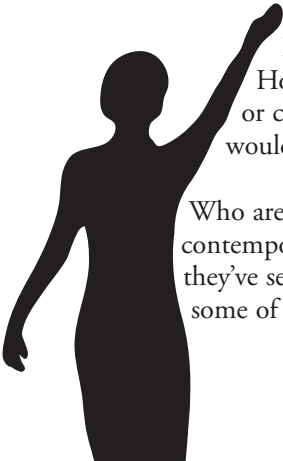
Program Description

Tap is the art of jazz, expressed as both dance and music. In this art form, as in any form of **percussive** dance, the dancer is not only the instrument of expression, but he/she plays an instrument as well—a percussion instrument. Tap dance embodies the jazz tradition of interaction and inter-connectedness of music and dance. A unique expression of American culture, it is a classic art form, yet continually evolving and shedding light on the complexity and diversity of this country and its culture.

The program is divided into four segments that examine the nature of percussive dance, giving particular attention to tap and its origins.

- Tap History – This segment explores the origin of tap dance, its roots in West African dance and music and **Irish step dance** and English **clogging**. Its development within the jazz narrative and its relationship to jazz music and other forms of early jazz dance are examined.
- Tap Technique – This segment explains some of the complexity of training involved in playing a musical instrument with one's feet, from learning a vocabulary of steps, to understanding musical concepts like syncopation, and to applying that information to improvisation.
- Tap Styles – This segment explains some of the elements of style in classic jazz tap dance and looks at the variety of other styles of tap dance that have evolved over the years.
- Percussive Dance – This segment looks at other examples of percussive dance, including **flamenco**, Irish step dance and **body percussion**.

Before You Watch



Find out what students already know about tap or some other form of percussive dance (clogging, flamenco). How would they describe percussive dance? Have they ever seen a performance of it? Have they ever taken tap or clogging lessons or tried to do it on their own? Maybe there's someone in the class or within the school who would be willing to demonstrate some steps.

Who are some famous tappers? If they watched *Sesame Street* as youngsters, they may know one of the nation's best contemporary tappers, Savion Glover. They may have also seen him on commercials or Monday night football. Perhaps they've seen some older tap dancers, e.g. Bill "Bojangles" Robinson, Fred Astaire, Gregory Hines. Research and compare some of these dancers. Go to the video rental store and check out one of their movies.

After You Watch

During the program, the “tap instrument” is explained. Find and bring in a pair of tap shoes as well as other percussion instruments. Explore the similarities and differences between the variety of these instruments, including tap shoes, hand drums, snare drums with sticks, triangles, xylophones, etc. What do they all have in common? What are their differences? How is a tapper’s shoe a percussive instrument?

Percussive dancers of all kinds use the three elements of dance: time, space and force. Ask students to describe how they see each of these elements being used. (Refer to the chart of elements in the teacher’s guide for Program 4.) Which element gets the most attention in percussive dance? [time] Why? [Time is an element of both dance *and* music.] Discuss with them how they see each of the characteristics of time being used in tap dance. [beat, rhythm, accent, duration, tempo]

Move It

Rhythm and the percussive nature of tap: Have one student at a time clap a short rhythm. The rest of the class copies the rhythm, clapping. Next, each student takes a turn clapping a rhythm and the rest of the class tries to put that rhythm in their feet. Ask them to use accents on some of the beats in their rhythms to create syncopations. Put these accents in unusual places. Think of them as surprises.

Rhythmic phrases: Have the students pick a rhyming song, rap, poem, phrase or nursery rhyme and clap the rhythm of the words, e.g. Hickory Dickory Dock or the words in a line of a favorite song. Next have them say the rhyme and put it in their feet or in a body part (head, shoulders, hips). Have them put it in their feet without saying it out loud and see if the class can recognize the rhyme.

Call and Response: Have two students volunteer to have a conversation with their feet, using the rhythms and sounds of their feet to communicate, trading back and forth. As they are making up their conversations they are also using **call and response** as a form/structure and they are improvising.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

- AH-E-2.1.31
- AH-E-2.1.32
- AH-E-2.2.31
- AH-H-2.1.31
- AH-H-2.2.31
- AH-H-2.2.33
- AH-H-2.3.31 I
- AH-M-2.1.24
- AH-M-2.1.25
- AH-M-2.1.31
- AH-H-2.1.25
- AH-M-2.1.35
- AH-M-2.2.32

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

CS1: Identifying and demonstrating movement elements and skills in performing dance

CS2: Understanding choreographic principles, processes and structures

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS5: Demonstrating and understanding dance in various cultures and historical periods

CS7: Making connections between dance and other disciplines



KEY TERMS

(see Glossary for definitions)

body percussion
call and response
clogging
flamenco

Irish step dance
percussive
tap



GLOSSARY

AB: two-part structure; a dance compositional form made up of two contrasting sections, each of which may or may not be repeated.

ABA: three-part structure; a three-part dance compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section and can be in a condensed, abbreviated or extended form.

accent: a movement or shape performed in such a way as to give emphasis.

African dance: dance forms originating in Africa.

alignment: body placement or posture; the relationship of the skeleton to the line of gravity and the base of support.

analyze: to examine the unique features of a work of art as they relate to the elements of the art form and principles of design, composition, performance and/or production; identifying and examining separate parts as they function independently and together in works of art.

artistic: relating to or characteristic of art or artists, showing skill and imagination; one of the functions of dance.

artistic director: director of the creative aspects of a company.

balance: a counterbalancing weight, force, or influence.

ballet: a classic form of dance growing out of the French nobility.

beat: underlying rhythmic pulse.

Big Apple: a dance popular in the 1930s. This dance originated in a church in South Carolina that had been turned into a black nightclub called the “Big Apple.” The dance includes all the earlier Swing steps and requires a caller. The caller shouts “Shine” and asks for one of the swing steps. A single couple steps into the center and takes the initiative by performing an exhibition of that popular step.

blues: a uniquely American form of music, usually 12 bars long, which is a primary influence on the jazz tradition.

body percussion: a form of percussive dance using the body as a percussion instrument with hands beating a variety of body parts to produce rhythm.

call and response: a structure often associated with African music and dance forms, although it is also used elsewhere, including classical, folk, traditional and other primal forms. One soloist/group performs, with the second soloist answering or entering in “response.”

ceremonial: of, relating to, or forming a ceremony; one of the purposes of a dance.

Charleston: a popular dance that originated in the early 20s. The combination of a particular type of jazz music and the highly polished, slippery floors of the Speakeasies gave rise to an in-and-out flicking of the feet, which essentially characterized the dance. It was theatricalized and embellished with typical vaudeville moves in a Ziegfield Follies production in 1921.

choreographer: a person who creates dances.

choreography: the art of arranging dances.

civilization: the way of life of a people.

classic: fashionable year after year. Classical dance is a dance that has been developed over time into highly stylized structures and forms within a culture.

clogging: a freestyle dance style originating in the Blue Ridge Mountains characterized by double time stomping and tap steps resembling a tap dance with the upper body held straight and upright.

collaborate: to work with others.

composition: the organization of the parts of a work to achieve a unified whole. Compositional forms: structure of dance compositions such as AB, ABA, and narrative.

contrast: difference between related things (as in dance movement).

coordination: smooth working together of parts, as in good muscular coordination.

craft: skill in planning, making, or doing.

craze: something that is very popular for a short time.

culture: a particular stage, form, or kind of civilization.

dance: the art of human movement. There are many kinds of dances. Ethnic dances are dances that are usually created and performed by a specific ethnic group within a society or culture. Folk dances are dances that are usually created and performed by a specific group within a culture and generally originated outside the courts or circle of power within a society. Ballet is an example of an artistic dance.

design: the arrangement of elements that make up a structure or a work of art.

direction: a dancer's facing or direction of movement; e.g., forward, backward, sideways, up and down.

duration: the length of time a movement lasts.

dynamics: how a movement is done; movement quality. Movement quality: the identifying attributes created by the gathering, release, follow-through, and termination of energy in the body, which are key to making movement expressive and dance-like. Typical

terms denoting movement quality include smooth, sustained, swinging, percussive, and vibratory as well as effort combinations such as float, dab, punch, and glide.

elements of dance: basic ingredients making up movement and dance—time, space, force; tools used in choreography.

energy: power or ability to be active.

expression: a process of conveying ideas, feelings, and meaning through the selective use of the communicative possibilities of dance.

flamenco: an individualistic, yet structured folk art from Andalucía that is often improvised and spontaneous. The song, dance and guitar are blended together by the passionate rhythms of southern Spain, the form's geographical birthplace.

focus: a central point or focus of attention in the movement space; the concentration, attention or specific energy given to movement in space.

force: (energy) degree of muscular tension and use of energy while moving, such as heavy/light, sharp/smooth, tension/relaxation, bound/flowing. Tension/relaxation: tension feels hard and tight; relaxation feels soft and loose.

form: the shape and structure of something.

grace: ease of movement.

grapevine: continuous traveling step pattern to the side with step crosses behind and/or in front.

hip-hop: contemporary urban cultural identity incorporating rap music, graffiti, break dancing; styles of dance related to rap music.

imagination: the act, process, or power of forming a mental picture of something not present and especially of something one has not known or experienced.

improvisation: movement that is created spontaneously, ranging from free form to highly structured, but always with an element of chance. Improvisation is instant and simultaneous choreography and performance.

innovation: a new idea, method, or device.

interaction: the action or influence of people, groups, or things on one another.

Irish step dance: form of percussive dance originating in Ireland with complex footwork producing rhythm with shoes.

isolations: movement of one part of the body independently of the rest.

jazz: American music marked by lively rhythms with unusual accents and often by melodies made up by musicians as they play. Jazz dance grew out of the music and remains interconnected.

jitterbug: a dance in which couples swing, balance, and swirl with lively acrobatics and break-away steps; related to the Lindy Hop and sometimes the names are used interchangeably.

Kabuki: traditional popular Japanese drama with singing and dancing. Kabuki has been associated with dance from the beginning. Generally, the dances tend to be more “earth bound” than Western styles, and while ensembles do occur, the majority of dances are solos by the principal characters.

Kathak: one of the classical dance forms of India. Each classic form represents the culture of a particular region or a group of people. The Kathak dance form originated in the north and at first was very similar to the Bharatanatyam. Persian and Muslim influences later altered the dance from a temple ritual to a courtly entertainment.

level: the vertical distance from the floor. Movements take place on three levels: high, middle, and low or deep level.

Lindy Hop: a dance named by Ray Bolger after Colonel Lindbergh’s flight across the Atlantic. This swing dance had as much “getting into the air” as possible. However, the violently acrobatic style used for exhibitions is not the same as the quietly rhythmic Lindy enjoyed by good dancers on the ballroom floor.

locomotor movements: movements that travel from one location to another.

walk: steps are from one foot to the other, the weight being transferred from heel to toe.

run: steps from one foot to another performed at a relatively fast tempo.

hop: a movement whereby the body is propelled through space by springing from one foot and landing on the same foot.

jump: a movement whereby the body is propelled through space by springing from two feet and landing on two feet.

leap: a movement whereby the body is propelled through space by springing from one foot and landing on the other foot.

gallop: a sliding step whereby the body is propelled through space in an uneven rhythm, so the same foot is always leading.

skip: a step and a hop, alternating feet.

modern dance: a form of dance developed by dancers interested in breaking from ballet traditions and expressing a more liberating form of movement. It expresses complex emotions and abstract ideas.

movement: the act or process of moving.

narrative: choreographic structure that follows a specific story line to convey specific information through the story.

Native American dance: the wide variety of dances of the original peoples of North America.

DanceSense focuses on one example, the Ghost Dance.

non-locomotor: movement that is performed around the axis of the body rather than designed for travel from place to place, such as bend and stretch, push and pull, rise and sink, swing and sway, twist and turn, shake.

pathway: patterns made as a dancer moves through the air or on the floor (e.g., straight, vertical, horizontal, zig-zag); can be made with locomotor or non-locomotor movements, separately or in combination.

patterns: a repetition of lines, shapes, and/or movements that results in a spatial or movement design.

percussive: something rhythmic in nature.

performance: a public presentation.

phrase: a brief sequence of related movements that have a sense of rhythmic completion. A movement, or dance, phrase is a series of movements with a beginning, middle and end.

polyrhythms: more than one rhythm played or performed at the same time; the layering of more than one rhythm.

powwows: an American Indian ceremony or conference, usually incorporating dance competitions.

ragtime: music played with a strong march-style rhythm and a lively melody with accented notes falling on beats that are not usually accented.

rap: a rhythmic chanting often in unison of usually rhymed words to a musical accompaniment.

recreational: a way of refreshing mind or body; a dance may have a recreational purpose.

reel: a lively dance originally of the Scottish Highlands.

rehearsal: a private performance or practice session in preparation for a public appearance.

rhythm: a flow of sound or movement having regular accented beats; a movement or activity in which some action repeats regularly. Metric rhythm: the grouping of beats in a recurring pattern. The time signature is a written symbol in music that denotes a metric rhythm; for example, 3/4, 4/4.

ritual: an established form for a ceremony.

salsa: popular music of Latin American origin with elements of rhythm and blues, jazz, and rock.

shape: the form created by the body’s position in space. Aspects of shape are open/closed, symmetrical/asymmetrical, angular/curved. Symmetry: a balanced, even design of shapes and/or movement in space. Asymmetry: uneven, irregular designs.

social dance: dances done in a recreation, or social, context, often partner dances.

space: the area of space occupied by the dancer’s body; includes direction, size, pathways, levels and shapes. General space: the dance area. Personal space: also called kinesphere, the area of space occupied by

the dancer’s body. Size: magnitude of a body shape or movement; from small to large.

structure or choreographic structure: the specific compositional forms in which movement is structured to create a dance.

studio: the working place of an artist.

style: a distinctive manner of moving or dancing; the characteristic way a dance is done, created, or performed that identifies the dance of a particular performer, choreographer, culture, or period.

swing: a way of expressing time in music that generates energy and motion within the pulse. Swing dance: an ever-popular blend of several African American dances, which include the Lindy and other dances that accompany ragtime, jazz and blues, as well as other dance music of the past 90 years.

syncopation: a temporary accenting of a normally weak beat in music to vary the rhythm.

tap: a percussive dance form, producing sound by means of shoes to which taps have been added.

technique: the manner in which basic physical movements are used (as by a dancer).

tempo: the speed with which a movement is performed.

time: a dance element, includes duration, tempo, and beat.

torso: the human body except for the head, arms, and legs.

tradition: the handing down of information, beliefs, or customs from one generation to another.

transition: a musical passage leading from one section of a piece to another.

training: to teach in an art, profession, or trade.

vernacular: of, relating to, or using ordinary movement by the people.

vocabulary: a stock of words used in a language, by a group or individual, or in relation to a subject.

waltz: a ballroom dance in 3/4 time with strong accent on the first beat.

weightlessness: having little weight; lacking apparent gravitational pull.

Yoruba: a west African cultural group whose dances and music are a root of Afro-Cuban culture.



FEATURED ARTISTS

In addition to the archival photographs and film clips gathered to illustrate the world of dance, numerous dancers, dance companies, and choreographers also contributed their time and talent to the **DanceSense** project by allowing us to interview them and tape them in rehearsal and in performance. Special thanks go to the following artists:

Katherine Kramer—is the series content designer and guide writer.

Katherine is also an accomplished



dancer and choreographer who has been a vital presence in the resurgence of classic jazz and tap dance since the 1970s.

Throughout the years she has maintained a commitment to the art of dancing to jazz and to the spirit of community within which jazz has evolved. Her experience as a performer, choreographer and teacher has been broad, ranging from appearances in concert with tap masters Honi Coles, Brenda Bufalino, Savion Glover and Gregory Hines to serving as movement coach and choreographer for Robert Redford in his film, *The Horse Whisperer*. She directed her own company, Syncopated, Inc., and currently tours two one-woman shows, “Rhythms of the Heart” and “Tap Roots.” She has produced a range of events around the country, including her annual summer workshop in Bozeman, MT—Rhythm Explosion. She has taught at universities throughout the country as well as in Arts in Education programs from Alaska to Kentucky. Katherine holds a Master’s Degree in

Movement and Dance from Wesleyan University and a BFA in Dance from Marymount Manhattan College. Her work has been commissioned by companies including Montana

Transport Co. and Decidedly Jazz Danceworks. She currently lives in Miami, FL, and teaches at New World School of the Arts, Miami Dade Community College, and Florida International University. Katherine also appears in **DanceSense** along with students, instructors, and performers who attended the 2001 Rhythm Explosion dance workshop in Bozeman, MT, including one of the country’s foremost tappers, Brenda Buffalino. For more information about Katherine or Rhythm Explosion, visit www.katherinekramer.com. To learn more about Brenda Buffalino, visit her website at www.brendabuffalino.com.

Carrigdhoun Comhaltas—present workshops and performances in traditional Irish music and dance. In 2000, this dance and music group traveled from their native Ireland to appear at the Arte Vida International Folk Festival in Berea, KY.

Franklin-Alexander Dance Center—provides professional instruction in swing, ballroom, Latin, and social dances in Lexington, KY.

Hubbard Street Dance Chicago—is an innovative force in contemporary dance, combining theatrical jazz, modern and classical ballet technique to create an unparalleled artistic style. Since Lou Conte founded the company in 1977, HSDC has grown to include the internationally renowned main company, a second young professional company, an extensive education department, and an active dance studio. Under the leadership of Artistic Director Jim Vincent, HSDC’s main company of 20

culturally diverse dancers performs worldwide for more than 130,000 people annually, and its repertoire has included works by such respected choreographers as Ohad Naharin, Kevin O’Day, Nacho Duato, Twyla Tharp, Jiri Kylián, Margo Sappington, Lynne Taylor-Corbett and Daniel Ezralow, along with new creations by emerging choreographers. Learn more by visiting their web site at www.hubbardstreetdance.com.

Imani Dance & Drum Company—is comprised of dancers of different African and African-American origins living in the Louisville area and led by Harlina Churn-Diallo and Yaya Diallo of Mali, West Africa. Yaya Diallo is the co-author of the book, *The Healing Drum: African Wisdom Teachings*. Harlina Churn-Diallo holds degrees in Pan African studies and Cultural Anthropology. She has studied and performed in Africa, Paris, and throughout the United States and has choreographed for Stage One: Louisville’s Professional Theatre for Young Audiences, Theater Workshop of Louisville, and Experimental Black Actors Guild of Chicago. Harlina is the Arts and Education Director for the Chestnut St. YMCA youth outreach programs.

Louisville Ballet—enjoys a national reputation as one of the country’s leading regional ballet companies and the only such company with which Mikhail Baryshnikov has performed in repertoire productions. The 26-member company has more than 50 world-premiere ballets to its credit and a repertoire of over 100 works by choreographers such as Sir

KENTUCKY CORE CONTENT FOR ARTS & HUMANITIES ASSESSMENT: DANCE

Frederick Ashton, George Balanchine, Antony Tudor, Choo-San Goh, Paul Taylor, David Parsons and the company's Artistic Director Alun Jones. Jones was named to this position in 1978 and retires at the end of the 2001-2002 season. For more information, visit their web site at www.louisvilleballet.org.

Mecca Gallery and Live Studio—offers classes to the Lexington, KY, community in a variety of dance forms including Tribal Style Belly Dance, Ancient Hula, Flamenco, and Modern Dance and is the home of the Rakadu Gypsy Dance.

Renaissance Cadienne—is a 20-member Cajun folkloric-theatre troupe specializing in the older music from France, Canada, and Louisiana. With its own band, the group sings and dances the music from the 18th and 19th centuries and re-creates a wedding from the year 1900. Their music paints a vivid picture of the way the Louisiana Cajuns lived two hundred years ago and encompasses the various ethnicities that have contributed to Louisiana culture. Based in Lafayette, LA, the group has performed around the world. Visit their web site at www.renaissancecadienne.org.

KET is also indebted to performers and instructors associated with the **School for the Creative and Performing Arts** (Lexington, KY), **Youth Performing Arts School** (Louisville, KY), **Charles Young Dancers** (Lexington, KY), and the **Paul Lawrence Dunbar High School drama department** (Lexington, KY).



DanceSense was created as a resource for teachers looking for exciting ways of addressing Kentucky's Core Content for Arts & Humanities. The videos and teacher guide/website activities are based on the core content, giving teachers a variety of options as they plan their lessons.

Listed below are specific core content items we feel **DanceSense** (video plus activities) best addresses. You'll notice that most of these are in the "responding" category. Not listed, however, are items from the "creating" and "performing" categories, although a teacher could easily combine the video with some of the "Move It" activities and address these as well.

In addition, many of these programs lend themselves to cross-curricular study, especially in Social Studies. Some of these cross-curricular connections are listed on the **DanceSense** web site.

Grade Level: 5 Assessment Level: Grade 5

Dance Elements, Movements, and Forms

Responding

AH-E-2.1.31 Discuss how expressive dances are composed of a variety of locomotor and non-locomotor movements that incorporate elements of dance: space (shape, level, direction, pathways), time (beat, tempo), and force (use of energy while moving). (1.15, 2.23)

AH-E-2.1.32 Discuss how elements of dance and expressive qualities of movement contribute to the idea of dance. (1.15, 2.23)

AH-E-2.1.33 Describe how locomotor (walk, run, skip, hop, jump, slide, leap, gallop) and non-locomotor (bend, stretch, twist, swing) movements are used to create simple dances with a beginning, middle and end. (1.15, 2.23)

AH-E-2.1.34 Explain how dance movements are similar and different from everyday movements. (1.15, 2.23)

AH-E-2.1.35 Use appropriate terminology to describe how two examples of dance are similar and/or different. (1.15, 2.25, 2.26)

AH-E-2.1.36 Explain how dance communicates ideas, thoughts, and feelings. (1.15, 2.23)

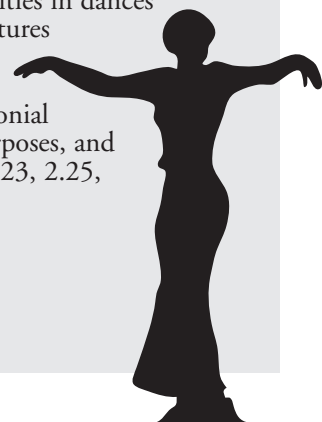
Historical and Cultural Context

Responding

AH-E-2.2.31 Explain how dance has been a part of cultures and time periods throughout history. (1.15, 2.23, 2.25)

AH-E-2.2.32 Discuss three purposes of dance: ceremonial (celebration, hunting), recreational (folk, social), and artistic (ballet). (1.15, 2.25)

AH-E-2.2.33 Describe differences and commonalities in dances of different cultures (African, Native American, Colonial American), purposes, and styles. (1.15, 2.23, 2.25, 2.26)



Grade Levels: 6-8
Assessment Level: Grade 8

Dance Elements, Movements, and Forms Performing

AH-M-2.1.24 Describe the movement, dance elements, and steps in a live or videotaped performance using appropriate dance vocabulary. [PE] (1.15, 2.23)

AH-M-2.1.25 Observe and critique dance by identifying theme, dance styles, characteristics of the style, and elements of dance used. [PE] (1.15, 2.23)

Responding

AH-M-2.1.31 Discuss how expressive dances are composed of a variety of locomotor and non-locomotor movements that incorporate elements of dance: space (focus, size), time (accent, rhythmic pattern, duration), and force (heavy/light, sharp/smooth, tension/relaxation, bound/flowing) are used to express thoughts, ideas, and feelings in dance. (1.15, 2.23)

AH-M-2.1.32 Discuss how dances are composed of a variety of locomotor (step-hop, grapevine, polka, waltz, two-step) and non-locomotor (push, pull, rise, fall, dodge, sway) movements. (1.15, 2.23)

AH-M-2.1.33 Explain dance movements and how they differ from other movements. (1.15, 2.23)

AH-M-2.1.34 Design a warm-up exercise and explain how it prepares the body for expression. (1.15, 2.22, 2.23)

AH-M-2.1.35 Analyze, interpret, and evaluate the use of compositional forms (AB, ABA, call and response, narrative) in dance. (1.15, 2.23, 2.24)

AH-M-2.1.36 Analyze, interpret, and evaluate the skills of body alignment, balance, isolation of body parts, elevation, and landing. (1.15, 2.23)

Historical and Cultural Context

Responding

AH-M-2.2.31 Discuss contributions of dance to society as both an activity and an art form. (1.15, 2.23, 2.25)

AH-M-2.2.32 Identify and describe dances from different cultures (Latin American, Caribbean), purposes (ceremonial-initiation; recreational-square dance, tap, social; artistic-ballet, jazz) and/or styles. (1.15, 2.25, 2.26)

Grade Levels 9-11
Assessment Level: Grade 11

Dance Elements, Movements, and Forms

Performing

AH-H-2.1.25 Describe how the choreographer's movement choices in a live or video performance communicate ideas throughout the dance. [PE] (1.15, 2.23, 2.24)

Identify and describe the choreographic structure (i.e., dance form) in a live or video dance performance. [PE] (1.15, 2.22, 2.23)

Responding

AH-H-2.1.31 Describe and analyze the relationship among music, costumes, lighting, props/scenery and choreography. (1.15, 2.23)

AH-H-2.1.32 Analyze, interpret, or evaluate the following compositional dance forms: (1.15, 2.23, 2.25)

AH-H-2.1.33 Choreographic: theme and variation, rondo, round, narrative.

AH-H-2.1.34 Social: fox-trot, waltz, jitterbug, cha-cha.

AH-H-2.1.35 Critique the meaning of a dance based on form and movements from the perspective of a dancer and/or an audience member. (1.15, 2.23)

AH-H-2.1.36 Identify skills and training for a variety of careers related to dance. (2.23, 2.24)

Historical and Cultural Context Responding

AH-H-2.2.31 Discuss how dance reflects history and culture. (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.25)

AH-H-2.2.32 Discuss how dance can portray thematic ideas and society, political and social beliefs. (2.23, 2.24, 2.25)

AH-H-2.2.33 Describe similarities and differences in recreational, artistic, and ceremonial dance styles (recreational: ballroom, line dancing, aerobic; artistic: folk, modern, jazz, ballet, musical, theatrical, ethnic; ceremonial: commemorative, conflict). (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.26)

**Arts and Humanities
 Reference Chart (Grade 11)**

<i>Major Movements/Time Periods/Cultures</i>	<i>Dance</i>
AH-H-2.3.31 Ancient and Lineage-based Cultures	ritual in African dance/ Native American dance
AH-H-2.3.35 Medieval 800-1400	Tarantella
AH-H-2.3.36 Renaissance 1400-1600	court dances
AH-H-2.3.37 Baroque 1580-1700	Development of Ballet by Louis XIV
AH-H-2.3.39 Romanticism 1760-1870	Golden Age of Ballet
AH-H-2.3.310 Realism 1820-1920	folk and social dance
AH-H-2.3.311 Modern and Contemporary 1900-Present	Alvin Ailey, Balanchine, Baryshnikov, Fokine, Graham

[PE] are performance events. Numbers in parentheses at the end of statements refer to appropriate Academic Expectations. For complete information about Kentucky's Academic Expectations, Program of Studies, and Core Content for Assessment, visit the department's website at: <www.kde.state.ky.us>

