

# ***Explore Music 9: Music and Movement***



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## ***Music and Movement***

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Explore Music Curriculum Framework* and *Explore Music: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Listening



Key Point



Extension



Cross  
Curricular



# **Explore Music 9: Music and Movement**

## **(13 Instructional Hours)**

### **Overview**

#### **Rationale**

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Movement is an integral part of everyday life. We are always moving, even when we think we are very still. From birth, our bodies move to rest different muscles, to change our posture, to balance against gravity – sometimes consciously and sometimes unconsciously. As toddlers we learned a range of skills and understandings by moving through and exploring our surroundings. Yet, when children enter school, they are often asked to sit quietly during the teaching and learning process. This is not a natural tendency, and the literature on brain research clearly indicates that the processing of new information is rooted in the body, with memory and movement working hand in hand.

Throughout the music curriculum from primary to grade 12, there is an emphasis on the integration of movement in the learning, teaching, and assessment process. There is no doubt that music and movement are interwoven, and to isolate them as separate entities is clearly a contradiction of how one supports the other. For example, when music that has a strong beat is playing at the gym, it encourages us to pick up the pace and have our bodies become one with the music. Similarly, when a slow, quiet Debussy piece is playing it immediately tells our bodies to slow down and relax. Music has tremendous power over how we think, feel, and move, and therefore it is integral to the study of music.

Many use the terms “movement” and “dance” interchangeably and so there can sometimes be a negative connotation towards movement, particularly by students at the junior high level. However, there is a clear distinction between moving through a set dance and exploring physical space with one’s body in a controlled way. Brian Way (*Development Through Drama*, 1967) expresses it best when he writes

*Some children and young people are capable of mastering (dance steps)...but many never will achieve such mastery. Both the capable and the less capable still require opportunities for movement which are based on intuition and personal mastery, each at his own level...the essential spirit of dance is fostered and developed in each person, alongside an intuitive feeling for and response to time – beat, rhythm, climax, atmosphere and characterization, the full sensitive use of space and the whole body in a controlled use of that space, including sensitivity to others. All of these factors can be achieved by every person without being taught a single step, and irrespective of physical type or any form of natural talent.*

This module has been designed to provide students with opportunities to formalize their previous experiences in movement, and to allow them to develop those skills that will inform choices when they enter high school. The activities presented can be adapted to suit any space and number of students, but it is important to ensure that students are provided a safe, comfortable and productive learning environment.

The space required for this module must allow for multiple groupings. Students need to be able to move about safely, and the teacher must be able to move from group to group. It is important to note that this module can be taught in a regular classroom, provided there is no furniture, and the floor is safe for movement exercises. Obviously, a space larger than a classroom is preferable. For instance, an audio/visual room, gymnasium, or auditorium/theatre space can be an ideal space for teaching this module.

In addition, safe and effective practice within the movement space requires attention. It is important that the teacher

- plan carefully to ensure that activities are appropriate for the students' physical development
- incorporate appropriate warm-ups
- ensure that students are aware of the physical demands they are placing on their bodies
- encourage students to wear clothing and footwear that are appropriate for movement
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety

## Glossary

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- warm-ups
- energizers
- layering
- timbre
- directionality
- levels
- sequence
- transitions
- phrasing
- freeze position
- tableau

## Outcomes Addressed

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### CREATING, MAKING AND PRESENTING

*Students will be expected to*

- 1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters
- 1.3 use the elements of music to express and communicate meaning
- 1.4 interpret non-verbal gestures making connections to notation and musical expression
- 2.1 maintain a part within a variety of textures and harmonies using a range of musical structures and styles
- 2.2 use a variety of notational systems to represent musical thoughts and ideas
- 2.3 apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group

### UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY

*Students will be expected to*

- 4.1 examine ways in which music enhances and expresses life's experiences
- 4.2 choose music for a variety of purposes and justify their choices
- 5.1 define relationships among music, other arts, and other subjects

### PERCEIVING AND RESPONDING

*Students will be expected to*

- 6.1 examine and explore a range of possible solutions to musical challenges
- 6.2 use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical performances
- 6.3 critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations
- 8.1 evaluate choices of the elements of expression in musical compositions based on the composer's intent
- 8.2 use feedback from others to examine their own musical works in light of the original intent
- 8.3 analyse performances and provide critical commentary on aspects of musical presentation in light of the performers' intent

#### *Tips for Teaching Success*

Refer to the "Big Ideas" in *Talk About Assessment* to get a sense of how you will be assessing student progress in this module. In your introduction to the module, tell the students about the eight big ideas and explain that this is the process you will be using in assessing them. It will be necessary for each student to maintain a portfolio of their progress, and this can be a binder in which they can insert assignments, extra practice, journal notes, reflections, etc.

*Tips for Teaching Success*

To be effective, assessment must be part of the teaching and learning process. Teaching, learning and assessment work best when informed decisions are made based on how well the students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will treat the actual assessment as meaningless. Therefore, to be able to arrive at a final mark at the end of this module, teachers must include an assessment activity every day. For examples of assessment instruments, see *Explore Music 7 – 9: Appendices* (Appendix D), *Dance 11*, and other curriculum documents.



# Unit 1: Relax, Stretch and Move! (1 hour)

## Introduction

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This unit is designed to provide ideas for warm-ups and energizers throughout the module. They will provide for students a basic understanding of how their bodies move through space while keeping a steady beat. Rhythm is emphasized but they will also have some experience with more creative movements that have a free rhythm. In addition to the warm-ups at the beginning of every class, it is important to have students stretch before they begin any movement and also to provide a period of “cool down” at the end of the class. For specific exercises, check out *Rhythmic Activities and Dance* (Bennett & Reimer) and *Brain-Compatible Dance Education* (Anne Green Gilbert). The physical education teacher may also have resources and ideas to share.

## Key Concepts

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- warm-ups
- energizers

## Teaching, Learning and Assessment Process

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### WARM-UP ACTIVITIES

At the beginning of every lesson, it is important for students to do warm-ups that prepare them for what is to follow. These activities not only motivate them but give them confidence in moving as they become more comfortable with expressing themselves through movement. Warm-ups also help them feel more comfortable with each other and should be done in a very relaxed and fun atmosphere. At this age, students sometimes feel self-conscious when doing activities in front of peers. Throughout this module and the ones to follow there are many *Tips for Teaching Success* that will provide the teacher with suggestions for helping students feel more comfortable with moving.

The following activities can be used as warm-ups to begin a class or as energizers interspersed throughout the lessons.

### Brain Dance

In her book, *Brain-Compatible Dance Education*, Anne Green Gilbert gives a rationale for developing a warm-up dance that builds on stretches and basic movements that are inherent in us all. Through her work in schools, she saw a need to develop a simple warm-up that would address these important aspects of “getting ready” for moving to music. Brain Dance, as described on pages 39 – 49 of her book, focuses on simple movement patterns in eight core areas to ensure that both mind and body stay healthy:

- breath
- tactile
- core-distal
- head-tail
- upper-lower
- body-side
- cross-lateral
- vestibular

At first glance, it appears that these are for very young children, but Green Gilbert explains that these core areas should be developed at the beginning of every movement class for young children to adults.

Read through the preamble of the chapter to gain an understanding of why this is important, and then teach the patterns to the students. It is suggested that you do these patterns, or variations of them, at the beginning of every class. Students soon will develop this routine, and it will be important for them in their daily healthy living long after they have completed *Explore Music 9*.

### **Four Step Mix Up**

Choose a rock 'n roll classic or a funky song (e.g., Sly and the Family Stone *Dance to the Music* or any Motown recording). Experiment with different tempos. Teach four simple steps, each one eight beats in duration.

Example:

#### 32 measure pattern

- 8 counts:        Step Touch to right (step with right foot and touch left foot to the instep of right foot).  
                       Step Touch to left (the opposite).  
                       Step Touch to the left (step with left foot and touch right foot to the instep of left foot).  
                       Step Touch to the right (the opposite).
- 8 counts:        Right foot crosses over left, quarter turn, repeat 3 times to return where started
- 8 counts:        Walk forward 4 steps, leading with right foot, and back for 4 steps.
- 8 counts:        Improvise a rhythm using body percussion

Practice these four patterns until students are familiar and comfortable in executing them. Perform with the music. Next, change the order of the patterns (for example 2,3,4 and then 1; or 2,4,1,3 etc.).

Practice as a whole class. Then divide the students into groups, each group creating their own sequence using the same patterns. Allow time for practice and have then present to the others. Encourage students to add their own flourishes to the simple steps. For example, they could have a feature dancer do something with the steps in the middle or try a variation on the original steps....let them use their imaginations!



Have two groups perform their sequence at the same time. Try it having them face each other as they perform, to increase concentration and coordination.

Have all groups perform in sequence, without losing a beat in between.

## Machine

Have one student begin with a repetitive movement to an accompanying song and repeat it for the duration of the song. In turn, each student comes up and “adds on” to the machine by finding a way to work with one of the people already in the machine.

For example, if person A has their arm moving up and down in time, person B might put their arm in the open space created while person A’s arm is up and move it out of the way before the person B’s arm comes back down. Encourage students to move more than one body part, maybe an arm and leg, or add head and elbow etc. As the music speeds up so will the timing of the machine until the music comes to a halt, and then the machine will freeze in position, or fall down as if the plug were pulled!



In their journals, invite students to reflect on these movement experiences. Teachers can offer guiding questions to support and inspire students’ writing.

## Teacher Notes

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# Unit 2: Getting Ready to Stomp (3 hours)

## Introduction

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In this unit, students will reinforce their rhythmic skills and apply them for Stomp – a dance form that is appealing for students of this age group.

## Key Concepts

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- layering
- timbre

## Teaching, Learning and Assessment Process

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### PART A: PREPARING TO STOMP

#### Warm-up

After doing the Brain Dance, begin the lesson with echo rhythms using 4-measure phrases and combinations of snap, clap, pat knees, stamp, arm movements, twirls, bends, or anything that adds interest and gets the students in the groove.



To demonstrate layering and to increase complexity and concentration, have the students stand around you in a circle. You, as teacher, begin with a simple 4-beat pattern, such as 4 claps; 2 claps and 2 pats; 4 shoulder taps, etc., and the students repeat it. Now, go around the circle having each student create a 4-measure pattern for the others to echo. Encourage those who have extended experiences with music and movement outside of class to be creative by adding movements to the 4-beat patterns.



If time allows and if the students are proficient with the echo patterns, have them repeat your pattern while you create a new one which in turn is repeated. In effect, they are watching what you are doing while performing what you just did.

As a further extension, after your initial pattern, have the student to your right repeat your pattern while you create a new one. These patterns continue to get passed around the circle until everyone is performing a pattern and the teacher's original pattern has returned to him/her. For this particular part of the activity, you may wish to begin with 1- or 2-measure patterns and build in complexity to 4-measure patterns.

Show students the opening sequences in the DVD, *Stomp Out Loud* (the first 20 minutes). It is important to save the basketball piece for later in the module. Discuss the use of percussion, as well as the movement. Next, practice writing rhythms, beginning with simple 2-measure patterns, and increasing in complexity. Depending on their background, you may want to brainstorm all the rhythm elements that the students can recall. Write these on the board to create a starting point for their rhythmic patterns. You may even consider doing rhythmic dictation to review.

As a class, create 4 four-measure phrases that can be clapped, tapped, stomped and/or patted. Use as many combinations as possible. Divide the class into four groups, and have each group add simple movement elements to the pattern that the class has created. Have each group perform their pattern for the rest of the class. After each performance, reflect on how the movements added interest and contrast to the initial 4-measure pattern. At the end, discuss how each group's movement started from the same rhythmic phrase, but changed into a unique performance piece.

Now start layering the patterns to allow the students to hear and see the effect. Layering is a very important part of Stomp, and to do this, bring each group in at a specific point, adding their pattern to what is already happening. They will be excited to experience the piece build.

In preparation for the next day, ask the students to bring to class non-traditional sound makers from home, outside, around the school yard, etc.



It is a good idea to have the rhythmic phrase notated on the board using traditional notation throughout the process so the students can refer to it. Ensure that everyone is able to read this fluently and note any who are experiencing difficulty.

Have students use invented notation to notate their movement in relation to the rhythmic pattern. They will still use measures, time signature, etc., and to be effective it can be placed over the written rhythmic phrase, increasing the score in complexity.

## PART B: MOVING TO NON-TRADITIONAL SOUNDS

### Warm-up

First, do the Brain Dance and then review the previous warm-up and repeat it to allow the students to become more comfortable with layering. Gradually increase the complexity of the pattern. You may even consider beginning with an 8-measure pattern. These warm-ups are excellent for reinforcing the concept of steady beat.

Review timbre in music. Using the non-traditional sounds that students brought to class, have them sort the sounds according to like timbres. Once the sounds are classified, divide the class into groups with each student in the group having a sound of contrasting timbre. Next, have them create a percussive movement piece based on a situation or story and using the ideas contained in the warm-up. In their groups, ask students to brainstorm ideas for a story or situation they would like to tell through movement and sound. Create a title for this new movement piece. After you have approved their selections, they can proceed with creating a movement piece using their found sounds to tell the story.

*Note:* This percussive movement piece must be in the style of *Stomp*. Examples of situations and titles include:

- waiting at a bus stop
- in line at the cafeteria
- getting ready for your team to play a game
- I slept through my alarm!
- Where is that bus?
- It's the play-offs!

Now have them create their movement piece. Move from group to group to keep them on track, ensuring that they are working well together.



Using the songwriters circle as a model, have each group of students perform their movement piece as it is “in progress”. This should take place mid-way in the creative process so the performers can get feedback from other students on ways in which they might improve their piece. You may wish to establish some criteria prior to this assessment activity. Encourage feedback that is constructive. For example:

- Have the students suggest ideas that the group might try to incorporate.
- Have students demonstrate problem solving by encouraging multiple solutions for the same problem.
- Approach the movement piece from an open and curious perspective.
- Work collaboratively and develop good listening skills.
- Incorporate the process of stop, reflect, continue in their work.

Building on the suggestions from classmates, have the groups continue to refine their work and prepare for the final presentation.

*Tips for Teaching Success*

Students sometimes get bogged down with discussing ideas. What you want is for them to get up and try their ideas and not just talk about them. Reinforce this throughout the module.



In advance of creating this movement piece, co-construct with the students, a rubric or other assessment tool that will be used to formatively assess their learning. You may find examples of rubrics for movement at the end of this module in the Appendix, in Appendix E of *Dance II*, or in many other arts curriculum documents.

As each group performs, you as teacher should complete the rubric (or other assessment tool that was co-created), and have the performing group complete the assessment tool as well (their self-assessment). Much can be learned through the discussions of where students are on their learning journey at this moment in time.

## Teacher Notes

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# Unit 3: Stomp and Feel the Beat (4 hours)

## Introduction

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In this unit, students will get to apply various movement elements – layering, directionality, levels – to a strong rhythmic piece. The DVD, *Stomp Out Loud*, is an important resource to use for this unit.

## Key Concepts

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- layering
- directionality
- levels
- sequence

## Teaching, Learning and Assessment Process

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### PART A: RELATIONSHIP OF A SOLID BEAT TO STOMP

#### Warm-up

Always begin with the Brain Dance, then have the students march on the spot, keeping the beat as steady as possible. Add a clap on beat 4 and when they are comfortable with this, add a different sound on that same beat that uses their bodies. Examples might include:

- 1, 2, 3, vocal sound
- 1, 2, 3, slap elbows
- 1, 2, 3, tap wall if close enough
- 1, 2, 3, tap knees

This allows them to experiment with sound qualities, while at the same time keeping a steady beat.

Next have students substitute two eighth notes on beat 4. Encourage individual students to take the lead and do an action/sound for beat 4 with everyone following. To get a layering effect, have half the students do a quarter note sound on beat 4, such as a clap, while the other half does eighth notes using a contrasting sound.

Give the students one basic stomp pattern, 4-measures in length and containing a combination of body percussion and movements or gestures and give them time to work on it individually. When students are comfortable with this, add a second stomp pattern and have them work on both together. When they have mastered these two, add a third. Now put the students in groups of 4 and have them use the three patterns



to create a sequence. When they are comfortable enough to present, have the students perform their sequence for each other.



After each group has performed their three-pattern sequence, have the other students give feedback as to what they liked and what aspects the group might improve. Again, make sure the comments are positive and constructive. As teacher, it is expected that you will also comment while reminding them of the key aspects of choreographing a stomp sequence.

Have the students perform their three-pattern sequence again. Select one group and demonstrate how they could add more interest if they changed formation within their sequence. Here are some examples:

- move from a straight line to a circle and back to a straight line
- begin in parallel lines and then move to a V
- start in a group of 4, move to pairs and back to the group of 4 again

Have them brainstorm other ideas for changing formation.

Now ask them in their groups to work on their sequence adding a change in formation. Remind them that they may need to alter their movements to allow them to travel from one formation to another. After they have had enough time to work on this, have each group present to the class once again. After each group performs, elicit from them the changes they had to make to their original sequence to make it work with changing formations. Tell them that by changing formation, they are exploring space, adding additional elements, and adding interest to the eye for the viewer.

## **PART B: CREATING A STOMP**

This is a good time to show students the remainder of the DVD, *Stomp Out Loud*. In this segment they will see a basketball sequence in which the participants change formation. They will also see a kitchen sequence that combines similar elements in a different setting.



Following the viewing, discuss with students what they saw and the effects the performers created. Make comparisons to their own performances. Use the following questions to guide the discussion:

- What created interest for the viewer in the basketball sequence? (i.e., movement, percussive beat, dynamic changes, use of sound and silence, use of basketballs as a percussion instrument, the setting, formation changes, etc.)
- What created interest in the kitchen setting?
- Compare the two sequences. Include discussion around the contrasting sounds because of the two settings. Remind them that both used familiar objects as percussion, and the kitchen sequence also used voice.
- What other elements of music were evident in the sequences?
  - Did they use a specific form in either sequence?

- Was layering effective? Why or why not?

Now the students are ready to create their own stomp pattern. After reviewing what they have learned so far, divide them into groups of 8. Have each group create 2, eight-count sequences (4 measures). They should include all elements that they have worked with so far including dynamic changes, formation changes, a variety of percussive sounds, layering, etc.



Have them present their sequences to the others and elicit feedback.

Next, have them create an extended composition based on the sequence that they just performed, using the following criteria:

- Decide on a setting and choose percussion sound sources that are appropriate for it. For example, if it is a back alley, they will most likely choose garbage cans, tapping glass, scraping sounds, blowing over bottle tops, etc.
- Select a form such as ABA, AB, canon, solo and chorus, etc. The form should be apparent in the final presentation. You may remind them that this form may change throughout the planning as they get further along in the creative process.
- Use elements of music and movement, including dynamics, contrasting timbres, levels, layering, sound and silence, tempo changes, etc.
- Incorporate at least one solo or smaller group as a contrast.
- Select a title for their Stomp and create a score with directions for others to use to recreate the piece.
- Decide on something to unify the group. This could be a basic costume to fit the setting, everyone wearing black, brightly coloured t-shirts, etc.

This assignment should be extended over a period of time, allowing sufficient time for brainstorming, development, experimentation and creation. Students may even want to work on it outside of class. Let them know in advance that this piece will be an important part in the overall assessment for the module.

Since this assignment will take place over more than one period, be sure at the beginning of each class to allow time for warm-up activities, discussion of progress to date, and time for reflection.

If there are opportunities for performing the Stomp pieces in settings other than the class, inform them of these to impress upon them that this is an authentic and original performance piece.



Before the students get too far in the creative process, as a class, co-construct a rubric for assessing the final performance. Take into consideration the criteria listed above. It is important to also include aspects of the creative process, indicating how the group worked together, how they contributed ideas, how they solved problems, etc.

On a designated day, have them perform their final pieces for the others. You may also wish to invite other classes to view them. Maybe there is a *Dance 11* class in the school that would like to attend, or they could even take their performances to a music class in a local elementary school. Following the performances, have students do a self-reflection in their journals, and then complete the rubric as a group. Make this performance a celebration day but remind them that they are only part-way through the module.

## Unit 4: Free Movement (3 hours)

### Introduction

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In this module it is very important for students to not only express themselves using set patterns performed to a steady beat, but also to explore “free movement.” Realizing that they most likely have little or no experience with free movement, it is important to do some carefully planned warm-up activities that encourage the students to move freely to music. Suggestions are found in Part A of the unit.

Chapter 4 in *Brain- Compatible Dance Education*, provides an excellent introduction to the importance of how to develop improvised sequences in creative movement. In particular, you may wish to create a wall chart listing and describing the “Devices” of creating (page 186).

### Key Concepts

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- transitions
- phrasing
- freeze position
- tableaux

#### *Tips for Teaching Success*

Because teenagers often feel self-conscious while moving to music, especially while others are watching, you may consider having them face the wall while doing the initial activities, so they do not feel that they are being watched.

To get boys moving freely, ask them to consider moves they make on a basketball court, baseball diamond, etc. You may even consider showing them a short excerpt of a sports game with no sound so they can see how movements on a playing field or court are often very graceful and musical.

### PART A: PRELIMINARY WARM-UP ACTIVITIES

#### Mirroring



Position the students in such a way so that they are facing you. With music on, lead the students with basic hand, arm, leg, head, body movements to the music and have the students mirror you. Vary the tempo of the music and discuss how this will affect the movements.

Next, put the students in pairs, and have one student be the leader creating the movements, while the other student mirrors her/him. Reverse roles. You may even consider having them incorporate facial gestures to

make the activity more fun, creating a sense of “play.” If students experience difficulty leading, have the whole class stand facing the wall, and have them practice without a partner.

## Self and Space

Have the students find a space in the classroom where they can move freely without worrying about colliding with other students. Play a selection of music, and call words that that are locomotor movements (see sample list in Appendix). Have these words written on cards and distribute one card to each student. Put the students in groups and have them create a sequence by showing movements for each word; e.g., “stretch, swing, bend, poke.”

## Shadowing

With students working in pairs, have one stand behind the other. The idea of this warm-up is for the person in front to be a leader. As they move around the room, have them create expressive movements through space, while the student behind copies or shadows her/him. This is an excellent activity if you have some students who have had dance experience and are more confident to lead, while the less experienced students can be followers.

## Finger-Body-Finger

Look at pages 12 – 13 of *Learn to Speak Dance*. Explain the elements of dance as listed: “ body + space + force (energy) + time”. Explain how these become a four-part formula for creating a dance.

Using only their index finger, have students make a shape in the air. Ask them to draw the same shape with their leg, head, arm. Play a piece of music and when it begins have the students move just their finger at first, then their hand, their arm, head, etc. Eventually have them move their entire body to make the shape.



As an extension, you may wish to access Chinese jump ropes. These are a continuous piece of stretch ribbon-like fabric that forms a large circle. Give one to each student and ask her/him to “stand in it” to make a shape. Now have students slowly change the shape to a new one. While still standing in the jump rope, ask them to take a few steps in any direction and make a new shape. Repeat until they are comfortable with the activity. Remind them of levels and transitions, or ease of movement between shapes. Now play a piece of music and ask them to move as they just did. Debrief by discussing the effect the jump rope had on their ability to move freely.

## Mirrors and Puppeteering

Select a piece of slow music and have students choose a partner. Demonstrate with one student how you can move slowly to the music, using head, arms, shoulders bending, reaching, etc. The student will be your mirror image and will try to move at the exact same time that you do (be careful not to turn around as they will not be able to see you anymore).

Put the students in pairs and have them decide who will lead and who will follow. Now give them time to practice for a few minutes. They will giggle at first, but with encouragement and a reminder to move slowly they will start to concentrate. Have them switch roles and continue.

A variation of this activity is to have the leader sit on a chair, and the follower stand behind her/him. The “puppet” in the chair can slowly lead the movement and the “puppeteer” can follow them. Encourage students to be imaginative in how they move.

This is now set as the basis for group designed combination of movements. In groups of 4 to 6, students can work together to create a one-minute presentation. Provide the following parameters:

- each group starts with a freeze pose for 8 counts
- each group makes up steps that can be done by one person, a few students or all of them
- this leads to the next freeze position, 8 or 16 counts later.

Continue moving between freezes and dance movements until they reach the mid-point in the music. Each freeze should pay attention to an interesting use of levels. The movement in between should have a strong rhythmic feel and they can draw on whatever knowledge they have as a group of dance steps or come up with something completely new to them.

Check out the book, *Rhythmic Activities and Dance*, for many more suggestions of icebreaker activities and warm-up ideas.



Have students write a journal reflection on the warm-up activities taught in this lesson. Use prompts such as:

- What I found most challenging was....
- What I liked best was ....
- The way I felt when I was doing the activities was...
- Something I'd like to try next time is...

#### *Tips for Teaching Success*

If students are self-conscious about moving freely, try using props as these will become an extension of the arms and attention is drawn away from the individual and more to the prop itself. Suggestions for props that may be used for the above warm-ups or for the activities that follow include streamers, scarves, plastic, stretchy bands, balls, balloons.

## PART B: LEVELS AND TEMPO IN FREE MOVEMENT

In *Learn to Speak Dance* pages 16 – 17, Williams explains how dance is simply using your body to express what you are hearing. Explain that this includes not only moving to a steady beat, but also free movement that literally tells a story. Read to the students the ideas presented under the four headings:

- Rhythms Within You
- 100% Natural
- Moving Melodies
- Volumizer

Have the students relate these ideas to the activities that they have already completed in this module. Now have them predict how these same ideas will be reflected when they do “free movement”.

Divide the class into groups of 3. Discuss the idea that a freeze position that is low would be close to the floor. Have everyone get close to the floor. A high level is upright and as tall as possible. Have everyone freeze in a position that is very tall or high. Next try to create a freeze position that is at a medium level. This is a good time to discuss with students that when they freeze, they should be in an interesting shape with angles, curved lines, directionality, etc.

Now, have each group develop a tableau or a still pose where the group has someone in a low position, someone in a medium position, and someone in a high position. Give students 1 minute to create this, and then let them show the others their creations. Next, play a piece of music that has a dramatic feel, such as *Theme from Psycho*, *Angel* by Sarah MacLauchlan, or *I Gotta a Feeling* by the Black-eyed. Have them start with their initial freeze position and hold it for eight counts. Next give them 16 counts to create a new position using a different level than they did previously. Now call out “freeze” and they hold that freeze for 8 counts. Repeat the process. The time needed to change freeze positions should be reduced to 8 counts once you see that they understand the concept.

Relate this activity to phrasing. When they hold their initial freeze position, they are holding for one phrase. They have one or two phrases to change, and then freeze in position for another phrase. Demonstrate this with the music. If time allows, have them repeat the previous exercise with more awareness of the phrasing in the song they are moving to. Does it make a difference?



If time allows, have each group select 3 contrasting pieces of music that shows variation in tempo and instrumentation. Have them experiment with their tableaus using each piece. Have each group perform their piece again with a different selection of music, and after the performance, have them tell how their movement piece changed as a result of the music.



In their groups, have students reflect on the process they just experienced. Provide guided questions to keep them on track.

What do you understand about levels in movement after trying these exercises?

- How do levels add interest for the viewer?
- How did the music affect your movement patterns?
- Once you were reminded of phrasing, how did that affect your movement patterns?
- How did you feel while doing this exercise?

Next, have students complete individual reflections in their journals indicating how they feel they are progressing through this module.

### **PART C: EXPLORING FREE MOVEMENT**

Give students a sheet of paper 8” x 11” and ask them to draw one continuous line on the page that will become an interesting path to follow. Have them create interest by using curves, zigzags, directional changes, etc. The line must fill the entire page and should return to the place where it began. Have students select a place in the line that marks the beginning and find that space on the classroom floor. Next, have students walk the path as represented by the line. Since several students will be moving in different directions at the same time, they will need to be aware of each other to avoid collisions and interruptions in the other students’ movement patterns. Have them explore other ways to move along their path and encourage them to think of arm or head movements that will add interest. Also bring their attention to the fact that they should be considering levels (high, medium, low), as well as pace or tempo of their walk.

Now have students add three shapes anywhere along the path they have drawn on their paper. The challenge now is for them to create those shapes using their bodies. Next, ask them to stand at the beginning point of their line and follow it with movement, stopping at the designated points to form the shapes with their bodies, and then continuing with their journey.

Play a lyrical piece of instrumental music that stimulates free movement, such as a composition by Debussy. This time as the students move through the path, they will come to a shape and at that point they will decide how they would like to express it; e.g., standing and forming that shape; continuing to move while in the form of that shape; etc. When they reach the end of their path, have them freeze until the other students have come to the end of their path. Debrief the activity and elicit ideas from them as to how this could become a group movement piece. Specifically, you would like them to be aware of each other as they move in space, and that they can “communicate” with gesture and eye movement as they approach another student.

After you do this as a class, you may wish to have half the class sit and watch as the other half follows their paths, and then repeat with the remaining students. The students will see how this forms a dance with the line drawing serving as the movement score.





After the students have followed their paths, take time to debrief and discuss various aspects of what they saw. Ideas you will want to highlight are:

- use of space
- how they followed the path
- how they expressed their shapes
- how they covered levels, i.e., high, middle, low
- how they used their arms, legs and entire body to follow their path and express their shapes
- how their movement was reflective of the music
- how students interacted with each other as they followed their paths at the same time
- how interest was created by this interaction

Have students reflect on their line dances and see if there are ways that they could improve it using the ideas presented in the previous discussion.

# Unit 5: The Final Project (2 hours)

## Introduction

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The final project should be a culminating activity that allows students to demonstrate their learnings through this module. Although two hours is not a long time for this aspect, students should be encouraged to first reflect on the experiences they have had throughout the module, and then combine these into a piece that uses both rhythmic and free movement to create a short piece with a specific form, with variations in tempo, use of levels and transitions, props, and effective music. Encourage them to think of the vocabulary they have discovered throughout the module, including directionality, angular movements, contrast, phrasing, sequence. Movement and dance “vocabulary” is clearly articulated in *Brain-Compatible Dance Education*.

## Teaching, Learning and Assessment process

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### PART A: ORGANIZING FOR THE CREATIVE PROCESS

To introduce the final project, discuss pages 32 – 33 in *Learn to Speak Dance*. Explain the importance of working as a team to create an effective group dance. Now they are ready to begin the project.

Divide the class into two or three groups. Tell them they are going to create a movement piece that must demonstrate their learning in this module.



With students, co-construct a rubric that identifies the criteria that will be assessed in the final performance. This will most likely include, but not be limited to:

- ABA form
- clear notion of beginning, middle, end
- no longer than three minutes in length
- contrast using variations in levels, directionality, dynamics, tempo, etc.
- teamwork
- relationship of movement to the music
- concentration and interaction with fellow group members

Encourage students to tell a story (e.g., exam day, final day of school, first sailing experience) through their piece, or relate to a specific place (e.g., at the hospital, downtown in a big city, at the beach, etc.).

## **PART B: CREATING THEIR MOVEMENT PIECE**

Once the students have decided on a story line for their group’s movement piece, have them discuss how they will incorporate movement sequences from the activities they did throughout the module into their final piece. Next, they will need to select appropriate music. If they use contrasting music for each section of the movement piece, they will need to compile the contrasting styles on one recording for their final performance. Rehearse for the final presentation.

### *Tips for Teaching Success*

It will not be unusual for you or your students to feel overwhelmed with the task at hand because of the short timeline for creating their work. You should reassure them they can draw on the activities they completed and assimilate them in their piece. For example, they could take a Stomp piece that was created in Unit 3 and use it for the A section. The B section can be the pathway piece from Unit 4 and conclude with the repeat of A (Stomp).

## **PART C: THE FINAL PERFORMANCE**

For the last class, provide time for the students to rehearse their movement pieces one last time. Then each group can take turns performing for the others. Because there will only be two or three groups, there should be no problem in having each perform their piece and allow time for feedback.



Following each performance, lead the class in a discussion of the presentation. Use the rubric previously created to evaluate the performances. As a final activity, have each student write in their journal a reflection of the process used in creating this movement piece, and how they feel their group did in meeting the requirements set out in the rubric.

# Appendix

## Movement Skills

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The following list of locomotor and non-locomotor movements have been taken from *Brain-Compatible Dance Education* by Anne Green Gilbert. You may consider make a chart with these words for easy reference by the students.

Locomotor	Non-locomotor
Roll	Fall
Fly	Bend
Walk	Swing
Creep	Twist
Crawl	Push
Run	Bounce
Skip	Press
Slide	Turn
Pola	Balance
March	Wiggle
Gallop	Lunge
Stomp	Stretch
Prance	Throw
Jump	Wring
Hop	Dab
Step-hop	Spin
Grapevine	Sway
Waltz run	Slash
Schottische	Clap
Tiptoe	Tip
leap	Curl
	Lift
	Flick
	Poke
	Freeze
	Shake
	Pull
	Dodge
	Fall
	Burst
	Carve
	Glide
	Float
	Punch
	Melt
	rock

## Assessment: Movement Development (sample)

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Student Name:

Criteria	Skill Development Level
clear focus	
maintains appropriate spacing relative to others	
incorporates dynamics	
maintains flow of sequence and uses transitions well	
uses personal space appropriately	
Comments	

## References

Bennett, J. & Riemer, P. (2006). *Rhythmic activities and dance*. Human Kinetics.

Cooper, D. (2007). *Talk about assessment: Strategies and tools to improve learning*. Thomson Nelson, [NSSBB# 18457]

Green Gilbert, A. (2006). *Brain-compatible dance education*. National Dance Association.

Way, B. (1967). *Development through drama*. Longmans.

Williams, A. (2011). *Learn to speak dance*. Owlkids Books Inc.

*Stomp Out Loud* (DVD)

N.S. Curriculum Documents

*Drama 10 and Drama 11*

*Explore Music 7–9: Appendices*

*Dance 11*