

# AMP'D Summer Arts Camp 2015

## Dance Lesson Plans

No special shoes are needed. Please dress in clothes you can move freely in and wear sneakers. Hair should be secured neatly off of your face.

Each morning will begin with a warm-up and dance technique lesson (Ballet, Jazz, and Basic Tap).

After snack we will explore different ways of moving and the students will be encouraged to create their own movement phrases individually and in groups with specific guidelines.

### Day 1:

#### HIP HOP: AXIAL AND LOCOMOTOR

A dance lesson plan focusing on axial and locomotor in the dance genre of hip hop. Students will choreograph their own phrases.

---

**Learning Outcome:** By the end of the lesson the students will be able to demonstrate understanding axial and locomotor activity applied to movement concepts found in Hip Hop Dance. They will create unique 16 count sequences using four beat movement segments.

**Procedures:** Behavior/Rules, Warm-up, Introduction, Explore: Axial and Locomotor, Create and Perform, Connect: stretch/cool down, discuss.

**Equipment/Materials/Music:** Drum and mallet, CD/mp3 player with music, axial and locomotor cards.

**Behavior Expectations/Rules:** Keep space around yourself. Never touch anyone else, the walls, or other classroom items unless I ask you to. When the music or drumming stops, you must freeze.

**Formations:** close but not touching groups and personal space in the general space

**Source:** Gilbert, Anne Green. *Creative Dance for All Ages*. N.P.: National Dance Association, 1992.

---

#### Experience/Identify and Warm-Up —

Introduction: To appropriately warm up the body. The students will increase their endurance and engage in the concept of the lesson by walking through the space for 8 counts, stopping to pulse with the beat for 8 more counts, walking and stretching using 8, then repeating and reducing to using 4 count metric phrases. "When you come to a stop think about different ways to stretch and move different body parts, to help warm up your body. If you move while staying in place is called AXIAL ACTION (around your own axis – like the earth) – When I beat the drum, move through the space again – that is called Locomotor (like a train is often called a locomotive)."

### **Explore/Investigate —**

Axial and Locomotor: They will experience and demonstrate axial action and locomotor steps. Afterwards, explore and give feedback. Each of these steps should be written on a card to use later during the creating section.

- *Rise and sink*. "Start in a low-level shape and move-up into a high-level shape" Add a twist to the rise/sink. Crossover to speed and accent changes. Spin jab cross kick etc.
- *Move* isolated body parts with different axial actions. "Choose different body parts and move them sharply on each beat." "Try shoulders lift and torso circle etc."
- *Travel* in space using locomotor steps. "Travel through space with walks, jumps, hops, chugs etc.
- *Explore* other locomotor activity like rolling and using upper body (take weight on hands – like jumping and walking on hands to travel)

### **Create/Perform —**

Students will create 16 beat sequences by organizing the axial and locomotor movement cards into four – 4-beat measures. "Now that you have investigated locomotor and axial get into teams and create your own 16 count phrase." (Show cards and explain/model how to organize. Could be done with partners, small groups or alone.)

### **Connect/Analyze and Cool Down**

Watch and discuss each group's sequence – using audience prompts such as: Watch for someone who really shows steady beat and rhythmic accuracy. Watch for the group with the most performance dedication. Watch for the group that uses the most space etc. Watch for the group with the most unique 16 count sequence.

## Day 2

### **"IMAGINE A NIGHT" LESSON PLAN**

**Learning Outcome:** By the end of the lesson, students will understand that inspiration for movement can be found in all sorts of everyday objects, including books. Students will also be able to demonstrate the dance elements shape and pathway.

**Procedures:** Behavior/Rules, Introduction, Explore, Create and Perform, Connect: stretch/cool down, discuss.

**Equipment/Materials/Music:** Drum and mallet, CD/mp3 player with music, "Imagine a Night" by Rob Gonsalves

**Behavior Expectations/Rules:** Keep space around yourself. Never touch anyone else, the walls, or other classroom items unless I ask you to. When the music or drumming stops, you must freeze.

**Formations:** close but not touching groups and personal space in the general space

**Integrative Concept:** Children's literature

**Source:** Gilbert, Anne Green. *Creative Dance for All Ages*. N.p.: National Dance Association, 1992.

---

### **Experience/Identify and Warm-Up —**

**Introduction:** Ask, “Have any of you ever seen something at night that tricked your mind?” (shadows on walls, shoes that look like something scary, etc.). Introduce the book and begin to read. On 2<sup>nd</sup> page, ask students for their observations. Guide to soaring people. Can different body parts soar? (hand, elbow, head, etc.) Moving through the space, explore soaring with different body parts.

### **Explore/Investigate —**

Read/explore the next page. Guide student observers to the curving railroad tracks. First explore in self-space, then invite students into the general space to explore circular shapes. Vary levels, body parts, etc. Read the next two pages. Follow same pattern as before (explore spread, key in to major shape types—curved, straight, angular). Investigate the next page. Guide students to seeing the mirroring relationship in the painting. Ask the students if they think they could create that effect with their bodies. Have a student help you demonstrate mirroring and then invite students into the general space, pair them up, and have them explore mirroring with one another. Remind them of the different kinds of shapes explored earlier. Use crossovers to guide students to deeper exploration (different levels, body parts, energy qualities, sizes, near/far reaches, etc.). Come back to a close but not touching clump and examine this same page again, this time focusing on the straight pathway. Read and explore the following page, highlighting the zigzag stair pathway. Have students explore making these two kinds of pathways in the air in the self-space. Then invite students out to explore these two kinds of pathways in the general space. Make sure the students understand the difference between straight and zigzag. Gather again and read the next 5 pages, pointing out previously discussed elements of the painting (shapes, relationships, etc.). On the 5<sup>th</sup> page, guide the students to seeing the curving pathway. Follow the same pattern as when exploring straight and zigzag pathways.

### **Create/Perform —**

Shape-pathway-shape dance in pairs. Use echo relationship (I go, you go). Students start in a beginning shape of their choice (straight, curved, or bent) and hold the shape for 8 counts. They then travel through the space using a pathway of their choosing and the echo relationship for 16 counts, and finally end in a different kind of shape than they began.

### **Connect/Analyze and Cool Down —**

Throughout the lesson, have students make connections to other parts of their lives (e.g. “where else have you seen this kind of a shape?” or “what kinds of activities use curved pathways?”). At the end of the lesson, have students analyze and respond by asking them what shape and pathway they liked the best and why.

---

## Day 3

### LEVELS

---

**Learning Outcome:** The students will be able to demonstrate the space concept of high, medium and low level changes through locomotor and axial movement exploration, then create and perform sequences based on this concept.

**Procedures:** Behavior/Rules, Introduction/Warm-up, Explore: Sculptor and Clay, Head Level Boogie, Create and perform, Connect: stretch/cool down, discuss.

**Equipment/Materials/Music:** Drum and mallet, CD/mp3 player with music

**Behavior Expectations/Rules:** Keep space around yourself. Never touch anyone else, the walls, or other classroom items unless I ask you to. When the music or drumming stops, you must freeze.

**Formations:** close but not touching groups and personal space in the general space

**Source:** Gilbert, Anne Green. *Creative Dance for All Ages*. N.p.: National Dance Association, 1992.

---

### **Experience/Identify and Warm-Up —**

Introduction/Warm-Up: “We are going to explore levels today. Imagine that the ceiling were dropped so low that it was only three feet off the ground. Explore silently ways you could move under a three foot ceiling.” Continue by gradually raising the ceiling into a high level. Encourage students to go fast or slow, to use specific body parts. Reinforce LOW, MEDIUM, and HIGH levels. “On the beat of my drum, move only your upper body parts, the parts on a high level.”

### **Explore/Investigate —**

Sculptor and Clay: Divide students into partners “You will mold your partner into a low level shape. Remember to move your partner’s body parts gently. You are clay, so you must hold the shape you are being molded into. Try molding into different levels, high, medium and low.” As one partner is done molding, have the other hold the shape and have the rest of the “sculptors” come to the front of the room to look at all the shapes. Ask which ones they like best and why. Then switch “sculptors” and repeat.

Head Level Boogie: “With your same partner, dance around each other, but you can never have your heads on the same level. You will have to watch each other the whole time, change levels, and try to keep your partner off guard.” Experiment with keeping other body parts other than the head at different levels.

### **Create/Perform —**

“Find your partner from before. Each partnership is going to make their own dance. Create a dance using the three different levels in any order. First you will begin with a shape, either high, middle, or low. Then you will travel though the space using a different level. Then to end, you will make a different shape using the level that you haven’t used yet. So, shape, travel, shape, all on different levels.”

### **Connect/Analyze and Cool Down —**

Divide the class in half, have one half perform while the other watches. Ask questions such as “Did you see anything that you really liked?” “What level was your favorite, high, middle, or low?” Then switch and repeat. As students stretch, ask other questions such as: “Where do you see and use levels in your everyday life?”

## Day 4

### RHYTHM LESSON PLAN

**Learning Outcome:** The students will be able to understand the basics of metric rhythm through experimenting and creating with different rhythms.

**Procedures:** Behavior/Rules, Group Echo Warm-up, Introduction, Explore: Heart and Lungs, Create and perform: 4 Sets of 8, Connect: stretch/cool down, discuss.

**Equipment/Materials/Music:** Two drums and mallets, CD/mp3 player with music

**Behavior Expectations/Rules:** Keep space around yourself. Never touch anyone else, the walls, or other classroom items unless I ask you to. When the music or drumming stops, you must freeze.

**Formations:** close but not touching groups and personal space in the general space

**Source:** Gilbert, Anne Green. *Creative Dance for All Ages*. N.P.: National Dance Association, 1992.

### **Experience/Identify and Warm-Up —**

Group Echo Warm-up: “Find an empty spot where you can focus on me. I will move for 4 counts then you echo, or copy, my movement for 4 counts. We will never be moving at the same time. I move, you echo, I move, you echo. When I freeze, you move.” Start simple but interesting. Move through different body parts so the whole body gets warm. Use the legs as well as the torso. Use different rhythm patterns. Movement can be percussive as well as fluid. The body has rhythm even when it isn’t making noise. Try moving through the space (locomotor movement) as well as stationary (axial) movement.

Introduction: “In dance, we think of rhythm as being the pattern of flow or movement. Run in place for a few seconds. Now, put your fingers on your wrist, neck or heart. Find your pulse. It is an even rhythm. It can change speeds but it maintains a steady beat, like a machine. Pay attention to your breathing. Sometimes you take long breaths, sometimes short breaths. Your breathing creates an uneven rhythm. We can also create patterns by mixing up different speeds and by accenting different beats or movements (like in the warm up). Count 1-2-3-4, and move on each beat. Now count 1-2-3-4, 1-2-3-4, and do one movement for counts 1 and 2 (half note) and a movement for count 3 and a movement for count 4. You have created a rhythmic pattern by doing slow movements and two faster movements.” Move through different grouping of counts and you can talk about how it feels. Move through groupings of four: 1-2-3-4; groupings of three: 1-2-3; groupings of two: 1-2; and groupings of five: 1-2-3-4-5. You can use the drum here to keep steady rhythms.

### **Explore/Investigate —**

Heart and Lungs: “Find your pulse. Explore steady, even movements to accompany your heart beat. Now, listen to your breathing. Let your body move and flow to the natural rhythm of your lungs moving in and out. Alternate even movements to a pulse and uneven breath movements. Respond to your heart then respond to your lungs. Feel the difference.” You may have music playing and first explore strong rhythmic movements like a heartbeat, then play music that is more free and explore the sense of breath, or you make use your drum instead of music for rhythm and then just breath for the second half. Or you may not use music at all and have the students really listen to their heart and lungs. I would choose the music or drum for a class that needs assistance but for more experienced dancers I would allow the exploration of own breath and internal beat.

### **Create/Perform —**

4 Sets of 8: Break into groups of five. Each group will choreograph a short dance that is made up of eight counts of quick movement, eight counts of slow movement, eight counts of stillness and an eight count rhythmic pattern. Each dancer should choose their

own order. Watch the resulting rhythms and magical movements that happen by chance. Accompaniment could be a steady beat or music and with a steady beat. Break the dancers into groups so that they can watch each other's enter and exit dance.

**Connect/Analyze and Cool Down —**

As the students stretch, discuss what they most enjoyed and their thoughts on rhythm. Remind them again of the different rhythms discussed and worked through.

## Day 5

Putting our performance together.