

Teamwork Through Dance: **Developing Children's Collaboration Skills**

with
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I. Greeting/Introduction

A. Purpose of the workshop

During this workshop participants will gain information about the teaching of creative dance, its use for teaching collaboration skills to primary-age children, and the effective classroom management of movement-based activities.

B. Goals/overview of the workshop

During this workshop participants will experience three dance-based lessons for teaching collaboration skills to primary children, learn a simple classroom management system, and reflect on how the workshop activities can be adapted to their own classroom.

C. The Rationale for the Workshop

In the United States the social skill of collaboration is not necessarily taught where there are regular opportunities for guidance and practice. Consequently, many children enter preschool or kindergarten with few or no skills for interaction. This workshop offers lessons which utilize a number of learning modalities to teach children the skill of collaboration.

D. Enduring Understandings for this Workshop:

Movement: Moving in different directions is an essential part of moving through the world and of accomplishing things.

Dance: Dancers used varied directions in their choreography to keep an audience's interest.

Social Skills: Collaborating with others is an essential part of living in the world.

E. Sunshine State Standards

Prek-2 Dance

DA.A.2.1

1. The student creates a sequence of movements
2. The student uses improvisation to explore movements as a tool for creation
3. The students a series of movements with a partner

II. Learning Activities

A. Dancing Directions

Dance Element: directions

Grade Level: K-Grade 2

Enduring Understandings

Movement: Moving in different directions is an essential part of moving through the world and of accomplishing things.

Dance: Dancers use varied directions in their choreography to keep an audience's interest.

1. Warm-up

The warm-up is an essential portion of the lesson where children's bodies are made ready to move with stretching and the mind's attention becomes centered on the body and movement.

Have your students stand in a circle and lead them through the following warm-up activities:

a. "I'm blowing in the wind, blowing in the, blowing in the wind
(sway from side to side, reaching all the way to your knees)

Whoops, I'm falling cr—ash!

(hang over with head pointing to floor)

I'm growing, I'm growing, I'm growing, I'm grown!

(unfold the spine until you are standing upright)

Do this warm-up three times

b. Up, and down, and

(reach arms up and down)

Side, and side,

(use arms reaching to each side)

Forward and backward.

(reach arms forward and backward)

Perform this warm-up sitting first, repeating with different body parts such as elbows, chin, etc. then move to standing and perform the warm-up with your toes, top of head, and spine

2. Introduce the Concept: Directions

Students are introduced to the lesson's vocabulary, and develop an understanding about what is enduring in importance about the lesson in everyday life and in art.

Explain the following to your class: "Girls and boys, today we are just going to work on one idea. Our special word is directions, let's all say it: "directions." Tell me again, "directions!" That's right, the word is

directions. The directions we move in are forward, backward, side, up and down.

The reason directions are really important is that whenever we are moving we are moving in a direction. Also, when dancers are showing what they are thinking, they use directions to show their ideas (enduring understanding).”

3. Practice the Concept

Since the vocabulary of the lesson is both verbal and physical knowledge, students must physically practice the vocabulary to gain skill with it.

Prepare your class for moving: “Before we start moving I have to teach you how to find an empty spot: an empty spot is not by a person, a wall, or any furniture. There is space around you: I’m standing in an empty spot right now. By the time I count to three find an empty spot, everyone.”

Continue preparing them to move. “When we’re moving through the room, we use our eyes in a special way: usually we look at people and things, but when we are moving we look for big, empty spaces..... Repeat that with me: big, empty spaces. Now, let’s practice that. I’m going to put on the music and I’ll watch while you, not run, jump, twist, or roll, but walk into the empty spaces.” Do this with walk, then try other verbs, such as gallop, jump, slither, etc.

Lead your class through an exploration of movement in the various directions. “Girls and boys, now that we all know how to move safely, let’s move all our body parts backward through the room on the floor..... Now let’s do it standing. Now in the air. Let’s try different kinds of energy: first smooth, now quick, now powerful.”

(Ask the students to do the directions in the following order: backward, side, up, forward, down.)

4. Apply the Concept

After gaining initial facility with the content of the lesson, students improve their grasp of directions through applying it in guided creative activities.

Lead your class through making a short dance using all the directions that you’ve studied. “Let’s make a dance for our class that uses all our directions. Which one shall we use first? (children raise hands) Can you show me a movement in that direction? How many of them shall we do?” Use language of this nature to achieve your goal. Lead your class as you all perform the movements to music of your choice.

5. **Reflect on the Concept**

Children gain a deeper understanding of the lesson’s material by reflecting on its use in daily life, analyzing what it does, and considering how it makes movement successful.

Review with your students the directions that you’ve studied (front, back, side, up, down). Next, point out a number of examples of how we all move in different directions in daily life. For example, you might say, “I move down when I pick up a pencil from the floor.” Then ask students to provide examples of their own.

6. **Check for Student Learning**

Since the arts are a body of knowledge that students are to know and be able to perform, teachers should plan clear objectives for each lesson and properly observe and assess student performance to make sure the lesson’s goals have been achieved.

During the lesson keep your eyes scanning the room to make sure each child properly performs the direction that the class is practicing. Watch especially carefully to make sure students truly demonstrate the difference between forward and sideways. After the lesson, complete a checklist to make sure you know how each child performed in the lesson. The two tasks in this lesson are as follows.

The student:

performed directions moving forward, backward, side, up, and down.	performed a phrase of movement using the five directions.
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7. **Reflection**

- **Review the lesson structure.**
- **What about the structure of this lesson supported student learning ?**

Break (15 minutes)

B. Dancing Partnership

Social Skill Concept: partnership

Dance Concept: directions (part of the element of space)

Grade Level: K-Grade 2

Enduring Understandings:

Movement: moving with a partner creates more possibilities for movement and can teach a person to move safely.

Social Skill: Collaborating with others is an essential part of living in the world.

1. **Warm-up**

The warm-up is an essential portion of the lesson where the

children's bodies are made ready to move with stretching and the mind's attention becomes centered on the body and movement.

Lead your class through the warm-up, "I'm blowing in the wind," from the first lesson.

Next, teach the following warm-up:

Zup, and Zown!

(stretch up to tiptoes, then lower heels)

Zup, and Zown!

(repeat)

Zup, zup, zup, zup, zup, zup, Zup,

(stretch to tiptoes while arms rise overhead, then balance)

and Zown!

(lower heels)

Zip, and Zip, and Zip!

(three jumps)

do this warm-up twice

2. Introduce the Concept: Partnership

Students are introduced to the lesson's vocabulary, and develop an understanding about what is enduring in importance about the lesson in everyday life and in art.

Ask your students what partnership is. Many students will say that it's a ship for partners, while others will give a more accurate answer. You'll thank each respondent and then continue as follows: "Partnership happens when two (or maybe three people) work together on a project and really listen and pay attention to each other. In some ways a partnership is a little like a ship for partners because their relationship and the way they work together makes it like a ship they sail on together. Learning how to work in partnership is important because hardly anybody does things all by themselves: moms and dads, families, teachers of the same grade, workers in offices all need to be good partners (enduring understanding)."

3. Practice the Concept

Since the vocabulary of the lesson is both verbal and physical knowledge, students must physically practice the vocabulary to gain skill with it.

Lead your class through discovering many ways that partners can move together by asking questions. First, make this statement: "Raise your hand if you'd like to be my partner! (Choose someone, then hold their hand.) Girls and boys, when we work with a partner we could certainly just hold their hand, but that's boring. Let's try some other possibilities: I'm touching heads with my partner, now toes! What are some other ways

our bodies could be connected? (Students will suggest many ideas; try a couple.) I need another partner. (Choose a second student to work with the first as you step back and let them work.) Let's try out more ideas of ways that we could have our bodies be connected. Ask the other students to give the partners further ideas about how their bodies can be connected."

4. Apply the Concept

After gaining initial facility with the content of the lesson, students improve their grasp of directions through applying it in guided creative activities.

Divide your class into pairs (if there is an extra person, have them join a pair to make a trio). Emphasize the necessity of gentle touches as you lead them through connecting with their partners and moving in each direction. "Girls and boys, as your bodies touch, we don't grab or pull, but have soft touches. Let's start by holding hands with our partner and moving sideways... That's it... Now try moving sideways with your heads touching..... Then your elbows touching."

Lead student pairs through all of the directions with many different body parts touching. Move through this physical brainstorming process with them quickly. If you move slowly and dwell on it they have a hard time generating ideas, because are thinking cerebrally. These movement solutions come from moving.

5. Reflect on the Concept

Children gain a deeper understanding of the lesson's material by reflecting on its use in daily life, analyzing what it does, and considering how it makes movement successful.

Lead your pairs in thinking about which one or two of their ideas they thought was their very best. "Girls and boys, you are all such good artists that I know you've found a lot of wonderful ways to move through space connected to your partner. I'd like you to talk to each other about what you think your two very best ideas were. Remember that best means that the ideas either look really, really interesting/creative, or show you being good partners." Give them about 8 slow counts to discuss which of their ideas are the "best." Next, with music playing, count 8 slow counts for them to practice their ideas. "I want you all to practice your ideas while I count to 8." Next, watch all their solutions at once.

6. Check for Student Learning

Since the arts are a body of knowledge that students are to know and be able to perform, teachers should plan clear objectives for each lesson and

properly observe and assess student performance to make sure the lesson’s goals have been achieved.

During the lesson keep scanning the room to make sure every student is on track and accomplishing the lesson’s goals. After the lesson use a checklist **with all three task listed below** to document each student’s performance.

The student:

made a variety of physical connections with their partner.	moved in a variety of directions connected to their partner.	selected and performed one form of connection in a specific direction.
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7. Reflection: Why will students have better collaboration skills as a result of these lessons?

C. Partners Dancing

Social Skill: Effective partnering

Dance Concept: directions (from the danced element of space), choreography, partnering

Grade Level: K-Grade 2

Enduring Understandings:

Dance: Dancing with another person is a good way of learning how to collaborate.

Social Skill: Collaborating with others is an essential part of living in the world.

1. Warm-up

The warm-up is an essential portion of the lesson where the children’s bodies are made ready to move with stretching and the mind’s attention becomes centered on the body and movement.

Lead your class through any two or all of the warm-ups from the first two lessons.

2. Introduce the Concept

Students are introduced to the lesson’s vocabulary, and develop an understanding about what is enduring in importance about the lesson in everyday life and in art.

Introduce students to the word “choreography.” “Girls and boys, today our special word is cho-re-o-gra-phy (tap your shoulders on each syllable). Now you say it with me: cho-re-o-gra-phy (have them copy you tapping your shoulders).” Then tap the syllables on your head, on your elbows with the students copying you. Finally, tap the syllables on your heart.

“Now, say it without me: cho-re-o-gra-phy! Exactly! The reason we are tapping our heart is choreography comes from our heart. Choreography is art with your body. Choreography is art that shows what you’re thinking by using your body. We’re making choreography about partnership.”

3. Practice the Concept

Since the vocabulary of the lesson is both verbal and physical knowledge, students must physically practice the vocabulary to gain skill with it.

Divide your class into pairs (if there is an extra person, have them join a pair to make a trio). Emphasize the necessity of gentle touches as you lead them through connecting with their partners and moving in each direction. “Girls and boys, as your bodies touch, we don’t grab or pull, but have soft touches. Let’s start by holding hands with our partner and moving sideways... That’s it... Now try moving sideways with your heads touching..... Then your elbows touching.”

Lead student pairs through all of the directions with many different body parts touching. Move through this physical brainstorming process with them quickly. If you move slowly and dwell on it they have a hard time generating ideas, because are thinking cerebrally. These movement solutions come from moving.

4. Apply the Concept

After gaining initial facility with the content of the lesson, students improve their grasp of directions through applying it in guided creative activities.

Lead your class through creating very simple choreography. “Girls and boys, let’s put everything together and make some choreography to show how we work well together as partners. I’ll borrow a pair of partners to show we will do this.” Ask them, “What are your three best ways of moving together?” Give them 8 counts to make a plan, then have them demonstrate their movement.

“Class, it’s your turn now. While I count to 10, you and your partner will pick your two or three best and, today, most interesting-looking ways of moving.” (Count to 10). “Now, let’s practice have everyone practice their movements at the same time.” (Play music of your choice.)

Put pairs of students together to watch one another. Pair A will watch Pair B, and then vice versa. “Girls and boys, now let’s perform our choreography. I’m putting groups together in pairs. You’re Group A, you’re Group B.” (Put all the pairs into A/B groups). Now we’ll watch each other’s work. Since B groups are the audience, your job is to watch the A’s to see how many directions they used and to watch how carefully

and safely they moved together.” Lead all the A Groups through their performance, then the B Groups.

5. Reflect on the Concept

Children gain a deeper understanding of the lesson’s material by reflecting on its use in daily life, analyzing what it does, and considering how it makes movement successful.

Mention that pairs that had a good partnership moved easily and clearly in the same direction, used touches that looked gentle, and didn’t have any falls or crashes into one another. Model a comment: “I noticed that X and Y had a good partnership because they moved smoothly together in the same direction. When we talk about others’ choreography, we say, “I saw how they were moving forward,” or “ I noticed how carefully their backs were touching as they moved sideways.” Have students raise hands to make reflective comments about what they saw in each other’s performances.

6. Check for Student Learning

Since the arts are a body of knowledge that students are to know and be able to perform, teachers should plan clear objectives for each lesson and properly observe and assess student performance to make sure the lesson’s goals have been achieved.

Before the lesson create a checklist with your students’ listed along the side. Place the task listed below at the top of the page. Throughout the lesson scan the room to keep an eye on each student’s progress. Be like a bee moving through the room, not just standing at the front: move through the groups giving descriptive feedback (“I see you are moving forward”) or re-directing if a pair are having a hard time (if students are not finding ideas, help them try ideas that you suggest; if they are not working well together, separate them and put them with other groups). After the lesson return to your checklist and put a check by every child’s name who achieved the learning goal. If 93% or above achieved the goal, your class understands this material. If fewer than 93% re-teach the lesson.

The student:

created choreography which included two or three physical connections with a partner as they moved in a new direction with each change of physical connection.
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Reflection: How will you use or adapt the strategies of these lessons for your own classroom?

III. Closure

1. The Elements of Movement/Dance

Space

Place	(self space, general space)
Levels	(low, middle, high)
Directions	(up, down, side, side, forward, backward)
Pathways	(straight, curving, zigzag)
Size	(small, medium, big)
Relationship	(over, under, in front of, behind, beside, around, through, near, far)

Energy

(Movement quality)	
Force	(powerful or delicate)
Time	(quick, urgent or unhurried, luxurious)
Flow	(stop, or go)
Focus	(direct, one-pointed focus or indirect, multi-focus)

Body

Body parts	head, neck, shoulders, arms, elbows, wrists, hands, fingers, spine, pelvis, legs, ankles, feet, toes, etc.
Balance	maintaining balance/losing balance
Action	action words, locomotor, non-locomotor

Shape

Open, closed

Wide, narrow, straight, curved, bent, twisted

Symmetrical/asymmetrical

2 Movement- Teaching Strategies

Warm-up

Mobilization of joints

Breath

Level Change

Movement Exploration

Dance Sequence

a dance you teach your students

Stories

tell it

dance it

discuss it to reinforce the concept

Props

outline appropriate behavior

Partner Activity

Group Activity

Choreography (Individual/Partner/Group)

a dance your students create

Good-bye Dance

Props for Creative Dance

Balloons

Scarves/ Crepe Paper Streamers

Action Word Cards

Stretchy Loops

Spots (carpet backing)

Milk Cartons/ Items to leap over

Musical Instruments

Hula Hoops

Blank Index Cards

3 Leading Movement Exploration

Explore your **Target Learning Movements**

by having students perform them (if applicable):

- 1) on the floor, standing, in the air (low, medium, high levels)
- 2) in different directions (forward, back, etc.)
- 3) as near, medium, or big movements (size/reach)
- 4) in place and moving around the room (self/general space)
- 5) moving on varied pathways (straight/curved/zigzag)
- 6) as a shape
- 7) with different body parts
- 8) with varied kinds of energy (powerful/smooth/quick/tight)

Extend the movement exploration (use as many of the above as possible) until your students lose their engagement with the activity.

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4.Lesson Planning Guidelines

1. Teach for learning (knowing and doing the skills/vocabulary of the art form), not mere exposure (teaching an assortment of games/activities without any visible lesson goal).

Three important components:

- a) Plan your lesson around a tightly focused set of learning objectives your students will know and be able to demonstrate by the end of class (make every word, and activity support the learning of your objectives),
- b) Keep the class engaged and on task as they move through the lesson,
- c) Be aware of each student's progress toward complete demonstration of the lesson objectives. Being aware of each student's progress gives you the information as to whether your teaching has been effective by showing if learning (knowing and doing the skills, vocabulary, and processes of the art form) has taken place.

2. Include the following elements in your lessons for optimal learning to take place:

Simple Lesson Plan Format (“Why park? Let’s dance!”)

Warm-up

(Stretching or exercises which mobilize the muscles, the breath and circulation)

Introduce your Learning Objective

(“Girls and boys, today our special word is.....”)

Practise your Learning Objective

(Guide your class through practicing the skill in many different ways)

Apply your Learning Objective

(This is the core of your lesson, the activities that develop their skill, aim for two applications, perhaps a game and then a story)

Reflect on the Learning Objective

(Lead students in thinking aloud on how they see or experience the day's learning objective in everyday life)

Check student learning throughout

(Make sure you know if each student has attained visible skill in the lesson's learning objectives; re-teach the lesson/skills if less than 9 out of 10 demonstrate the desired learning)

3. Manage your class effectively. No class is smooth without well-rehearsed classroom routines. The routines we covered were:

- a. finding an empty spot
- b. signal for stop (two snaps)
- c. keeping transitions finite (“find a partner by the time I count to 3”)
- d. descriptive feedback (“Cheryl is making a low shape”)
- e. request for attention (“Show me your whole body is listening”)
- f. moving into the empty spaces

5. Classroom Management of Movement/Dance Activities

A. Quality Work: Behavior and Appearance

1. focused energy, not silly or wild
2. no talking or touching
3. focusing on the class's activity

B. Signals: Stop/Go

- drum, tambourine, hand-sounds (clapping, snapping fingers), bell.
- “When I do this (for example, snap fingers twice, or make a sound with a tambourine), you do this (demonstrate freezing in a shape).”

C. Moving Through the Room

1. “Girls and boys, when we are moving through the room we have three rules. First of all, our voices are turned off. Will our voices be turned on or off? (Students give appropriate response.) When we move through the room, the only thing we touch is the floor. Do we touch the walls? The books? The toys? (Students give appropriate response.) Last of all, we are practicing being artists, so we go our own direction. That means that we don't touch anyone, copy them, or chase them. Do we copy anyone? Chase them? Touch them? (Students respond.) No. What do we do? We go our own direction. Now you say it: ‘We go our own direction.’”

As the students practice moving through the room, a few students will forget or will deliberately break the rules. Move to the student, and ask quietly, “Is your voice turned on or off (or whatever the problem was)”, and secure their correct response. When the class begins moving again, compliment the student on his/her success. If the whole class is too noisy, explain that they will not have music to dance to again until they have moved silently for ten consecutive counts. Count silently with your fingers as the students move.

2. Explain to the students that we use our eyes to look between other students when we move and that we move into the empty space. Practice this with walking first. Compliment students: “I see X using her eyes to move her through the classroom.”

D. Giving Directions

1. short statements--”please stand up”
2. use statements, not questions--”show me a curving shape”
3. give directions one at a time--”please stand up. (Students stand.) Please walk to me. (Students cross the room.) Please sit down. (Students are seated.)
4. when leading the class in making choreography, give them one step at a time.
 - “While I count to four, make the shape of something from the page with your partner.” (Students respond.)
 - “While I count to eight, discuss and agree within your group, which energies from the page you are telling about through movement.” (Students discuss and decide.) “While I count to eight, you and your group will move with the energy you decided on.” (Students move.)

- “Let’s put it all together. Show me your beginning shape. (Students freeze in shapes.) While I count to eight, move through the room with the energy you practiced. Freeze in your shape when I say ‘nine.’ (Count to nine with students moving accordingly.)”

E. Transitions

1. finite--(“find a partner by the time I say 5”)
2. varied--(“let’s tiptoe to the circle”, “float to the side of the room”)
3. detailed--(“glue your hands to your head while you find a spot to sit”)

F. Spatial Arrangement of Class

keep it varied:

1. circle
2. line
3. standing/sitting/dancing in an empty spot
4. standing/sitting in a group for a story, instructions, or explanation
5. divided in groups (half on each side of the room, or 4 groups in corners)

G. Calling on children to take turns

1. keep it unpredictable. Call on children when they are ready and raise their hands. Do not go down the line and call on them in order.
2. use as a motivator for inappropriate behavior--”I’ll call on you when your voice is turned off.”

H. Choosing partners and groups

1. review rules for working with partner or group.
 - quiet voices; focused behavior; not silly, wild, or aggressive
 - Use one of three different selection processes for choosing partners.
- a. Selection process #1: they work with partners selected by you. Students must prove they can work in this arrangement before they are allowed to choose their own partners. Self-selecting partners is a privilege to be earned by the class.
- b. Selection process #2: they self-select partners. Make sure you review the rules with them. If a group is not working well together, assess whom they should be separated from, then do it immediately.
- c. Selection process #3: groups are formed by randomly choosing names from a hat.
2. once all three selection processes work successfully, try alternating them.

I. Choosing volunteers

1. always keep track on the class list by writing down the date that students were chosen as volunteers
2. alternate girls and boys

J. Working with Off-Task Behavior

1. inability to focus
 - during warm-up keep the child who is not able to focus near you.
 - use short sentences, giving one instruction at a time.

- pair them with partners who are understanding and/or directive.
 - during activity stay as near them as possible, giving personal direction as often as possible.
2. extroverted personality (talking to, touching others)
 - focus on developing ability to work alone in self space, balanced with opportunities to work appropriately with a partner.
 3. discomfort with the material (acting silly, uncomfortable or defiant)
 - most common with boys. Do activities where they can work with partners or props.
 4. dancing with the opposite gender (acting silly)
 - let them work with the same gender.
 5. interior proscription--shyness, perfectionism, needing to feel in charge, high verbal/low physical skills (sitting out)
 - find out, if possible, what's going on. Usually the child will express "I'm bored" or "tired" or "don't want to". Negotiate a deal with them to do one activity next week, or the week after, or to take five more minutes rest. They will gradually join the class. They ALWAYS do.
 6. excessive need for attention (constantly addressing you or disrupting)
 - explain to the class that some children find it necessary to talk almost all the time, but since you are busy teaching you may not always be able to answer. Explain that they must understand that if you are not replying you do not mean to be rude, but that it is not a good time for them to talk. Then, ignore the talker's attempts to interact except at appropriate times.
 - ignore the disrupter's behavior, while giving positive reinforcement for appropriate behavior to specific children. If the disruption continues, go directly to the disrupter at his or her level. Explain privately in a friendly yet clear manner that you know s/he wants your attention, that you'll give it when s/he is following directions. You will be ignoring him/her until then. Disengage, turn to the class, reinforce that you attend to their appropriate behavior, and ignore inappropriate behavior. The class will then happily progress. The disrupter will then generally join the class's work, which you will make a point of noting positively. OR, the disrupter will continue disrupting for a little while with everyone ignoring, and then stop OR, will continue disrupting until you ask them to move to the wall and raise their hand to tell you they are ready to participate.

K. Praise/Positive Comments

1. praise/ positive comments:
 - a. reinforce the individual student's experience of the reality of what they are doing,
 - b. give ideas for movement to other students,
 - c. inspire/motivate all the children to work harder, and
 - d. help redirect inappropriate or off-task behavior. Students who are misbehaving tend to imitate the behavior of children receiving praise. Give

strokes by using a description of what happened (“that was a really high jump”, “you really worked hard on that”) rather than using your personal value judgment (“I really like how you’re sitting quietly”).

Exception: with children who are particularly emotionally needy or who have low self-esteem, feel free to use lots of effusive praise (“That was a fantastic shape! I love it when you control your body so well!”).

2. modulate tone of voice to child (some children will be overly excited or made uncomfortable by a voice that is too excited or pleasant)
3. make sure every child in the class receives a positive stroke during the lesson.

6. Teaching Tips: Working with Students with Varied Disabilities

Visual Impairment

These students want to feel safe while moving, but also need the experience of becoming free with movement through space. To explore non-locomotor movement, tape hula hoops to floor (one per student) which they can move inside of. To explore locomotor movement, have them move with a sighted partner or with you. Eventually they will move unaided through a room by moving toward your voice.

Hearing Impairment

These students like all games that work with visual cueing. This includes dances and combinations. They work very well in choreography.

Mobility Impaired (Wheelchair/Crutches)

Frequently these students like to be out of their chairs or crutches to work on the floor. Find a moment to quietly offer them that option. After the initial experience of working on the floor, classmates generally like to help them in and out of their chairs. When the class is working on jumps, have the student use her/his hands to imitate the activity. Make sure in locomotor activities that both sides of the body are employed when possible.

Speech/Communication Impairment

In my experience, many times these students are frustrated with their disability. Do lots of work with drawing, and movement activities that are all about feelings and the movement concept of Energy.

Autism

Keep the student near you throughout the lesson. If the activity is highly distracting, keep the music quiet. Speak the directions very clearly and quietly into their ear at close range to keep the student focused.

Paralysis

Use hands-on contact with the student to gently mobilize the paralyzed area of the body in accordance with the activity's content.

Attention Deficit

Keep the student near you, redirecting them as they fall off-task. Give directions one at a time, using as few words as possible. Working with a prop is frequently very successful for these students. When their diagnosis includes hyperactivity, these students benefit from having the whole class dance every morning for 10-15 minutes. It gets their blood moving, focuses them, and tires them out enough for learning.

Developmental Disability

Activities must be sequenced with great care so that the student can follow the whole lesson's process with ease. Make sure that locomotor activities are emphasized.

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- McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. Longman Publishers USA. White Plains, NY, 1996.
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- VSA Arts. *Start With the Arts* (preschool arts-based literacy curriculum). www.vsarts.org

8 Discography

- Bach, Johann Sebastian. *Brandenburg Concerti*. Baroque (rhythmic, exciting).
- Bolling, Claude. *Suite for Flute and Jazz Piano*. A Creative Dance standard.
- Chappelle, Eric. *Music for Creative Dance, Volume 1 & 2*. Instrumental, very useful.
- Copland, Aaron. *Rodeo, The Red Pony*. Symphonic.
- Handel, Georg Friedrich. *Water Music*. Classical Period (bright/cheery).
- Jarré, Jean-Michel. *Oxygene, The Essential Jarré*. Spacey New Age.
- Kottke, Leo. Most music (guitar).
- Leibert, Ottmar. *Nouveau Flamenco*. Guitar (rhythmic, lyrical).
- Marxer, Marcy. *Jump, Children*. Delightful children's songs.
- ****McFerrin, Bobby. *Simple Pleasures, Medicine Man*. Contemporary vocal, delightful/witty.
- Metheny, Pat. *As Wichita Falls, So Falls Wichita Falls*. Lyrical jazz/rock.
- Nightingale. *Light Dance*. New Age (rhythmic).
- Olatunji, Baba. *Drums of Passion*. African drumming and singing.
- Palmer, Hap. *Movin'*. Instrumental children's music.
- ****Reich, Steve. *Music for Large Ensemble, Tehillim*. Exciting contemporary instrumental/vocal.
- Shadowfax. *The Dreams of Children*. New Age (rhythmic).
- Steve and Greg. *On the Move*. Children's music for movement.
- Tchaikovsky, Peter Ilyitch. *Nutcracker Suite*. Symphonic.
- Wilson, Ransom. *Vermont Counterpoint*. Flute, various exciting modern composers.
- Windham Hill Samplers. New Age--varied moods/rhythms/instruments.

To purchase CDs, contact:

www.everycd.com

www.amazon.com

9. Web Sites of Interest

Adapted Creative Dance

An article written by Jonathan L. Ross, reprinted in Runner Journal outlines the details of various forms of disability and how to work with students having that challenge in the classroom.

www.acs.ucalgary.ca/~jross/Adapted.html

ArtsEdge

ArtsEdge is the Web site of the Kennedy Center in Washington, DC. It lists a huge number of lessons, curriculum ideas, and resources, as well as the National Standards in the Arts, and links to the arts Standards for many states.

www.artsedge.kennedy-center.org

Children and Dance-DANS Library Listings

Contents of the DANS-Dance Nova Scotia library. This list contains a number of find texts.

www.chebucto.ns.ca/Culture/DANS/Library/children.html

Community Learning Network

Creative movement lessons from the Open School, a portion of British Columbia's Ministry of Education.

www.cln.org/subjects/dance_inst.html

Creative Movement and Dance in Early Childhood Education

Produced by Child & Family Canada, this is an excellent page describing the importance of creative dance. It lists many resources

www.cfc-efc.ca/docs/00001206.htm

Curriculum Branch-Prescribed Learning Outcomes

This site, produced by the British Columbia Ministry of Education outlines learning outcomes in all areas for Grades 8-12, including Dance.

www.bced.gov.bc.ca/irp/curric/lo.html

Dance Standards for Early Childhood

These are the standards developed by the National Dance Education Organization of what children should know and be able to do in dance during early childhood.

www.ndeo.org

Fine Arts K to 7 (Curricula for Dance, Drama, Music, Visual Arts)

This Integrated Resource Package from the British Columbia Ministry of Education includes detailed learning outcomes, instructional strategies, assessment strategies, and recommended learning resources for Grades K-7. Wonderfully useful.

www.bced.gov.bc.ca/irp/fak7/da23em.htm

INTECH2000

A forum which lists the Florida State Standards in the Arts, and lessons/activities which teach to them. This particular page focuses on each Dance Standard and leads you to correlating lessons for each grade level.

www.miamisci.org/sss/da

The Language of Dance Centre

Includes information on The Language of Dance, a system of movement instruction for young people. Includes video clips of choreography by children with their notation of the movement alongside.

www.ds.dial.pipex.com/town/drive/sn26

Lesson Planz

Creative movement lessons for elementary grades

www.lessonplanz.com/Lesson_Plans/The_Arts/Movement_Dance

Living Sculptures

A Grade 1 lesson by Nanci W. Johnson. Explores muscles, their tightness and relaxation, and uses visual art prints of sculptures to inspire “living sculptures” made by students.

www.ims.columbia.k12.mo.us/jjhs/Lesson%20Plans/Movement/livsculpt.htm

Monkeys in the Rainforest

Produced by The Wild Ones Teacher Connection. A movement lesson for 4-7 year olds about life in the rainforest. Written by Roberta Altman, a teacher at the Bank Street School in NYC.

www.thewildones.org/Curric/monkey.html

Prescribed Learning Outcomes- Dance (K-7)

From the British Columbia Ministry of Education. The learning outcomes K-grade7 in the areas of: Elements of Movement, Creation and Composition, Presentation and Performance, Dance and Society. Very realistic goals to attain.

www.bced.gov.bc.ca/irp/curric/fak7lo/danlo.htm

Today's Child--Creative Movement

ideas for enhancing movement and a lesson using a painting by Monet to stimulate movement.

www.angelfire.com/on3/todayschild/creativemovement.htm