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Increased coordination skills for the third through sixth grade special day class: A dance curriculum unit

Constance Lea Finazzo

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INCREASED COORDINATION SKILLS FOR THE THIRD THROUGH SIXTH
GRADE SPECIAL DAY CLASS: A DANCE CURRICULUM UNIT

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education

by
Constance Lea Finazzo
September 1998
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Approved by:

Dr. Carolyn Edmiston, First Reader

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ABSTRACT

This project is a dance curriculum unit designed for elementary school teachers working with students who have learning handicaps. The project aims to increase body awareness, motor skills and improve coordination in students with learning handicaps. The project also includes a step by step demonstration of the unit stretches, technique and routine. A video guide is provided for further clarification. The twenty lesson unit includes creative movement, stretches/conditioning, motor skill technique and a jazz dance routine.
ACKNOWLEDGMENTS

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STATEMENT OF THE PROBLEM

Students with learning handicaps often have difficulty executing fine and gross motor skills. These students have feelings of inferiority about participating in physical education, and activities involving movement. Team sports single out their performance and emphasize lack of coordination rather than teach them developmental skills. Often special day class students are mainstreamed (the integration of special education students into the regular education program) for physical education and are expected to participate in a variety of team sports or group activities. Inclusion of this type is discouraging for the learning handicapped student who has never been taught body awareness or skills to increase coordination. If special education students are not mainstreamed for physical education, teachers sometimes resort to a student choice activity for physical education to increase activity and participation. This free active time is useful; however, students with learning handicaps need increased structure to master tasks. Special educators should have access to a dance curriculum that teaches body awareness, gross motor skills and improves coordination in students so they are more successful in their movements and activities. The purpose of this project is to design a dance curriculum to
enhance coordination and increase gross motor skills in students with learning handicaps.
PROJECT DESIGN

This project is a dance curriculum unit designed for teachers working with students who have learning handicaps. It is specifically designed for students in grades three through sixth. It can be used in coordination with the performing arts curriculum or the physical education curriculum. The unit is supplemental and does not replace existing curriculum. The purpose of the project is to increase body awareness, motor skills, and improve coordination; consequently, the curriculum can best be used to enhance performance in all areas involving physical activity. The dance curriculum objectives parallel the seven National Standard dance content standards.

The project consists of twenty lesson plans to be taught in a one month period. Each lesson is an hour long and consists of three sections: stretches/conditioning, technique and routine. A video of stretches/conditioning, technique and the routine is provided. The video provides a step-by-step demonstration of the stretches, technique and routine. An explanation of what to teach and tips for teaching are included on the video.
DEFINITION OF TERMS

For the purpose of this project, the following terms are defined as such:

**Across the Floor Technique**: A variety of skills and movements essential to the dance student that travel from one end of the room to the other end.

**Axial Movements**: Stationary movements such as bending, twisting, reaching, pivoting.

**Center Floor Technique**: A variety of skills and movements essential to the dance student that are taught and practiced in the center of the room.

**Choreographer**: One who composes dances by shaping movement, structuring phrases, and revising and refining dances.

**Conditioning**: Exercises designed to strengthen and build muscles.

**Creative Movement**: The exploration of a movement element—time, force, or space. Movement based on improvisation. The free exploration of movement.

**Dance**: The field of study including body awareness, creative expression, and fundamentals of movement.

**Eight and/or Eight Count**: A period of time equally divided into eight sections (beats). Dance routines are choreographed to and counted in eights.

**Energy**: The power or capacity to be active.
Gallop: To run with a succession of springs or leaps.
Good Posture: The correct alignment of the head, shoulders, arms, ribs, hips, legs, and feet.
Isolations: Moving a selected set of muscles more than any other muscles in the body.
Jazz: A type of dance that is performed to music marked by lively rhythms.
Jazz Dance Routine: The specific routine choreographed for this unit.
Learning Disability: A disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, which may manifest itself in an imperfect ability to listen, think, speak, read, write, spell, or to do mathematical calculations (Rothstein, as cited in the Federal Government Register, pg.65,083).
Learning Handicap: See the above definition. The terms learning disability and learning handicap are used interchangeably in school systems.
Locomotor Movements: Movements that travel (skipping, running, leaping).
Parallel Positions: Positions in which body parts stay parallel during movement. For example, bending the knees with feet parallel to one another. Swinging parallel arms do not cross each other or open away from each other.
**Personal Space:** The immediate spherical space surrounding the body in all directions.

**Rhythm:** The organization or pattern of beats.

**Routine:** A unified dance work structured with a beginning, middle and an end.

**Special Day Class:** A self-contained classroom that typically enrolls seventeen or less exceptional students. A special education teacher provides most, or all of the instruction.

**Split Leap:** A large leap that transfers the weight from one foot to the other foot.

**Stretches:** The limbering of muscles.

**Technique:** The physical skills essential in the training of a dancer.

**Turned Out Positions:** Positions in which the legs are rotated out from the hip joint.

In addition to the above terms, the video guide provides a definition of numerous terms used in the lessons. Teachers should read through the video guide and view the video prior to reading the lessons so the terms are easily understood.
INTRODUCTION AND REVIEW OF THE LITERATURE

In the field of special education there has been a wide range of technical labels for students with learning difficulties. Students are often referred to as learning disabled, mentally disabled, emotionally disabled, economically disadvantaged, at risk, and educationally disabled (Mercer & Mercer, 1993). These labels are tolerable when compared to those that their classmates often use: dumb, stupid, loser, retarded, slow and different. Years of stigmatizing labels and shortcomings in school leave special education students frustrated. According to Mercer and Mercer (1993) students with learning problems lose their motivation for learning due to a history of school failure. Many of the special education students that are mainstreamed for physical education carry their label with them. Classmates see that they sometimes lack coordination, respond more slowly, or move differently.

What if these students were presented with curriculum that encouraged different movement? What if emotionally disturbed children were asked to express their bottled-up feelings and energies through movement? What if they were taught body awareness and coordination skills through dance curriculum? Dancers and choreographers, while not specifically addressing special education students, clearly
stress that dance allows children to express personal style and emotions, and emphasizes self-discipline. Judith Jamison once said, "There's only one of me. There's only one of anybody. That's why steps look different on different people" (The Dance Notebook, 1984 p.17). Jamison's quote emphasizes uniqueness and indirectly suggests that each individual's style of movement is, in fact, desirable. Students who have been labeled different and awkward need to be taught that individual style is a good thing.

Franklin Stevens, an advocate for expressing emotions through movement states, "We are all dancers. We use movement to express ourselves--our hungers, pains, anger, joys, confusions, fears--long before we use words, and we understand the meanings of movements long before we understand those of words" (The Dance Notebook, 1984 p.1). Learning handicapped students need a channel to release and express the emotions Stevens mentions in the above quote.

Melissa Hayden also acknowledges the benefits of body awareness and experiencing dance in the following quote: "Dancing teaches you a sense of accomplishment. The discipline of dance teaches you self-discipline. You know you can achieve what you set out to do, not just with dance, but with anything you choose" (The Dance Notebook, 1984
p.40). Self-discipline and a sense of accomplishment are essential for the learning handicapped student to feel successful. Although these quotes from the field of dance indirectly suggest that dance curriculum would be beneficial to special education students, more concrete support is found in the literature.

Evidence of the rationale for dance in education is prevalent in arts education research. Ames (1990) reports that arts education produces critical thinkers, yet basic arts do not exist in education. Similarly Beech (1998) stresses that the lack of arts education is inexcusable, given the research on arts experiences and test scores. According to the 1995 College Board Profile, students who have had at least four arts courses score at least 59 points higher in verbal tests and 44 points higher in math college entrance tests (Beech, 1998). Educators need to be made aware of this data. Kevin Warner, dance teacher at Sunset Park Elementary School, reports that dance in education is the forgotten art and reminds educators that if structured appropriately dance can produce focused and attentive learners (Art of Teaching, 1996).

The literature supports the notion that dance and movement should be introduced to children at a young age. According to Ames (1990) elementary school is the opportune
time to introduce dance to children. Children arrive at school thinking they can sing, dance, and draw. Unfortunately, many elementary schools level a child's creativity rather than promote it. Dean of Dance at New World School of the Arts suggests that the younger the child, the easier it is to bring out his/her creativity (Rowen, 1994). Griss (1994) found that the average five year old has developed incredible skills of agility, manual dexterity and body manipulation, and encourages teachers to help young students develop their movements. Finally the California State Dance Framework (1996) indicates that all elementary education students in California need to be engaged in dance activities.

Specific programs and projects involving dance in elementary education have been successful. Alan Scofield; dancer, choreographer, and innovator of dance in public schools asks educators, "...Is there enough time for happiness? Time enough for imagination at your school? Is there time enough for the children to be better learners? If the answer is yes, we can answer, 'then there is a time for dance' (Beech, 1998 p. 50)".

The College of Education and College of Physical Education at the University of Saskatchewan started Project Move, a program where the education and physical education
students teach elementary school students the basics of creative dance, hip-hop and line-dancing (University of Saskatchewan, 1997). The program started in 1991 as impromptu lessons for a small group of children. The project has been so successful that the college can no longer reach all of the schools requesting Project Move (University of Saskatchewan, 1997). Griss (1994) uses creative movement as a language for teaching curriculum in elementary schools, and stresses that disruptive students can channel their energy into a creative path involving concentration and focus. Warner (Art of Teaching, 1996) uses the art of dance to teach other subjects. In the regular classroom students investigate how a seed grows. In Warner’s class students then use movement to show their understanding of the plant’s life cycle.

In addition to successful elementary dance education, the research provides evidence of successful high-school programs. Stinson, (1992) interviewed high-school students about their creative dance classes at school, and students spoke powerfully and passionately of enhanced understanding of self, perception of the world, and their ability to respond to others. Walker (1998) reported that high school boys involved in a reggae-jazz dance class initiated their own dance group and created routines. The California Dance
State Framework (1996) also indicates the importance of high-school dance programs. The framework indicates that at the high-school level students should move into innovative and challenging experiences that promote creative thinking.

The importance of including special education students in dance education is emphasized at the national and state levels. The National Standards for Arts Education stress equal access to the arts, regardless of a student’s background, talent, or disability (National Standards, 1994). The standards emphasize students with disabilities can benefit greatly from arts programs, but are often excluded from them (National Standards, 1994). The California State Framework indicates dance programs in education can provide at risk students (learning handicapped students are often at risk) with the needed incentive to stay in school and prevent drop outs (California State Dance Framework, 1996).

In addition to national and state agencies, individual educators express the importance of dance in special education. In extensive research on understanding children through their movement, North (1973) concluded movement is necessary for students with special needs. North (1973) writes, "...Movement touches primary experiences directly, it helps all children to keep in contact with themselves, and to develop this
essential sense of self (p. 50)." Edwards (1997) reinforces
the philosophy children first, disability second, by
providing activities for including children with
disabilities in the creative arts process.

Recent evidence supporting dance in special education
primarily deals with the benefits of creative movement.
Brash & Ballard (1994) assessed the movement and on-task
responses of a creative dance program to students with
intellectual disabilities. Observational data showed that
the instructional dance program was successful in extending
the variety of dance movements performed by the students;
thus their findings yielded support for creative dance in
special education. Cal Kendall, a specialist in learning
handicapped education in California, uses relaxation and
visualization techniques daily with his students to begin
mind-body connections (Beech, 1998). Kendall uses the
relaxation and deep breathing techniques to focus his
students after each recess and sees positive results. In
the field of dance these relaxation techniques are referred
to as centering. Dancers work from the center of their body
and need to feel grounded and experience balance (Edwards,
1997).

The Green Cable Dance Company (Howard, 1998) also views
dance as a creative art, and an under-utilized foundation
for expressive exclusivity. They reach a wide section of the community, conducting integrated workshops with able bodied and disabled youth. Artistic director of Green Cable Fergus Early states, "To dance is everybody's birthright. It should be accessible to everybody and it isn't..." (Howard, 1998 p. 650). The company's workshops begin with a warm up, stretches and progress into rhythmic work and the teaching of a sequence. The workshop ends with the production of something creative.

An abundance of literature reports the benefits of dance programs on self-esteem, confidence and discipline. Walker (1998) found that high school boys who went through a dance program involving reggae, jazz and contemporary dance appeared more mature because of their increased initiative and remarkable self-discipline. Knowles and Sande (1992) described four different model dance programs in which students understood and stated they were learning discipline through dance. North (1973) observed children and their movements and concluded that increased body awareness springs from and contributes to the sense of self and builds self-confidence in children. Researchers from Reed College studied students assigned to an academic class, a sports class, or a dance class. The dance class students reported feeling more creative and confident than participants in the
other classes (Shimer & London, 1990).

Given the National Standards for arts education and other research providing evidence for dance in special education, it would seem that more dance curriculum should be available. The lack of curriculum could be one result of teachers who feel inappropriately trained to teach dance even at the elementary level.

Dance educators offer suggestions and encouragement to teachers who need support. Morris (1996) informs teachers they do not need to be dancers or musicians to incorporate movement in the classroom. She stresses it is important to have "...a willing spirit, a love for music, and an understanding of the basics..." (p. 61). Leo Hamilton of the RJC dance company claims all one needs to teach is enthusiasm. Both Hamilton and his co-worker De Napoli Clarke insist that the teacher does not have to be a "brilliant dancer" (Walker, 1998 pg. 15). Regarding movement and creative improvisation, Griss reminds teachers they do not need to do the movement themselves. Griss (1994) suggests teachers supply direction, guided imagery, permission to be physical, and encouragement. Rowen (1994) stresses the importance of maintaining a warm accepting attitude and encourages praise. Rowen also emphasizes that teachers should challenge students, and that acceptance and
praise should not replace appropriate discipline. Joyce (1984) indicates the two most important attributes of a dance teacher are a dynamic personality and the ability to motivate. Joyce (1984) interviewed students asking them how a teacher motivates them. The children responded with the following categories: enthusiasm, friendliness, caring and interest, perception (quickly noticing what was wrong and making corrections), ability to break down a step, variety, humor (they liked teachers who could imitate and exaggerate mistakes), good selection of movement, good music, and praise.

In addition to creative movement, a dance curriculum with strong technique would be beneficial to students with learning handicaps. Often they have difficulty executing gross and fine motor skills (Pierangelo & Jacoby, 1996). This difficulty in execution of skills is so common among special education students that it is a required documentation on an Individualized Education Program (IEP).

In their video on learning disabilities, Reisman and Scott (1991) further emphasize movement problems encountered by students with learning disabilities. Reisman and Scott contend that while most children enjoy running, jumping, swinging and playing, students with learning disabilities are especially bothered by any activity that places their
feet off the ground, such as: using playground equipment, participating in physical education classes and playing many recess games. Their video also addresses the other end of the continuum known as the movement seekers. These are students who need extra activity and might rock in their seats, shift positions constantly, swing their arms and legs vigorously or engage in roughhousing. Reisman and Scott recommend that special educators need to assist learning handicapped students with appropriate movement so they will feel successful.

Despite the need for a more technique-based approach to dance, the literature on this topic is minimal. Joyce (1984) emphasizes that in order to become competent in creative movement, students need technical skills such as growth in strength, flexibility and a command of the body. Her book is based on ten areas of technique that are fundamental to dance and should be accomplished by beginners of all ages. Rowen (1994) also addresses technique by suggesting educators prepare young children appropriately by using sequential exercises in axial and locomotor movements that relate to later study. Her book discusses the basic elements of dance and provides activities for teachers to familiarize them with dance technique.

The present project combines creative movement with a
technique-based dance unit. In addition, it attempts to alleviate educators' concerns by providing a video of the unit. The video is designed specifically for special educators, and provides a step-by-step demonstration of the stretches, technique and routine. As the movements are presented, an explanation of what to teach and why it should be taught is occurring simultaneously. Common mistakes to watch for are demonstrated and teaching tips are provided. The unit will enhance performance in all areas involving physical activity. Specifically it is designed to increase body awareness, motor skills, and improve coordination in students with learning handicaps.
PROJECT GOALS

The goal of the project is to increase body awareness, motor skills and increase coordination in students with learning handicaps. Students will attain these goals through a twenty lesson dance unit involving stretching/conditioning, creative movement, technique and routine. The following specific unit goals are derived from the National Standards for Arts Education (these standards parallel the California State Framework Goals for Dance Education, with slight variation).

Goal 1

Students will identify and demonstrate movement elements and skills in performing dance.

Goal 2

Students will learn choreographic principles, processes, and structures.

Goal 3

Students will demonstrate a movement as a way to create and communicate meaning.

Goal 4

Students will apply and demonstrate critical and creative thinking skills in dance.

Goal 5

Students will demonstrate and understand dance in
various cultures and historical periods.

**Goal 6**

Students will explain how dancing provides the physical exercise needed for healthful living.

**Goal 7**

Students will explain the relationship between dance and other elementary school subjects.
PROJECT OBJECTIVES

Throughout the unit students are taught axial movements and locomotor movements. During each lesson the students also learn two-three eights of a jazz dance routine. Consequently, the following two objectives are listed in every lesson: Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine. In addition to these objectives, each lesson has objectives that are specific to that particular lesson.

**Lesson 1**: Students will create a sequence of simple movements from the movements of a real life sport event. Students will demonstrate an understanding of good posture.

**Lesson 2**: Students will demonstrate partner skills such as copying, mirroring, following and leading. Students will demonstrate the ability to define and maintain personal space.

**Lesson 3**: Students will explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice. Students will create shapes at low, middle, and high levels.

**Lesson 4**: Students will respond to the question, "How has dance made you a healthier person."
Lesson 5: Students will work on timing of energy.

Lesson 6: Students will demonstrate locomotor movements that move forward, backward, sideward, diagonally, and turning.

Lesson 7: Students will demonstrate axial movements such as bends, twist, stretches, swings.

Lesson 8: Students will demonstrate a gallop.

Lesson 9: Students will demonstrate a split leap (grand jeté).

Lesson 10: Students will demonstrate locomotor movements that travel in a straight path and a curved path.

Lesson 11: Students will respond to a dance using another art form; explain the connection between the dance and their response.

Lesson 12: Students will demonstrate control of the shoulders.

Lesson 13: Students will demonstrate isolations.

Lesson 14: Students will demonstrate control of the abdomen muscles.

Lesson 15: Students will effectively share a dance from a resource in their own community or culture.

Lesson 16: Students will demonstrate a movement that shows a change in energy flow.
**Lesson 17:** Students will demonstrate parallel positions.

**Lesson 18:** Students will demonstrate turned out positions.

**Lesson 19:** Students will demonstrate the ability to move hands in a forward direction across the floor, followed by feet in a forward direction.

**Lesson 20:** Students will demonstrate hip level control.
DANCE CURRICULUM UNIT

The purpose of this unit is to provide dance curriculum for special education teachers that will increase body awareness, motor skills and improve coordination in students with learning handicaps. The unit is important because students with learning handicaps are often placed in regular physical education classes involving team sports or activities that do not teach them the skills they need to be successful in activities involving movement. This lack of direct teaching combined with the fact that learning handicapped students sometimes have difficulty executing fine and gross motor skills, sets these students up for failure. It is imperative that students with learning handicaps are offered a structured program that is designed to increase their motor skills and help them be successful in their movements. This unit provides teachers with twenty technically structured lessons that will meet the needs of their learning handicapped students.
UNIT GUIDE

The unit is designed for special education teachers to help improve student coordination. It is impossible to create a unit that will be perfect for everyone. Teachers should use the unit to guide them. Through direct observation teachers will constantly check for understanding. Classroom teachers know their children better than the unit designer and should make changes, adaptations, or develop certain concepts to best meet their students' needs: therefore, if a teacher sees a need for a change in the unit, then it should be made. For example, a teacher might notice students need more review and should slow down the pace of the lessons. Or a teacher might realize a step in the routine is too hard and should replace it with an easier step. If a teacher notices students need a challenge then arm movements should be added to the unit steps.

Music

Music is not included on the video. Dance educators suggest that the music teachers use must be inspirational to the teacher. De Napoli Clarke claims, "...you have to be enthusiastic about the music. It doesn't matter which style of music, so long as the teacher and the children are enthusiastic about it..." (Walker, 1998 p. 17). Joyce (1984)
indicates music is a powerful motivator and teachers should seek variety and quality in musical accompaniment. Since music style and preference are so individualized, the unit is designed without music accompaniment.

Teachers should make a warm up tape with approximately ten songs on it to be used for stretches and across the floor technique. Teachers should also prepare a tape of a song that is particularly inspirational for the routine. Music is counted in eights in the field of dance. When working with beginners and students with learning handicaps, a song with a steady eight count is needed. It is imperative that teachers count the music prior to setting a routine to it because music sometimes deviates from the standard eight counts by using only four counts, which is called a break. Occasionally the break consists of six or two counts. Thus the breaks are usually an even number of counts. Rarely will music have an odd number count for a break. A song with such breaks in it will be hard for teachers and students to work with. The unit routine for this project is forty eights long, which is approximately two minutes and thirty seconds to music with a standard beat.

It is very important to use music for the warm-ups, across the floor technique and the routine, since it helps students with their sense of timing and is a strong
motivator. If possible, each child’s favorite song should be used on the warm up tape. Be sure to screen the music students bring in for inappropriate language, and suggestive material. Have students bring a couple of favorites so you avoid leaving someone’s music off the tape. Describe to the students why the routine music was chosen and how it is inspirational. This will give the students a sense of music appreciation. Finally, the students can also share why their music choice is special to them.

**Dance Attire**

The teacher and students should wear comfortable clothing that moves freely and is not revealing during movements. Students can dance in lightweight tennis shoes, ballet slippers or jazz shoes. The children can dance barefoot if the school will allow this and the floor is in good condition.

**Dance Room**

The room should be large and free of obstacles that a student might accidentally hit while traveling. Ideally the teacher should use a room with a mirror, because it allows the teacher to demonstrate and observe at the same time. The teacher should try to use a room with a sound system. Variable speed tape players allow the teacher to slow the music speed down until students have mastered steps. The
ideal floor for dancing is a smooth surface wooden floor.

Materials

Under materials in each lesson these items are not listed, but will be needed for every single lesson: A tape player, a warm-up tape for stretches and technique, and a routine tape.

Lesson 4: Tape recorder and blank tape cassette.
Lesson 5: Camera and film.
Lesson 6: Papers or cards labeled Forward, Backward, Sideways, Diagonal, and Turning
Lesson 7: Papers or cards that are labeled Bend, Twist, Stretch, Swing
Lesson 9: An umbrella
Lesson 10: Papers or cards labeled Straight Path, Curved Path
Lesson 11: Drawing Paper, Crayons, Colored Pencils, Paint and Brushes (optional), a Video of a dance
Lesson 15: VCR, Multi cultural dance videos

Adaptions

Most of the adaptions for students with learning handicaps will be made, not in the curriculum itself, but in how the material is taught and particularly in how it is assessed. Brash and Ballard (1994) taught special education
students Movement and Dance Trial Units without adaptation and their subjects were still successful.

Students with learning handicaps have trouble demonstrating an understanding of left-right, forward-backward. If students need work in this area the teacher can use games like Simon Says, or a dance like the Hokey Pokey to help them. Many dance teachers face their students and mirror them. This will be confusing to the learning handicapped student. Always demonstrate the movement directly in front of the students, facing the same direction as they are facing. Ideally the teacher should use a room with a mirror, because it allows the teacher to demonstrate and observe at the same time.

For some students the music will be distracting. The teacher should always turn the music off when introducing a new step. The students should practice this at least three-five times before attempting to try it with music. During the Across the Floor portion of the lesson wait until the child is to the other side of the room before trying to explain corrections or make comments. The teacher should also turn the music off during the routine portion of the lesson to make corrections.

Students with learning handicaps need consistency and routine. The unit lessons are set up in sections, and the
students should be told, "Get ready for stretches...now we are going to do technique across the floor...come out to the center of the floor for center technique...now we are going to do our routine...go to your places." These directions will teach the students what to expect next.

The unit lessons are set up sequentially. Teachers should introduce one step at a time. The students should only be introduced to the next sequential step if they have mastered the first step. For example teachers should not try to teach chasse' ball change to the class if they cannot do a chasse'.

Learning handicapped students will probably only be able to learn one step at a time. The teacher should never introduce and demonstrate more than one step before having the students practice. During the instruction of the routine, the teacher should teach one eight at a time. The teacher can then add that eight to the next eight so the students get the transition. Learning handicapped students will require repetition to master the transitions from one eight to the next eight.

When demonstrating steps it is important to make sure all of the students can see. The students should be facing the teacher when directions are being given. Demonstrating the steps will be difficult for students since they will not
be able to see the teacher's mouth moving, unless the room has a mirror.

Prior to starting the unit teachers should send home a letter to parents informing them about the unit. The letter should also ask for parents to identify any physical problems (related or unrelated to the child's disability) that might prevent a student from participating in the unit. The letter should mention that students might complain of being sore. This soreness is a natural response to beginning a dance program, because students are stretching and using muscles in new ways.

Assessment

The dance unit can be assessed through teacher observation, anecdotal records, an axial and locomotor movement achievement chart, and a portfolio. Students' portfolios can consist of their anecdotal records, individual achievement charts, drawings and photographs from Lessons 5 and 11, and a cassette or video tape of their reflections about dance. If a video tape is used then actual footage of the child demonstrating movements and routine can be recorded.

The teacher should try to record one anecdotal note per child during each lesson. These are best done on sticky notes or can be written on a card for each child. An
example of an anecdotal note might be, "While going across the floor doing grand jete's, Sally leaps high, but is using the wrong leg." The teacher can make a chart of the technique steps demonstrated on the video. When a child can successfully execute a step he/she can place a star, sticker, or check by their name.

Since students with learning handicaps often have difficulty with reading and writing, it will be beneficial to orally assess them by asking them to make reflections about their dance experiences. Teachers should avoid asking the students to respond to written questions with written responses, because it might inhibit and discourage students. Students will be more likely to truly reflect on their dance experiences if they are not inhibited. The teacher can use the questions asked during the Closure portion of the lessons and record students' answers on a video tape or cassette tape.

Lessons

Each lesson is divided into the following sections:

**Materials**: The materials needed for the lesson. A tape recorder, warm up tape, and routine tape are not listed on each individual lesson, but are needed throughout the unit.

**Anticipatory Set**: This portion of the lesson is usually teacher led and leads children into the creative movement
activity. If the teacher feels uncomfortable demonstrating movements involved in the anticipatory set, one student can be chosen to demonstrate the movements. The teacher can verbally explain the step to the child who can later lead his class.

**Objectives:** The lesson objectives.

**Instructional Input:** During this portion of the lesson, the teacher usually explains to the students the creative movement for the day. Once again if the teacher is uncomfortable demonstrating a child will usually volunteer.

**Creative Movement:** During this portion of the lesson the teacher is usually observing. It is important for the teacher to be open to all movements even if they vary from the objective. The teacher can always redirect the child by saying, "I like the way you..., now try this." The teacher should always make sure the students spread out on the floor before beginning the movement.

**Modeling and Guided Practice:** This section of the lesson is divided into the following four portions: Stretching/Conditioning, Across the Floor Technique, Center Floor Technique, and Routine.

The Stretching and Conditioning portion of the unit is the same during all lessons and is described and demonstrated in detail in the video guide and video. It is
very important to always include the stretches. Do not skip this section of the lessons. Students need to be warm prior to doing the other parts of the lesson.

Across the Floor Technique is demonstrated and described in the video and video guide. This portion of the lesson begins with a few steps and progressively steps are added. If teachers see that a particular group of students need review on a specific step that has been omitted from that days lesson, they can add it. This section is flexible. Steps can be added or deleted if necessary.

The Center Floor Technique portion of the lesson changes throughout the unit and is also demonstrated and explained in the video and video guide. In some of the lessons Center Floor Work is not included.

The Routine portion of the lesson is demonstrated and explained in the video guide and video guide. The teacher needs to watch the pace of this portion of the lesson. Two-three eights should be taught during each lesson. The teacher may find it necessary to shorten the routine. This can be done by finishing out the step (every four eights) they are working on by changing the fourth eight to eight number forty on the routine notes.

Closure: During closure the teacher usually asks the students to reflect on their dance experiences. The student
responses can be recorded and used in portfolios.
VIDEO GUIDE

The video guide explains and defines the unit movements as they appear in the video. The creative movement of the lessons is not demonstrated, since it is suppose to be created by the students with guidance from the teacher. If the teacher joins in the creative movement, children learn that thinking creatively is a way of life.

Stretches/Conditioning:

**Side Stretch:** This stretches and warms up the side. Stretch to the right with a left arm reach (8 counts). Stretch to the left with a right arm reach (8 counts).

**Flat Back Stretch:** This stretches the hamstrings. Bend over with a flat back, legs apart, and arms out to sides (8 counts).

**Reach Through Legs Stretch:** This stretches the hamstrings and lower back. With legs spread apart, and both arms reach past your legs to the back of the room (8 counts). This entire sequence (stretch right, stretch left, flat back, stretch through the legs) is repeated holding four counts and then again twice holding two counts.

**Lunge Stretch:** This stretches the hamstring of one leg and when the legs are straightened the opposite quadriceps is stretched. Lean with the right leg bent, hands placed on the floor on either side of the right knee, and the left leg
extended straight behind (8 counts). Without moving the feet, straighten both legs and try to place hands on floor on either side of the right foot (8 counts). Repeat this three more times.

Reach Through the Legs Stretch: Hold for eight counts.

Lunge Stretch: Reverse this stretch and lunge to the left (8 counts). Stretch both legs straight (8 counts). Repeat this three more times.

Reach Through the Legs Stretch: Hold for eight counts.

Butterfly Stretch: This stretches the groin, upper inner-thigh area, and lower back. Sit on the floor, bend legs, putting the soles of your feet together. Bend over and touch your nose to your toes (8 counts). Sit up straight (8 counts). Repeat the sequence three more times.

Sitting Straight Leg Stretch: This stretches the hamstrings and lower back. Sit up straight on the floor with legs stretched out straight in front of you. Point your feet. Bend over and reach for your pointed toes, placing your chest on top of your legs (8 counts). Do this stretch again with flexed feet. Repeat the sequence (pointed feet, flexed feet).

Straddle Stretch: This stretches the upper body, hamstrings, groin, and upper inner thigh areas. Sit on the floor with both legs extended out to the side, feet pointed.
Stretch over to the right leg, reaching with the left arm (8 counts). Turn the upper body toward the right leg and stretch toward the leg (8 counts). Walk the arms across the floor to the other left leg (8 counts). Reverse the sequence to the left. Repeat the entire sequence (left and right legs), but this time using flexed feet. After this stretch the students can try both their right, left and center splits.

**Sit-ups:** Strong abdomen muscles help dancers work from the center. Lay on the floor with back on the ground and knees bent. With hands behind the head students should lift their shoulders off the floor and look at the ceiling. Do not have them lift all the way up to their knees. The students should do eight sit ups to the beat of music, then lift their legs and cross them in the air and do eight more sit-ups. Repeat the whole sequence (knees bent, legs crossed in air). This is a total of 32 sit ups. As the unit progresses, if the teacher thinks students can handle more sit-ups they can be added.

**Push-ups:** Dancers need upper arm strength. The students should start by doing push ups on their knees. Some students may be able to do them using their feet to lift them off the floor. It is important that the back does not pike or dip (sway) as the student does the push ups.
The students should try to do ten push ups. As the unit progresses if the students can do more, the teacher can add them.

**Across the Floor Technique:**

- **Runs:** Springing from one foot to the other. Both legs in air for short time, body tilted forward.
- **Jumps:** Springing from both feet to both feet.
- **Hops:** Springing from one foot and coming down on the same foot.
- **Jazz Walks:** One foot remains on the floor while the other foot moves forward, then shift weight.
- **Chasses:** One leg chases the other foot from its position (step, together, step).
- **Grapevines:** Step apart to right, cross the left foot in front of right, Step Apart to Right, cross the left foot behind the right.
- **Chaine' Turns:** A series of small steps done with a half-turn on each step. It takes two half-turns to make one full chaine' turn (Step apart to the front, close to the back).
- **Chasse' Pas de bourre'e:** Step together step, step back, side, front.
- **Kick Steps:** Brush straight right leg up into air, step right, brush straight left leg into air, step left.
- **Skips:** Step hop, Step hop
Chasse' Chasse' Pivot Pivot: Step together step, step together step, right foot forward twist to left, right foot forward twist to left (traveling forward).

Pas de bourre'e hop step: Step back side front hop step.

Hitch Kicks: Lift one knee to up toward chest and then lower that foot to floor as the other leg brushes off the floor with a straight leg (walk right left right left hitch, right kick).

Split Leaps (Grand Jete's): A large leap that transfers the weight from one foot to the other foot.

Pas de bourre'es: Crossing Steps. The step always has three steps and can travel forward, backward, sidewards, and turning (Right cross, open left, right lunge).

Center Floor Technique:

Good posture: The body needs to be correctly aligned. The head, shoulders, arms, ribs, hips, legs, and feet are in correct relative position to one another. Slumping with rounded shoulders, droopy head, or swaying with the pelvis released backward are examples of poor posture.

Body Carriage: Students should carry themselves with a straight lifted back, shoulders pressed down, and an open chest.

Plie's: A bending movement of the knees (grand means large and demi means half).
**Personal Space:** The immediate spherical space surrounding the body in all directions.

**Pivot:** A twisting on the ball of the foot.

**Creating Shapes at High, Middle, Low, Levels:** This is a creative movement during which the students can create any shape they want at the three different levels.

**Jazz Leaps:** Springing off the floor from both feet and landing on one foot.

**Jazz Squares:** The feet touch all four corners of a square (cross, back, open, in front).

**Pas de bourrées:** Crossing Steps. The step always has three steps and can travel forward, backward, sideward, and turning (Right cross, open left, right lunge).
Jazz Routine

R=Right
L=Left

Eight 1: R-Chasse' R-Chasse' r-chasse' Jump Clap, (Reverse)
        L-Chasse' L-Chasse' L-Chasse' Jump Clap.

Eight 2: R-Chaine' Clap, L-Chaine' Clap

Eight 3: R-Chasse'.R-Chasse' r-chasse' Jump Clap, (Reverse)
        L-Chasse' L-Chasse' L-Chasse' Jump Clap.

Eight 4: R-Chaine' Clap, L-Chaine' Clap

Eight 5: R-Pivot R-Pivot, R-Step L-Touch L-Step R-Touch

Eight 6: Stand up on toes (legs apart and arms in a V) Drop
to the ground, Stand up on toes (legs apart and
arms in a V Drop to the ground

Eight 7: R-Chasse' L-Ball Change, L-Chasse' R-Ball Change

Eight 8: R-Chasse' L-Ball Change, L-Chasse' R-Ball Change

Eight 9: Jazz Walk R L R L R L R L R L to a straight line that
cuts the room vertically

Eight 10: Lean to knee (hands on knee) 1234, and change to
the other knee 5678 (every other person
alternates directions--the first person starts to
right, the second person starts to the left)

Eight 11: Jazz Walk R L R L R L R L R L back to the same places
(or students can travel to new places)

Eight 12: R-Jazz Square, R-Jazz Square
Eight 13: R-Step L-Dig L-Step R-Dig, R-Pivot R-Pivot
Eight 14: R-Step L-Dig L-Step R-Dig, R-Pivot R-Pivot
Eight 15: R-Chaine' R-Chasse', L-Chaine' L-Chasse'
Eight 16: R-Chaine' R-Chasse', L-Chaine' L-Chasse
Eight 17: R-Ball Change R-Kick Step, L-Ball Change L-Kick Step
Eight 18: R-Arm L-Arm Fan to R-Knee, L-Arm R-Arm Fan to L-Knee
Eight 19: R-Pivot R-Pivot, R-Chasse' L-Chasse'
Eight 20: Twist and bounce R (1,2) L (3,4) R (5), L(6) R (7) L(8)
Eight 21: R-Chasse' Pas de bourrée, R-Chasse' Jump Clap
Eight 22: L-Chasse' Pas de bourrée, L-Chasse' Jump Clap
Eight 23: R-Step Pas de bourrée R-Hop, R-Step Pas de bourrée R-Hop Step
Eight 24: Jazz Walk to right and end facing front R L R L,
R-Ball Change R-Fan Kick
Eight 25: Jazz Walk to left and end facing front L R L R,
L-Ball Change L-Fan Kick
Eight 26: Reach up (on toes and arms in a V) 1,2 Sit 3,4 (pop L-Knee), Reach up 5,6 (on toes and arms in a V) Sit 7,8 (pop R-Knee)
Eight 27: Reach up (on toes and arms in a V) 1,2 Sit 3,4 (pop L-Knee), Reach up 5,6 (on toes and arms in a
V) Sit 7,8 (pop R-Knee)

Eight 28: Students change lines Jazz Walk R L R L, R-Pivot R-Pivot

Eight 29: R-Chasse' R-Chasse' r-chasse' Jump Clap, (Reverse)
          L-Chasse' L-Chasse' L-Chasse' Jump Clap.

Eight 30: R-Chaine' Clap, L-Chaine' Clap

Eight 31: R-Chasse' R-Chasse' r-chasse' Jump Clap, (Reverse)
          L-Chasse' L-Chasse' L-Chasse' Jump Clap.

Eight 32: R-Chaine' Clap, L-Chaine' Clap

Eight 33: Reach out 1,2 (arms parallel to floor, up on toes) Bring arms, feet, and head in 3,4, Reach out 5,6

Eight 34: R-Chasse' Pas de bourrée (L,R,L) to left corner, R-Step, L-Step, R-Hitch Kick

Eight 35: R-Step L-Lunge R-Chaine' R-Chaine' R-Step L-Step

Eight 36: Walk to back R L R L R L R-Pivot

Eight 37: R-Chasse' L-Step R-Split L-Step R-Split L-Step R-Step

Eight 38: L-Jazz Square, L-Jazz Square

Eight 39: L-Pivot L-Pivot, L-Step R-Touch R-Step L-Touch

Eight 40: Jazz Walk L R L R and pose 5 6 7 8
          In 7,8
UNIT LESSONS

Lesson 1

Anticipatory Set: The teacher presses a finger against lips in attempt to silence students. When the students are silent the teacher quietly and dramatically moves through a real-life event such as a nature walk, the mailcarrier running from a dog, or a birthday party. After finishing the demonstration the teacher asks students to reveal what was being performed. The teacher then discusses how movement and dance can communicate meaning about everyday events.

Objectives: Students will create a sequence of simple movements from the movements of a real life sport event. Students will demonstrate an understanding of good posture. Students will demonstrate axial movements and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Teacher Input:

Creative Movement: After finishing the anticipatory set the teacher tells the students to spread out around the room. The teacher says, "I am going to set the timer for three minutes and I want you to silently tell me what sport you are playing. You cannot say anything, but I want you to show me with movement what sport you are playing. You can
pick any sport you want to. Ready, go." The teacher then asks for volunteers who would like to demonstrate their sport and asks the rest of the class to name the sport the student is demonstrating. The teacher then tells the children they will be doing a dance warm-up and to follow along.

Modeling and Guided Practice: See the video tape for a step-by-step demonstration of this section.

Stretches/Conditioning: This portion of the lesson will be the same throughout the entire unit and is demonstrated on the video. Step-by-step written directions are in the video guide. The teacher should play the warm-up music softly for the first four days so students can hear explanations and directions.

Across the Floor Technique: This portion of the lesson will be similar during each lesson and will take longer as the unit progresses. Each time a new step is introduced it can be reviewed the following week. See the video and the video guide for demonstration and explanation. The technique for Lesson 1 is as follows:

Runs, Jumps, Hops on Right Foot, Hops on Left Foot, Jazz Walks, Chasse's, Grapevines, Chaine' Turns

Center Floor Technique: This portion of the lesson will vary by lesson and is not included in every lesson. It
teachers see students are having difficulty with a concept learned in the center then they should review it the following day. The center technique for today is as follows: Good posture, body carriage, and plié’s.

**Routine:** This portion of the lesson will be included in every lesson. The routine is forty eights long. Teaching 2-3 eights a day to the students will be a good pace for learning handicapped students. It is very important to review the previous material before teaching new eights. See the video and video guide for an explanation and demonstration.

**Closure:** While students sit in the center of the floor tell them you are going to give them one minute to think of one new thing they learned about dance in today’s lesson. Explain to them at the end of the minute you would like everyone to share what they learned.
Lesson 2

Anticipatory Set: The teacher asks for a volunteer. The volunteer and teacher face one another. The teacher tells the student volunteer to slowly move his arms or legs. The teacher mirrors the student. The teacher asks the students what she represents. The teacher then explains that choreographers use mirror images in their routines. The teacher asks all of the students to mirror her image.

Objectives: Students will demonstrate partner skills such as copying, mirroring, following and leading. Students will demonstrate the ability to define and maintain personal space. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Teacher Input:

Creative Movement: After finishing the anticipatory set the teacher assigns each student a partner and designates one to be a follower and one to be a leader. The teacher says, “Leaders are going to lead their partner around the room for one minute using different types of movement. Followers need to copy what the leader is doing and follow them exactly. When I say stop you will trade places so everyone has a chance to be a leader. The teacher tells the students to join her in a warm-up.
Modeling and Guided Practice:

**Stretches/Conditioning:** See the video and video guide for a demonstration and explanation.

**Across the Floor Technique:** Runs, Hops on Right Foot, Hops on Left Foot, Chasse's, Jazz Walks, Chaine' Turns, Grapevines, Chasse' Pas de bourre'e, Kick Steps

**Center Floor Technique:** Plie's, Personal Space, Pivots

**Routine:** Teachers should review the eights they taught in the first lesson and try to teach two-three more eights of the routine.

**Closure:** Have the students sit in the center of the floor and reflect on their lesson. Tell the students they have one minute to think of something they did well in the lesson and one thing they could improve on. Ask for volunteers or call on students to share their responses.
Lesson 3

Anticipatory Set: The teacher tells the students to close their eyes and picture what is described. The teacher describes a field with a small fence dividing her from a friend. The teacher tells the students she has to get to the other side of the fence to see her friend. She tells the students to watch as she demonstrates running and leaping over an imaginary fence. The teacher asks the students what type of movement helped her solve her problem.

Objectives: Students will explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice. Students will create shapes at low, middle, and high levels. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Teacher Input:

Creative Movement: After completing the anticipatory set the teacher tells the students she is going to give them an imaginary movement problem and they will each need to solve the problem using the movement they think would be best. The teacher says, “Close your eyes and picture your problem. You can choose any movement you want to solve the problem. Pretend you are a deer. You are being chased by a
big cat and all of a sudden you hurt your front leg. If you can make it across a stream you will be safe. When you open your eyes you will pretend you are a deer. Open your eyes and go.” After students have demonstrated their movements ask children to explain what they did and why they did it. Tell the students to get ready for their warm-up.

**Modeling and Guided Practice:**

**Stretches/Conditioning:** See the video and video guide for explanation and demonstration.

**Across the Floor Technique:** Runs, Hops on Right Foot, Hops on Left Foot, Jazz Walks, Chasse’s, Grapevines, Chasse’, Pas de bourrée, Chaîne’ Turns, Kick Steps, Skips

**Center Floor Technique:** Plie’s, Personal Space, Pivots, Creating shapes at low, middle and high levels.

**Routine:** Teachers should review the eights taught in the previous lesson and teach two-three more eights.

**Closure:** Have the students sit in the center of the floor and ask them to describe their favorite part of dance lessons and explain why it is their favorite part.
Lesson 4

**Materials:** Tape recorder and a blank tape cassette.

**Anticipatory Set:** Start the lesson with everyone quiet and tell them to listen to the question you ask and to listen to the answer you record in the tape recorder. The teacher pushes play and records as she pretends like she’s interviewing herself, “Tell us Ms. Martin, how has dance made you a healthier person....Well I am definitely more stretched because of my dance experience.”

**Objectives:** Students will respond to the question, “How has dance made you a healthier person?” Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

**Instructional Input:** The teacher says, “Today we are going to skip our creative movement so you can interview each other about how dancing has made you healthier. If you are not being interviewed or interviewing someone then you need to be stretching quietly on the floor.” The teacher then helps students record their interviews.

**Modeling and Guided Practice:**

- **Stretches/Conditioning:** See the video and video guide for an explanation and demonstration.
- **Across the Floor Technique:** Jazz Walks, Chasse’s, Chasse’ pas de bourre’e, Grapevines, Step Kick, Chaine’ Turns,
Skips, Chasse' Chasse' Pivot

**Center Floor Technique:** Jazz Leaps, Jazz Squares

**Routine:** The teacher should review the previous material and teach two-three more eights.

**Closure:** The teacher should ask students to stand quietly in the center and think about their own personal space. As the students are standing quietly, the teacher should ask each of them to take a quiet bow on the count of three. The teacher should clap after their bow to recognize their effort.


Lesson 5

Materials: Camera, Film

Anticipatory Set: The teacher has children sit down and hands one of them the camera. The teacher says, “I am going to jump up in the air and hit a pose. Take a picture of me in the air as I hold my pose.” The teacher jumps in the air and has the child take a picture.

Objectives: Students will work on timing of energy. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher reminds students they can control their energy. The teacher says, “I am going to take pictures of you as you spring into the air. All of your energy should be up in the air so I can snap a picture of it. Remember to push from your plie’.” The students jump one at a time and the teacher takes a picture of them.

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide for an explanation and demonstration.

Across the Floor Technique: Jazz Walks, Chasse’s, Chasse’ pas de bourre’e, Grapevines, Step Kicks, Chaine’ Turns, Skips, Chasse’ Chasse’ Pivot Pivot, Pas de bourre’e Hop
Step

**Center Floor Work:** Jazz Leaps, Jazz Squares

**Routine:** Teacher should review the previous material and teach two-three more eights.

**Closure:** Teacher asks the children what was hard about having to pose for a picture up in the air. Teacher asks children to share their responses.
Lesson 6

Materials: Papers or cards labeled: FORWARD, BACKWARD, SIDEWARDS, DIAGONAL, AND TURNING. The teacher can provide a set for each student or disperse one set among her students.

Anticipatory Set: The teacher hands out the direction cards to students. Then the teacher reads them the cards and makes sure they know what they say. The teacher tells students to hold the card high over their heads when she is demonstrating that particular card. The teacher proceeds to do a number of movements in the various directions defined on the cards.

Objectives: Students will demonstrate locomotor movements that move forward, backward, sideward, diagonally, and turning. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher says, “I am going to hold up one of the cards. As I hold up that card I want you to do any movement you would like to do as long as it moves in the direction on the card. Here is the first card. Ready go.”

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide
for an explanation and demonstration.

Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourre'e hop step, Hitch Kicks

Center Floor Technique: Jazz Leaps, Jazz Squares

Routine: Teacher should review the previous material and teach two-three more eights.

Closure: The teacher should ask students which direction they liked to move the best and why they enjoyed moving in that direction. Teacher should ask for volunteers to share their answers.
Lesson 7

Materials: Papers or cards that are labeled: BEND, TWIST, STRETCH, SWING. The teacher can provide a set for each student or disperse one set among the students.

Anticipatory Set: The teacher distributes axial movement cards to students. The teacher reads the cards to students and makes sure they understand what the cards say. The teacher then says, “Hold the correct card over your head that describes the movement I am demonstrating.” The teacher then demonstrates the axial movements defined on the cards.

Objectives: Students will demonstrate axial movements such as bends, twists, stretches, swings. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After completing the anticipatory set the teacher says to students, “I am going to hold up one of the cards. Remember these are axial movements so you must stay in one place. You cannot travel. You can demonstrate the axial movement with any part of your body. Here is the first card.”

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide
for an explanation and a demonstration.

Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kick, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourre'e Hop Step, Hitch Kicks

Center Floor Technique: Jazz Leaps, Jazz Squares

Routine: The teacher should review previous material and teach two-three more eights.

Closure: The teacher asks students which axial movement they enjoyed performing the best and asks them to explain why they enjoy this movement the best.
Lesson 8

Anticipatory Set: The teacher describes to the students a herd of wild horses galloping through the wilderness. The teacher stresses that the horses do not run into each other even though they gallop very close to one another. The teacher demonstrates the gallop with the appropriate rhythm (1& 2& 3& 4& 5& 6& 7& 8).

Objectives: Students will demonstrate a gallop. Students will demonstrate axial and locomotor movements. Students will learn 2-3 eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher says, "We are all going to be horses. You can pick any horse you would like to be and we are going to gallop like wild horses in the wilderness. I am the lead horse so when I turn you will slowly turn with me. You can gallop beside me, but as I start to turn you must turn too. Here we go."

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide for an explanation and demonstration.

Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourrée, Grapevines, Step Kick, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée Hop Step, Hitch
Kicks

**Center Floor Technique:** Pas de bourre'es, Jazz Squares

**Routine:** The teacher should review previous material and teach two-three more eights.

**Closure:** The teacher asks students if it was hard to gallop in a group without running into anyone. The teacher then asks students to share their responses.
Lesson 9

Materials: An umbrella for demonstration. If the teacher chooses she can also have enough umbrellas for all of the students.

Anticipatory Set: The teacher holds the umbrella and runs across the floor occasionally leaping over an imaginary puddle. Upon finishing, the teacher asks the students to describe what she was doing.

Objectives: Students will demonstrate a split leap (grand jeté). Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher tells the children the room is full of puddles. The teacher says, "When I say go you are going to move around the room and jump over puddles. We will do this twice. The first time we do it, you will jump over the puddles with your right foot. The second time we do it you will jump over the puddles with your left foot." Teachers should be extra cautious if they hand an umbrella out to each student. The umbrella is a prop and takes additional coordination. Make sure the children spread out for this activity.
Modeling and Guided Practice:

**Stretches/Conditioning:** See the video and video guide for an explanation and demonstration.

**Across the Floor Technique:** Jazz Walks, Chasse's, Chasse' pas de bourrée, Grapevines, Step Kick, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée Hop Step, Hitch Kicks, Grand Jete's (Split Leaps)

**Center Floor Technique:** Pas de bourrées, Jazz Squares

**Routine:** The teacher should review previous material and teach two-three more eights.

**Closure:** The teacher gives the students back their umbrellas and tells them to take a bow. If only one umbrella is available let each student bow using the umbrella, while the other students are the audience and applaud.
Lesson 10

Materials: Papers or cards labeled: STRAIGHT PATH, CURVED PATH. The teacher can provide a set for each student or choose two students to hand the cards to.

Anticipatory Set: The teacher hands out the direction cards to students. Then the teacher reads them the cards and makes sure they know what they say. The teacher tells students to hold the card high over their heads when she is demonstrating that particular card. The teacher proceeds to do a number of movements in the directions defined on the cards.

Objectives: Students will demonstrate locomotor movements that travel in a straight path and a curved path. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher says, "I am going to hold up one of the cards. As I hold up that card I want you to do any movement you would like to do as long as it moves in the direction on the card. You will either travel in a straight path or a curved path. Here is the first card. Ready go."

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide
for an explanation and demonstration.

**Across the Floor Technique**: Jazz Walks, Chasse's, Chasse' pas de bourrée, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jete's

**Center Floor Technique**: Pas de bourrées, Jazz Squares

**Routine**: Teacher should review the previous material and teach two-three more eights.

**Closure**: The teacher should ask students if they enjoyed traveling in a curved path or a straight path better. The teacher can also ask which direction was easier to travel in a straight path or a curved path. Teacher should ask for volunteers to share their answers.
Lesson 11

Materials: Drawing Paper, Crayons, Colored Pencils, Paint and Brushes (optional), VCR, a video of a dance or the teacher can demonstrate a dance.

Anticipatory Set: The teacher tells the students to watch very carefully and plays the dance video for the students. After the video finishes the teacher asks the students what the dance made them think of. The teacher asks the students if the dance reminded them of certain colors, or a particular thing. The teacher plays the video again for the children reminding them to watch the dance and think of what it reminds them of.

Objectives: Students will respond to a dance using another art form; explain the connection between the dance and their response. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input: After finishing the anticipatory set the teacher tells the students they will be doing an art project instead of their creative movement, across the floor technique, and center floor work. The teacher says, "I want you to draw a picture of something the dance reminded you of. Draw a picture of what the dance makes you feel like drawing. It does not have to be a dance picture. It can be
anything you want it to be."

**Modeling and Guided Practice:**

**Stretches/Conditioning:** See the video and video guide for an explanation and demonstration.

**Routine:** The teacher should review the previous material and teach two-three more eights.

**Closure:** The teacher should ask the students to share their pictures and explain them.
Lesson 12

**Anticipatory Set:** The teacher silences the students and tells them to watch her movement very carefully. Then the teacher shrugs her shoulders as if to say, "I don’t know." She asks the students what she is telling them.

**Objectives:** Students will demonstrate control of the shoulders. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

**Instructional Input:** After finishing the anticipatory set the teacher says, "Which part of my body did I move to say, ‘I don’t know’?" Did I have to move all of my body? I only moved my shoulders. Your shoulders can move without moving other parts of your body. See, I can move them both up and down while I hold everything else still. Watch me sit up real straight and push my shoulders down. Everyone do this with me. Move your right shoulder up and down. Now move your left shoulder up and down. Now move both shoulders up and down. Sit up straight and pretend like you have two heavy weights in each hand. Feel your shoulders being pulled down. This is how we need to try and stand during dance."

**Modeling and Guided Practice:**

**Stretches/Conditioning:** See the video and video guide
for an explanation and demonstration.

**Across the Floor Technique:** Jazz Walks, Chasse's, Chasse' pas de bourrée, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jeté's, Pas de bourrées

**Center Floor Technique:** Jazz Squares

**Routine:** Teacher should review the previous material and teach two-three more eights.

**Closure:** The teacher should ask the students to think of one step in dance that they are good at and think of one step that they could improve on. The teacher should ask the students to share with the class.
Lesson 13

Anticipatory Set: The teacher tells the students to close their eyes and imagine that they are all alone on an island. The teacher says, "The island does not have anyone else on it. You are completely alone. We call this being isolated from the rest of the world. Everyone say isolate. In dance we can isolate parts of our bodies and move them and these are called isolations. Everyone say isolations."

Objectives: Students will demonstrate isolations. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher says, "Everyone pretend like your right arm is isolated on an island. You can only move your arm, because that is the only thing there. Isolate your right arm and move it. Do not move any other part of your body. Now isolate you hips. Put them on the island all alone and only move your hips. I am going to put some music on and I want you to show me some other isolations. Remember you can only use one part of your body at a time. You can isolate your shoulders, your fingers, or your head. You get to choose."
 Modeling and Guided Practice:

  Stretches/Conditioning: See the video and video guide for an explanation and demonstration.

  Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jete's, Pas de bourrée's

  Center Floor Technique: Jazz Squares

  Routine: Teacher should review the previous material and teach two-three more eights.

Closure: The teacher asks the students which part of their body they enjoyed isolating the most. The teacher asks for volunteers to share their responses.
Lesson 14

Anticipatory Set: The teacher asks the children if they have ever felt a steaming hot potato. Then the teacher tells the students to spread out on the floor and picture steaming hot potatoes surrounding them. The teacher tells them to imagine the steam seeping through the aluminum foil wrapped around the potatoes.

Objectives: Students will demonstrate control of the abdomen muscles. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz routine.

Instructional Input:

Creative Movement: After finishing the anticipatory set the teacher says, “Now picture the potatoes surrounding you, and your only way to safety is to balance on your bottom. Your feet and arms cannot touch the ground. It does not matter what pose your feet and arms strike in the air, but they cannot touch the ground. When I yell ‘hot potato’ you are going to squeeze your stomach muscles and balance on your bottom.” The teacher yells “hot potato” about five times and as kids pose, she reminds them to squeeze their stomach muscles.

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide
for an explanation and demonstration.

**Across the Floor Technique:** Jazz Walks, Chasse's, Chasse' pas de bourrée, Grapevines, Step Kicks, Chaîne' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jete's, Pas de bourrée's

**Center Floor Technique:** Jazz Squares

**Routine:** Teacher should review the previous material and teach two-three more eights.

**Closure:** The teacher asks the students if it was hard to hold their poses in the air during Hot Potato. The teacher then tells the students they are going to have dance homework. She explains that different cultures have different types of dances. The teacher tells the children to ask their parents if their culture or family has a special dance. The teacher says, “I would love to see a demonstration of a couple of steps if possible.”
Lesson 15

Materials: VCR, Multicultural dance videos.

Anticipatory Set: The teacher tells the students to watch the dances from other cultures and to compare them to the type of dancing they have been doing in class.

Objectives: Students will effectively share a dance from a resource in their own community or culture. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input: The teacher asks the students if they remembered to do their dance homework. Then the teacher asks if anyone would like to volunteer to demonstrate or explain about their culture’s dance. The teacher will need to pace this lesson. It is possible that if each child demonstrates something, there will not be time for the remaining portions of the lesson. The teacher needs to make sure if the routine is done that the students have done their stretches.

Modeling and Guided Practice:

Stretches/Conditioning: See the video guide and video for an explanation and a demonstration.

Routine: The teacher should review the previous material taught and teach two-three more eights.

Closure: The teacher should discuss with students how the
dances from other cultures are different from their own. 
Ask for volunteers to share their ideas.
Lesson 16

**Anticipatory Set:** The teacher tells the students to be quiet as they watch her demonstrate the movement of an animal. The teacher demonstrates a frog leaping into the air. The teacher asks the students what animal she is demonstrating.

**Objectives:** Students will demonstrate a movement that shows a change in energy flow. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

**Instructional Input:**

**Creative Movement:** After finishing the anticipatory set the teacher says, "Watch how the energy flow of a frog leap changes. Where is the most energy used? The spring of a frog leap requires the most energy. Then the flow of energy changes as it stretches up into the air. Now everyone pretend that you are a frog. Use a bunch of energy to spring into the air and then reach way up in the sky with your arms. Leap all the way across the room. Ready go."

**Modeling and Guided Practice:**

**Stretches/Conditioning:** See the video and video guide for an explanation and demonstration.

**Across the Floor Technique:** Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourre'e hop step,
Hitch Kicks, Grand Jeté's, Pas de bourrées

*Center Floor Technique:* Jazz Squares

*Routine:* Teacher should review the previous material and teach two-three more eights.

*Closure:* The teacher asks the students to estimate how many frog jumps it took them to get across the floor.
Lesson 17

Anticipatory Set: The teacher tells the students they are going to pretend to go skiing. Then the teacher asks the children how many of them have been skiing. The teacher tells the students before we go skiing we need to make sure we know what the word parallel means. The teacher explains that parallel lines are lines that do not intersect or cross. The teacher tells the students to picture railroad tracks. She tells the students that railroad tracks run parallel.

Objectives: Students will demonstrate parallel positions. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input: After finishing the anticipatory set the teacher says, "Are you ready to go skiing? Put your feet in parallel position. Remember if you turn your feet in, your skis will cross and you will fall. We are going to start skiing. Now we are going to turn. Make sure you keep your feet parallel as we swing them to the right. Now the left.

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide for an explanation and demonstration.
Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourre'e hop step, Hitch Kicks, Grand Jete's, Pas de bourre'es

Center Floor Technique: Jazz Squares

Routine: Teacher should review the previous material and teach two-three more eights.

Closure: The teacher asks the children to describe their favorite part of the dance lessons so far.
Lesson 18

Anticipatory Set: The teacher tells the students to watch the show she is about to put on. The teacher demonstrates this activity barefoot. The teacher says, "Once upon a time there were two little kittens. My toes are those little kittens. They played and played, close together. One day the kittens had a fight (the teacher wiggles her toes). So I had to put one in this room (open right foot outward to the right), and the other in that room (open the left foot to left).

Objectives: Students will demonstrate turned out positions. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input: After finishing the anticipatory set the teacher says, "The position you see my feet in now is called a turned out position. My feet are no longer in parallel position. Everyone stand up and try putting your feet in a turned out position. The key to unlock the doors that we put the kittens in is in our hip joints. You have to turn your entire leg out from the hip joint to open up your feet. Everyone find the key in your right hip joint and open that foot. Now find the key in your left hip joint and open that foot. In dance we use both parallel and
turned out positions."

**Modeling and Guided Practice:**

**Stretches/Conditioning:** See the video and video guide for an explanation and demonstration.

**Across the Floor Technique:** Jazz Walks, Chasse’s, Chasse’ pas de bourrée, Grapevines, Step Kicks, Chaine’ Turns, Chasse’ Chasse’ Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jete’s, Pas de bourrées

**Center Floor Technique:** Jazz Squares

**Routine:** Teacher should review the previous material and teach two-three more eights.

**Closure:** The teacher asks the children to explain which position they think is easier to work in, parallel or turn out. The teacher should have the students explain why they think the position they chose is easier to work in.
Lesson 19

Anticipatory Set: The teacher asks the students if they know how an inch worm moves. The teacher explains that an inch worm inches its way forward with the front part of its body and then inches its way forward with the back part of its body.

Objectives: Students will demonstrate the ability to move hands in a forward direction, followed by feet in a forward direction. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

Instructional Input: After finishing the anticipatory set the teacher says, "Let me show you how an inch worm moves." The teacher touches her toes with her hands and moves only her hands forward (keeping her legs straight). After extending out to a push up position she moves only her feet forward to meet her hands (keeping her legs straight). Then the teacher says, "Now everyone try to do the inch worm. Make sure you keep your legs straight the entire time. Go all the way across the room. Ready go."

Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide for an explanation and demonstration.

Across the Floor Technique: Jazz Walks, Chasse's,
Chasse’ pas de bourrée, Grapevines, Step Kicks, Chaine’
Turns, Chasse’ Chasse’ Pivot Pivot, Pas de bourrée hop step,
Hitch Kicks, Grand Jete’s, Pas de bourrées

**Center Floor Technique:** Jazz Squares

**Routine:** Teacher should review the previous material
and teach two-three more eights.

**Closure:** The teacher asks the children if they liked doing
the inch worm, and asks them to explain why or why not.
Lesson 20

**Anticipatory Set:** The teacher tells the students they are going to pretend they are crabs and walk across the floor like a crab would. The teacher reminds the students that a crabs shell is hard and does not bend up or down. The teacher demonstrates a crab walk by initially sitting on the floor with her arms behind her, and her legs parallel and knees bent. Then the teacher lifts the hips up toward the ceiling so that the torso is parallel to the floor. The teacher emphasizes that the torso is the crab shell and it cannot bend up and down. The teacher then moves across the floor beginning with her hands.

**Objectives:** Students will demonstrate hip level control. Students will demonstrate axial and locomotor movements. Students will learn two-three eights of a jazz dance routine.

**Instructional Input:** After finishing the anticipatory set the teacher says, “Everyone sit down on the floor and place your hands behind you. Bend your knees. Now lift your hips off the ground so that your torso is parallel to the floor. Remember your torso is the crab shell and it cannot bend. Keep your hips lifted high. Starting with your hands move across the floor. Remember keep your hips lifted up. Ready go.”
Modeling and Guided Practice:

Stretches/Conditioning: See the video and video guide for an explanation and demonstration.

Across the Floor Technique: Jazz Walks, Chasse's, Chasse' pas de bourre'e, Grapevines, Step Kicks, Chaine' Turns, Chasse' Chasse' Pivot Pivot, Pas de bourrée hop step, Hitch Kicks, Grand Jete's, Pas de bourre'es

Center Floor Technique: Jazz Squares

Routine: Teacher should review the previous material and teach two-three more eights.

Closure: The teacher asks the children if they liked doing the crab walk, and asks them to explain why or why not.
UNIT SUMMARY

This is a dance curriculum unit designed to provide special educators with methods to increase body awareness, motor skills, and improve coordination in students with learning handicaps. The unit defines fundamental dance concepts and movements. It consists of a unit guide, a video guide, a video, and twenty lesson plans. Each of the lesson plans involves creative movement, stretches/conditioning, technique and a routine. The video and video guide provide a step-by-step demonstration of the stretches/conditioning, technique and routine.
REFERENCES


Music Educators National Conference. (1994). National Standards for Arts Education. What Every Young American Should Know and Be Able to Do In the Arts


