

Table of Contents

I. Greeting/Introduction	3
A. Purpose of the Workshop	
B. Rationale	
C. Overview of the Schedule/Workshop Outline	
D. Reflection: Which social skills do you focus on developing in your students?	
II. Making Dance Your Own: Vocabulary and Strategies	4
A. The Artist and the Clay	4
audience: hearing impaired, K-3	
social skills: following, leading, thinking on one's feet	
dance element: shape	
B. Scarf Conversations	4
audience: attention deficit, K-4	
social skill: modeling conversation skills	
dance element: self space/general space	
C. Scarf Share	6
audience: autism, K-4	
social skill: connecting with another person	
dance element: directions in space	
D. Near/Far/Near	6
audience: mobility impairment, grade 1-4	
social skills: ability to compromise, giving praise	
dance element: relationship in space	
E. Reflection	6
• When would you use these strategies?	
• How would you use these strategies?	
F. Locomotor Dance	6
audience: visually impaired, K-3	
social skill: teamwork/ cooperation	
dance element: body	
G. Dancing Poems	9
audience: all students, K-3	
social skill: problem-solving/cooperating/dancing as a group	
dance elements: space, shape	
H. Reflection	10

- How will you adapt these strategies to teach the social skills you focus on in your classroom?

III. Closure	10
A. Summary of Workshop	
B. What are the benefits of using these strategies with students?	
IV. Supplementary Materials/References	
A. The Elements of Movement/Dance	11
B. Props for Creative Dance	12
C. Teaching Tips: Working with Students with Varied Disabilities	13
D. Classroom Management Strategies for Movement/Dance Activities	15
E. Leading Movement Exploration	18
F. Bibliography	19
G. Discography	20
H. Web Sites of Interest	21

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I. Greeting/Introduction

A. Purpose of the Workshop:

1. Fostering optimal inclusion of special needs students into mainstream classrooms by teaching social skills to students through the use of movement and dance.
2. Becoming comfortable with the use of movement/dance in our own classrooms through:
 - a) experiencing and becoming familiar with the vocabulary of dance, and strategies for using it;
 - b) working with classroom-tested examples;
 - c) modeling classroom practice.

B. Rationale

Movement activities are an exquisitely useful tool for effecting increased social skills and successful inclusion for all students because:

- 1) the strategies for delivery are based on problem-solving, allowing each student to solve the problem successfully at her/his own developmental or skill level;
- 2) they are expressly structured for developing specific social skills, by turning abstract concepts such as fairness, politeness, and acceptance into concrete activities;
- 3) they offer a closely structured opportunity for children of varied abilities to work together in a fun, non-threatening way, thus minimizing anxiety and discomfort.

Additionally:

- 1) for students with physical disability, movement assists in remediating disability through increased strength, flexibility, and body awareness;
- 2) movement is a central form of human communication;
- 3) movement is an excellent form for teaching the kinesthetic, interpersonal, intrapersonal, and visual-spatial intelligences.

C. Overview of the Schedule and Workshop Outline

D. Reflection: Which social skills do you focus on developing in your students?

II. Making Dance Your Own (Vocabulary and Strategies)

A. The Artist and the Clay

audience: hearing impaired, K-3

social skill: leading, following, thinking on one's feet

dance element: shape

Lead your class in an exploration of making fantastic shapes (shapes which employ the spine, head, arms, and legs). Divide the class into partners. Child A forms Child B into a shape, then copies it with her/his own body. Reverse the process: Child B turns Child A into a shape, then copies it.

Notes to the teacher: Students do not have to touch each other to create the shapes, they may move the partner's body parts by using invisible puppet strings or by using their voice.

Extend this lesson: Children may also play this game by turning each other into letter and number shapes.

The student:

	Always	Sometimes	Never
holds a variety of fantastic shapes.			
turns a peer into a variety of fantastic shapes.			
copies a variety of a partner's shapes.			

B. Scarf Conversations

audience: attention deficit, K-4

social skill: taking turns (not interrupting)

dance element: self space/general space

Warm-up:

Lead your class in an exploration of self and general space, guiding them to move in a multitude of ways through the room and in one spot. (Make sure you use the Leading Movement Exploration document included in the Supplementary References.)

Explain to your students that a good conversation is a dialogue, a conversation where two people take turns speaking and listening to each other, using good eye contact and not talking so long that the conversation partner is bored.

Model the Activity:

Ask for a student volunteer. Each of you has a scarf; your student is seated on top of the scarf in self space watching you closely as you “talk” (move) in general space. Then, trade places with the student and have the student move in general space using the scarf while you are seated on top of your scarf in self space. Explain to the class the importance of not “talking” too long, and of saying many different things with your movement to help the watcher stay interested.

Divide the class into partners, hand each child a scarf, and tell the class to begin working on the activity. Circulate through the room to watch how it is going.

Teach a version that demonstrates poor conversation skills:

Explain to the class that you and a helper are showing what happens when someone interrupts. Have the student helper “talk” with their scarf, then stand up twice or three times, and interrupt their movements with your own scarf “talking.” Next, trade places with the student so he/she can interrupt you while you are moving. Have the class work on this version. Make sure each child has a chance to interrupt.

Finally, teach a version that is not a conversation:

Explain that when one person speaks it is called a monologue. Have a student helper sit (as before) while only you do the talking. Then, trade places with your student. Have the class work on this version. Again, make sure each child has a chance to “talk.”

Lead a reflection with the class:

Ask how it felt to them to be a part of each of the versions of a conversation. Next, lead the class in reflecting on their daily lives as they think about people they know who do or do not have good conversation skills. Model using the sentence, “I know someone who is/is not a good conversation partner because.....” Model using the sentence first so children understand how to say it without disclosing someone’s name.

Finally, model a last conversation dance.

With a student volunteer model a conversation where both of you are standing and where both of you use self and general space in your conversation. Is this an optimal conversation? Taking turns moving (speaking), using good eye contact, without interrupting each other or speaking for too long. After the dancing, lead the class in reviewing the attributes of good conversation skills, self space, and general space.

The student	Always	Sometimes	Never
moves in self space.			
moves in general space.			
uses a variety of movements when “speaking” with a scarf.			
uses direct eye contact to watch a partner’s dancing.			

C. Scarf Share

audience: autism, K-4

social skill: connecting with another person

dance element: directions in space

Lead your class in a discussion of the words “cooperate,” “cooperation,” “team,” “teamwork.” Identify and list the behaviors people do when they are skilled cooperators. Pass out scarves to your students. In order to ward off possible behavior problems with the scarves, direct each student to ball the scarf up in their hands until each person has one. Lead your students in an exploration of directions in space. Holding the scarf in both hands lead the following warm-up in self space: “Up, and down, and side, and side, and forward, and backward.” Do this a number of times, then drop the scarves and move various body parts: elbows, chin, feet, etc. Divide the class into partners.

Pair autistic students with mainstream students. Hand a scarf to each pair of partners. Each student holds two corners of the same scarf. Guide the students to move together in the same direction in this order:

- 1) up/down,
- 2) sideways (students moving laterally),
- 3) forward/backward,
- 4) turning (with scarf as central axis),
- 5) moving freely through space with the scarf between them.

The student	Always	Sometimes	Never
moves in a variety of spatial directions.			
watches a partner’s hands to move cooperatively with			

them.			
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Notes to the Teacher:

If you are leading this activity with a class consisting of only typically developing children you may extend the activity as noted below:

Perform the activity Scarf Share in three forms. Model each version with a student volunteer first.

- a. cooperative: as outlined above;
- b. non-cooperative: one student moves the scarf the way they want, while the other focuses on being a cooperator;
- c. non-cooperative: both students move the scarf as they like without any attention to cooperating with the other.

Lead your class in a discussion of people in their lives who are skilled (or unskilled) at being cooperative. Model the use of the language, “I know someone who.....,” so students do not mention specific names of individuals.

D. Near/Far/Near

- social skill: ability to compromise, giving praise
- audience: mobility impairment, grades 1-4
- dance element: relationship

Lead your class in exploring the following spatial relationships with shapes: over/under, in/front, behind, beside, around. Divide the class into groups of 2-3. Lead the class through: 1) making a shape near/around each other; 2) deciding how they will dance as they move far away from each other; 3) coming near each other again, and 4) finishing in their beginning shape. Before students begin practicing, explain to them the use of peripheral vision that dancers use to be aware of their group’s movements. Lead the class through two practices of their work.

Have half the class perform while half watch. Audience responds with applause and positive comments that begin with language such as, “I liked how they.....”

The student:

	Always	Sometimes	Never
creates a sequence of movements that move near, far, near.			
uses peripheral vision to move in unison with partners.			

E. Reflection: When during the day would you use these strategies?
 What are your concerns about safely managing your class?

F. Locomotor Dance

audience: visually impaired, K-3
 social skill: teamwork/cooperation
 dance element: body

Lead your students in an exploration of different locomotor and non-locomotor actions. If you have visually impaired students in your class pair them with a sensitive partner to move with.

4 jumps forward,
 melt down low,
 rise up to tiptoes,
 tiptoe sideways,
 gallop around each other in a circle,
 hop forward,
 freeze in a shape with your partner.

The student:

	Always	Sometimes	Never
moves using a variety of locomotor and non-locomotor actions.			
moves in unison with a partner through a repeated sequence of action words.			

Notes to the Teacher:

If you are leading this activity with a group consisting of only typically developing children extend the activity as follows:

After the students have practiced doing the Locomotor Dance to music, guide them in creating their own dance using the actions from Locomotor Dance (or actions of their choosing).

Model it first:

With a student volunteer, choose three (or four) actions from the dance and put them in an order which you and your partner think looks good. Then, show the class how you perform the new dance in perfect unison (no music): the movements of the feet, legs, arms, and spines should be identical. Divide the class into partners and them start to work.

Have each pair of partners find another pair. Have them identify one pair as A and the other pair as B. Have all the Pair A's perform for the B Pairs. Then all the Pair B's provide comments on the accuracy of the unison movements to their A Pairs. Next, the B Pairs perform for their A Pairs. Next, all the Pair A's offer comments to the B Pairs.

G. Dancing Poems

audience: all students, K-3

social skill: problem solving/cooperating/dancing as a group

strategy: group choreography

dance elements: shape, space, effort, body

Guide students through the choreographing of a poem using the images, tone, and language of the text to inspire movement. Choose a poem that you resonate with. Have some movement ideas ready, but facilitate the children's choices in movement. As you work through the poem with the class, note what kind of movement you've used (perhaps it's all been upward or fast) and vary the ensuing movement choices. Ask questions like: How shall we start? How can we show the feeling of this line? Should we all move toward or away from each other? How can we use our whole body to say that? Will there be some movement between these lines? What shall the ending be like?

Now the pond is still,
and scattered water spiders
reunite at last.

Aohozuki

Self Portrait as a Rabbit

I dash through the
alive, breathing foliage.
I rest and munch on
sweet alfalfa that tastes like
air, sky and water.
I fly on silver wings,
faster and faster
to the end of the sky.

Desiree Dranstad, fifth grade
Riverview School, Great Falls

The student:	Always	Sometimes	Never
moves with a variety of actions to communicate the meaning of a poem.			
moves in concert with the class responding to visual and movement cues.			

H. Reflection: How will you adapt these strategies to teach the social skills you focus on in your classroom?

III. Closure

- A. Summary of Workshop
- B. What are the benefits of using these strategies with students?

IV. Supplementary Materials/References

A. 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, etc.

Effort (Movement quality)

Force	powerful or delicate
Time	quick, urgent or sustained, luxurious
Flow	bound, controlled or free, flowing
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
Locomotor/non-locomotor	

Shape

Open, closed
Wide, narrow, straight, curved, bent, twisted
Symmetrical/asymmetrical

B. 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

C. 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. 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 Effort.

Autism

Keep the student near you throughout the lesson. As 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 mobilize the paralyzed area of the body gently in accordance with the activity's content.

Attention Deficit

Just as you would in the regular classroom, 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.

D. Classroom Management Strategies for 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

C. 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")

D. 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)

E. 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"

F. Choosing partners and groups

1. review rules for working with partner or group.
 - quiet voices, focused behavior, not silly, wild, or aggressive
2. self-selecting is a privilege to be earned by the class, they prove themselves through successful work with partners selected by you.
3. when they self-select, remind them of rules.
4. if a group is not working well, separate them immediately and distribute them among other groups.
5. have groups sometimes chosen at random from a hat.
6. once all three selection forms work successfully, alternate them

G. Choosing helpers

1. always keep track by date on class list
2. alternate girls and boys

H. Working with Off-Task Behavior

1. inability to focus
 - during warm-up keep child near you.
 - use short sentences, 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 (they always will) 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 abruptly stop the lesson, go directly to the disrupter at his or her level. Explain in a friendly yet clear manner that you know s/he wants your attention, that you'll give it to her/him when following the directions, that you'll be ignoring him/her until then. Disengage, turn to the class, reinforce your pleasure in attending to their appropriate behavior, and that we will 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 to the class. OR, the disrupter will continue disruption 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.

I. Commenting on Student Work

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
 - d. help redirect inappropriate or off-task behavior. Students who are misbehaving tend to imitate the behavior of children receiving praise.
2. 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 your beautiful shape").

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!").
3. modulate tone of voice to child (some children will be over-excited or made uncomfortable by too excited or pleased tone of voice)
4. make sure every child in the class receives a positive stroke during the lesson.

E. 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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Herman, Gail Neary and Hollingsworth, Patricia. Kaleidoscope: Exploring Movement and Energy in the Visual Arts. Zephyr Press, Tucson, AZ, 1992.

Joyce, Mary. First Steps in Teaching Creative Dance to Children. Mayfield Publishing Co. 1980.

McCaslin, Nellie. Creative Drama in the Classroom and Beyond. Longman Publishers USA. White Plains, NY, 1996

Morningstar, Moira. Growing with Dance. Windborne Publications, Canada, 1986.

Sherbon, Elizabeth. On the Count of One. Mayfield Publishing Co., 1975.

G. 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

Deuter. Call of the Unknown. Spacey New Age.

Enya. Shepherd Moons. Contemporary vocal (flowing)

Gregorian Chants

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' Walter the Waltzing Worm. 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

H. 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 list a huge number of lessons, curriculum ideas, and resources, as well as the National Standards in the Arts, and links to 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 fine 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

The Creative Dance Keys

A tool for teaching creative dance to the elementary grades. The entire kit is expensive at \$299 (Canadian) but parts of the kit can be purchased for as little as \$29.

www.synergymovement.com

Creative Movement and Dance in Early Childhood Education

Produced by Child and 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 Grades 8-12

This site, produced by the British Columbia Ministry of Education, outlines learning outcomes in all content areas (includes Dance).

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

Fine Arts K to7 (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 The Language of Dance, a system of movement instruction for young people. Includes video clips of choreography by young people with their own 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

Perpich Center for Arts Education

Resource for information on all the arts: order the Minnesota Dance Education Initiative Curriculum Guide from them. It’s a marvelous compendium of everything a teacher would want to know about teaching dance from planning, vocabulary, and activities, to multiple forms of assessment.

www.pcae.k12.mn.us/index.html

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 (Grades K-7)

From the British Columbia Ministry of Education. Learning outcomes for Grades K-7 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