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Moving Through Feelings
Integrating Dance and Private Counseling: A Creative Dance Technique Based Curriculum for
Children Ages 10-12 Undergoing Talk Therapy

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Submitted in Partial Completion of the
Requirements for Departmental Honors in Dance

Bridgewater State University

May 14, 2019

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Introduction

According to Private counselors, one of the top reasons children are undergoing talk therapy is because they have experienced a trauma that affects their day to day lives, learning abilities, difficulties with social interactions, and behavioral issues. More than sixty-eight percent of children have experienced a traumatic event by the age of twelve and more than twenty percent of those children develop side effects that can lead to anxiety disorders, depression, suicidal thoughts and other emotional issues (Hamner 1). With these side effects, children often undergo talk therapy in order to work through their experiences and learn to heal from them. Children who undergo talk therapy often have a particularly hard time talking about their experiences and feelings, because they are still in the early social-emotional developmental stages. If children are unable to cope with their experiences early on, symptoms can persist into adulthood and cause further developmental problems such as anxiety, depression, alcohol, and drug abuse, eating disorders and Post-Traumatic Stress Disorder, otherwise known as PTSD (Hamner 6). Children are often unable to verbally communicate about their experiences and this makes it hard for them to progress within a talk therapy session or receive the help they need. Therefore, it is important to identify additional strategies for children who are undergoing talk therapy in order to express their feelings and learn appropriate emotional processing skills for their age and developmental level. Creative dance is a form of dance that provides the potential for expression. In creative dance classes, there is no right way to move, students draw inspiration from internal and external stimuli, experiences, imagination, and learn to use their body as a facility to move (Levy, 23). Creative dance technique classes, alongside private talk therapy

counseling sessions, in a private counseling center, can be an effective strategy for children to learn dance can be used as a means for expression.

I have been dancing since I was five years old. Dance has always been a constant in my life. I participated in talk therapy with a licensed psychologist and attended sessions once a week for the majority of my childhood. I was just a child, I did not yet understand how to put how I was feeling into words or how my experiences affected me emotionally, this impacted progress in my sessions. The therapist would ask me questions that I was uncomfortable answering and I could never find the right words to express just what it was I wanted to say. While undergoing talk therapy, I also attended technique based dance classes three times a week. When I was dancing, I felt like I was able to express how I was feeling without saying anything at all. It was the expression through movement that allowed me to work through my issues and maintain a healthy life both, mentally and physically. I knew that dance made me feel better, the opportunity to express myself through movement was a constant in my life. After going to college and majoring in dance, I started thinking about the connection between dance and how it helped me mentally, physically and emotionally. What about dance allowed me to express myself? Why was dance so helpful for me and my healing process? Could there be a connection between dance and talk therapy? Can dance help a child undergoing talk therapy learn how to put their feelings into words? After extensive research, I found answers that shaped my thinking for the development of this project.

Giovanni Lopez discusses the reasons why talk therapy is not enough to treat symptoms of trauma, “ neuroimaging studies show that the Broca area, the part of the left brain considered to be responsible for the verbalization of personal experiences appears off after trauma” (Lopez

129). Lopez talks about the need for connection between the mind and body throughout the healing process, “the therapeutic approach to those emotions related to traumatic experiences cannot exclusively happen through a cognitive-verbal canal, but also through expressive- bodily canals” (Lopez 131). After a traumatic event, certain parts of the brain shut down because the nervous system is being interrupted, this makes it hard for children to verbally discuss their experiences, the body is able to react and express when the brain sometimes cannot. It is important to consider the effects of trauma and how detrimental it can be to a child’s growth and development.

There are many reasons why coping at a young age is particularly important for children. One of them being that trauma can interrupt the developmental progression of emotional processing skills within children which makes it harder for them to process their emotions after the traumatic event has occurred. Cook- Cottone discusses how children are more likely to express their feelings through behavior rather than verbally, "cognitive development presents with increasing verbal ability, symptoms continue to be expressed behaviorally and may include regressions, less emotional regulation, an increase in externalizing behavioral expression" (2). Research suggests that children are more likely to develop chronic PTSD, which can lead to "self-injurious behaviors, conduct problems, dissociation, depersonalization, and substance abuse" (Hamner 2). If children are not able to cope at a young age, it can also lead to problems in school such as a change in activity level, trouble forming relationships with teachers and peers, poor self-regulation, developmental delay, and reading and writing issues. Strategies to help children cope are determined more accurately through the child's behavior rather than the child’s verbal communication skills with a therapist because children express symptoms through

behavior more often than verbally (Cook-Cottone 3). For example, a child is more likely to demonstrate negative behavior when they are upset such as aggressiveness towards peers, tantrums, and refusal to complete tasks, children are unlikely to verbally speak about their experiences because they are not developmentally able to verbalize certain experiences. A kinesthetic approach to healing is most effective for children and that is why dance can be used as an effective strategy for children.

Verbal psychotherapy is not enough to treat trauma in children, there has been research on additional strategies that combine talk therapy with other forms of therapy to create new ways to heal the mind and body. Because children often are not able to express themselves through words, we must consider strategies that involve a kinesthetic approach. A kinesthetic approach may be more effective in treating symptoms of trauma, especially in children. Dance can be used as a way for children to move through their experiences because the mind and body are connected, dance can help facilitate students in finding the words to verbally discuss their experiences. Emotional processing starts with the body, a natural response to threat includes kinesthetic reactions rather than verbal reactions (Giovanni 2). The “fight or flight response” is the natural response to a threat and can lead to kinesthetic response rather than verbal-cognitive response; this is why movement can help with emotional processing skills (Giovanni 2-3). For example, when a child is in a situation that makes them feel harmed or scared, the body’s natural response is to decide whether to fight for their lives or to try their best to get away from the situation, both are natural somatic responses to fear. Sometimes a child may experience another response to trauma, known as the freeze response. When a child is put in a possible life threatening situation, sometimes a child can feel trapped as if there is no way out, they can’t

bring themselves to run or to fight, they are simply numb. When a child experiences the freeze response, trauma and memories can get trapped in the body and comprise the central nervous system, leaving the body in complete shock (Lynch 1). Once the body is able to move through its experiences then it is able to reintegrate experience with the mind and verbally express through words. Dance can help children develop, and grow their emotional processing skills and learn about their bodies as a means for expression.

An application of dance for children and emotional issues is employed in *The Dance Project*, which was created by Rachel Elliot. *The Dance Project* is a growing project that discovers the benefits of dance for children who have emotional or behavioral difficulties such as anxiety, depression, suicidal thoughts, and/ or thoughts of self-destructiveness. The main goal of *The Dance Project* is to educate others on ideas about dance and how it can help children with emotional processing skills,

“Dance can provide a means to achieving physical and psychological well being, although dance education is not planned as therapy, it has many powerful therapeutic benefits for children with mental distress” (Elliot 1).

Elliot identifies dance activities that have been used in child psychiatry, including but not limited to, lessons on safe space, boundaries, and dancing in an enabling space in order to help express and process emotions a child may feel when in distress. Creative dance can allow children to connect with their bodies in ways that feels safe and comfortable to them, this is important in promoting self-awareness, positive body image, and a sense of self-worth for children (Elliot 3). Creative dance can help relieve anxiety in children with mental struggles and can allow them to develop and learn about techniques that will help them better process their emotions. (Elliot 2-4). Dance can become a powerful way for children to communicate their

feelings with no verbal communication necessary. When a child experiences trauma at a young age, they can start to shut down and become overwhelmed with emotions that they do not understand, it is important that they can learn about their emotions through their body to create a safe mind-body connection.

Children often express their feelings through behavior; dance can be an effective way to help children with behavioral issues (Thom 2). Dance has been implicated into a preschool classroom to help lessen behavioral issues in children by using dance as a way for children to learn about emotional expression. Lily Thom, a preschool teacher, used dance in her preschool classroom to help children learn about their emotions through their bodies before learning how to express their emotions verbally. The use of dance movement within the classroom proved to be effective in helping with emotional processing skills and behavioral issues with children within a preschool classroom. Thom talks about dance movement therapy and the benefits for children, "the term dance movement therapy encompasses a range of theories and techniques all of which are rooted to the assumption that the body is directly connected to mental health. This approach recognizes children's active engagement in the context of an interaction between cognitive, emotional, social, and physical development" (Thom 3). Thom expresses how children lack the skills to regulate and process emotion due to their ongoing development, this makes it hard for them to express emotions, which results in behavioral issues within the classroom. Thom used dance as a tool to give children a somatic experience that allows them to learn about their bodies and how it can be used to process emotion through movement before expressing their feelings verbally (4). Thom saw differences in children with their social and emotional development, behavioral issues, emotional expression as well as self-regulation. For example, the children

started to develop social skills with other children in the classroom and were able to better process their emotions when they were upset. Children began to talk about their feelings with their peers rather than displaying negative behaviors to show that they were bothered or upset. For example, when lining up to leave the classroom, the children understood that it can't always be their turn to be the line leader and that other classmates would be the line leader sometimes as well (Thom 6). This research proves that dance can be an effective way for children to learn and understand emotions in ways that are understandable to their developing minds.

Creative dance technique classes can be used as an additional strategy to help children who are undergoing talk therapy. I believe that dance can serve as a way for children to learn about their bodies in an educational and creative way. For example, dance can allow children a safe way to learn about themselves and their feelings, dance can help children discover a sense of self and how they can feel good about themselves in their own skin. When children are undergoing talk therapy, children can experience depression and anxiety that they might not understand; this can be detrimental to their self-esteem in a time when their bodies are changing. Feelings of anxiety can be scary to a child when they don't understand why they are feeling the way they do. If dance can help children understand their feelings as well as cope with them, then I think it is important to incorporate dance programs within private counseling centers. Overall, research shows that dance can be beneficial to children in many ways, including, aiding with emotional processing skills, helping to lessen anxiety and helping children to understand their bodies and how it can help them talk about their experiences.

The goal of this thesis is to create a creative dance technique curriculum that I will be able to implement in a private counseling center for children ages 10-12 that are undergoing talk

therapy. Although this program may have therapeutic benefits for the students, this program differs from dance therapy; the program will be implemented alongside talk therapy sessions rather than using dance as a means for therapy. Children lack the appropriate developmental and communication skills to accurately talk about their feelings, this is why additional strategies other than talk therapy are needed to help children gain a better understanding of what they are feeling and how it affects their actions. Dance can be an effective way for children to learn about their bodies in a safe environment, understanding how their body can be combined with their minds to create a somatic approach to healing. A Somatic approach can be described as

“the focus on experiential and functional anatomy, attention to habitual movement patterns, developmental processes, hands-on body work, empathetic communication (verbal and nonverbal), and self- reflection” (Lester 32).

A somatic approach is needed because children tend to have a behavioral response to trauma, they are unlikely to talk of their feelings, and dance can help them connect their minds and bodies in a safe place to help understand what they are feeling. My goal is to develop a total of twelve lesson plans, which will be divided into three sections, to create a creative dance technique based curriculum geared towards children who are undergoing talk therapy. I will create a curriculum with a somatic approach to learning about one's own body and mind and how they can connect. I will combine my own knowledge as a choreographer, dancer, and educator in order to create lesson plans that will engage in student-centered learning and provide a safe learning environment for all students. Throughout this twelve-week curriculum, students will learn basic modern dance technique as a basis and will eventually explore beginning concepts of choreography, performance, improvisation, and expressive movement through both individual and group lessons.

When creating these lessons plans I considered some important factors about working with this age group. One of them being that these children may have no dance experience at all, I created lesson plans that can be used with children with no dance experience at all. Another factor being that these students may be sensitive and hesitant to participate due to the emotional challenges they may have faced. This curriculum will be helpful in achieving the goal to help them understand how their minds and bodies connect. The lesson plans use a developmental progression, each lesson plan will build off the previous lesson plan, using a somatic approach to learning. These lesson plans are designed to use with a student-centered approach, my goal is to create lessons that will help the students rather than hinder their experience in the learning environment. The curriculum as a whole will be designed to be implemented in a private counseling center, before a talk therapy session, for students aged 10-12 years old. Although these lesson plans can ultimately be adapted to fit another population, they will be written specifically for students age 10-12 who are undergoing talk therapy in a private counseling session. The goal of this curriculum is not to force students to talk about their feelings but rather develop a new way of thinking and learning that will teach children how to put their feelings into words and inspire them to want to talk about how they are feeling through the art of dance.

In order to implement this curriculum, the instructor would be required to have experience within the dance field. The instructor will have to have knowledge of dance technique, it is crucial that the instructor is able to demonstrate and explain all of the concepts learned throughout this curriculum. In addition to knowledge and experience with dance technique, the instructor will need basic knowledge of a somatic approach, how do the body, and mind, align through movement? The instructor will need to have teaching skills as well, not only

to teach dance but skills of teaching children. They will need to know and understand how to teach children with a student-centered approach and have appropriate skills in order to teach dance and concepts within the lessons. The ideal instructor would have a dance background in which they are able to successfully explain and demonstrate concepts, experience with teaching to children, particularly experience with teaching dance, and knowledge of the somatic approach.

In addition to experience within the field of somatics and dance education, the instructor will work hand and hand with the talk therapist(s) in order to assess the progress of the students throughout the curriculum. The instructor will have an initial conversation with the talk therapist(s) about the student's background and their current ability to express through words in their sessions. This will help the instructor gain a better understanding of the population of students they will be working with and help better assess them throughout the process. The instructor will initiate a conversation after the program has finished in order to gain a better understanding of the progress of the students and their ability to better express themselves through words after participating in the program. Ideally, the talk therapist and the instructor implementing this program will work hand and hand to discuss and assess any issues that may occur throughout the course of this program. The talk therapist will be helpful in providing evidence from talk therapy sessions to better assist the instructor in planning, assessing, and implementing the program. Feedback given from the talk therapist will allow the instructor to evaluate the effectiveness of the program and implement any changes to the curriculum that will allow the students to become as successful as possible in their progress throughout this program.

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***Moving Through Feelings: A Curriculum for Students Ages 10-12 Undergoing Talk
Therapy in a Private Counseling Center***

Safe Space Agreement

In working with children ages 10-12 in a private counseling center, it is important to consider the emotional and social challenges that may occur for these children throughout this curriculum. It is important to create a safe environment for these students to learn in an educational and creative way without degrading self-esteem and challenges they may face. Students may not be willing to participate right away and may feel uncomfortable in a new space with unfamiliar faces. For this curriculum, I have designed a set of classroom agreements for both the students and instructor to follow throughout the course of this program. Agreements may be altered depending on the population of students considering; emotional challenges, social challenges, behavioral issues and severity of trauma of the students. Instructors may want to start with these agreements and alter them as needed throughout the curriculum.

Suggested classroom agreements

We agree to:

- 1. Withhold judgement, address when appropriate*
- 2. Respect movement choices, ideas, feelings and opinions of others and the instructor*
- 3. Ask questions*
- 4. Keep whatever happens in the classroom*
- 5. Accept each other and ourselves*
- 6. Step out of our comfort zones, respect boundaries and limits*
- 7. Utilize the safe space for independent practice, observations and breathing.*

8. *Respect each other's kinesphere, ask others permission to touch or enter their kinesphere*
9. *Demonstrate respect and kindness to all peers and instructor*
10. *Refrain from talking when other students or instructor is talking.*

Contextual and Environmental factors for Students Ages 10-12

Contextual/Environmental Factors	Implications for Instruction/Content
Location is a private counseling center, will there be studio space? If not, what kind of floors will there be? Space may be limited.	<ul style="list-style-type: none"> ● Allow modifications for space ● Floor work may need to be modified to standing Modifications to make movement smaller if space is limited
Ten, Eleven, and Twelve year olds who have recently been through a traumatic experience may not be open to moving right away. They may feel uncomfortable in the open space and learning about their body.	<ul style="list-style-type: none"> ● Encourage them to do what makes them feel safe ● Do not force anyone to participate ● Create a safe area for viewing or independent practice ● allow students to work alone if they are not comfortable with working with partners for this lesson
There may be little to no dance experience at all within the classroom.	<ul style="list-style-type: none"> ● Start slow, give explanations for everything and explain why we are doing what we are doing ● Answer all questions ● Connect movements to familiar movements that may have experience with
Traumatic events may cause behavioral issues within the classroom; students may be resistant to taking directions or following the rules and having to work alongside peers within the classroom.	<ul style="list-style-type: none"> ● Establish classroom rules, remind students of these rules regularly throughout class ● Establish self as instructor and as a role model in the room. ● Encourage students to participate rather than telling them what to do

<p>“ Still learning physical control; have trouble staying within boundaries” (Wood 112).</p>	<ul style="list-style-type: none"> ● Set boundaries and encourage students to stay inside them. ● Talk about Kinesphere and self-control, to prevent injury.
<p>“ Generally worried and anxious; need adult patience and clarity when giving directions or setting expectations (Wood 113).</p>	<ul style="list-style-type: none"> ● Provide patience and clear, concise instructions of all activities, allow students to ask questions if needed. ● Provide maximum support to all students the best you can and encourage a safe environment making sure all students feel comfortable.

Unit 1

**Introduction to Movement, Technique, and Choreography: Learning about
our bodies through movement**

Unit 1: Overview and purpose

In this unit, students will learn about their bodies and how they move through learning the basics of movement and technique. Students will learn concepts selected from Rudolf Laban's movement analysis framework and educational dance elements such as Body, Space, Time, Energy, and relationships. Students will be introduced to new concepts and will begin to understand how their bodies move as a whole. The purpose of this unit is to introduce movement in the simplest form to beginning students and students with no dance experience at all. This unit will provide basic concepts to allow students to understand their body as a facility to initiate movement and basic choreographic concepts. This unit will serve as a bridge to more complex movements that will be explored through other units and will allow the students to feel comfortable with movement in order to explore somatic principles in connecting the mind, body and spirit. This unit provides bonding opportunities between students and instructor and within the classroom environment, the lessons are designed to provide a safe space to explore educational concepts. Students will learn how to move within the space with other students and will begin to understand the concepts of personal space and respect towards everyone in the learning environment. By providing basic movement concepts integrated with basic technical skills, and beginner level choreographic skills, this unit will serve as a basic foundation for movement and how it relates to emotions. Students will learn about themselves and their bodies through basic forms of movement and will start to form a connection between movement and feelings.

Unit 1: Student learning outcomes

1. Students will be able to demonstrate locomotor and axial movement.
2. Students will be able to demonstrate an open, closed, asymmetrical and symmetrical shape.
3. Students will be able to demonstrate how to move in their own kinesphere and understand why we should respect others kinesphere.
4. Students will be able to demonstrate far and near reach space.
5. Students will be able to demonstrate a movement with sharp quality and flowy quality.
6. Students will be able to demonstrate and understand classroom agreements.
7. Students will be able to demonstrate pli   and relev   and be able to determine the difference in their own bodies.
8. Students will be able to demonstrate weight shifts, two feet to one, one foot to two feet and a basic jump utilizing pli  .
9. Students will be able to stand in first and second position parallel while moving their upper bodies.
10. Students will be able to demonstrate head to tail movement.
11. Students will be able to demonstrate contralateral movement.
12. Students will be able to move on the low, middle, and high levels.
13. students will be able to demonstrate movement initiating from different body parts.
14. students will be able to demonstrate movement utilizing different facings.
15. students will be able to demonstrate the difference between positive and negative space.
16. students will be able to move on different pathways.
17. students will be able to move the upper and lower body simultaneously.
18. students will be able to complete a short phrase utilizing concepts learned.
19. Students will be able to demonstrate how to count to 8 and put movements to counts.
20. Students will demonstrate a phrase they have created with their group utilizing facing, tempo, and a basic canon.
21. Students will be able to demonstrate a movement phrase utilizing different tempos.
22. Students will be able to demonstrate a basic canon.
23. Students will be able to change the quality of their movement based on music.
24. Students will demonstrate collaboration with peers and respect towards peers creative choices.
25. Students will be able to demonstrate a phrase and perform it for their peers.

Unit 1

Lesson 1: Basics of Movement
Duration: 45 minutes

Overview and Purpose:

The purpose of this lesson is to allow children to understand and explore movement in a way that is familiar to them. We will explore familiar movements and gestures in everyday life and learn basic concepts that can give children more opportunity to understand movements and basic concepts of dance and technique. This lesson will allow me as a facilitator to understand what students already know and use a student centered approach to add in basic dance concepts in a fun and creative way. Students will learn basic concepts such as locomotor and nonlocomotor movement, shape, kinesphere, reach space, and quality of movement. This beginning level lesson will be the bridge to more complex movement and will allow me as a facilitator to create a basic foundation of movement in order to explore more into emotion, performance, and choreographic principles. Students will learn the boundaries of moving with other students and how to be mindful and respectful to others personal space in the classroom. We will discuss the rules of the classroom and what they can do to ensure this is a safe learning environment. This lesson will provide bonding opportunities for the students and the instructor to begin to get to know each other and create relationships within the classroom to make students feel comfortable and open to stepping out of their comfort zones through the course of this program. This lesson is designed to cross the basics of feeling comfortable with movement and personal expression through movement.

Concepts learned

1. locomotor/ axial movement
2. Shape
3. Kinesphere
4. Reach Space
5. Movement quality

Student learning outcomes

1. Students will be able to demonstrate locomotor and axial movement.
2. Students will be able to demonstrate an open, closed, asymmetrical and symmetrical shape.
3. Students will be able to demonstrate how to move in their own kinesphere and understand why we should respect others kinesphere.
4. Students will be able to demonstrate far and near reach space.
5. Students will be able to demonstrate a movement with sharp quality and flowy quality.
6. Students will be able to demonstrate classroom agreements.

Step by Step lesson plan

Duration: 45 minutes

ACTIVITY 1: Introduction and bonding activity

1. Students will enter the space and form a circle, instructor will stand in circle with the students
2. Instructor will introduce themselves: State name and talk about their dance background and what they are most excited to learn in this lesson. Instructor will repeat name and make a shape, all students will repeat the instructors name while making the shape.
3. Students will go around the circle and introduce themselves one at a time and create a shape. Class will repeat that students name with the shape. Repeat for every student.
4. Ask the students to turn to their neighbor and discuss what they are most excited to learn in class today. Conclude with giving the students an opportunity to share what they are excited to learn in class today.

Activity 2: Classroom Agreements

1. Instructor will gather students around poster with classroom agreements written on it
2. Instructor will read each agreement and ask students what they think it means. Instructor will clarify after discussion what it means and explain to the class.
3. Repeat for each rule
4. Students will verbally read each rule out loud together starting with “we agree to”
5. Students will designate area of the room as the “safe space” together

Activity 3: Kinesphere and personal space, freeze dance

1. Students will spread out and instructor will discuss kinesphere.
2. What is kinesphere? (personal space?)
3. Students will practice moving in their own kinesphere around the room with the game of freeze dance
4. When music stops, students will make a shape.
Instructor prompts throughout the game:
 - How can we walk in our own kinesphere?
 - What different ways can we walk? Slow? Fast? Sharp? Silly walks?
 - How can we move our arms and walk? Reaching high?

Activity 4: Group movement with concepts

1. Regroup from freeze dance into a circle
2. Discuss difference between locomotor and axial movement.
3. Discuss reach space. Practice in a circle reaching in different ways Far reach, mid reach, near reach.
4. Discuss shape, open shape vs closed shape. Have students go around the circle and create a shape and say whether it is an open or closed shape.

Instructor prompts:

What does it feel like in your body to make a closed shape?

What does it feel like in your body to make an open shape, is there a difference?

What do you feel when you watch your peers make a closed shape?

Activity 5: Partner mirroring exercise

Students will face a partner, one partner will start moving and the other has to mirror them.

Instructor will call out concepts as the students move and mirror each other

Instructor prompts:

- Remind students to be cautious of their partners kinesphere
- Practice open shapes
- Practice far reach space
- Practice closed shapes
- Locomotor movement with partner
- Sharp movement
- Soft movement

Repeat with other partner as the leader.

Instructor prompts:

What does sharp movement feel like in your body vs. soft movement?

Do you have a preference in moving with sharp intention vs. soft intention?

Activity 6: Group across the floor/Review of concepts

Students will move across the floor as instructor calls out concepts

Instructor prompts:

- Locomotor movement in an open or closed shape
- Locomotor movement with sharp quality or soft quality
- Reach space how can you reach? With your arms? With your legs?

Activity 7: Closing discussion/ cool down

1. Instructor will lead a cool down with breathing techniques and light stretching
2. What did we learn today?
3. Discussion of each concept
4. Turn to a partner and thank them for dancing with you today.

Unit 1

Lesson 2: Basics of Technique **Overview and purpose:**

The purpose of this lesson is to allow students to gain a basic understanding of modern technique and how it can be utilized to move in a safe way. Students have been introduced to basic concepts that allow them to have a basic understanding of movement, this lesson will focus on basic technique that can allow them to move in a safe way when it comes to more complex concepts. Students will learn a basic foundation with concepts such as relieve, pli  , and weight shift and will learn how to integrate the upper and lower body to create movement in a technical way. This lesson will allow students to explore movement in their own bodies and will create a basic foundation of technique for students to use throughout the course of this unit. Throughout this lesson, students will follow a similar pattern of activities to provide familiarity and comfort when learning new concepts. This lesson will provide bonding opportunities for students in the classroom, to allow them to gain trust and respect for other in the class as they explore new movement concepts.

Concepts learned:

1. plié/relevé- grounded and balance
2. Weight shift- two feet to one, one foot to another, and basic jump.
3. First and second position parallel
4. Head to tail movement
5. Contralateral movement
6. Levels in space

Student learning outcomes:

1. Students will be able to demonstrate plié and relevé and be able to determine the difference in their own bodies.
2. Students will be able to demonstrate weight shifts, two feet to one, one foot to two feet and a basic jump utilizing plié.
3. Students will be able to stand in first and second position parallel while moving their upper bodies.
4. Students will be able to demonstrate head to tail movement.
5. Students will be able to demonstrate contralateral movement.
6. Students will be able to move on the low, middle, and high levels.

Step by Step lesson plan

Duration: 45 Minutes

ACTIVITY 1: Review and bonding activity- follow the leader.

1. Students will stand in a circle and repeat their name one at a time with a shape that describes how they are feeling today (open or closed shape).
2. Instructor will give prompts of concepts learned and one student will act as a leader while the class follows, switch leaders after each review concept.

Instructor prompts:

- Practice open and closed shapes, how can we move with these shapes?
- Practice locomotor movement, how can we change our quality as we move, sharp movement? Soft movement?
- Axial movement with reach space. How can we use our limbs to reach far, mid, and near
- How can we move in a shape?
- How can we move through different shapes utilizing reach space?

Activity 2: introduction to positions and plié and relevé

1. Students will spread out and follow instructor.
2. Talk about positions, first and second. Remind students that their hips, legs and toes should all be aligned. Suggest there is a ribbon attached to the hips and it must reach their toes in a straight line. Have students stand in position and repeat the name of the position.
3. How can we be our tallest self? Reach through your legs onto your tippy toes. This is a term called relevé.
4. How can we be smaller? Bend our knees
5. Practice balancing in relevé and moving from plié to relevé in both first and second position.
6. Remind students to roll through their feet and feel all of their muscles engaged.

Activity 3: freeze dance with concepts

1. Students will play freeze dance utilizing plié, relevé and shapes in different feet positions
2. Students will move through the space and when the music stops, students will

have to follow the instructions.

Instructor prompts throughout the game:

- How can we move in relevé? Can we use our arms to reach while we are in relevé?
 - Stop in an open shape, in relevé, with far reach space.
- How can we move in plié? Can we practice near reach space while moving in plié?
 - Stop in a closed shape in plea
- How can we move using plié and relevé and creating shapes as we do it?
 - Stop in a shape with mid reach space

Activity 4: Levels Limbo game- introduction to levels

1. Students will participate in a game of limbo, this lesson will emphasize moving at different levels.

Instructor prompts:

- Instruct one student to help with holding the limbo stick, the students will rotate in and out of this job in order to participate in the activity.
- Round 1: Instructor will hold the stick at a low level, students will have to move under the stick and continue across the floor moving at a low level.
- Round 2: Instructor will hold the stick at the mid level, students will have to travel under the stick and continue moving at the mid level across the floor.
- Round 3: Instructor will hold the stick at the highest point and students will have to try and reach for the stick and continue moving across the floor at the high level.
- Round 4: students will practice moving across the floor starting at a low level, moving through the mid level, and eventually moving at the high level to reach the other side of the room.

Instructor prompts:

What does it feel like moving at a low level?

Do you feel differently when you shift and move through different levels?

Activity 5: Partner weight shift activity.

1. Students will pick a partner, partner will stand at the opposite end of the room.
2. You must get to your partner by moving from one foot to another, ex: Walking, skipping, shifting through slowly. Encourage students to utilize plié and relevé. Repeat for the other partner
3. Round 2: you must get to your partner by moving from two feet to one foot. Ex: Hopscotch, leaping over a puddle. Repeat for other partner

4. Round 3: You must get to your partner by jumping, encourage students to utilize plié to jump safely. Repeat for other partner.

Activity 6: Group circle head to tail and contralateral movement

1. Imagine your head and your hips are connected with a string, however your head moves your tail must move that way.
2. Instructor will demonstrate head to tail movement as class follows.
3. Students will move throughout the space using head to tail movement.
4. Imagine there is a line going down the center of your body separating your right and left halves of your body. How can your limbs move across that line?
5. Instructor demonstrates contralateral movement as class follows.
6. Students will travel through the space using contralateral movement.
7. Instructor will switch calling out the two concepts as the students demonstrate them.

Activity 7: Group across the floor/Review of concepts

Students will move across the floor as instructor calls out concepts

Instructor prompts:

- Move across the floor using plié and relevé
- Move across the floor in first or second position
- Move across the floor starting at a low level and moving through the middle and high levels
- Move across the floor using head to tail movement
- Move across the space using contralateral movement

Activity 8: Closing discussion/ cool down

1. Instructor will lead a cool down with breathing techniques and light stretching
2. What did we learn today?
3. Discussion of each concept
4. Turn to a partner and thank them for dancing with you today.

Unit 1

Lesson 3: Introduction to Choreography
Overview and purpose:

The purpose of this lesson is to introduce the chosen choreographic principles to students who have limited dance experience. This lesson will explore chosen ideas of creating movement phrases through concepts that have been learned in previous classes. Using independent, small group and group instruction, students will learn how to combine multiple movements in order to create small movement phrases. students will work side by side with peers to collaborate and and construct phrases that will incorporate basic choreographic principles. The purpose of this lesson is to give students a basic foundation of choreographic skills that can be used as a tool to create small dance works that will allow students to create expressive movement. This lesson will allow students to work towards a goal of understanding how the body, mind and soul integrate in order to become a means of expression. Throughout this lesson, students will begin to create small phrases and utilize the beginning levels of motif and development. students will get a chance to observe other students and their movement choices in order to spark inspiration and creativity and respect for the movement choices of others.

Concepts learned:

1. Body part initiation
2. Facing
3. Pathway
4. Upper body and lower body moving simultaneously

Student learning outcomes:

1. students will be able to demonstrate movement initiating from different body parts.
2. students will be able to demonstrate movement utilizing different facings.
3. students will be able to move on different pathways.
4. students will be able to move the upper and lower body simultaneously.
5. students will be able to complete a short phrase utilizing concepts learned.

Step by step lesson:

Duration: 45 minutes

ACTIVITY 1: Review and bonding activity- conversation through movement

1. Discussion of what we learned last class, instructor and class will move as concepts are called out. (plié, relevé, first and second position, weight shifts, levels, head to tail movement, contralateral movement)
2. Students will face their neighbor and partner up. Ask students to have a conversation with their partner through movement. Partners will switch off moving. Encourage students to think about all of the concepts they know.
3. Ask students to discuss what they were trying to say and why they chose to move the way they did.
4. Thank your partner for dancing with you.
Instructor prompts:
Was it difficult to try and communicate through movement rather than words?
Did you feel something in particular when you observed your partner move?

Activity 2: introduction to body part initiation- name game

1. What parts can we move with? Give examples: Hands, feet, knees, elbows.
2. Each student will pick a body part and be asked to spell their name with that body part. Ex: I will write my name with my foot.
3. Group practice: instructor will call out a body part and students will move with that body part

Instructor prompts:

- How can we move with our feet?
- How can we move with our hands?
- How can we move with our hips?
- How can we move with our elbows?

Activity 3: Facing- freeze dance

1. Designate a “front” of the room as a group
2. students will move through the space facing the way the instructor calls out. When the music stops, students must face a different direction and create a shape utilizing different levels. Encourage students to utilize concepts learned

Instructor prompts:

- Move facing the front
- Move facing the back
- Move switching your facing from side to side
- Move in any facing

Instructor prompts:

Did you feel differently when you were moving in different directions?

How does it feel to face a different direction and move when someone was next to you?

Activity 4: partner follow the leader pathway game

1. Students will work with a partner to learn how to move on different pathways.
2. Instructor will tape different pathways on the floor (zigzag, curved, diagonal, straight) Each pathway will have a concept next to it (levels, reach space, shape, pli , head to tail, contralateral, etc.)
3. Partners will have to move along the pathways with the concept assigned while the other partner follows and mimics what their partner is doing.

4. Once all pathways have been completed, switch leaders and repeat.
5. If time allows, allow students to create their own pathway and move along the pathway utilizing multiple different concepts.

Activity 5: Small group upper and lower body movement

1. Instructor will explain the difference between upper and lower body (upper body is your arms and torso while lower body is your legs).
2. Students will practice keeping legs axial while moving just the upper body.
3. Students will practice keeping the upper body stationary while moving just the lower half.
4. Split students in half and have them practice moving both simultaneously.
5. Can do this with freeze dance, or across the floor, or whole group instruction.

Activity 6: Small group choreography assignment

1. Split students into groups
2. Write a structure on the board or a piece of paper Ex: group 1 must create a phrase that moves from a high level to a low level, with near reach space and ends in a shape in different facings. Create a different structure for each group.
3. Allow students to problem solve with their group, answer any questions.
4. Instructor may need to help each group.

Activity 7: Small group show and tell with their phrases

Students will get a chance to show what they have created to the class

- Have observers state one thing they liked about the groups creative choices
- Each group will show and observers will talk about what they liked
- If time allows, ask groups to try their movement in a different facing, maybe half the group faces a different way, etc.
- Instructor prompts: What did you feel when you were showing your classmates your dance?
- Observers, did your feeling shift as they shifted moving from different levels?

Activity 8: Closing discussion/ cool down

1. Instructor will lead a cool down with breathing techniques and light stretching
2. What did we learn today?
3. Discussion of each concept
4. Turn to a partner and thank them for dancing with you today.

Unit 1

Lesson 4: Exploring Sound and Movement Together

Overview and Purpose

Now that students have been introduced to basic principles that allow them to feel more comfortable moving around the space, this lesson will introduce basic concepts of time and music and how it interacts with movement. Students will learn how to count to 8 and utilize music as an addition to movement. Students will begin to understand how music choice and different sound stimulations can add to the art of dance. Students will identify differences of speed and tempo of movement and explore more deeply into basic choreographic principles. Students will learn about phrasing and how to utilize motif and development to create new movement from previous created works. Students will build off of phrases that they have already created and explore more deeply into feeling and expressive movement. Students will work closely with their peers to problem solve and collaborate on new movement ideas. This lesson will give students a basic foundation of creating their own movement and begin to understand the choreographic process. Through utilization of concepts they have learned and new ones introduced, students will get an opportunity to create and showcase their work to their peers. Students will get an opportunity to see and understand how music, tempo, and motif and development can take movement to a new level. This lesson allows students to bond with each other and start thinking like students and choreographers, this lesson will allow students to become confident in problem solving through movement and collaboration.

Concepts learned:

1. Counts of 8
2. Phrasing
3. Tempo
4. Basic canon
5. Quality in relation to music

Student learning outcomes:

1. Students will be able to demonstrate how to count to 8 and put movements to counts.
2. Students will demonstrate a phrase they have created with their group utilizing facing, tempo, and a basic canon
3. Students will be able to demonstrate a movement phrase utilizing different tempos
4. Students will be able to demonstrate a basic canon
5. Students will be able to change the quality of their movement based on music.
6. Students will demonstrate collaboration with peers and respect towards peers creative choices.

Step by step lesson:

Duration: 45 minutes

ACTIVITY 1: Review and bonding activity

1. Students will partner up and take turns moving while the other observes. Students will call out a previously learned concept for their partner to observe
2. Repeat back and forth with partners.
3. Students will end the activity with a shape that describes how they are feeling that day.

Activity 2: Small group review of phrase

1. Students will gather with their group that they worked with at the end of last class.
2. Students will review the phrase that they created last class.
3. Students will perform their phrase as the instructor counts to 8.
4. Students will practice counting and moving at the same time.
5. Remind students to be aware of their group and try and stay in sync.

Activity 3: Phrase with basic cannon.

1. Students will break up into smaller groups within their small groups.
2. What happens when part of the group stands still while the other performs the phrase.
3. When group 1 ends the phrase, have group 2 start while group 1 stands still.
4. What happens when the second group starts 4 counts after the first group does.
5. Group decides on own timing of their cannon
6. Show and tell with the small groups.
7. Discuss the difference in timing, what do you like about watching a cannon?

Activity 4: Phrase with music and tempo change

1. Students will perform their phrase to the music of instructors choice.
2. Instructor will count the music while the group moves.
3. Play around with songs with different tempos (fast and slow).
4. What happens when half of the group moves slow and the other half moves fast, repeating the phrase until the other half of the group finishes.
5. Show and tell with discussion of tempo.

Activity 5: phrase with different qualities

1. Ask groups to play around with the quality of their movement in the phrase
2. How can you make the movement soft and flowy?
3. How can you make the movement sharp and strong?
4. Play a fast, hard hitting song. Ask students to choose the quality of their movement to the music.
5. Can everyone in the group show different qualities behind their movement?
6. Show and tell and discussion of music and how it relates to quality.
Instructor prompts:
Did the movement feel different as you started to play around with different qualities?

Activity 6: collaboration and creation

1. Every student in the small group must pick one concept to demonstrate (sharp movement, flowy movement, slow tempo, fast tempo, facing, cannon)
2. Group will practice their phrase with each person utilizing the concept of their choice.
3. Show and tell
4. How did this make you feel?
5. Discussion of the process, what was hard? What came easy?

Activity 7: whole group practice of concepts learned

1. Students will move through the space and move with the concepts instructor calls out.

Instructor prompts:

- Move with a fast tempo
- Move with a slow tempo
- Move with a sharp quality
- Move with a soft quality
- Move in a different facing
- Count to 8 as you move

If time allows: Split the group in half and allow students to observe their peers and discuss what they liked about their movement.

Activity 8: Closing discussion/ cool down

1. Instructor will lead a cool down with breathing techniques and light stretching
2. What did we learn today?
3. Discussion of each concept
4. Turn to a partner and thank them for dancing with you today.

Unit 2

**Introduction to Movement in relation to feeling: Using our bodies as a tool
to learn how to express ourselves through movement**

Unit 2: Overview and purpose

Building upon the previous unit, students will take concepts learned and learn how feelings can be connected and expressed through the use of these concepts. In this unit, students will build and explore more deeply into concepts that have been previously learned and learn and understand how the body can be used as a tool to express oneself. This unit focuses on specific structured activities that will allow the students to gain a better understanding of movement as a tool for communication without verbally expressing. Students will focus on concepts such as, level, shape, reach space, quality of movement and stage space in order to create movement. Students will learn the basics of working with other students and how to collaborate to create movement. In this unit, students will have the opportunity to create original choreography through collaboration and self evaluation. Students will focus on using words, pictures, and other inspiration in order to put feelings into movements. Students will explore more deeply into the concepts of choreography and learn how stage space can relate to particular feelings and change the intention of a movement phrase. Students will explore different levels, facings, pathways, reach space and transitions in order to have the ability to create their own small works. This lesson will incorporate discussion and collaboration in order to allow the students to ask questions about movement and make their own choreographic choices. This unit will allow the students to gain a sense of leadership in themselves and will help them gain confidence in themselves as movers. The ultimate goal of this unit is to give students the tools they need in order to feel confident in expressing their emotions through movement, students will explore themselves as an individual and strive to be their most creative selves.

Unit 2: Student learning outcomes

1. Students will demonstrate skills needed to work with a partner including, kinesthetic awareness, respect towards their partner, and openness to collaboration.
2. Students will be able to identify an open and closed shape and understand that open and closed shapes can show different feeling and different emotion.
3. Students will be able to demonstrate different reach spaces in relation to a particular word or feeling.
4. Student will be able to demonstrate movement on different levels and understand how levels can be used to convey a particular emotion.
5. Students will be able to create a small movement phrase inspired by a single word utilizing concepts such as levels, shape and reach space.
6. Students will be able to demonstrate, contralateral, head to tail, symmetrical and asymmetrical movement in relation to using the body as a means for expressing particular feelings.
7. Students will be able to perform a phrase at the low, middle and high levels and will demonstrate understanding of contrast in levels and how different levels can convey different emotions.
8. Students will be able to create a small phrase based on a particular feeling of their choice and will be able to explain why a concept contributes to that feeling.
9. Students will be able to identify level, reach space, and shape in choreography and discuss how these concepts can help convey a story to the audience.
10. Students will be able to generate their own movement from personal emotions and move with others in the class while respecting each other personal kinesphere.
11. Students will be able to identify upstage, downstage, stage right and stage left and discuss how stage space contributes to the audience's emotion when watching.
12. Students will be able to use locomotor movement to travel on a pathway of their choice and discuss how pathway can be used to portray a story.
13. Students will be able to demonstrate movement of the upper body, lower body, and whole body and discuss how this makes them feel when completing this movement.
14. students will be able to move using the whole space as their stage and different pathways to travel from one point to another and discuss connections between stage space and pathway in relation to feeling.
15. Students will use breathing techniques as a cool down exercise and will demonstrate breathing in through the nose and out through the mouth.
16. Students will demonstrate different quality of movement such as direct, indirect, sharp, sustained and quick.
17. Students will be able to put a series of movements together into a short phrase
18. Students will demonstrate small group collaboration and combine others movements into a new phrase.
19. Students will demonstrate movement generated from a picture.
20. Students will be able to demonstrate a phrase to different kinds of music.

Unit 2

Lesson 1: Connecting movement to feeling through structured improvisation
Overview & Purpose

The purpose of this lesson is to introduce students to working with other peers in creating and exploring movement together. Students will work one on one with another student and learn to respect each others boundaries and communicate through movement. Students will be introduced to feeling and how it relates to movement and how different concepts can contribute to feeling. Students will have the opportunity to discuss with their peers the contrast between concepts and how it feels differently to one another. In this lesson, students will explore shape more deeply, now that they understand how to make shapes with their bodies, they will begin to think about how shapes can contribute to portraying different emotions. Using individual, small group and whole group instruction, students will participate in different shape building opportunities. Students will have the opportunity to look at shapes from a different angle and discuss the contrast between open and closed shapes. Students will have the opportunity to create their own shapes based on the knowledge they gain about shapes in relation to feeling. This lesson will serve as an introduction to allowing students to think about their movement in a way that contributes to expressive movement and feeling and moving through emotion.

Student learning outcomes:

1. Students will demonstrate skills needed to work with a partner including, kinesthetic awareness, respect towards their partner, and openness to collaboration.
2. Students will be able to identify an open and closed shape and discuss how open and closed shapes can show different feeling and different emotion.
3. Students will be able to demonstrate different reach spaces in relation to a particular word or feeling.
4. Student will be able to demonstrate movement on different levels and discuss how levels can be used to convey a particular emotion.
5. Students will be able to create a small movement phrase inspired by a single word utilizing concepts such as levels, shape and reach space.

Step by step lesson:

Duration: 45 minutes

Activity 1: Shape building in relation to feeling

1. Shape train: students will start in a line at one end of the room. The first dancer will create a shape (open or closed) on any level, the next dancer will create a shape opposite of the previous dancer (if the dancer before chose an open shape the next dancer will need to be in a closed shape, the shape cannot be at the same level as the previous dancer.
2. The students will create a line of shapes, each students shape has to be connected to the students next to them, instructor will encourage students to explore different shapes at different levels and utilize different body parts to connect to the other students
3. Once all students have finished creating their shapes, instructor will take a picture of the group
4. students and teacher will observe the picture and discuss feeling, what does it feel like to be at a low level next to someone at a high level? What do you feel looking at a closed shape vs an open shape?

Activity 2: Shape sculpting

1. Half of the group will be instructed to create a group closed shape.
2. Observers will write down three feelings they think of when they are observing the shape
3. Each dancer will share their three words with the class, are there similarities? Instructor will write these words on the board under the closed shape category.
4. Repeat with second half of the group making an open shape.

Activity 3: Introduction to partner work and contact improv

1. students will be partnered up with one other peer.
2. students will walk around the room with partner practicing speeding up and slowing down walks to be insync with their partner without communicating, the goal is to get students used to having other students in their kinesphere
3. Partners will spread out and practice placing their partner in different shapes, each partner will get a turn to create different shapes on their partners.

Instructor prompts:

-How can we create different open shapes on our partners that make you feel open and happy when looking at that shape?

-How can we create shapes that might make observers feel reserved or closed off to the world?

-How can we create a shape that will leave observers asking questions about the feeling of the dancer?

4. students will participate in 1 minute of contact improv with their partner. There will be no leader and no follower, the students will have to guide their partner into movement switching who initiates the movement without speaking, students will use other body parts instead of the hands.

For example, how can i guide my partners legs with my elbow, or my knee.

5. This idea of this exercise is to allow students to feel the switch in leader and follower and let it happen organically.

If time allows: Allow the students to continue practicing this activity and build trust in one another in order to move and collaborate together. This activity may seem overwhelming at first but as the students feel more and more comfortable the switch will happen in a more organic and way and students will begin to understand the beginning steps of moving through structured contact improvisation.

Activity 4: Reach space and feeling, how can reach space translate to feeling?

1. Review of reach space. students will travel across the floor utilizing reach space
2. Far reach space, how can we move across the floor utilizing far reach space
3. Repeat for mid and near reach space
4. Group movement: Instructor will call out a list of words. If you were feeling this way, how could you reach to show that to the audience without using words?
5. Example words: Excited, nervous, shy, scared, etc. How can we reach if we are excited about something? Nervous? Shy? Scared?
6. There is no wrong answer.

Activity 5: Creating movement from words

1. Split the class into groups of 3 or 5. Ask the group to pick two words off of the board. The two words have to be not similar to one another.
2. Ask the group to create a phrase from these words, utilizing shapes, reach space and any other concepts they choose to use.
3. Structured work period, 5 minutes for each phrase.
4. At the end of first 5 minutes, groups will dance their first phrase simultaneously
5. At the end of second 5 minutes, students will dance their second phrase simultaneously
6. Show and tell, students will have to guess what word each phrase is about
7. Group discussion , why did we use these movements to show this word?

Activity 6: Closing and cool down:

1. Instructor will lead the group in a cool down with light stretching and discussion on today's class.

Unit 2

Lesson 2: Contrast in levels in relation to feeling Overview & Purpose

In this lesson, students will begin to explore levels and their relation to feeling. Students will become more comfortable in their ability to move at different levels, students will begin to notice a contrast in moving at different levels. Students will be given the opportunity to observe movement at different levels and discuss how moving at different levels could possibly contribute to demonstrating different emotions. Students will review concepts that have already been learned and begin to explore them more deeply in contrast with relating concepts to particular feelings. This lesson serves as an opportunity for students to become more open to how they are feeling and will get the opportunity to create their own movement. students will explore different types of movement such as contralateral, head to tail, symmetrical and asymmetrical movement. Students will gain a better understanding of their movement possibilities and gain confidence in their ability to generate movement. Students will get an opportunity to move at different levels and gain the ability to take movement and dance it at a different level. Students will be given the opportunity to express their creative choices and observe how choreographic principles can work together to create a cohesive intention behind their movement. Students will be able to use the concept of level to help them portray different emotions, students will observe and discuss choreography choice and recognize how contrast in levels can add a new layer to their original choreography. Students will begin to understand the concept of phrasing and how motif and development can help create a new phrase from a previous phrase. This lesson will allow students to explore the use of levels and use level as a choreographic tool to convey different intentions and emotions throughout their movement.

Student learning outcomes:

1. Students will be able to demonstrate, contralateral, head to tail, symmetrical and asymmetrical movement in relation to using the body as a means for expressing particular feelings.
2. Students will be able to perform a phrase at the low, middle and high levels and will demonstrate understanding of contrast in levels and how different levels can convey different emotions.
3. Students will be able to create a small phrase based on a particular feeling of their choice and will be able to explain why a concept contributes to that feeling.
4. Students will be able to identify level, reach space, and shape in choreography and discuss how these concepts can help convey a story to the audience.
5. Students will be able to generate their own movement from personal emotions and move with others in the class while respecting each other personal kinesphere.

Step by step lesson:**Duration: 45 minutes****Activity 1: group review and freeze dance with levels**

1. students will spread out and begin to move on their own as the instructor calls out concepts for students to think about and review, (shape, levels, quality, pathway, facing, etc.)
2. Instructor will play several different snippets of music for the students to experience moving to (slow, fast, instrumental, different instruments, etc)
3. Instructor will explain freeze dance and review how to play
4. Students will play several rounds, as students are eliminated from the game, they will observe their peers and take notes about moving at different levels
5. Instructor prompts for each round: How can we move at a high level? How can we move at the mid level? How can we move at the low level? How can we move utilizing different levels in space?
6. Discussion with students, what did you notice about students moving at different levels? Could you see a contrast in levels? What did you feel moving at different levels next to other students? Did you feel differently when watching someone move at a high level vs a low level?

Activity 2: exploring different types of movement

1. students will stand in a circle with instructor and review contralateral and head to tail movement, show examples, students will follow instructor and have a chance to come up with their own movements.
2. Dance circle, students will enter the circle and demonstrate contralateral or head to tail movement while other peers follow, dancer will pass it on to another dancer who would like to enter the circle.
3. Introduction to symmetrical and asymmetrical movement, imagine there was a line down the body and both the right and left side had to move the same way. What happens if the right and left side of the body are different and move differently? How does this feel different?
4. Partner work, mirroring. Students will stand across from a partner and mirror their partners movements, one minute for each partner. Encourage students to use all four types of movements and integrate them together.

Activity 3: phrasing and contrast in levels

1. Students will learn a simple phrase from instructor or create a simple phrase in order to use to experiment with levels.
2. Groups will be asked to show the phrase on the level that they choose. How can we make a phrase that was learned on the high level and perform it at the low level?
3. Students will get a chance to ask the group to show it differently, what happens if each dancer is at a different level? What happens if the dancer in the middle is at a low level while everyone else is at a high level?
4. Switch groups, repeat. Students will be allowed to make their own creative choices and ask groups to perform it in different levels.
5. Discussion of feeling. How did it feel to perform this phrase at this level? Did you feel differently when you saw it at this level?
6. Journal writing, 2 minutes.
7. Ask the students to volunteer their thoughts on moving at different levels. If students do not feel comfortable, the instructor can share their thoughts in order to initiate conversation from the class as a whole.

Activity 4: applying knowledge of concepts in relation to feeling to phrase work

1. Each dancer will write a feeling of their choice on the board, no questions or explanations for this feeling.
2. Once each dancer has listed a feeling on the board, the instructor will break the class up into groups, smaller groups if possible (2-3 students).
3. The instructor will give each group a piece of paper with two feelings on it, the students will be instructed to create a phrase for each feeling.
4. Using the knowledge of levels, shape, facing, or any other concepts in relation to feeling, the groups will collaborate on two phrases.
5. 5 minutes for each phrase.
6. Groups will show their phrases without revealing the words they were given.
7. Can the audience guess the feelings? What concepts lead you to believe it was this word?
8. Group explanation, why did you choose this concept to help convey this feeling through movement? What might you change to make it more impactful to the audience? What might you change about the phrase to make it convey a different word?
9. Instructor can make suggestions or ask questions. What would it look like if you faced a different way? What might it look like if you stood further away? Closer?

Activity 5: Review and closing

1. Improvisation exercise, what did you learn today?
2. students will answer in movement, when they feel like they are finished, they can stop in a shape or practice breathing techniques while observing other students.
3. When everyone has finished moving, thank your peers for dancing with you today.

Unit 2

Lesson 3: Learning to recognize the space as your stage Overview & Purpose

Throughout this lesson, students will learn to recognize the space as a stage and the endless possibilities within the space. students will begin to recognize the technical terms for the stage such as upstage, downstage, stage right and stage left. students will begin to explore pathways and transitions and begin to use their creative minds to build choice making skills and observations about the space as a whole. Through structured work periods, students will begin to connect small phrase works together and learn more about the choreographic process. Students will begin to utilize different concepts learned throughout the curriculum in order to build choreographic skills to utilize in the remainder of the course. students will focus on creating small phrase works that include concepts such as facing, levels, and shape building as well as utilize pathway to create transitions with locomotor movement. students will get an opportunity to become leaders in the classroom and make choreographic choices for the class as a whole. This lesson is designed to build leadership and confidence in the students as movers, students will expand upon their movement vocabulary to create works of their own. students will begin to understand the stage and how choreographic choices can contribute to the audiences feeling when viewing their movement, students will focus on pathway as a way to move from one place to another on stage. Students will explore the use of facing and how different facings can contribute to the relationship of multiple students and their relationship to the audience. students will get a chance to explore their creative selves in a safe environment through role play and scenario improvisation. This lesson is designed to allow students to participate in the dance making process as a whole and understand how choreographic choices can contribute to different intentions and feelings behind movement. This lesson will serve as a bridge to later lessons allowing the students to have full freedom to create their own movement and make their own choices as a choreographer while understanding how different concepts can be utilized to create a particular feeling through movement.

Student learning outcomes:

1. Students will be able to identify upstage, downstage, stage right and stage left and discuss how stage space contributes to the audience's emotion when watching.
2. Students will be able to use locomotor movement to travel on a pathway of their choice and discuss how pathway can be used to portray a story.
3. Students will be able to demonstrate movement of the upper body, lower body, and whole body and discuss how this makes them feel when completing this movement.
4. students will be able to move using the whole space as their stage and different pathways to travel from one point to another and discuss connections between stage space and pathway in relation to feeling.
5. Students will use breathing techniques as a cool down exercise and will demonstrate breathing in through the nose and out through the mouth.

Step by step lesson:

Duration: 45 minutes

Activity 1: Stage space- students will start to recognize the room as their stage

1. Instructor will label the room with posters, upstage, downstage, stage right, stage left.
2. Students will go to each poster and discuss with teacher the terminology.
3. Split students into small groups, each group will start at a different part of the stage.
4. At each station there will be an assignment for students to complete:

Instructor prompts:

Stage right- create a small phrase on the low level

Stage left- create a small phrase facing a different way

Uptage- create two group shapes

Downstage- create a phrase with a cannon

5. Students will have 2 minutes at each station to create a phrase
6. Once all of the phrases are completed, they will have 3 minutes to create their own pathway to each station, they can move to the stations in whatever order they want
7. Groups will show their work from the activity
8. Discussion of work, what does it feel like to see a group upstage vs. downstage? How did their use of pathway contribute to different feelings?

Activity 2: follow the leader pathway- how can we get from one point to another?

1. Students will take turns being the leader, students must get from one point of the stage to another by following the leader. Leader must use dance concepts to travel to another point in the stage using a direct pathway.
2. Switch leaders, leader must start from the ending point of the other leader and make it to another point on the stage.
3. Discussion of pathway on the stage, how can a pathway change the intention of the movement? How does pathway contribute to feeling? How can pathway contribute to telling a story through movement?

Activity 3: Partner facing in relation to feeling

1. Students will work with a partner to create a small phrase, 3 counts of 8.
2. Instructor will give prompts, 1 count of 8, using upper body, 2 count of 8 using lower body and 3rd count of 8 will be using whole body together.
3. Students will have 3 minutes for each phrase
4. Once phrase is completed, students will show their phrase.
5. Once they have shown their phrase once, they will pick a prompt from the pile of index cards.
6. Each index card will have a prompt, for example, partner 1 faces upstage and partner 2 faces downstage, once prompt has been picked, the students will decide where on stage they want to stand, what does it look like if there is little space between the partners vs alot, what if one dance was stage left and the other was stage right?
7. Partners will perform the piece using the prompt and whatever stage space they would like
8. Repeat for every group, observers will take notes and jot down thoughts in their journal.
9. Discussion, how does facing and stage space change the feeling of movement? The relationship of the students?

Activity 4: scenario group improv

1. Instructor will create a scenario, ex: you are on a beach, you are in a jungle
2. Students will imagine themselves in that scenario while the instructor calls out prompts

Instructor prompts: on a beach

You are on a beach, how would you move through the sand?

What level are you on?

What shapes would you create?

What pathway would you take to get to the water?

The sunlight is coming from stage right, which way would you face?

How can we move through the sand and travel the whole beach?

How can we transition ourselves back to this space?

Activity 5: Closing breathing activity

1. Students will lie on the floor.
2. Students will feel the weight of their body against the floor.
3. How can we breathe to cool ourselves down from today's class?
4. How are you feeling? When you are finished, end in a shape to represent today's class.

Unit 2

Lesson 4: Creating movement from inspiration Lesson overview & Purpose:

In this lesson, students will explore their creative sides in relation to what inspires movement? students will get the opportunity to work with different kinds of inspirations to help inspire movement such as specific words, word groups, pictures, and music. students will focus on the quality of their movement in relation to feeling rather than solely focusing on choreographic concepts. This lesson allows students to make their own creative choices and help them find different ways of inspiring movement through the dance making process. students will start to connect and change the quality of their movement, they will get the opportunity to see contrast in different movement qualities and how it can relate to feeling. students will explore quality and how it makes them feel, how does sharp quality feel vs soft quality in a movement. Students will begin to build more advanced skills in movement making and understand the endless possibilities of quality that can be added. students will start to use quality as an inspiration to movement and practice creating movement with various choreographic concepts and use the quality of the movement as a focus. students will learn the difference between sharp and soft movements and use words to inspire effort qualities such as, quick, sustained, dab, flow, etc. students will learn how to explore their creative minds and use a simple picture as a form of inspiration, giving them the tools to create movement from anything that inspires them. This lesson will give them the tools they need to later work on their own choreographic process, they will understand the choreographic process and will be given the opportunity to use the skills they have at a more advanced level.

Student learning outcomes:

1. Students will demonstrate different quality of movement such as direct, indirect, sharp, sustained and quick.
2. Students will be able to put a series of movements together into a short phrase
3. Students will demonstrate small group collaboration and combine others movements into a new phrase.
4. Students will demonstrate movement generated from a picture.
5. Students will be able to demonstrate a phrase to different kinds of music.

Step by step lesson:**Duration: 45 minutes****Activity 1: Creating movement from words**

1. Instructor will put a series of words on the board relating to quality (sharp, direct, quick, sustained, bound, indirect, dart, dab, free, glide, float,etc).
2. Each student will have to come up with one movement for each phrase, 1 minute for each word.
3. Students will be put into groups.
4. Utilizing the words, students will have to create a short phrase utilizing, pathway, facing, cannon, and stage space.
5. How can we use others' movement to transition into another movement?
6. Suggested structure, use everyone in the groups movement for one word and put them together in order of list of words.
7. Small groups will show their pieces.
8. Discussion, what does a sharp movement look like next to a flowy one?
9. How does quality change the feeling of a movement?
10. What happens if we take a movement for sharp and combine it with another effort quality?

Activity 2: Creating movement from picture

1. Instructor will provide two pictures (suggested to use a picture with scenery)
2. Each student will pick one picture and create a small movement phrase from the picture
3. Questions: How would you move in this picture? How does the picture make you feel? What pathways of lines can you incorporate? What levels or facings can you take from the picture? What shapes can you recreate from the picture
4. Students will have 5 minutes to create the phrase.
5. Once students have created the phrase, they will pair up with a small group that chose the same picture
6. Each student will show their piece to their group and discuss three elements they used from the picture to inspire their movement.

Activity 3: collaboration with peers

1. Students will take the phrases they individually created to make a new phrase to represent the picture as a whole with their group.
2. Students will focus on use of stage space and facing.
3. Students will show their pieces to the class and discuss why they chose the movement that they did.

Instructor prompts:

- How do we make choices about which movements will be used from each student?
- discussion of concepts and choreographic principles, what elements from the picture do we want to emphasize?
- How can we incorporate movement from all students? Maybe start with taking one movement from each dancer, then build upon elements that the group decides on together.

Activity 4: How does music change feeling of dance

1. Instructor will have a list of different music to use, different tempos, different instruments, animal noises, etc.
2. Groups will show their pieces against different music choices.
3. Discussion, how does music change the quality or feeling of the movement?

Activity 5: Closing

1. Improvisation activity, students will explore concepts learned in class through improvisation.
2. Instructor will change music, students will try and match the quality of the song with the quality of their movement.
3. Thank your peers for dancing with you.

Unit 3

Creating original choreography: telling a story through movement

Unit 3: Overview and purpose

The final unit of this lesson plan will allow students freedom to make their own movement and own choreography choices based on all of the concepts learned throughout the past two units. Focusing on archetypes as an inspiration, students will create their own structured story to put into movement. Through structured work periods, observation and feedback, students will work towards a final goal of showing their own original work. students will be guided through the dance making process through concept stations and goal setting. This unit will allow the students to show off and feel confident about their ability to make and create movement. students will demonstrate leadership skills, creativity, collaboration and choice making skills. Given the skills they have gained throughout the course of this curriculum, students are ready to start on their journey towards choreographing on their own.

Unit 3: Student learning outcomes

1. Students will demonstrate listening and collaboration with peers.
2. Students will demonstrate focus through structured work periods.
3. Student will demonstrate their ability to put ideas or particular feelings into movement.
4. Students will demonstrate the ability to give constructive feedback.
5. students will demonstrate the ability to practice independently.
6. students will demonstrate the ability to stay focused and present in the classroom.
7. students will demonstrate the ability to utilize concepts in relation to archetypes and feelings.
8. students will demonstrate respect for others and understand that whatever happens in the classroom stays in the classroom.
9. students will demonstrate the ability to create movement from an original short story and convey a particular feeling to the audience through movement.
10. students will demonstrate the ability to create movement from an original short story.
11. Students will demonstrate problem-solving skills.
12. Students will demonstrate understanding of concepts in relation to telling a story.
13. Students will understand how to utilize the stage space as a whole.
14. The students will demonstrate the ability to create a short piece of choreography
15. Students will demonstrate an understanding of basic performance skills.

**Lesson 1:
Lesson overview & Purpose:**

The purpose of this lesson is to prepare the students for their final choreographic project they will be working on. Throughout this lesson, the students will work on creating movement from specific archetypes, the students will use descriptive words in order to describe the archetype and then create movement from those words. This lesson serves as practice for the students to feel confident in completing their final assignment. The students will work through full group instruction, small group practice as well as independent practice. Through the use of stations, students will get the opportunity to create their own movement utilizing specific concepts. This lesson will allow the students to show their original work and explain their creative choices to the class using terminology and concepts previously learned. Students will get an opportunity to ask questions and make movement choices of their own, students will gain experience in analyzing choreography and giving constructive feedback to other peers. This lesson will use basic movement concepts, choreographic principles, performance skills and analyzing of original choreography. Students will get the opportunity to see themselves as performers, choreographers and use their creative skills to ask questions and observe movement.

Student learning outcomes:

1. Students will demonstrate listening and collaboration with peers.
2. Students will demonstrate focus through structured work periods.
3. Student will demonstrate their ability to put ideas into movement.
4. Students will demonstrate the ability to give constructive feedback.

Step by step lesson:**Duration: 45 minutes****Activity 1: Warm up and discussion of final project**

1. students will enter the classroom and stand in a circle.
2. students will close their eyes if they choose and participate in a breathing and centering exercise.

Instructor prompts

- Focus on your breathing
 - Feel your feet on the ground
 - What noises do you notice?
 - Notice the tension in your body and how your body is feeling today
 - Take 3 deep breaths slowly, in and out.
 - Start to open your eyes and notice the peers in class today
3. Instructor will lead a warm up with soft background music (brain dance).
 4. Students will follow the instructor in a warm up involving the brain dance.

Instructor prompts

- Tactile
- Core distal movement
- Head to tail movement
- upper lower body movement
- brushing
- shake it out

5. Instructor will introduce the final project, students will be creating a story that they will then create movement from. The final product will be a showing of their original choreography to the class with discussion of their choreographic choices.

Activity 2: Beginning work with creating movement from archetypes

1. Instructor will give the students an example of an archetype for the whole class to work with. Ex: A dragon
2. Students will write descriptive words on the board that describe a dragon, how would a dragon move?
3. Based on the words, the whole class will move like a dragon. For example, lets all move on the high level with strong movement, lets move in an indirect pathway using fierce movement.

Activity 3: Station work with archetypes

1. students will be put into a small group of 3 or 5 with an index card that has different archetypes on it (Ex: Princess, villian, hero, unicorn, big-foot)
2. students will follow the same process of previous activity, they will write 3 words that describe their archetype.
3. Station 1: students will work with the concept of level based on one of their words that they wrote to describe their archetype. They will have 5 minutes to create a phrase for their archetype utilizing the concept of level.

Instructor prompts: What level will your archetype move in? Do they move at different levels? What other concepts can you use that will contribute to your word?

4. Station 2: students will work with the concepts of facing based on another word that they wrote down for their archetype. They will have 5 minutes to create a phrase utilizing facing.

Instructor prompts: What facing would be most effective for the audience to understand your archetype? What is the relationship of your archetype to other students, the audience?

5. Sation 3: students will work with the last word they wrote down and utilize any concept that has been learned. They will have 5 minutes to create a phrase utilizing a different concept as it relates to their archetype and the word they chose to work with.

Instructor prompts: What concept could you use to make your archetype come to life? How does your archetype move? What quality of movement would you use?

Activity 4: Showing of phrases

1. Each group will share the archetype they were given and show their phrase.
2. Observers will get a chance to ask questions.
3. Performers will get a chance to explain their reasoning.
4. If time allows, groups will perform their piece again.

Activity 5: Closing and cool down

1. Light stretching lead by instructor.
2. Each student will get a chance to make a shape to close the class. Students will make the shape that the leader makes, go around the circle and repeat the process.
3. Questions about the final project.

Unit 3

Lesson 2: Developing a story as inspiration for movement

Overview & Purpose

Throughout this lesson, students will get the opportunity to touch upon thinking about movement for their final project. The students will learn how to center themselves and learn how to get focused and present in the environment. Through independent practice, students will get the opportunity to work as creators and leaders of their own inspiration for movement. What inspires us to move and create movement? students will begin to think and ask questions about their own inspiration and their own creative process. This lesson will establish the students as a choreographer and they will be given freedom to create movement from their own inspiration. students will practice creating movement for specific archetypes of their choice, through independent practice and personal inspiration students will create an outline and a foundation for their final project. students will be given the opportunity to create their own story through a structured outline and be the leaders of their creativity and ability to create movement. By using a structured outline, this gives students a foundation for creating a story while giving them freedom to create a story that inspires them as individuals. In this lesson, students will create their story in writing and begin to connect their story and characters to specific concepts and effort qualities. The students will build choice making skills, leadership skills and will be given the opportunity to share with the class if they choose. By allowing the students a choice to share builds trust in themselves and their peers and will encourage openness and a safe environment to create movement and discuss it.

Student learning outcomes:

1. students will demonstrate the ability to practice independently.
2. students will demonstrate the ability to stay focused and present in the classroom.
3. students will demonstrate the ability to utilize concepts in relation to archetypes.
4. students will demonstrate respect for others and understand that whatever happens in the classroom stays in the classroom.
5. students will demonstrate the ability to create movement from an original short story.

Step by step lesson:**Duration: 45 minutes****Activity 1: Warm up and introduction to moving through a story**

1. students will come in and stand in a circle and follow instructor for the warm up.
2. students will start on the floor in an x shape and close their eyes if they choose.

Instructor prompts:

- feel the parts of your body that are connected to the floor
 - how can you let all of your weight sink into the floor
 - focus on your breathing, how does your breathing change as you become more focused and present in this room.
 - As you start to feel content and focused you can start opening your eyes and noticing the environment you are present in.
 - Take 4 counts of 8 to move from a low level to a high level
3. Once finished, students will move back to form a circle

Activity 2: Review and independent practice

1. Instructor will remind students of the archetype exercise. students will create words and effort qualities for a given archetype and create movement-utilizing concepts, using those words as inspiration.
2. Ask each dancer to choose their own archetype to work with in class today; it can be one that they have worked with before, they will have three options to choose from, a hero, a villain or a mythological creature.
3. Working independently, each student will create 3 words/effort qualities for their archetype.
4. students will pair each word with a concept and begin creating their three phrases.
5. students will have 5 minutes to create for each phrase (15 minutes in total).
6. At the end of each 5 minutes, students will perform their phrase simultaneously with their peers.

Activity 3: Creating a story and outline for final project

1. Instructor will explain the final project, each dancer has to create their own story using three specific archetypes, a hero, a villain and a mythological creature of their choice.
2. students will have 5 minutes to brainstorm and map out the outline of their story. students will write their short story on a paper for inspiration to their movement.

Activity 4: Beginning to create movement for final project

1. students will work in stations and have 5 minutes at each station
2. The first station will be for creating movement inspired by the hero in their story. Each station will have a list of concepts, in order to meet the requirement for the final project; students will have to use a total of 6 different concepts within their movement.
3. Station one: students will pick two concepts to incorporate in their movement for their hero.
4. Station two: students will pick two concepts to incorporate in their movement for the villain.
5. Station 3: students will pick two concepts to incorporate in their movement for the mythological creature.

Activity 5: Closing and questions about final project

1. Instructor will lead the students in a cool down and light stretching.
2. students will get an opportunity to share their story if they would like.
3. students will get an opportunity to ask questions about the final project.

Unit 3

Lesson 3: Creating movement through structured work periods

Overview & Purpose

In this lesson, students will be finalizing their movement for their final project. students will begin to find different inspiration for their movement regarding their original stories. students will explore more deeply into their creative minds and will push themselves to create movement that they are proud of and confident in. students will learn how to piece together their movement through transitions and will learn to utilize the space as their stage. students will focus on stage space, utilization of concepts and transitions as a way to bring their stories to life. students will use choice making skills, previously learned knowledge and creativity in order to sort through the endless possibilities of movement. Through structured work periods, students will create the final movement and final draft of their final projects. students will have full freedom in movement, transitions, and stage space, students will begin to think about performance aspects and effort qualities that they can utilize in their performance. students will be given adequate work and practice time in order to feel confident in their performance. students will begin to gain confidence in their movement and themselves as a choreographer.

Student learning outcomes:

1. Students will demonstrate problem-solving skills.
2. Students will demonstrate understanding of concepts in relation to telling a story.
3. Students will understand how to utilize the stage space as a whole.
4. The students will demonstrate the ability to create a short piece of choreography
5. Students will demonstrate an understanding of basic performance skills.

Step by step lesson:**Duration: 45 minutes****Activity 1: Warm up and inspiration for movement**

1. students will spread out and participate in an improvisation exercise in order to create inspiration for their final movement.

2. Round one: Move like a hero, the students will all move together in the space with their hero as their inspiration

Instructor prompts:

-What level would your hero move on?

-Where is the space would your hero move?

-What level does your hero move on? Does your hero move on different levels?

3. Round two: Move like a villain, the students will all move together in the space with their villain as an inspiration.

Instructor prompts:

- What reach space does your villain move in?

- What shapes would your villain make?

- What facing would your villain move in relation to your other characters?

3. Round three: move like your mythological creature, the students will move all together in the space with their mythological creature as their inspiration.

Instructor prompts:

- What effort qualities would your creature use?

- What kind of movement would your creature use, head to tail, contralateral, core distal?

- What pathway would your creature move in?

Activity 2: Station work/creating final movement

1. Station one: Take five minutes to create your movement for your hero, keep in mind the two concepts you picked to utilize.
2. Station two: Take five minutes to create your movement for your villain, keep in mind the two concepts you picked to utilize.
3. Station three: Take five minutes to create your movement for your mythological creature, keep in mind the two concepts you picked to utilize.
4. students will spread out and take 5 minutes to practice their three phrases together. Remind students that they can put their phrases in any order they would like, a sequence that contributes to their story. At the end of the time students will perform their piece simultaneously with the class.

Activity 3: Thinking about stage space

1. Ask the students to create a shape for their beginning character to start in, use the story and the personality to inspire the shape.
2. Ask the students to create a shape for their ending character to end in.
3. Where does your first character move on the stage? Practice that phrase in that part of the stage.
4. Repeat for other two characters.

Activity 4: Thinking about transitions

1. Create a pathway from your first phrase to move into your second phrase utilizing locomotor movement other than walking.
2. Create a pathway from your second phrase to your last phrase utilizing loco motor movement other than walking.

Activity 5: group practice and building confident performers

1. The group will practice their whole piece together as a group.
2. Step by step performance

Instructor prompts:

- Start in your beginning shape in the part of the stage that your beginning character moves in, begin moving through your first phrase
 - Use the pathway of your choice to get to the second phrase and begin moving through your second phrase
 - Use the pathway of your choice to get to your third phrase and end in your ending shape, hold the shape until everyone is finished moving
3. students will repeat their dance two more times without instructor prompts, keeping kinesthetic awareness of other students in mind.

Activity 6: closing by journaling

1. Students will jot down notes on their performance in their journal.
2. What shape do you start in?
3. Draw your pathways
4. What shape do you end in?
5. Jot down any notes to help you remember your phrase for next class.

Unit 3

Lesson 4: Final performance

Overview & purpose

The purpose of this lesson is to showcase the final project that the students have been working on for the entirety of this unit. students will demonstrate understanding of concepts in relation to telling their story through movement. students will get an opportunity to perform their original choreography and feel confident in their choices as a choreographer. students will get an opportunity to share their story with the class and talk through their reasoning behind their choreographic choices. Observers will get a chance to watch others choreography and ask questions about others choices. students will get to see the contrast in movement and how effort qualities can make every dancer unique and individually creative. students will get the opportunity to perform with spoken word and feel their movement and stories come to life. In addition to performing with spoken word, students will get a chance to dance their choreography to different pieces of music. This lesson will emphasize performance skills, confidence and leadership skills from the students. This lesson will serve as a recap and understanding for the curriculum as a whole. students will demonstrate their understanding of concepts in relation to feeling through their movement. This lesson will serve as an assessment period for the instructor; the instructor will guide the students through their performance and help to establish confidence and pride in the students as students. This lesson will demonstrate the student's ability to serve as movers, students, performers, and choreographers. The students will demonstrate their understanding of feelings and emotions and storytelling through their final performance as a student in this program. This lesson will serve as a transition for the students to think in a new and creative way. This lesson will serve as a foundation for the students to create additional projects on their own and help them move through their feelings as a coping method for emotional challenges.

Student learning outcomes:

1. The students will demonstrate the ability to dance to a spoken word.
2. The students will demonstrate the ability to dance to a piece of music of their choice.
3. The students will demonstrate their knowledge of concepts through using correct terminology.
4. The students will demonstrate the ability to discuss their choreographic choices.
5. The students will demonstrate the ability to ask questions about choreographic choices.

Step by step lesson:**Duration: 1 hour****Activity 1: Independent practice**

1. The students will sit in a circle and participate in a breathing exercise lead by instructor in order to center themselves and focus.
2. The students will sit down and read over their story to themselves.
3. The students will take 5 minutes to rehearse their piece before the performance.

Activity 2: Partner practice

1. The students will be partnered up by the instructor.
2. The students will practice reading their partners story out loud, the performer will have the opportunity to ask their partner to pause after certain lines if they choose.
3. Practice, each partner will perform while their partner reads their story.

Activity 3: Safe space agreement

During the course of this performance, the space will serve as a safe place to express yourself. There will be no judgment, no talking during performances and no negative comments made towards other students. Students will agree to be supportive of one

another's creative choices and give constructive feedback.

Activity 4: Performance number 1

1. Instructor will pick names out of a hat to choose the order of performances.
2. The dancer will start in her beginning shape and will start to move as the reader begins to read.
3. After the performance the observers will get a chance to ask questions about choreographic choices (2 minutes).
4. The performer will be required to explain at least one concept used in their choreography and why they used it.
5. Repeat for every performer

Activity 5: Performance number 2

1. Each dancer will perform their piece again to piece of music of their choice. They will have 3 options to choose from.
2. Discussion from performer in the difference of moving to music vs. a spoken word.
3. Observers can comment on music choice in relation to theme of dance.
4. Repeat for every performer.

Activity 6: (if time allows) performance 3

1. Ask students who would like to perform their piece again for the class.
2. Performers will perform with music as well as a partner reading their story aloud.
3. Discussion from performers and observers.

Activity 6: Closing

1. students will perform their pieces simultaneously.
2. Encourage students to perform with passion, confidence and utilize effort qualities and breath.
3. Come together and discuss.
 - What did we learn today?
 - What did we learn from this program?

Curriculum Assessment Methods

Assessment will be a crucial aspect of this project, instructors will engage in several different assessment methods in order to assess the success of this program. Children lack the appropriate developmental and communication skills to accurately talk about their feelings, this is why additional strategies other than talk therapy are needed to help children gain a better understanding of what they are feeling and how it affects their actions. An embodied experience is needed because children tend to have behavioral response to trauma, they are unlikely to talk of their feelings, dance can help them connect their minds and bodies in a safe place to help understand what they are feeling. Throughout this twelve week curriculum, students will learn basic modern dance technique as a basis and will eventually explore beginning concepts of choreography, performance, improvisation, and expressive movement through both individual and group lessons.

The instructor will work hand and hand with the talk therapist(s) in order to assess the progress of the students throughout the curriculum. The instructor will have an initial conversation with the talk therapist(s) about the students background and their current ability to express through words in their sessions. The instructor will initiate a conversation after the

program has finished in order to gain a better understanding of the progress of the students and their ability to better express themselves through words after participating in the program.

Ideally, the talk therapist and the instructor implementing this program will work hand and hand the talk therapist will be helpful in providing evidence from talk therapy sessions to better assist the instructor in planning, assessing, and implementing the program. Feedback given from the talk therapist will allow the instructor to evaluate the effectiveness of the program and implement any changes to the curriculum that will allow the students to become as successful as possible in their progress throughout this program.

After research, I have discovered some of the ways therapists go about assessing a child before and after their program in therapy. When a parent decides to put their child into therapy, the first step for the therapist or counselor is to get a comprehensive assessment of the child's mental health. The comprehensive assessment includes, an interview with the parents or caregiver about the child's medical history, developmental history, interests, abilities, and any prior treatment in order to gain a basic understanding of the child. The second step is to gather information from the child's school such as test scores, behavioral issues and reports on capabilities or difficulties within the child's classroom. Lastly, the therapist will conduct an interview with the child about his or her experiences and additional behavioral observations if needed. This comprehensive assessment is put together and looked over by the evaluator in order to create a treatment plan. Additional assessments are done throughout the treatment such as, working with the child's school, working with the parents, and behavioral assessments, interviewing, session recordings, note taking, etc. throughout the treatment plan.

Ideally, the instructor would have access to the assessment documents from the therapist in order to assess the effectiveness of the curriculum as it relates to the child's talk therapy sessions. Although there are rules and regulations as it applies to the child and parents confidentiality, it will be the instructor's job to work hand and hand with the private counseling center and therapist in order to create ways to assess the child. The instructor will have access to his or her own assessments methods, however, it is ideal that the therapist and instructor work together in order to assess the effectiveness of this program as it relates to the child's abilities within their talk therapy sessions.

I have developed some examples of rubrics that the instructor would use in order to assess the child's learning throughout the curriculum. Depending on the confidentiality rules regarding the child and the therapist, the instructor's assessments will be combined with the mental health professionals' assessment. The goal of this assessment is to understand the effectiveness of this curriculum as it relates to the child's ability within their talk therapy sessions.

Assessment for instructor: to be administered after first lesson of the program and after the last lesson of the program.

Student name:

1. Is the child willing to participate in activities?

1 2 3 4 5

2. Does the child demonstrate negative language or behavior throughout the class?

1 2 3 4 5

3. Is this child willing to participate in class discussion, answer questions, or offer opinions throughout class?

1 2 3 4 5

4. Does the child engage in collaboration and positive work ethics with other students?

1 2 3 4 5

5. Is the child willing to step out of their comfort zone and try new things within the classroom environment?

1 2 3 4 5

Assessment rubric for instructor to fill out after the program:

This rubric will be filled out for each student in their understanding of concepts in general and filled out again regarding their understanding of concepts in relation to feeling.

Loco motor/ axial movement	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Shape: Open closed, symmetrical, asymmetrical	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.

Reach space: Far, mid, and near	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Effort qualities	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
plié/relieve	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Weight shift	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.

Head to tail, contralateral, and core distal movement	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Levels: High, middle, and low	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.

Facing	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Stage space	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.

Body part initiation	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Pathway	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Tempo	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.
Phrasing	Accomplished: Student understands concept and is able to utilize concept in different situations.	Proficient: Student understands the concept.	Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.	Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.

<p>Cannon</p>	<p>Accomplished:Student understands concept and is able to utilize concept in different situations.</p>	<p>Proficient:Student understands the concept.</p>	<p>Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.</p>	<p>Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.</p>
<p>Movement quality</p>	<p>Accomplished:Student understands concept and is able to utilize concept in different situations.</p>	<p>Proficient:Student understands the concept.</p>	<p>Developing: Student somewhat understands the concept but often needs a reminder of what the concept consists of.</p>	<p>Beginning: Student has learned the concept but needs guidance from instructor in order to practice concept.</p>

Questions for instructor to answer for each student in regards to final performance:

1. Did the student complete the project to the best of their ability?
2. Did the student utilize concepts when creating their choreography?
3. Did student use their knowledge of feeling in relation to movement throughout their choreography?
4. Did the student utilize the stage space as a whole?
5. Did their story make sense?
6. Did their choreography relate to their story?
7. Was the student willing to perform?
8. Was the student willing to perform with music?
9. Did the student perform their piece again when given the choice?
10. Was the student able to explain their choreographic choices?
11. Did the student ask questions and engage in professional conversation regarding choreographic principles with peers?
12. Additional comments or concerns about final performance: