

ARTIST IN RESIDENCE AND TEACHER PARTNERSHIPS
Residency Sequence Planning Outline

Amy Santo, Ph.D.
Creative and Cultural Dance
Five Sessions
Grade Level 3-5

Project Outcomes:

Students will be able to:

- ◆ Understand dance as a way to communicate and represent oneself in the world.
- ◆ Perform and articulate movement skills from the “dancer’s toolbox.”
- ◆ Solve problems in dance using the “dancer’s toolbox” composing, witnessing, and discussing dance messages.
- ◆ Connect their creative development to meaningful personal and social life skills and issues.

PROJECT OVERVIEW:

The five Content Standard Strands from the State of California Visual and Performing Arts Content Standards will be taught during the course of this residency project. The Strands will be referred to in the body of each lesson as follows:

Artistic Perception (AP)
Creative Expression (CE)
Historical and Cultural Context (HCC)
Aesthetic Valuing (AE)
Making Connections (MC)

Each session will include performance-based or verbal assessment strategies.

Session 1: Expressing Identity Through Performance

Sessions 2: Opening The Dancer’s Toolbox;
Exploring Force, Shape, and Emotion in Movement

Sessions 3: Making Choices, Making History

Sessions 4: Sharing Weight, Creating Balance

Session 5: Composing and Reading Messages in Dance

Appropriate dress code: Comfortable clothes and shoes

Lesson 1 of 5, Dance, Grade 6-8, by Amy Santo, Ph.D.

Concept: Expressing Identity Through Performance

Elements and Skills of Art Form:

Basic skills:

- *Using the breath in movement*
- *Axial and locomotor movements*
- *Performance Circle Protocols (performing, witnessing, evaluating or “reading” the dance messages)*
- *Emotional and social skills of performance (i.e., bravery, patience, kindness, etc.)*

Student Outcomes:

Students will be able to:

- *Understand dance as one way people perform and represent their own identities*
- *Demonstrate axial movement skills including breath, tendu, plie, and yoga postures including tree, sun salutation, warrior three.*
- *Enjoy and perform a range of locomotor movements, levels, pathways.*
- *Demonstrate and identify different movement pathways.*
- *Take turns in “duplas” or pairs crossing the space.*
- *Understand and demonstrate the rituals of a performance circle, including performing, witnessing, and evaluating dance.*
- *Students will identify personal movement, intellectual, and emotional goals for their dancing.*

Progression of Content, Skills and Tasks:

Anticipatory Set:

Artist/Educator introduces self and topic

Presents vocabulary and ideas of dance as representing identity

Define vocabulary: performance and identity

Present course goals, structure, and expectations

Assessing Prior Knowledge:

Students share movement/dance histories

Discuss student views about performance, preferences, and values

Getting Smarter:

Attitude towards learning challenging movements (breath, focus, sense of humor)

Present personal and social skills in dance and how they apply to their overall success in school and life (self representation, cooperation, respect)

Warm-up: A continuous movement section that presents the corporeal skills of breath, shoulder, hips, legs, balance.

Focus, stretching and strengthening body through axial movements: Yoga sun salutations.

Expressing your personality in locomotor movements. Learning to take turns across the floor and follow spatial design.

Becoming an Expert:

Learn and practice rituals of performance circle. Dancers practice performing dance memories from the class in center, witnessing each other's performances as an audience, discussing what they learned about themselves and their peers through their movements.

Meaningful Task and Criteria for Assessment

➔ TASK: Students create a performance circle

- Overview performance circle as practicing participation.
- Discuss audience skills
- Discuss performance skills
- Evaluate the messages sent about themselves and each other through the performance.

➔ CRITERIA

- Movement performances include an entrance, review of axial and locomotor dance choices, and an exit.
- Audience practices attentive and respectful watching.
- Circle takes turns being audience and performer.
- Each artist tries to express their unique movement answer rather than trying to look like someone else.

Making Connections:

Students review ideas of preferences, likes, dislikes, and values in performing identity through movement.

Students discuss new and unique qualities they saw in their peers, or learned about themselves, through the performance circle.

Students identify physical and emotional skills they want to develop in dance class.

Assessment strategy:

Verbal Assessment: Discussion of students values at class opening. Group verbal performance assessment following performance circle.

Performance-based Assessment: Students perform personal choices from axial and locomotor movements with entrance and exit in performance circle.

Key Vocabulary:

Performance (To fulfill, carry out, complete)

Identity (Who we are, what we like, what we value, how we understand ourselves and the world)

Values (What is important to you?)

Preferences (Likes and dislikes)

Representation (How you carry yourself and are seen by others)

Axial (breath, bend, stretch, balance, forward, side, back)

Locomotor (walking, running, skipping, leaping, turning)

Level (low, middle, high)

Pathways (forwards, backwards, curved/curvilinear, straight/rectilinear, diagonal)

Performance Circle (Performing, watching, listening, speaking)

Teacher Follow-up: Whenever possible reinforce the skills and concepts taught

Have students write in journal about their identities including personal values, preferences, and communities. Ask students to think about how they can best “perform” their identities so they express who they are, and be seen more accurately by others. Connect their personal performance goals with their life and academic goals in general. What performance steps do they need to take to reach those goals?

Lesson 2 of 5, Dance, Grade 6-8, by Amy Santo, Ph.D.

Concept: Opening the Dancer's Toolbox

Elements and Skills of Art Form:

Basic skills:

- *Students learn about force, shape, and emotion as they apply to dance.*
- *Students study soft and strong force in movement.*
- *Students study geometric and free form shape in movement.*
- *Students will be introduced to negative and positive space in dance shapes.*
- *Review breath, axial and locomotor movements*
- *Review Performance Circle*

Student Outcomes:

Students will be able to:

- *Perform soft and strong force with their bodies.*
- *Identify and use "moving words" and words for emotions to help describe their performance of soft and strong force.*
- *Understand how force can alter the feeling or emotion of a movement message.*
- *Enjoy and perform a range of axial and locomotor movements.*
- *Understand and demonstrate the rituals of a performance circle, including performing, witnessing, and evaluating dance solutions.*
- *Recognize negative and positive space in dance shapes.*

Progression of Content, Skills and Tasks:

Anticipatory Set:

Artist reviews concepts of axial and locomotor movements from session one.

Artist presents concepts of force, emotion, and shape.

Students suggest words to describe emotions.

Students play with movement concept expressing emotion with your body rather than just your face.

Students describe artist's performance of force in her movements, and connect with how force effects the emotional message of the movement.

Group writes moving words on the board that describe force in movement such as explode, melt, float, drop, etc.

Assessing Prior Knowledge:

Students discuss their prior knowledge and views about ways to express emotion.

Students identify the shapes they are familiar with from their math studies and in the classroom environment (after locomotor set).

Getting Smarter:

- Students learn the concepts of soft and strong force using the “moving words.”
- Warm-up: A continuous movement section that presents the corporeal skills of breath, focus, stretching and strengthening body through axial movements and yoga postures.
- Students apply moving words using force to their locomotor movements. Students learn to demonstrate force and feeling as they take turns across the floor and perform locomotor movement choices in diagonal spatial design.

Becoming an Expert:

- In a performance circle, Artist presents concept of shape to students.
- Students learn to compose geometric and free form shapes in space.
- Students illustrate and discern the negative and positive space in their shapes by working with partners.
- Performance circle topic: Dancers perform and read shape, using negative and positive space.
- Young artists apply concepts of force and emotion to their shape compositions in performance. Students show dance solutions in center, witnessing each other’s performances as an audience, discussing the use of force, emotion, and shape.

Meaningful Task and Criteria for Assessment

➡ TASK: Applying force to locomotor movements

Students apply force “moving words” to their locomotor skill development.

➡ TASK: Circle exercise

Students view and identify shapes in space.

➡ TASK: Individual Exercise

Students invent shapes in space.

➡ TASK: Partnering exercise

Students work with partner to express and read negative and positive space with shapes, force, and emotion.

➡ TASK: Students create a performance circle

Students perform force and emotion using different shapes. Students evaluate the qualities necessary to express emotion through force and shape. What skills are used to express emotion with the entire body. What makes the performances less or more convincing and compelling?

➡ CRITERIA

- Movement performances include an entrance and exit.
- Contrasting uses of force should be apparent in the shape choices.
- Audience practices attentive and respectful watching.
- Circle takes turns being audience and performing.
- Each artist tries to find unique ways to solve problem rather than mimicking someone else.

Making Connections:

- Students discuss the community performances. What did they feel and see? What did each artist try to express? What did they actually communicate to others? Are the intent and message received always the same? Why or why not?
- Students review practice of force and emotion to their ability to learn and express themselves? How does what is on your mind effect how you move throughout the day in your everyday life?
- Riddle: What comes first thought or action? What are examples of the power of positive thinking?

Assessment strategy:

Verbal Assessment: Students discuss force, emotion, and shape at the class opening and at during the performance circle.

Performance-based Assessment: Students perform personal solutions to force and emotion crossing the space, and include shape to force and emotion by themselves, with partners, and in the performance circle.

Key Vocabulary:

Force
Emotion
Moving Words
Words for emotion
Expression
Compassion
Shape
Negative and positive space
Thought
Action

Teacher Follow-up: Whenever possible reinforce the skills and concepts taught

- Have students write in journal about ways that they can pay attention to their emotional life. How is how you feel important to being a better friend, family member, and student? How can they use soft force, rather than strong force to express their different feelings?

Lesson 3 of 5, Dance, Grade 6-8, by Amy Santo, Ph.D.

Concept: Making Choices, Making History

Elements and Skills of Art Form:

Basic skills:

- *Students study the use of contact in partnering*
- *Review breath, axial and locomotor movements*
- *Review Performance Circle*
- *Develop the intellectual, physical, and social skills of partnering*
- *Understand impetus, choice, and change in dance and history*

Student Outcomes:

Students will be able to:

- *Understand movement as one way that people make personal choices.*
- *Enjoy and perform a range of axial and locomotor movements.*
- *Demonstrate and identify movement choices in partnering using contact*
- *Understand and demonstrate the rituals of a performance circle, including performing, witnessing, and evaluating dance.*
- *Students will identify ways that history is made in their everyday lives.*

Progression of Content, Skills and Tasks:

Anticipatory Set:

- Artist reviews concepts of identity, and performance as meaningful action.
- Artist presents brief overview of historic moments that changed social views about equality in schooling.
- Artist overviews three examples of choices made regarding equality in schooling and choices that people make to express their identities (values, etc.).
 - 1896: Plessy v. Ferguson, “separate but equal”
 - 1945: Gonzalo Mendez, Latino father in California
 - 1954: Brown v. Board of Education
- Artist introduces class to the connections of impetus, choice, and change. Discuss Rosa Park’s “performance” of remaining seated on the bus, and how that impetus inspired the bus boycott and the civil rights movement.

Assessing Prior Knowledge:

- Students discuss their prior knowledge and views about equality in schooling, the civil rights movement, and how history is made by performing choices.
- Students review axial and locomotor warm up skills.

Getting Smarter:

- Students will learn the concepts of shape (geometric and free form), contact (with soft force), and choice (making new free form shapes), level (shapes that are high, middle, or low).
- Warm-up: A continuous movement section that presents the corporeal skills of breath, focus, stretching and strengthening body through axial movements and yoga postures.
- Expressing your personality in locomotor movements. Learning to take turns across the floor and perform choices in diagonal spatial design.

Becoming an Expert:

- Students form performance circle to introduce concepts of shape, contact, force, and choice.
- Students are encouraged to use moving verbs to perform changes (melt, explode, shift, slide, pop, etc.)
- Students break up into partners to solve movement problem, taking turns as impetus and choice maker.
- Performance circle topic: Dancing partners take turns performing solutions to impetus/choice/change activity. Young artists practice performing dance solutions in center, witnessing each other's performances as an audience, discussing what they learned about themselves and their peers through their movements.

Meaningful Task and Criteria for Assessment

➔ TASK: Partnering exercise

Students work with partner to solve impetus/choice/change dance problem. Each child takes turn being impetus and being the choice maker using moving verbs.

➔ TASK: Students create a performance circle

- Overview performance circle as practicing participation, audience skills, performance skills.
- Evaluate the messages sent about themselves and each other through the performance.

➔ CRITERIA

- Movement performances include an entrance and exit.
- Impetus/choice/change criteria includes use of soft force for impetus, no hands, no feet. Changes should include expressive moving verbs. Choice maker performs free form shapes and uses creativity to not respond literally, but take artistic risks in their expression.
- Audience practices attentive and respectful watching.
- Circle takes turns being audience and performing partnering.
- Each artist tries to find unique ways to solve problem rather than mimicking someone else.

Making Connections:

- Students review ideas of impetus, choice, and change in movement and in their lives.
- Students discuss the community performances. What did they feel and see?
- Students make connections to things they would like to change in their own lives. What are steps they can perform to make choices, and make history in their school, home, and community? “Your ideas and choices can make a difference.”

Assessment strategy:

Verbal Assessment: Students discuss equality in schooling issue at class opening, and skills they need to make choices and make history at the end of class in our performance circle.

Performance-based Assessment: Students perform personal choices from impetus/choice/change with a partner and then in front of a group in performance circle.

Key Vocabulary:

Impetus (Some action that inspires a reaction or another action.)

Choice (making choices requires having an idea and choosing a plan of action.)

Change

History (Who makes history? How is history performed? What skills do we need to make history? What histories are forgotten or remembered? Why is this?)

Shape

Level

Contact

Soft Force

Moving Verbs (melt, explode, shift, slide, pop, etc.)

Literal

Creative

Teacher Follow-up: Whenever possible reinforce the skills and concepts taught

Have students write in journal about their own histories, or things they would like to change in their lives and steps they could take to change them. Can they identify ways in which their own friends, or families have made history? Which histories are remembered and discussed in books and which ones are not? Why is this? How can kids make history and what skills do they need to do so?

Lesson 4 of 5, Dance, Grade 6-8, by Amy Santo, Ph.D.

Concept: Sharing Weight, Creating Balance

Elements and Skills of Art Form:

Basic skills:

- *Students learn about weight*
- *Students study the use of shared weight in partnering*
- *Review breath, axial and locomotor movements*
- *Review Performance Circle*
- *Physical, creative and social partnering skills*

Student Outcomes:

Students will be able to:

- *Understand sharing weight as a metaphor for finding balance with others.*
- *Enjoy and perform a range of axial and locomotor movements.*
- *Demonstrate and identify movement choices in partnering sharing weight. Understand and demonstrate the rituals of a performance circle, including performing, witnessing, and evaluating dance solutions.*
- *Students will discuss shared weight as an alternative metaphor for leadership, and ways that they can find balance in their everyday lives.*

Progression of Content, Skills and Tasks:

Anticipatory Set:

- Artist reviews concepts of making choices, and finding equality from last session.
- Artist presents concept of weight and balance.
- Students experiment with weighted movements (Light and heavy, floating and rooted)
- Students play with movement concept of balance and off balance.

Assessing Prior Knowledge:

- Students discuss their prior knowledge and views about weight and balance.
- Students review axial and locomotor warm up skills.
- Students perform quality of locomotor skills through contrasting weight (heavy and light).

Getting Smarter:

- Students learn the concepts of weight, balance, and sharing weight.
- Warm-up: A continuous movement section that presents the corporeal skills of breath, focus, stretching and strengthening body through axial movements and yoga postures.
- Expressing your personality in locomotor movements. Learning to take turns across the floor and perform choices in diagonal spatial design.

- Students learn to achieve balance and off balance individually and with a partner by manipulating their use of weight.

Becoming an Expert:

- Students form performance circle to review concepts of shared weight and balance. Artist present various levels of difficulty for students to choose.
- Students break up into partners to solve movement problem, taking turns with sharing weight with both hands, one hand, and alternative body parts.
- Performance circle topic: Dancing partners take turns performing solutions to shared weight activity. Young artists practice performing dance solutions in center, witnessing each other's performances as an audience, discussing their feelings about performing the solutions.

Meaningful Task and Criteria for Assessment

➔ TASK: Partnering exercise

- Students work with partner to solve weight sharing problem.
- Students find a common balance with partner by sharing weight and being off balance themselves.

➔ TASK: Students create a performance circle

- Students use locomotor movements to enter space with partner, perform a free form shape, find a point of shared weight/balance with partner, and exit space with a low level locomotor movement.
- Students evaluate the qualities necessary to find balance with their partner. How was it possible for two people of different sizes, shapes, and weights to find a common balance?

➔ CRITERIA

- Movement performances include a locomotor entrance, a free form shape, and a low level locomotor exit.
- Shared weight problem can be performed with holding two hands, one hand, or with their backs.
- Audience practices attentive and respectful watching.
- Circle takes turns being audience and performing partnering.
- Each artist tries to find unique ways to solve problem rather than mimicking someone else.

Making Connections:

- Students discuss the community performances. What did they feel and see? How can two different people find a shared balance?
- Students review practice of sharing weight, and apply their findings to their everyday lives. How can we create and/or find balance in our classrooms, friendships, and homes? What are specific examples of this? How can we make a difference?
- Introduce alternative notions of leadership presented by Dr. King. Leadership as love connected to social justice, rather than one person carrying everyone else's weight, or leaving other people behind.

Assessment strategy:

Verbal Assessment: Students discuss sharing weight with a friend and make connections to other aspects of their lives following the performance circle.

Performance-based Assessment: Students perform personal solutions to sharing weight and finding balance with a partner and then in front of a group in performance circle.

Key Vocabulary:

Weight

Balance

Sharing

Effort

Gentle

Risk

Leadership

Teacher Follow-up: Whenever possible reinforce the skills and concepts taught

- Have students write in journal about ways that they can create balance, or share the weight or responsibilities in their friendships, classrooms, and home lives. What actions can they take to help out in their classroom, or at home? What does sharing weight teach us about being a friend, and a community member?

Lesson 5 of 5, Dance, Grade 6-8, by Amy Santo, Ph.D.

Concept: Composing and Reading Messages in Dance

Elements and Skills of Art Form:

Basic skills:

- *Students review dance language skills individually, in partners, and in a group (i.e., breath, axial and locomotor movements, pathways, force, shape, contact, shared weight, the performance circle.)*
- *Students will learn, compose, and perform beginning, middle, and end in dance composition and relate them to essay development in language arts studies (i.e., beginning: entrance as the introduction, middle: phrase as the body of text), and end as the exit and conclusion.*

Student Outcomes:

Students will be able to:

- *Use the “dancer’s toolbox” of skills studied in class to compose, perform, and reflect on their own dance compositions.*
- *Understand the correlations movement as a palette for composition using the corporeal tools of dance communication, and composition in writing.*
- *Understand and demonstrate the rituals of a performance circle, including performing, witnessing, and evaluating dance solutions.*
- *Students will discuss composing and reading messages in their own dance and writing compositions to see themselves as powerful communicators.*

Progression of Content, Skills and Tasks:

Anticipatory Set:

- Artist reviews the tools and techniques studied in dance class as the “dancer’s toolbox” for composition.
- Artist presents concept of beginning, middle, and end and connects to writing and dance composition.

Assessing Prior Knowledge:

- Students discuss their prior knowledge and views about composition.
- Students review and perform axial and locomotor warm up skills.

Getting Smarter:

- Students learn the concepts of 1) beginning/introduction/entrance, 2) middle/body of text/dance phrase, and 3) end/conclusion/exit.
- Warm-up: A continuous movement section that presents the corporeal skills of breath, focus, stretching and strengthening body through axial movements and yoga postures.
- Expressing your personality in locomotor movements using pathways, force, levels while taking turns across the floor and perform choices in diagonal spatial design.

- Students learn to compose a short phrase by linking together different movement choices and remembering/memorizing them.

Becoming an Expert:

- Students compose and perform a short movement study with a partner showing beginning, middle, and end.
- Students break up into partners to decide on entrances, develop a short movement phrase, and exits. Each young artist develops two movements and teaches, and learns from, the other young artist to form a phrase.
- Performance space topic: Dancing partners take turns performing solutions to beginning, middle, end activity. Young artists practice performing dance solutions, witnessing each other's performances as an audience, discussing their feelings about performing and viewing the solutions.

Meaningful Task and Criteria for Assessment

➔ TASK: Partnering exercise

- Students work with partner to solve beginning/middle/end problem. Students decide on their own entrance and exit, and compose a shared movement phrase for the middle.

➔ TASK: Students create a performance space

- Students use locomotor movements to enter space with partner, perform movement phrase with axial and partnering skills, and exit space with a locomotor movement.
- Students evaluate the qualities necessary to compose a powerful movement statement. What were the qualities of a powerful and convincing performance and composition?

➔ CRITERIA

- Movement performances include a beginning locomotor entrance, a middle phrase which can include partnering skills, and a concluding locomotor exit.
- Audience practices attentive and respectful watching.
- Class takes turns being audience and performing compositions.
- Each young artist and duet tries to find unique ways to solve problem rather than mimicking someone else.

Making Connections:

- Students discuss the community performances. What did they feel and see? What made for a more convincing dance composition? How did they use contrast and unison?
- Students make connections to writing compositions to communicate, and using dance to communicate through composition and improvisation. Students compare memorization and improvisation in dance performance.
- Students will identify different ways that people communicate through the arts and relate this with the skills they are developing in writing composition in school. How can they tell their stories? How can they make themselves be heard and seen more clearly? How can they see and hear each other more clearly?
- Relate their role as artists/students to W.E.B. Dubois' arguments in 1926 regarding using the arts to communicate alternative visions of beauty and truth. What if the only

stories and artifacts left in the public memory about you and your community were composed by someone who never understood you properly? How could you prevent or correct this problem through your creative compositions?

Assessment strategy:

Verbal Assessment: Students discuss composition and communication topics at the class opening and following the performances.

Performance-based Assessment: Students compose a solution to beginning/middle/end problem with a partner, and then present it in the group performance space.

Key Vocabulary:

Composition	Entrance/Phrase/Exit
Communication	Unison
Beginning/Middle/End	Contrast
Introduction/Body of Text/Conclusion	Legacy

Teacher Follow-up: Whenever possible reinforce the skills and concepts taught

- Have students write in journal about ways that they can communicate and “read” their stories to others through writing, dance, and other arts. Why is it important for them to become composers in order to see and be seen? Who will tell the stories of themselves, their families, and their communities if not the youth?

Culminating Task:

Students compose, perform, witness, and discuss beginning/middle/end movement studies using the “dancer’s toolbox” learned in class.

Culminating Criteria:

- Students work with a partner to choose from and demonstrate some of the communication skills developed in the “dancer’s toolbox” including axial and locomotor movements, pathways, levels, force, shape, emotion, weight, balance and off balance, unison, contrast in their movements.
- Students include an entrance and an exit that they mutually decide upon. Both performers and the audience should know when the study begins and ends.
- Audience should perform thoughtful observation of the performance.
- Students will act as creator and student by making and teaching at least one movement to their partner. This should be visible either through unison, or through a movement that repeats in both dancer’s choices
- Students should be able to reflect on, describe, and/or analyze what they felt or observed during the performances.

Culminating Rubric			
<p>Advanced</p> <ul style="list-style-type: none"> • Student powerfully performs each element in the “dancer’s toolbox” in their movement. • Student is able to perform movements they taught from their partner coherently. • Student performs, witnesses, and discusses dance with confidence, expression, intelligence, creativity, and kindness. • Student identifies the different elements in the “dancer’s toolbox” in another students performance. • Student consistently takes turns easily and makes positive contributions to classroom learning. 	<p>Proficient</p> <ul style="list-style-type: none"> • Student clearly performs most of the elements in the “dancer’s toolbox” in their movement. • Student is able to perform movements they taught and learned from their partner fairly well. • Student participates in most aspects of performance, witnessing, and discussing dance. • Student identifies some of the different elements in the “dancer’s toolbox” in another students performance. • Student is able to sometimes make positive contributions to classroom learning. 	<p>Approaching Proficient</p> <ul style="list-style-type: none"> • Student performs a few of the elements in the “dancer’s toolbox” in their movement. • Student is able to either teach or learn a movement from their partner. • Student participates in some aspect of performance, witnessing, or discussing dance. • Student identifies an element in the “dancer’s toolbox” in another students performance. • Student can occasionally make positive contributions to classroom learning. 	<p>Not Proficient</p> <ul style="list-style-type: none"> • Student is unable to perform elements from the “dancer’s toolbox” in their movement. • Student is unable to either teach or learn a movement from their partner. • Student can not participate in performing, witnessing, or discussing dance. • Student is unable to identify an element in the “dancer’s toolbox” in another students performance. • Student is unable to make positive contributions to classroom learning.