

BODY PARTS

Ages: 7 to adult

Music suggestions are from *Music for Creative Dance* (MCD) Volumes 1, 2, 3, and 4 and *BrainDance Music* by Eric Chappelle.

Length

30 to 60 minutes. You may extend this class to 75 to 90 minutes by adding sections of dance technique.

Warming Up

BrainDance With Props: Standing or sitting while manipulating small scarves or small squares of plastic tablecloth material, emphasizing body part connections to the prop. *Suggested music:* *BrainDance Music*, #7.

Introducing the Concept: *Body parts—head, arms, hand, pelvis, spine, trunk, legs, feet, and so on.* Dancers read and say the words as they physically demonstrate the concept of *body parts*.

Exploring the Concept

For a 30-minute lesson, choose one of these activities.

Exploring the Concept 3: Mixed-Up Parts

Dancers explore the choreographic device called *transposition*. They explore locomotor movements such as gallop, run, jump, slide, and tiptoe using only the upper body. Then they explore nonlocomotor movements such as slash, wave, float, twist, shake, and swing using only the lower body. Explore these movements standing and seated. Dancers may be directed to alternate upper- and lower-body actions as in *Body Halves* (see Exploring the Concept 10). *Suggested music:* MCD Vol. 4, #8.

Shaping 7: Trios

Trios (or partners) connect body parts (e.g., wrists) and then explore dancing through space connected by wrists. They connect feet (perhaps at a low level), and move through space while maintaining the connection. Have dancers recuperate between body part connections by briefly dancing apart from each other while emphasizing (or isolating) a body part. Trios might also explore connections of different parts such as one dancer's wrist connected to another's elbow and that dancer's foot connected to the third dancer's knee. The third dancer could connect a body part to the first dancer or connect only to the second dancer (because it is easier to travel this way). For trios, it may be helpful to rotate

leadership when traveling together. *Suggested music:* MCD Vol. 1, #15.

Reflection

"With your partner(s), discuss the challenge of isolating body parts."

Developing Skills

For a 30-minute lesson, choose one of these activities. For a 60-minute lesson, do both these activities or choose one and replace the other with dance technique such as pliés, tendus, swings, and jumps.

Developing Skills 6: Accentuate

Dancers practice various locomotor skills while accentuating different body parts. For example, they jump and accentuate elbows, skip and accentuate shoulders, and so on. *Suggested music:* MCD Vol. 3, #3.

Combining Movements 1: Word Cards

Dancers perform a familiar or a new combination of movements, adding a body part emphasis to the movements to accentuate the actions or to create variations of the steps. They could use steps from *Accentuate* (see Developing Skills 6). For example: Skip with accentuated shoulders, turn while windmilling arms, stretch while bending the spine in various directions, melt into the floor collapsing one body part at a time, and rise leading with one body part. *Suggested music:* MCD Vol. 3, #10.

Creating

Choreographing 4: Gestures

Dancers choose two or three everyday gestures (e.g., wave, kick a ball, comb hair). Using the dance concepts, they improvise (for a 30-minute lesson) or choreograph in small groups (for a 60- to 90-minute lesson) a study varying the gestures in many creative ways. *Suggested music:* MCD, any volume—randomly select pieces to accompany improvisations or group studies.

Cooling Down

Sharing and Evaluating Choreography: For a 30-minute lesson, class is divided in half or thirds. Dancers share their improvisations. For a 60- to 90-minute lesson, groups share their dances. Observers identify gestures and mirror back to performers a new movement they witnessed.

Closure Circle: Dancers form a circle and review the words *isolate* and *accentuate* verbally and physically.