

LESSON 3: MIRRORING

Grade-Level Outcomes

Primary Outcomes

Working with others: Solves problems and thinks critically in physical activity and/or dance settings, both as an individual and in groups. (S4.H4.L1)

Working with others: Accepts others' ideas, cultural diversity and body types by engaging in cooperative and collaborative movement projects. (S4.H4.L2)

Dance & rhythms: Demonstrates competency in a form of dance by choreographing a dance or by giving a performance. (S1.H2.L2)

Physical activity knowledge: Investigates the relationships among physical activity, nutrition and body composition. (S3.H1.L2)

Embedded Outcomes

Working with others: Assumes a leadership role (i.e., task or group leader, referee, coach) in a physical activity setting. (S4.H3.L2)

Personal responsibility: Accepts differences between personal characteristics and the idealized body images and elite performance levels portrayed in various media. (S4.H1.L2)

Lesson Objectives

The learner will:

- work on improvisation and use of choreographic tools with a series of different partners.
- think critically to solve movement problems.
- accept the ideas of others by collaborating with a partner to mirror his or her movements.
- discuss the importance of proper nutrition and healthy body composition for dance.

Equipment and Materials

- Large open dance space
- Stereo
- Music of the instructor's choice: a long play that lasts the entire activity is helpful—just background music that students aren't able to sing to or be distracted by (see resource list)
- Any music from Cirque du Soleil for more dynamic accompaniment

Introduction

What choreographic tools did you see in the dance performance you analyzed for homework? Did you see any ways of integrating the tools that surprised you? Today, we are going to use the choreographic tool of mirroring. Mirroring is when you move as a mirror image with another dancer. One dancer will be the leader, and the other will be the mirror image. The goal is not to move so fast that you lose your partner. If someone looks at you and your partner, he should not be able to tell who is leading and who is following. Quickly choose a partner and find a place in the dance space. Face each other and stand about 2 or 3 feet apart.

Instructional Task: Improvisation Exercise

■ PRACTICE TASK

In pairs, students decide who will begin as the leader (e.g., rock, paper, scissors; which partner is older or younger; which partner's birthday is closest).

When the music starts, leaders begin improvising movement with their feet planted. They are free to move everything else. Followers mirror the movements of the leaders.

Call "freeze" after a time, and let the other partner be the leader.

When the music stops and "freeze" is called again, students shake hands and thank their partners.

Extension

Repeat, with students choosing a new partner. They find a place in the space to face each other and decide who will begin as the leader. Students will improvise movement for a time and then switch leadership when you say “freeze.”

Student Choices/Differentiation

- This improvisation partner exercise is completely free, and students choose what movement they will do and how they will do it.
- Students choose their partners.

What to Look For

- Do not let students speak or plan their movements. Look for students communicating with words.
- Laughing is always tolerated; talking is not.

Instructional Task: Adding Choreographic Tools

■ PRACTICE TASK

Students find a new partner. With each partner change, add another choreographic tool for students to implement in their mirroring. First, add a level change.

Extension

After both partners have completed that task, have them fist-bump and find new partners. Continue with level change and add tempo change.

Refinement

Remind students not to lose their partners because they are moving too fast. They need to pay attention to how their partners are reacting and adjust movement speed accordingly.

Student Choices/Differentiation

- Students choose their partners.
- Students choose their movements.

What to Look For

- Students are finding new partners. Watch for students trying to pair up with their friends repeatedly.
- Students are able to add the choreographic tools.

Instructional Task: Layering Tools

■ PRACTICE TASK

After two freezes, have students find a new partner. Continue to repeat this process with every choreographic tool you add. Layer them so they are working on multiple tools at the same time.

Refinement

When you decide to add travel as one of the tools, take a break and remind students that if they turn away from the mirror, the mirror image cannot see what they are going to do next. Traveling is tricky and students need to think as they move.

Extensions

Along with level and tempo changes, add travel through the space.

- Change partners and layer on physical touch.
- Repeat, adding group interaction or other choreographic tools.

EMBEDDED OUTCOME: S4.H3.L2. Repeat and layer on intermittent leader change with the tool of stillness. When one partner is done leading, she freezes on his or her own in an interesting pose. When the other partner senses that his leader has stopped, he can hold that stillness as long as he likes and then take over leadership. At this point, you do not have to yell “freeze” anymore. Provide feedback about the importance of being both leaders and followers to successfully complete the task.

Student Choices/Differentiation

- Students choose partners throughout the class.
- Students choose what movements they do for their partners to follow. This lesson is all about the students’ choices.

What to Look For

- By the middle of class, the movement gets more real because students are not with their best friends anymore. They have had to venture out to acquaintances in the class, and the movement becomes more about the improvisation and less about the laughter (although there is never anything wrong with laughter!).
- Both partners are comfortable as leaders.
- Students are maintaining their mirroring skills with the layering changes.

Instructional Task: Nutrition Discussion

■ PRACTICE TASK

Improvisation and other forms of dance burn a lot of calories, but dancers are often concerned about their weight, sometimes to an unhealthy degree. Let’s discuss the relationships among body composition, nutrition, and physical activity.

Guiding questions for students:

- What are the three macronutrients?
- How do they influence performance?
- How can you maintain a healthy energy balance?
- What is a healthy percentage of body fat?
- What is the physiological importance of body fat?
- What is disordered eating, and what are the dangers of it?
- What are the symptoms?
- Why are dancers at a higher risk for these behaviors?
- What should you do if you suspect someone is engaging in disordered eating?

Student Choices/Differentiation

- Students can work in pairs to answer the questions.
- Show a video about eating disorders.

What to Look For

- Students are engaged in the discussion.
- Students are asking good questions.

Formal and Informal Assessments

Exit slip: What was the most challenging part of the mirroring exercise for you?

Closure

- Mirroring is an excellent choreographic tool. What was the most challenging aspect of using mirroring as a tool?
- Today, you worked with many different partners and had the benefit of seeing and following many different styles of improvisation.
- As you leave today, think about how you can use this in your own choreography.

Reflection

- Are students beginning to open up to the idea of improvisational movement?
- Did they come up with creative ways to lead, or did they do the same thing with each partner?
- What can I do to draw them out if needed?
- Review exit slips to see what students may need more help with.

Homework

- Watch the choreography video clip on the school's physical education website. How was mirroring used in the dance? Be prepared to discuss next class.
- Investigate the body images and performance levels of elite dancers portrayed in the media. Discuss the differences between the idealized images and those of typical teens and adults. How might these idealized images contribute to unhealthy behaviors? What is the potential impact on self-worth? If someone in your family was struggling with these issues, how might you help? Due Lesson 5. (Embedded outcome: S4.H1.L2)

Resources

Gilbert, A.G. & SHAPE America – Society of Health and Physical Educators. (2015). *Creative dance for all ages*. 2nd ed. Champaign, IL: Human Kinetics.

Introduction to choreography: <http://choreography09.blogspot.com>

Fueling the dancer: http://c.ymcdn.com/sites/www.iadms.org/resource/resmgr/imported/info/dance_nutrition.pdf

National Dance Educators Organization: www.ndeo.org

International Association for Dance Medicine & Science: www.iadms.org

Internet keyword search: “instrumental music,” “deep meditation,” “relaxing music,” “yoga music”