

## LESSON 12: TOUCH AND MOVE

### 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)

**Self-expression & enjoyment:** Selects and participates in physical activities or dance that meet the need for self-expression and enjoyment. (S5.H3.L1)

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

**Engages in physical activity:** Creates a plan, trains for and participates in a community event with a focus on physical activity (e.g., 5K, triathlon, tournament, dance performance, cycling event). (S3.H6.L2)

#### Embedded Outcomes

**Challenge:** Chooses an appropriate level of challenge to experience success and desire to participate in a self-selected physical activity. (S5.H2.L2)

**Physical activity knowledge:** Analyzes and applies technology and social media as tools for supporting a healthy, active lifestyle. (S3.H2.L2)

### Lesson Objectives

The learner will:

- explore the choreographic tool of touch.
- combine touch with other choreographic tools (e.g., travel, change of level, change of tempo).
- continue developing the choreography for the dance event.
- use movement to express emotion in the choreography.

### Equipment and Materials

- Large open dance space
- Stereo
- Background music that is just sound, not something recognizable to the students (relaxation music, yoga music, and meditation music all work well)

### Introduction

*Today, you will be still, move, and be moved, literally! You will be exploring the choreographic tool of touch today along with all other tools already in your tool belt. You will be making physical contact with and moving around each other. You will allow yourself to be manipulated from one fixed position to another, and you will also be doing the manipulating. At the end of class, you will have some time to work on your projects.*

## Instructional Task: Improvisation With Touch

### ■ PRACTICE TASK

Have students get into a large circle at arm's-length apart with an agreed-upon facing. You can start them all facing the same direction, or you can ask them to pick a facing (to center, away from center, right, left, or any degree in between). When in the circle, students are still like statues.

Ask for two volunteers, or choose two strong students to begin the improvisation assignment. The two students can start anywhere in the circle they want. When the music starts, they begin moving. They should move as they choose: around, through, under, over, behind, in front of. They also have the option to manipulate the still dancers' bodies. They can move arms, legs, torsos, heads; they can dance with the posed dancers and around them.

When the music stops, whomever the movers are standing closest to will come to the center of the circle. The music begins again, and these two students start dancing, moving, and manipulating. This continues until everyone has had a turn to be a mover.

*Note:* Placing this lesson near the end of the module gives students time to become comfortable with each other and with manipulating each other's bodies without fear or feelings of judgment.

### Extensions

- Change the direction of the dancers in the circle.
- Have students hold their poses until they're manipulated again.

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**EMBEDDED OUTCOME: S5.H2.L2.** Students may feel uncomfortable being manipulated by other dancers. Discuss how this may challenge them and the need to trust one other to be fully engaged in the dance.

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### Student Choices/Differentiation

Students choose their own path and make choices about the movement they make and how they manipulate each dancer.

### What to Look For

- Student appropriateness: Do not allow students to manipulate dancers into obscene poses or to pose dancers touching another dancer inappropriately.
- They are free to touch each other, but in a creative or aesthetic way.
- Dancers must make the task about dancing around the architecture of the still bodies. It is less about the manipulation than the movement they are creating.
- Make sure they are not just moving arms and legs—they need to be dancing.

## Instructional Task: Combining Touch and Other Choreographic Tools

### ■ PRACTICE TASK

With students in the same circle, give different instructions. For example, have the students take a new facing, or everybody face a new direction and begin again. Watch and see what students need to work on, or what can be added or taken away for each assignment. Here are some examples of instructions:

- You must change level two times.
- You must manipulate each dancer as you come to them.
- You must turn the dancers into architecture.
- You must use attitude, arabesque, and your favorite turns as you travel.
- You must move in slow motion.

### Refinement

Remind students about their other choreographic tools (level change, tempo change, travel, touch, and so on), and encourage combinations of these as they follow the instructions.

### Student Choices/Differentiation

Students make choices on what they do and how they move.

### What to Look For

- Everyone is participating.
- Everyone is being creative and following directions.
- Giggling is permitted; talking is not.

## Instructional Task: Choreography Project

### ■ PRACTICE TASK

Students work on their projects, refining the movements with the music (or spoken word) they have selected.

#### Refinement

Remind students that they can add tools such as abstracting movement and touch and move to their projects.

#### Student Choices/Differentiation

- Students choose their movements and music.
- Students use the final project checklist to help refine the movements.

#### What to Look For

- Students are respectful of partners' ideas.
  - Students are making progress on their movement sequences.
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### Formal and Informal Assessments

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

#### Closure

- You are getting much better and more comfortable with improvisation.
- When you can be free and uninhibited with your improvisational movement, your creative choreography will take on that same freedom.

#### Reflection

- Are any students still having issues with shyness or feeling inhibited with their movement?
- What other things can I do to draw them out?
- How are their duet projects progressing? Do I need to provide more class time to work on them?

#### Homework

- Bring in a draft of your event task (flyers, invitations, and so on) for next class.
- Practice your duet choreography outside of class.
- Send me the link to your portfolio so I can check on your progress. (Embedded outcome: S3.H2.L2)

#### Resources

Green, D. (2010). *Choreographing from within: Developing the habit of inquiry as an artist*. Champaign, IL: Human Kinetics.

McGreevy-Nichols, S., Scheff, H., & Sprague, M. (2004). *Building dances: A guide to putting movements together*. Champaign, IL: Human Kinetics.

Internet keyword search: "dance improvisation," "dance improvisation with manipulation," "choreography"