

LESSON 4: ACROSS THE FLOOR

Grade-Level Outcomes

Primary Outcomes

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

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

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)

Embedded Outcome

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

Lesson Objectives

The learner will:

- move through the dance space with random improvisational assignments.
- explore using interplay (using voice along with improvised movement) to express emotions and ideas.
- create movement solutions for interplay.

Equipment and Materials

Large open dance space

Introduction

For homework, you watched a video clip that included some mirroring as a choreographic tool. Where did the dancers use mirroring? Did you find it effective? Why or why not? Our choreography module challenges you to move in new ways. Today, we are going to work on improvisation and interplay. Interplay is improvisation with your voice. It could be words or sounds; it could be loud or soft. It is not planned or pre-determined—it is spontaneous. You will move through the space today using your bodies and your voices. Don't think! Just move!

Instructional Task: Introduction to Interplay

■ PRACTICE TASK

Have all students move to one side of the room. Designate line leaders, and let students know that for each assignment they will select a new line leader. If there is a lot of sufficient space, all students can go at one time.

Students listen to the task given verbally and react individually with their bodies and their voices as they move across the floor. When they get to the other side, they must stand and observe silently. No talking, but giggling is acceptable.

Student Choices/Differentiation

This improvisation and interplay is completely free, and students choose what movement they will do and how they will do it.

What to Look For

- This must be a safe environment. If students think others may be commenting on their movement, it could be detrimental to the lesson.
- Students should use their voice instinctively, not deliberately.

Instructional Task: Across-the-Floor Interplay

■ PRACTICE TASK

Instruct students to “move through the space as if . . .”

Follow this statement with anything you can think up. Students listen to the prompt and react with their bodies and their voices to move across the floor. Be creative and think how you would like your class to discover their voices.

Here are just a few examples: Move through the space as if . . .

- you are made of Jell-O.
- you are flying.
- you are under water.
- you are escaping from bad guys.
- you are in a tunnel and you can hear water coming.
- you are on fire.
- you are blindfolded.
- you don't know what a straight line is.
- you are a principal ballerina.
- you are Katniss Everdeen in the forest.
- you are being pulled against your will.
- you lost your dog.
- you just won the lottery.
- your little brother took your journal and is going to show it to your parents.

Extensions

Move through the space . . .

- leading with your core.
- leading with your extremities.
- while rolling.
- as if there is paper covering the floor and you have colored paint coming out of your toes.
- as fast as you can in slow motion.
- without using your feet.

Refinement

Reinforce the importance of following these instructions in a safe and appropriate manner.

EMBEDDED OUTCOME: S5.H2.L2. Challenge groups of three students to come up with some creative prompts for the class. Have the class try them out with both movements and voice.

Guiding questions for students:

- Which task was the hardest for you? Why?
- How did using interplay change your thinking about the movement?
- How might you use interplay in your choreography?

Student Choices/Differentiation

Students hear and react. They choose how to move and sound as they travel across the floor.

What to Look For

- Any language students use to express ideas is appropriate for school.
- Students are less inhibited using interplay now than at the beginning of class.
- Students' movements and voice are in alignment.

Instructional Task: Cool-Down and Discussion

■ PRACTICE TASK

While stretching, have students respond to the guiding questions.

Guiding questions for students:

- How would you define improvisation?
- How does interplay influence your movements?
- How did you challenge yourself today doing the across-the-floor activity?

Student Choices/Differentiation

Students work with partners.

What to Look For

- Students are engaged in the discussion.
 - Students can provide good examples.
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Formal and Informal Assessments

Exit slip: What did you learn about movement today in terms of mood?

Closure

- The across-the-floor exercise was a lesson in creativity and mood. Each time you crossed the floor, you made choices on what mood you were going to portray. What were some of the moods that you portrayed today during this activity?
- You also chose how to move your bodies with the prompts given. What choreographic tools did you use today as you crossed the floor?
- How did it feel to incorporate your voice with your movement?
- Please take an exit slip and pencil, and before you leave, thoughtfully answer the question.

Reflection

- Continue to draw students out by asking them guiding questions at the end of class, or even during, if it is appropriate.
- Are students understanding how the exercises are preparing them for choreography?
- We are working toward the student choreography, giving them as many tools in their belt as we can.
- Review exit slips to see if students are grasping the importance of mood to choreography.

Homework

You are going to begin working on a choreography portfolio that will be due at the end of the module. A portfolio is a collection of evidence, or artifacts that demonstrates your proficiency in a particular area, in this case, choreography. Some of you may already have a portfolio, and you will want to update it and revise it to reflect the requirements for this class. Others will need to create one. For homework, you need to view the example of an electronic portfolio I have posted on the school's physical education website. As you navigate through the portfolio, take some notes about what you see as its strengths and weaknesses. We'll discuss these in our next class.

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.
- Reeve, J. (2011). *Dance improvisations: Warm-ups, games and choreographic tasks*. Champaign, IL: Human Kinetics.