

Street Dance Curriculum MixTape



Written by Mika Lemoine and Rashidi Omari

Contributions by Samara Atkins, Antwan Davis, Ryan Davis, Traci Bartlow, Rennie Harris, Ami “Tsunami” Ferreira, Jackie “Miss Funk” Lopez, Fayzo, Sal “Doc Lock” Barcena, & Marina “Nurse Boogy” Stankov-Hodge

Facilitated Aimee Espiritu, M. Ed

Edited by Aimee Espiritu, M. Ed & Aysha Upchurch, Ed.M.



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ABOUT DESTINY ARTS CENTER

Our Story

In 1988, two martial artists opened a small storefront dojo on San Pablo Avenue in North Oakland, envisioned as a safe space where young people could learn and grow. A few years later, these young visionaries were joined by a professional dancer with a drive to create socially engaged dance theater. What they discovered is that movement, storytelling, and collaborative creative process could transform young people's lives in profound ways. Destiny Arts Center was born.

The legacies of Kate Hobbs, Anthony Daniels and Sarah Crowell—continue to guide the development of peaceful, powerful and creative young people through a unique combination of self-defense training and movement arts practice. They are joined by a skillful, diverse corps of professional teaching artists who, together with the support of a dedicated administrative team and a loving extended community, engage over 2,800 young people each year in arts practices at our North Oakland center and in public schools and community centers throughout the East Bay. We are committed to reaching young people with the least access to high quality arts education, and the movement arts practices we teach, primarily those rooted in the African Diaspora, reflect the cultural diversity of the communities we serve. The Destiny community is socio-economically, racially and culturally diverse, and deeply committed to our values of welcome, inclusion and safety. Destiny was created in a post-Black Panthers Oakland, inspired by their commitment to healthy programs for the community as an integral part of social justice.

“Our mission is to inspire and ignite social change through the arts.”

Our Methods

Since 1988, Destiny Arts Center has emerged as a model for youth development grounded in our arts education and peacebuilding philosophy and driven by a desire for safe and loving communities. We continue to enrich our current programs by identifying the underlying methods and frameworks for our practice and by aligning them with educational best practices in arts-integration and critical pedagogy. This process informs our teaching artist trainings, which are structured to emphasize mentorship between lead instructors and newly hired instructors. Additionally, from this methodology we create professional development training materials for arts educators, classroom teachers, and school administrators.

“Destiny Arts Center has emerged as a model for youth development.”

Our Vision

We envision a world where young people grow up to live meaningful, connected and secure lives in an inclusive society. We believe that when we are successful, young people live meaningful, connected, creative lives and become advocates for an inclusive society. They value themselves and others, respond rather than react to situations, and practice peace and love over violence.

HOW TO PLAY THIS MIXTAPE (aka HOW TO USE THIS GUIDE)

How to Enjoy this Mixtape (Two Sides of One GREAT Album)

Albums and cassette tapes were known to have two sides -- the A side and the B side. Unlike popular belief around which side was better, this mixtape (curriculum guide) invites and even requires the reader to appreciate both parts of this book.

The A Side: A Listening Session on History and Philosophy Behind the Curriculum

This first half of the guide is where we have taken great care to unpack our **why**. We give context to Destiny's rationale for embracing Hip Hop and Street Dance, as well as unpack the global, national, and local history and contributions to the art forms and culture.

The B Side: Press Play to Put the Destiny Street Dance Curriculum Into Action

The B side is where we demonstrate our **how**. We walk you through our Creative Youth Development Framework, offering lesson plan strategies and examples to help you push your teaching of Hip Hop and Street Dance.

Of course, as any good album would, we have included Bonus Tracks -- our version of an appendix full of additional lesson plans, activities, tools, and resources for you to deepen your knowledge and teaching practice.

Who is this Curriculum Guide for?

The Destiny Arts Street Dance Curriculum Guide is a tool for dance teaching artists who work in and outside of Destiny Arts Center. This guide is for those who are looking for ideas to invigorate their practice as they explore Hip Hop/Street Dance styles with their students over the course of a session. It is for artists who may be new to teaching, but are experienced in at least one Street Dance style. It is for emerging teaching artists who may have a high skill level in their craft, but have not developed strategies or documented a curriculum path for their teaching.

This guide demonstrates how a single Hip Hop/Street Dance lesson plan or a full session can unfold within the Destiny Arts Creative Youth Development (CYD) Framework (this is explained in Track Three). This is an ideal tool for those who are learning how to approach the art of teaching their dance style.

This Curriculum Guide IS:	This Curriculum Guide IS NOT:
<ul style="list-style-type: none"> • A foundation to build your teaching practice upon → many activities and frameworks shared here act as a jumping off point for you to design original lessons/activities • A sampling of activities when teaching various Street Dance styles at different points in a lesson's trajectory • A tool for teaching artists to use as they work with young people to share their existing dance practice 	<ul style="list-style-type: none"> • A beginners guide to teaching Street Dance styles • A comprehensive day-to-day curriculum • A linear road map of sequential lessons • A complete history of Street Dances*

*Just as in Hip Hop music where there are many classic albums you could point to that have helped define the genre, this guide is **just one** resource among other texts that seek to celebrate and support Hip Hop and Street Dance teaching artists. Therefore, make sure you take advantage of the Bonus Tracks section to engage in additional research -- throughout the guide we will indicate where you may want to “fast forward” to this section in order to do more investigating. (We want to collect great resources just as you would with classic Hip Hop albums.)

The A SIDE:

A Listening Session on the History and Philosophy Beneath the Curriculum



TRACK 1: WHY WE TEACH HIP HOP AND STREET DANCE

A Reflection of Our Community

We practice Street Dance because it reflects our community. We are grounded in our Oakland roots where Hip Hop music and Street Dance are central in the history and culture.

Historically, Hip Hop and Street Dance have served as vehicles for social commentary and resistance. Hip Hop music, dance, and culture emerged in response to the social and political marginalization of low income Black, Indigenous and People of Color. Destiny centers People of Color, particularly Black people. We center LGBTQ+ people who are foundational contributors to Street Dance. We recognize that young people have been on the forefront of innovation in Hip Hop and Street Dance from the beginning. The new music and dances that are created to this day are part of Hip Hop's continuum. They may originate in a specific region or community, but people can see and learn them on Fortnite, TikTok, YouTube, or Instagram, and these platforms are playing a key role in how Hip Hop social (or party) dances spread across our community and the globe. The technology may be new, but the tradition is ancient.

Therefore, we value representing the foundation and evolution of Hip Hop culture. We honor this lineage and the lives of the teaching artists, staff, and young people who inhabit it.

A Reflection of Our Values

We believe that when we teach Hip Hop and Street Dance, it is vital to pay homage to the origins and connect students to the rich traditions they are participating in. Liberatory practices --those that move us toward collective liberation -- rooted in the multifaceted lineages of both the African Diaspora and Indigenous American traditions, are central in Hip Hop. Thus, they appear in our Creative Youth Development (CYD) Framework. The values of Hip Hop culture are easily linked to the values of Destiny's Warrior's Code: Love, Respect, Care, Responsibility, Honor, and Peace. Providing a space for unity and courage within the circle (*Opening and Closing*, two components of our framework) are important in Hip Hop and at Destiny. We respect the individual's voice and embodied expression within the agreed upon values of the community. We aim to foster a space where young people have the opportunity to be fully self expressed.

TRACK 2: Roots & Evolution of Hip Hop and Street Dance

Origins in the African Diaspora

*"That hip hop aesthetic has now been globalized does not detract from its Africanist origins; it only further humanizes and universalizes the African cultural foundation."*¹

- Halifu Osumare

An incredibly diverse spectrum of people are represented in the lineage of the African Diaspora. Through forced migration due to enslavement of African peoples, cultural traditions from Sub-Saharan Africa made their way to the Americas, including the Caribbean. A form of communication and spiritual practice, dance was an important tool in the precolonial lives of these folks², where drums were banned or stolen and native languages scrambled. Movement of peoples bodies tapped into these traditions and became the griot (storyteller) creating new tongues -- movement styles -- in a new world.

Evolving with the people who kept and innovated them, these practices trace the direct African lineage of Hip Hop and Street Dance. They include polyrhythmic, syncopated, grounded and rounded movement - where the body is often used as an instrument to create rhythms and percussion - and music and dance being an instrumental part of rites, rituals and celebrations. These practices are also centered around storytelling and the oral passing down of history. The relationship of the individual and with the collective is an essential element of these traditions. We see this in the concept of Ubuntu, an African philosophy sometimes translated as "I am because we are," where dancers' individual expressions are in harmony with that of the collective. We also see this connection in the ideology and practice of "each one teach one," thought to have been named after the tradition of enslaved African and African American people in the US teaching one another to read in succession. Lastly, we experience this through the cypher/circle/rueda, a common structure in dances from the African Diaspora, immigrant and Latinx communities.

As Hip Hop continues to evolve, it is of utmost importance to celebrate, study, and understand its place along the African Diasporic continuum. Hip Hop music and complimentary dance forms emerged primarily in marginalized African American, Caribbean, Latinx, and immigrant communities across the United States. Since the social context was similar in different cities, comparable cultural phenomena popped up in various geographical locations, often without knowledge of each other. This meant that sometimes the same dance would exist in one place with one name, and elsewhere with a different name (Harris) and varied stylistic

¹ Durden, M. (Director). (2003). *Everything Remains Raw: The Historic Lineage of Hip Hop Dance* [Documentary]. Retrieved from <https://youtu.be/l6s5KThmv7U>.

² Cruz Banks, O. (2009). Critical postcolonial dance recovery and pedagogy: an international literature review, *Pedagogy, Culture & Society*, 17 (3), pp.355-367.

emphasis. Carl Jung coined the term *collective unconscious*, an ancestral memory³ and experience-based communal awareness (as opposed to an individual's consciousness), which Hip Hop scholar and choreographer Rennie Harris references when naming this nationwide, simultaneous, pre-internet response to systemic oppression.

From the East Coast Roots...

In Hip Hop's common genesis story, these practices and traditions are cited as emerging from the bodies of young people of color in New York who created new music, new dances, and a new lifestyle. DJ Kool Herc's legendary back-to-school party on August 11, 1973 at 1520 Sedgwick Ave in the South Bronx has become Hip Hop's birth certificate of sorts. Yet, this is not to say the culture was not already en route to creation before and beyond this date and location.

Youth, harnessing the power of their innovative energy and critical consciousness of the economic and political structures around them, tapped into their cultural DNA to self-determine their own pathway forward in response to systemic oppression. African American, Caribbean American, and Latinx youth leaned into oral traditions of call-and-response to give us emceeing (rapping); they recognized the genius of the everyday and historical science in their legacy taking turntablism to new heights as DJs who could manipulate tracks and sound in revolutionary new ways to move the crowd; they connected the syncopated footwork and groundedness of Africanist movement done in living rooms and dance halls with athleticism and musicality to give us breaking and other new dance steps; and they realized the art world was not limited to the Western canon praised inside of galleries and took to street walls and train cars as canvases to assert their identity and creativity mattered through graffiti.⁴ And underneath these artistic outlets has always been that deep awareness of the sociopolitical environment around them and the truth of who they are/were as people. And so Hip Hop has its five elements -- MC, DJ, Dance, Graffiti, and Knowledge. Additionally, Afrika Bambaataa and the Zulu Nation identified the four pillars or principles of Hip Hop as peace, love, unity, and having fun. These four principles speak to the self-determination spirit of the young founders of Hip Hop, illustrating that young people themselves recognized that they had and have a right to (radical) joy and expression and, as will be detailed in Track 3, were embodying the ethos of youth development.

In regards to the dance, various b-boys and b-girls gave us the uprocking, footwork, and power moves of breaking -- the Nigga Twinz, B-Boy Spy, Kid Freeze, Baby Love, Rokafella, Bunny Lee, the Dynaic Dolls, the Rock Steady Crew, the New York City Breakers, the Dynamic Rockers, the Crazy Commandos are only a few of the innovators. (This short list is by no means

³ Fritzer, L. (2020). Understanding the Collective Unconscious. VeryWellMind. <https://www.verywellmind.com/what-is-the-collective-unconscious-2671571>

⁴ Graffiti traces its roots to Philadelphia. It is in New York where the art form greatly expanded.

exhaustive or comprehensive and is not meant to privilege the contributions of some over others. Please see the Resources track in this Mixtape Curriculum Guide or visit our Crate for a more detailed offering of Hip Hop dance pioneers.) And so as not to erase the contributions of women to the foundations of Hip Hop, double dutch was at one point considered another founding element -- the rhythmic rhyming and jumping done primarily by young African American girls was developing right alongside the rhymes and dance steps of Hip Hop and can be considered an influence.

Through the forces of globalization and the power of technology, we know Hip Hop has not only spread beyond its New York roots iterating on the steps and sounds created there, but it continues to sprout new styles in other cities. And so, as much as we can and should acknowledge New York as a birthplace of Hip Hop, we should never ignore that Hip Hop as we now know and see it, has always had roots in other regions of the country. Moreover, Herc's Jamaican roots and ingenuity with sound technology also serve as insight into how Hip Hop's creation story is tied to the African Diaspora beyond U.S. borders. Hip Hop and Street Dances continue to sample and remix from what has come before and cypher with what is now across the globe.

Oakland/Bay Area Represent!

To stay true to Hip Hop and Street Dance culture, it is key to speak to the origins and pay respects to the places that have shaped that culture through music and dance. Since Destiny Arts has deep roots in Oakland, we highlight the styles and contributions from Oakland and the Bay Area.

Whether it's visual arts, music, movement, or spoken word, Oakland has always been a creative hub. The Bay area also has a history of valuing community and supporting political organizing, and as such, the arts have always had a strong presence and role in providing ways for people to connect and to drive social change here. From block and park parties to dancing in parking lots and school yards, our dance styles and creativity have been developed and shared through community gatherings and passed down through our social connections. And those dance moves and music stylings have greatly shaped the larger Hip Hop culture.

On the music side of things, historically, Oakland and the Bay Area have been major contributors. Funk, Soul, and R & B groups and musicians like Tower of Power, The Pointer Sisters, Sheila E, and Sly and the Family Stone gave us music that was the soundtrack to those community gatherings and social movements, inspiring the larger music and dance industries. And we cannot ignore the buffet of Oakland/Bay Area Hip Hop artists who shaped the landscape of Hip Hop culture worldwide -- have inspired Oakland/Bay Area dance culture and the culture worldwide. Too Short, 415 Posse, MC Hammer, Oaktown's 3.5.7, The Coup, Conscious Daughters, Hieroglyphics, Company of Prophets, Zion I, Mystik Journeymen, The

Grouch, Goapele, Mystic, Rock Force, Sisterz of the Underground, Extra Credit Kru, and Kamaiyah are just a few we will name here.

And of course, Hip Hop and Street Dance would not be known as they are today without the genius and creativity of pioneers from this area. One of Oakland's ambassador's of Hip Hop culture, Traci Bartlow, remembers from her childhood seeing and learning childhood dance moves like the Camelwalk, the Bump, the Breakdown, the 4 Corners, and the Popcorn or Funky Popcorn. She also recalls terms like Wormin, Robot, Boogaloo, Hittin, and Bammin to refer to some of the steps being created by legendary dancers and crews from the area. Some of these major historical contributors include the Black Messengers and the Black Resurgents. And in the 1980's, Demons of the Mind would draw huge crowds with their Robot and non-human-like movement at the pier in San Francisco. More recently, Turfing is another huge contribution to dance from Oakland, innovated by groups The Architeckz, Turf Feinz, and Turfinc.

So as we continue to experience the evolution of Hip Hop and Street Dance, we have to acknowledge how the Oakland/Bay Area community has been and continues to be a major player and influence on how forms and styles develop and spread.

TRACK 3: THE DESTINY ARTS CREATIVE YOUTH DEVELOPMENT (CYD) FRAMEWORK

What is Creative Youth Development?

Coined only within the last five years, creative youth development (CYD) builds on movements that emerged in the 1980s that focused on the positive assets and needs of youth, instead of assuming a deficit lens and narrative around young people.⁵ “Youth development” and “positive youth development” operate from the premise that young people can and should be supported to reach their potential and build social, emotional, and cognitive skills that benefit them and their communities through adolescence to adulthood.

Creative youth development picks up on this and ups the ante by centering the importance of creative and expressive experiences. As defined by the Creative Youth Development National Partnership, “creative youth development is a recent term for a longstanding theory of practice that integrates creative skill-building, inquiry, and expression with positive youth development principles, fueling young people’s imaginations and building critical learning and life skills.”⁶

According to the Massachusetts Cultural Council⁷, strong CYD programs typically will:

- Provide safe and healthy spaces
- Be assets-based
- Be youth driven (one CYD value)
- Focus on positive relationship-building
- Set high expectations for artistic growth and learning
- Recognize and collaborate with the community where the program operates

Destiny’s Remix on Creative Youth Development

At Destiny, we center our work around the core CYD tenets mentioned above, as well as the two additional ones -- racial equity and collective action. These two aspects not only ground how we design curriculum, but also reflect Destiny’s values. Already having embedded the key characteristics of CYD in our ethos, Destiny Arts Center identified five core practices that offer a framework to inform all of our teaching artists’ classrooms.

⁵ Montgomery, D. (2019). Creative Youth Development Landscape Analysis: Trends in CYD Programs. Americans for the Arts.

https://www.americansforthearts.org/sites/default/files/pdf/2019/networks_and_councils/arts_education_network/CYD%20Landscape%20Analysis%20-%20Trends%20in%20CYD%20Programs.pdf

⁶ Creative Youth Development National Partnership. (n.d.) *What is CYD and Its Impact?*

<https://www.creativeyouthdevelopment.org/national-action-blueprint/what-is-cyd-and-its-impact/>

⁷ Massachusetts Cultural Council. (n.d.) *Key Characteristics of Creative Youth Development.*

<https://massculturalcouncil.org/creative-youth-development/key-characteristics/>

The five components are briefly defined below, but you will have a chance to “listen” to each of these more deeply on Side B of this mixtape.

OPENING CIRCLE

A ritual to open each session

SHARE ARTISTIC EXPERIENCE

Active teaching and learning that allows teaching artists and students to dynamically engage and experience rich arts techniques

ENGAGE IN CREATIVE PROCESS

Cyclical process that allows authentic collaboration and co-creating of work between students and teaching artist

CLOSING CIRCLE

A ritual to close each session

CULMINATING PERFORMANCE

A showcase for students to perform what they learned in front of their peers and/or community



TRACK 4: THE ESSENTIALS OF TEACHING DANCE

Destiny dance teaching artists understand how important it is to pay attention to the essential dance fundamentals and provide a roadmap for skill progression. They understand that Hip Hop and Street Dance is appealing for so many people, and that sometimes outsiders may not see or appreciate that there is a method that ensures students have a fun and quality learning experience. The following sections of this track explain what goes into successful dance classes. When you get to Side B of this mixtape, you may find yourself rewinding back to this track for a “second listen” as you come to see how all of these building blocks go into a session.

Dance Style & Historical Context

It should go without saying that it is important for teaching artists to be knowledgeable of the dance styles they are teaching. All Hip Hop and Street Dance classes are grounded in historical context that we call soundbites. This mixtape would certainly turn into a double disc album if we were to list every Hip Hop and Street Dance category and its respective styles and historical synopsis. Therefore, fast forward to Track 7 and to the Bonus Tracks where you will find a few examples of historical soundbites in the Share Artistic Experience examples. Moreover, we encourage teaching artists and program administrators to search out their local communities for artists and pioneers who may be able to provide expertise and knowledge a teacher or organization may not have in-house.

The 5 Dance Fundamentals

Whether you are a new or experienced dance teaching artist and regardless of what style of movement you are instructing, it is certain that you will cover some fundamental components of dance. Over time, we have learned that the following **five fundamentals** are important for new movers to understand and explore in order to improve the mastery of the dance form: **Time**, **Space**, **Energy**, **Musicality**, and **Movement Concepts**.

Our Destiny Teaching Artists have found that these five fundamentals can be split into two levels. This allows the instructors to introduce or focus on those fundamentals during certain parts of the Destiny CYD Framework/Lesson Plan. Level One consists of time, space, and energy. Level Two focuses on musicality and movement concepts.

LEVEL 1 FUNDAMENTALS

Time | Space | Energy

When do we focus on teaching the Level 1 Dance Fundamentals?

When facilitating the *Share Artistic Experience* portion of the Destiny Arts Creative Youth Development (CYD) Framework, a teaching artist introduces a dance style to their students. A teaching artist demonstrates their expertise, gives background, and also provides an entry point into a craft. Therefore, we start with the basics, or the level one fundamentals that provide the building block to understanding, performing, and making dance.

Time	Elements of dance that relate to speed and patterns of movement/sound such as: <ul style="list-style-type: none"> • Rhythm and beat • Tempo (speed)
Space	Where dancers move in different planes using the following: <ul style="list-style-type: none"> • Levels (high, medium, low) • Patterns • Direction (forward, backward)
Energy	A description of the kinds of motivation and movement qualities dancers use such as: <ul style="list-style-type: none"> • Sharp, fluid, heavy, light • Expressiveness of emotion and/or story

LEVEL 2 FUNDAMENTALS

Musicality | Movement Concepts

When do we focus on teaching the Level 2 Dance Fundamentals?

When teaching activities within the *Engage in the Creative Process* portion, a student must already possess some knowledge and practice of a form. Therefore, we start to layer in more complex dance fundamentals such as musicality and movement concepts. In order to play with the dance style's technique, we need to first understand how the movement works in our body and have a basic vocabulary in which to innovate, improvise, and create. Playing with the movement could mean fitting it into different sounds in music, tapping in to sophisticated emotional motivations for moving, playing with the order a dancer does moves in, or exploring artistic choices.

Musicality	Focus on hearing and interpreting various components of song's composition: <ul style="list-style-type: none"> • Rhythm and beat • Accenting specific elements (melody, time signature, accents) in the music • Creating your own element of the song on top of what exists
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Movement Concepts	<ul style="list-style-type: none"> • Physical concepts, or steps (<i>i.e. threading, tracing</i>) • Emotional motivation (<i>i.e. think of something that happened today that made you feel angry, or something that made you smile, and play around with dancing that emotion</i>) • Storytelling concepts (<i>i.e. dance the story of your day or dance the story of a journey you have taken where you had to persevere through bumps in the road</i>)
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The 3 Dance Content Elements

In any dance style, there are core practices, or content elements, to help learners master that form. With Hip Hop and Street Dance, the focus on the following **three dance content elements** are key for skill development and progression: **Technique**, **Composition**, and **Freestyle**.

TECHNIQUE

Definition: Specific, often basic dance moves in a given style that build a foundation of movement vocabulary	
Objectives: <ul style="list-style-type: none"> • Students use movement vocabulary gained during technique building to understand the dance style • Students use movement vocabulary gained during technique building to later freestyle and compose within the dance style • Students feel confident and comfortable enough with the basic moves of a dance style to infuse their own personality and make the dance their own • Students can name, demonstrate, and lead a variety of basic moves within the dance style 	Methods: <ul style="list-style-type: none"> • Teaching artist introduces moves to students and provides correction and encouragement to master the steps • Drilling moves to incorporate them into muscle memory and create a personal comfort with them that students use to express the form in their own way

COMPOSITION

Definition: Putting movement vocabulary together into sequences that form a routine or piece

Objectives:

- Students are able to put movements together and teach movements to each other
- Students are able to create their own cohesive choreography
- Students are able to learn choreography from teaching artist and other students in a given dance style
- Students create group choreography where everyone in class or selected students are able to contribute to a collaborative choreography
- Students feel confident making artistic choices within a given dance style or across dance styles

Methods:

- Creating, learning and teaching sequences of movement within one dance style or across styles, short or long, for the purpose of practice, collaboration, drilling technique, or performance
- Something that can be done once students have a handle on some basic movement vocabulary in a given style

FREESTYLE

Definition: Improvising in a given dance style

Objectives:

- Students are able to use movement vocabulary to freestyle/improvise
- Students are able to dance socially in pairs/small groups
- Students are able to create variations on movements
- Students have tools to enter cyphers and battles (*i.e. how to “put their freestyle together”*)
- Students understand how to listen to the music they’re dancing to and reflect that in their freestyle (*concept known as Musicality*)

Methods:

- Structured freestyle exercises to encourage creativity and fluidity within a dance style
- Employ the 5 dance fundamentals within their freestyle
- Cypher: contributing your voice to the communal conversation in a circle
- Battle: competing with your peers formally or informally (criteria for winning or doing the best vary and are subjective)

The B SIDE:

Press Play to Put the Destiny Street Dance Curriculum into Action



TRACK 5: TESTING OUT THE CYD FRAMEWORK

Sample & Create: Putting it Altogether in a Destiny Session

Destiny teaching artists sample bits of the CYD Framework (Track 3) and the Essentials of Teaching Dance (Track 4) to create lesson plans, sessions, and residencies where students are having a fun and meaningful learning journey with Hip Hop and Street Dance.



The remainder of this side of the mixtape lets you look at each component of Destiny's CYD Framework, track by track, with greater detail and definitions and sample activities that illustrate how everything can come together in a single session. (Additional examples of activities are in the Bonus Tracks.)

TRACK 6: THE OPENING CIRCLE

OPENING CIRCLE	
What it is: A ritual to open the space	
Why we do it: <ul style="list-style-type: none">• To ensure that each student is seen and heard in the circle• To ground the group together and set the tone for the day• To support ongoing relationship building	How we do it: <ul style="list-style-type: none">• Mindfulness/Meditation exercises• Silent or movement-based check-ins, community building games• Setting and maintaining community values

OPENING CIRCLE: OUTLINE OF COMPONENTS

- ☐ Check-in (*to ask students how their day was - I see you, I hear you*)
- ☐ Creative expression of your day (*to ask for a verbal or physical representation of how students feeling*)
- ☐ Meditation (*Reset*)
- ☐ Intention setting (*during and/or after meditation*)
- ☐ Exercise (*to connect us all*)
- ☐ Game (*to loosen up the energy, freedom in a structure, fun*)

SAMPLE OPENING CIRCLE ACTIVITIES

OPENING CIRCLE when teaching Hip Hop Social Dances

Note: *These activities are connected to a specific dance style and ultimately the rest of class.*

Meditation / Mindfulness	Guided Meditation: <ul style="list-style-type: none">• Find your breath. Now think about your favorite hip hop song. Now think about the dances that you like to do to that song. Pick one of those dance moves and in your mind's eye, feel your body doing that move. Come back to your center. Let's take 3 breaths together. Open your eyes.
Check-in	"Dance Move Check In"

	<ul style="list-style-type: none"> • How are you feeling, displayed with your move?
Exercise	<p>“Name and Movement”</p> <ul style="list-style-type: none"> • Each student says their name with their dance move, all repeat.
Game	<p>“Detective & Leader”</p> <ul style="list-style-type: none"> • Teaching artist chooses one “Detective” who exits the space where the group circle is to cover their eyes. • Then the teaching artist silently chooses one “Leader,” students respond by staying silent. • The assigned Leader begins a pattern or dance move in place, all follow, trying not to let the Detective know who the Leader is. • Detective will come back to the circle and stand in the center. The Detective has 3 guesses to try to figure out who the Leader is. • Leader must change the pattern at some point when the Detective is guessing. Leader can become the Detective for the next round or you can choose a new detective. • Next level, as an added challenge: if they don’t guess who the Leader is, then the Leader gets to turn into the Detective. If not, choose a new Detective. This challenge encourages the teamwork of the game/keeping the secret of who’s the leader. • Since you’re focusing on Hip Hop Social Dances, ask Leaders to use these specific dance moves for the group in the circle to follow. (<i>Specify that today we are only using Hip Hop Social Dance moves, not rhythms and patterns.</i>)

TRACK 7: SHARE ARTISTIC EXPERIENCES

SHARE ARTISTIC EXPERIENCE	
What it is: Active teaching and learning that allows teaching artists and students to dynamically engage and experience rich arts techniques	
Why we do it: <ul style="list-style-type: none">• To provide an embodied relevant experience of the art form• To connect the group to inspiring artists in the artworld• To provide historical and cultural context for artmaking• To highlight connections to the community their practice is rooted in	How we do it: <ul style="list-style-type: none">• Sharing history, culture and local community context of art form• Students learn, practice and explore verbal and physical vocabulary of art form• Expose students to other artists embedded in the art form

SHARE ARTISTIC EXPERIENCE: OUTLINE OF COMPONENTS

- ☐ Dance Style
- ☐ Name of Activity
- ☐ Dance Fundamental(s) Focus (*Level 1: Time, Space, and Energy*)
- ☐ Activity Overview/Objective
- ☐ Historical Context Soundbite
 - These are background facts you can share with your students.
 - Each soundbite is connected to a specific activity, but teaching artists can use this as an opportunity to connect the dance style to themselves and the context they are dancing in (*i.e. place/community/people*).
- ☐ Instruction for Activity

SAMPLE SHARE ARTISTIC EXPERIENCE ACTIVITIES

- There is a big focus on developing technique (*Rewind to Track 4*) in this part of the CYD framework.
- This is a sampling of foundational activities to spark your teaching practice in relationship to a specific dance style.
- You can use activities that are connected sequentially to create a plan for one entire class day.

- You can use any of the activities as stand alone building blocks (*Rewind to Track 4 on Dance Fundamentals and Content Elements*) and add your own activities to them to build a class day.
- You can develop your own activities based on Level 2 Dance Fundamentals to build on what we've shared in this section.

Example #1 - Warm-up with Hip Hop Social Dances

Dance Style	Hip Hop Party/Social Dances
Name of Activity	Warm-up
Dance Fundamentals (Level 1)	Time (<i>primary focus</i>) Space (<i>secondary</i>) Energy (<i>secondary</i>)
Overview	Use the warm-up in every class to introduce and drill movement vocabulary. It serves the purpose of both getting students into their bodies/warm, and learning basic to complex movement you would like them to have access to in their dance practice. In each dance style, build up to student led warm ups. Include isolations and stretches along with dance moves.
Resources	<i>The History of African American Social Dance</i> by Camille A. Brown https://www.youtube.com/watch?v=dpCBMwAweDI Kid N Play Dance Off Scene <u>Note:</u> Needs to be edited to show youth appropriate sections. https://www.youtube.com/watch?v=qVOjcurS9-M
Historical Context Soundbite	Take a short break after the warm-up to say a little bit about these dances. If you've already watched Camille Brown's video <i>The History of African American Social Dance</i> you can reference it here. Talk about how the hip hop party dances of the late 80's and early 90's were a response to Hip Hop music and were different in different parts of the country. Some cities might call the dance move <i>The Reebok</i> , but some people might call it the <i>Cabbage Patch</i> in other cities.
Instructions	<ol style="list-style-type: none"> 1. Start with a rhythmic warm up to an appropriate song from the time period (<i>i.e. Can I Kick It</i> by Tribe Called Quest) 2. Play the music and ask students to clap, or move to what they think the beat is 3. Start with a hip hop bounce that is present in many of these dances

	<ol style="list-style-type: none"> 4. Move into slightly more complex movements (<i>i.e. 2-step, Bart Simpson, Prep, etc.</i>) 5. Space and energy begin to layer in here as the dancer figures out where they are in space and what different internal motivations and movement qualities they can do this movement with 6. Spend at least 2 songs on the Warm-up activity if possible and add some relevant isolations, stretches and conditioning
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Example #2 - Across the Floor with Hip Hop Social Dances

Dance Style	Hip Hop Party/Social Dances
Name of Activity	Across the Floor
Dance Fundamentals (Level 1)	Time Space Energy
Overview	This specific activity is useful for students when practicing traveling, keeping time, and adding their personal flavor.
Instructions	<ol style="list-style-type: none"> 1. Students form 2-4 single file lines to cross the floor 2. Practice liningThey then line up again at the other side of the room or going around the outside to line back up on same side of room-practice this first before taking dance moves across the floor 3. Take the moves from the warm up across the floor depending on how the students are doing with each 4. Add complexity/fun by combining moves together in very short combinations to take across the floor <p>Optional: Take breaks from practicing specific moves to take a bounce or freestyle concept across the floor (<i>i.e. use the 2 step as your movement theme and mix up which way you're facing, repeat 2 on the same side, etc.</i>)</p>

TRACK 8: ENGAGE IN CREATIVE PROCESS (ECP)

ENGAGE IN CREATIVE PROCESS	
What it is: Cyclical process that allows authentic collaboration and co-creating of work between students and teaching artist	
Why we do it: <ul style="list-style-type: none">• To solidify a student's authentic arts practice and creative integration• To allow students to build their own expressive process into the technique• To create a community grounded in love, respect, care and honor• To allow students to develop a personal connection to the tradition of our artforms' lineages	How we do it: <ul style="list-style-type: none">• Working in pairs or small groups to enhance creative exploration and making• Create a useful feedback loop that is specific, kind, honest, and clear where students share their work, give and receive feedback, and make revisions; cultivating their artist brain• Mentorship from teaching artists

THE ECP CYCLE



The ECP cycle consists of six parts, or processes, that all work together to help students deepen their knowledge of the dance form and support them as they create individual and collaborative works. In each part, teaching artists (and students) use a mixture of engagement/discussion prompts and individual or partner activities to facilitate skill-building and dance-making.

In the following table, we define the overarching why (definition) and how (components) for each part. The teaching artist is expected to model and be the initial lead to accomplish the goals, yet the examples that follow and that are in Bonus Track, offer more detail on the prompts and activities used to support that stage in the creative process cycle.

<p>PART 1: FEELING</p> <p>Definition: Acknowledging and facilitating a caring, supportive community where it is safe to express oneself.</p> <p><u>Note:</u> Reference back to activities and information learned from Opening Circles.</p>	<p>Components::</p> <ul style="list-style-type: none"> • Set up space for everyone to feel safe and to be vulnerable • Establish agreements and communication values (<i>i.e. listening with a supportive ear, eye and mind</i>) • Acknowledge everyone's strengths and contributions • Practice rituals together (<i>i.e. meditation/intention setting/prayer</i>)
<p>PART 2: CONSENSUS</p> <p>Definition: Teaching artist facilitates a youth-centered process where the group is able to arrive at a common understanding. The group prepares for applied learning and explores possibilities for collaborating as a team.</p> <p><u>Note:</u> This is an opportunity to transition to the collective mindset from an individual one.</p>	<p>Components:</p> <ul style="list-style-type: none"> • Consistently articulate and refine the collective vision and provide pathways to get full commitment from all students • Outline process that will guide creating • Hear, value, and incorporate all students' voices equally in the creative process • Process creative ideas together as a group
<p>PART 3: CREATING</p> <p>Definition: Guided by teacher, peers, and specific prompts, students interpret and express what they have learned by choreographing individually, in pairs, and in small groups.</p>	<p>Components:</p> <ul style="list-style-type: none"> • Having an overall theme or concept • Selecting specific music • Providing prompts to inspire creation and/or improvisation (<i>i.e. personal story prompt, storytelling prompt, emotional prompt/concept, physical concept - warrior, specific dance style</i>) • Scaffolding students' independence to create choreography on their own or in small groups • Establishing a structure to create within (<i>i.e. 5 x 8 counts each</i>) • Learning peers' movement/styles • Applying revisions
<p>PART 4: REVEALING</p> <p>Definition: Students show what they have created or improvise in a formal or informal setting.</p>	<p>Components:</p> <ul style="list-style-type: none"> • Sharing the process and the created work with the entire group • Providing opportunities for growth • Processing and progressing together (<i>i.e. out</i>

	<p><i>loud, transparently)</i></p> <ul style="list-style-type: none"> • Workshopping created work consistently • Building performance, artistic, and audience skills
<p>PART 5: GIVING & RECEIVING</p> <p>Definition: Students learn how to give and receive supportive, constructive feedback.</p>	<p>Components:</p> <ul style="list-style-type: none"> • Students give very clear, honest and specific feedback to their peers • Teaching artists or director(s) hold space for feedback session, ensuring that everyone is engaged and able to receive feedback
<p>PART 6: FEELING</p> <p>Definition: Teaching artist supports the group reflecting on feedback from GIVING & RECEIVING, making sure everyone is seen for who they are and for taking a risk.</p> <p><u>Note:</u> <i>This portion could be separate or could be integrated into the day's CLOSING CIRCLE too.</i></p>	<p>Components:</p> <ul style="list-style-type: none"> • Set up space for everyone to feel safe to be vulnerable • Embrace vulnerability as a value • Use activities and protocols to support reflecting feelings and processing after feedback • Acknowledge everyone's strengths and contributions • Maintain focus and excitement to continue creative process cycle until culminating showcase

ECP CYCLE SAMPLE PROMPTS & ACTIVITIES

PART 1: FEELING

Goals	In a class where a generally trusting and open feeling has been established, the teaching artist speaks with youth in the circle about how we are now stepping into a new phase of supporting one another.
Prompts	<p>Some questions to ask:</p> <ul style="list-style-type: none"> • What does support look like in a performance group? • How do we support those who may need extra help when it comes to making up or learning choreography? • How do we give supportive/constructive feedback?
Group trust and Community building	Group trust and community building exercises should be used and built upon all year. When the class is ready for the <i>Engage in Creative Process</i> portion, it is important to revisit some that you have already done and add some new

<p>Group Activity</p>	<p>activities to continue to build the group's identity. Start with some less vulnerable solo, partner, or small group exercises to grease the wheels for a deeper sharing.</p> <ul style="list-style-type: none"> • <u>Note:</u> <i>In these activities below you can encourage the students to start "at the surface" then progressively go deeper.</i> <p>Reflection questions:</p> <ul style="list-style-type: none"> • How did you remember things about your partner? • How did it feel to know the answer? • How did you feel when you didn't know the answer? • Why is it important to be able to describe someone you are working with? <p>Name of Activity: I love my people</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. Teaching artist chooses one person to go to the center of the circle. 2. Student in the center will say something that is true for them starting with the phrase "<i>I love my people</i>". (<i>i.e. I love my people who are wearing black.</i>) 3. Everyone who feels the statement is true for them moves through the circle to a new spot in the circle without talking or touching. They are not able to move directly to the left or right of where they were. 4. The last person to find a spot in the circle is the new person in the center who says something true for them. 5. Added layers: Ask the person in the circle to say something people wouldn't know just by looking at them, or deeper level sharing. (<i>i.e. I love my people who have 2 sisters, I love my people who travel to see their grandparents, etc.</i>)
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PART 2: CONSENSUS

<p>Goals</p> <p>Sample lesson framing</p>	<p>The CONSENSUS section is important for getting everyone on the same page and ready and willing to get to work together.</p> <p>To reach consensus, outline the bigger goals of the smaller exercises that are about to be used in the next part of the <i>ECP</i> Cycle - CREATING. For example:</p> <ul style="list-style-type: none"> • Over the next 2 weeks we'll create our own choreography in a collaborative way in order to add it in to our show piece OR
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<p>Discussion Prompts</p>	<ul style="list-style-type: none"> Over the next 2 weeks we will try some freestyle exercises, the goal is to get you more comfortable with freestyling and add more of your own personal flavor to the choreography you all have learned from me <p>Questions/Discussion prompts:</p> <ul style="list-style-type: none"> How do you feel about what you've been learning in class so far? How do you feel about creating? How do you feel about performing? What is community? What is consensus? What is compromise? What does it mean to see "the big picture?" How do we prepare ourselves to come together to create and work as a group? <p><u>Note:</u> Discussion prompts can also be facilitated amongst the students, in order to help them gain consensus with each other.</p>
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PART 3: CREATING

<p>Goals</p>	<p>In this part of the <i>Engage in Creative Process (ECP) Cycle</i>, the teaching artist will guide the students with prompts, exercises, and structured activities that support them as they make their own dances. The following activities can be used for freestyle or choreography-based creating.</p>
<p>Group Activity</p>	<p>Name of Activity: Cypher</p> <p>Instruction:</p> <ol style="list-style-type: none"> Ask students to stand in a circle. Each person will take the moves worked on in class today and as we go around the circle, they are to use them in 4 counts. <ul style="list-style-type: none"> <u>Note:</u> The teacher or student(s) can give a standard/predetermined 4 counts for anyone who's feeling shy or doesn't know what to do Each person shares their 4 counts, in the order of the circle. Next level: Students enter the cypher and use at least one move you learned or worked on today in your freestyle
<p>Group Activity</p>	<p>Name of Activity: Ingredients</p>

	<p>Instruction:</p> <ol style="list-style-type: none"> 1. Teaching artist picks “<i>ingredients</i>” for the students to incorporate into their choreography or freestyle. 2. Examples of possible “<i>ingredients</i>”: Spin, jump, touch the ground, do a move on both sides, etc. 3. Teaching artist can determine the length of the choreography or freestyle. (<i>i.e.</i> 2 x 8 counts) 4. Depending on time: <ol style="list-style-type: none"> a. Split the group into pairs and individuals will share what they have come up with to their partner b. Each person shares a portion of their choreography or freestyle to the entire group c. Ask 3 individuals to share what they have created to the entire group
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PART 4: REVEALING

Goals	<p>This is the part of the <i>ECP</i> Cycle where students get to show the rest of the group what they have created. It is vulnerable for young people to dance and share what they have made with their peers so it is equally important for students to understand what it means to be a good audience member and a good performer.</p>
Prompts	<p>Guiding questions to ask before/during this process:</p> <ul style="list-style-type: none"> • What is an audience? • What makes a good audience? • What is a performer? • What makes a good performer? • What does the term “<i>fake it ‘til you make it</i>” mean?
Group Activity	<p>Name of Activity: The Showing</p> <p>Below are examples of how the students can perform or “show” their work to the entire group.</p> <p>Options:</p> <ul style="list-style-type: none"> • Split the group in half so that one group acts as the audience, while the other half shows something you’ve been working on as a class, then switch • Group sits while each small group or individual shares formally to class. • In a class where trust and buy-in are still being built for some students

	<p>volunteers can perform what the class has been working on, while those who prefer not to get to watch. (<i>i.e. for example in an in-school setting where everyone is required to participate but might not feel as comfortable as their peers have warmed up yet</i>)</p> <ul style="list-style-type: none"> ○ <u>Note:</u> <i>It sounds strange not to switch, but doing it this way builds excitement for both groups based on the enthusiasm exhibited by the students who are loving it.</i>
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PART 5: GIVING & RECEIVING

<p>Goals</p>	<p>This is the most vulnerable part of the <i>Engage in Creative Process (ECP)</i> Cycle. The students have just put themselves out there fully and now they are about to receive feedback on their work. This is a great moment to talk about constructive feedback.</p>
<p>Prompts</p>	<p>Questions to prepare students to give & receive feedback:</p> <ul style="list-style-type: none"> ● What is the goal of feedback? ● What does it mean to give helpful feedback? ● What are examples of unhelpful feedback? ● What is constructive feedback? ● Why is it important to give constructive feedback? ● Does the performer have to take and incorporate all feedback given? Why?
<p>Group Activity</p>	<p>Name of Activity: Feedback Session</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. After “The Showing” activity ask students to answer the above questions to prepare/remind students to give & receive feedback. 2. The important thing is to have students give helpful (<i>constructive</i>) feedback while having the performer listen and take it in (<i>preferably without reactive explanations or responses</i>). Thank you is a good response for students to have. <ul style="list-style-type: none"> ○ <u>Note:</u> <i>Remind those receiving feedback that they don’t have to agree or incorporate all the feedback given although they do have to listen.</i> <p>Once the feedback starts here are some questions teaching artists can use to guide the session:</p> <ul style="list-style-type: none"> ● What did you see? ● How did it make you feel? Why?

	<ul style="list-style-type: none"> • What did you want to see more of? Why? • What were your eyes drawn to? Why? • Any suggestions for the performers? <p>3. Use the same principles and steps to give feedback in pairs, small groups, and/or writing feedback on stickies and posting or giving to performer</p>
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PART 6: FEELING

Goals	After the feedback session of the cycle (Giving & Receiving), it is important to check in with the class to give space to release any feelings that may have come up and offer the group a chance to reflect on their experience. Holding this safe space is top priority for the teaching artist at this time in order to help the class move through this section with as much ease as possible, to keep them excited to do the process again, and to ensure that they are proud of what they created.
Group Activities	<p>Name of Activity: Props Circle (one word)</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. Ask students to stand in a circle. 2. Go around the circle, one person at a time, and have each student share 1 word or a short affirmation/compliment to the person next to them. 3. Start with one direction, having each person share. After it gets back to the person who started the Props Circle, it can go in the other direction so that the group receives a prop from a new person.

ECP, LEVEL 2 FUNDAMENTALS & THE 3 DANCE ELEMENTS

Recall in Track 4 that we suggested this stage in Destiny's CYD curriculum plan is a good time to layer in more complex dance fundamentals and (musicality and movement concepts). Additionally, as the focus is on supporting students' creating and finding their unique style and voice, this is also a ripe opportunity to help students progress their three core dance elements, particularly composition and freestyle. We are including one example of activities for each of the elements here, and have more in the Bonus Tracks.

ENGAGE IN CREATIVE PROCESS → FOCUS ON COMPOSITION

As part of learning choreography created by a teaching artist or by students, everyone must practice in smaller groups and perform for each other in class. This is an important aspect in scaffolding the skill of learning to create your own composition or embodying your peers' compositions.

Warm-up	Instruction: Students create and/or improvise warm-ups to lead for the whole class, small groups, or one on one in pairs. Their warm-ups will consist of dance moves, stretches, and isolations.
Design a Dance	Instruction: <ol style="list-style-type: none"> 1. Create a class choreography by alternating 4-8 counts back and forth between teaching artist, student(s), teaching artist, student(s).
Group Choreography	Instruction: <ol style="list-style-type: none"> 1. A piece of choreography could be started by the teaching artist or students. 2. Then the teaching artist or students designate parameters for a "choreographed freestyle" which students then engage in creating. 3. Ask students to create a (4, 8, (2) 8) count that combines what they have learned foundationally in this dance style with something else they know from: <ul style="list-style-type: none"> ○ A different dance style already studied in class ○ Something current they know/like ○ Something else they have knowledge of from outside of class 4. Examples of parameters: <ul style="list-style-type: none"> ○ Travel once ○ Face all four directions ○ Include one moment of upper body and lower body isolation 5. Students then take moves from freestyle and propose a next 4-8 count to build upon the initial group choreography. 6. Prompt students to combine what they have created with a partner to create an 8 count/or double the amount of counts you had. Option for next steps: <ol style="list-style-type: none"> 1. Combine with another pair to double the amount of choreography again. Then team up with another group of four, etc. until the whole class comes together to create an entire piece of choreography.

	<ul style="list-style-type: none"> ○ <u>Note:</u> Depending on the group's ability to edit or work together, the teaching artist can decide when to stop anywhere along the way. <ol style="list-style-type: none"> 2. Review what has been created as pairs, groups of 4, etc. through the GIVING & RECEIVING portion of the <i>ECP</i> Cycle and make revisions based on groups' artistic sensibilities.
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ENGAGE IN CREATIVE PROCESS → FOCUS ON FREESTYLE

Freestyle/Explore dance move(s)	<p>Instruction:</p> <ol style="list-style-type: none"> 1. Pick a dance move (<i>i.e. something that we practiced today or have been practicing</i>) 2. Take 1-2 minutes to play with the move you've chosen to music. You could do it over and over in the way we have been practicing it or mix it up varying your tempo, direction, level, rhythm, maybe even travelling! 3. There are several options for the next step: <ol style="list-style-type: none"> a. Share something cool with the class that emerged from your play time, maybe the class tries it that way b. Trade 4 or 8 counts back and forth with a partner using the same move c. Add a move, now you're playing with 2 moves only, repeat any of the possible progressions
Use a movement, emotional or mental concept across the floor	<p>Example #1 Instruction: Your students have been learning the Biz Markie.</p> <ul style="list-style-type: none"> ● Prompt: How can you keep the basic feeling of this dance move while taking it across the floor, without simply doing it in the exact same movement pattern, rhythm, speed, etc. that we have originally learned? <p>Example #2 Instruction: Have your students think about their day: highs and lows or our check in.</p> <ul style="list-style-type: none"> ● Prompt: Take one feeling from today and see how you can use the dance style we've been studying to express that feeling moving across the floor. This is a chance for you to infuse your dance with a specific emotion, expressing it through movement, and letting it go through dancing.

	<ul style="list-style-type: none"> ○ <u>Note to student:</u> <i>This is not for an outside viewer, so don't worry about them understanding what you're expressing.</i> <p>Additional options:</p> <ul style="list-style-type: none"> ● Use the concept of "side to side" to move across the floor ● Touch the floor at least once while moving across the floor ● Use these specific (1-3 different) moves to cross the floor
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TRACK 9: THE CLOSING CIRCLE

CLOSING CIRCLE	
What it is: A ritual to close space	
Why we do it: <ul style="list-style-type: none">• To ensure each student is seen and heard in the circle and highlight what has happened• To provide time for reflection on the individual and the group's learning experience• To support students' transition from being in community to their next environment	How we do it: <ul style="list-style-type: none">• Opportunity to check for individual and group understanding• Appreciations circle• Silent, movement or verbal-based check-outs as a group• Encourage students to practice or prepare for future content

CLOSING CIRCLE: OUTLINE OF COMPONENTS

- ☐ Transition*
- ☐ Final Creative Expression (*based on what was learned/done in class*)
- ☐ Reflection Question
- ☐ Props
- ☐ Check-out
- ☐ Ending Ritual*

Note: Although it is recommended that all of these components happen at the end of class, transition* and ending rituals* are components that must always happen. The other four components can be interchangeable and may work better depending on subject matter and energy of class.

DEFINITION OF CLOSING CIRCLE COMPONENTS

Transition	Transitions are the way we get from the last section of class into the closing circle
Final Creative Expression	Based on what was done in class that day, students engage in game that lets them show what they learned

Reflection Question(s)	Questions used to help students recall their individual and collective learning and progress
Props	A way for students and teaching artists to share encouragement and appreciation to another student
Check-out	A quick way to see how everyone is feeling at the end of the session
Ending ritual	This is the final moment that signals the close of this part of the student's day. We conduct an ending ritual each time we meet to build a routine.

EXAMPLE CLOSING CIRCLE ACTIVITIES

Transition	Count backwards from 10 or 5 while students come to a seated or standing position in the circle.
Cypher	<p>Examples:</p> <p><u>Note:</u> <i>Any of these cypher activities can also be translated for Freestyle during the ECP cycle.</i></p> <ul style="list-style-type: none"> • In traditional freestyle cyphers, people go into the middle of the circle one at a time (<i>or in pairs or small groups as long as everyone who is dancing at that time agrees</i>). • Go around the circle and give everyone a chance to dance (<i>even the more shy ones</i>). You can also encourage the students to practice moves they have learned throughout the day in the cypher. • Layer by going around the circle and having students engage at levels for each round: <ul style="list-style-type: none"> ○ Level 1: Stay in your spot and dance. When you are done with your freestyle, pass it to the person next to you in the direction the circle is going. ○ Level 2: Dance across the circle to another person and that person then dances across the circle to someone else until everyone has gone. The last person then dances back to the first person. Do without stopping in the middle, then next round up level to dancing a little more in the middle on your way to the next dancer! ○ Level 3: Once again going around the circle, each person goes into the middle and dances. Afterwards, they will go back to their spot until every person has shared their freestyle. ○ Level 4: Popcorn style. Anyone can go in the middle whenever there is space.

	<ul style="list-style-type: none"> ■ <u>Note:</u> For Level 4, the teaching artist can stop or start or jump to any level. You can tailor it to your class. Depending on time, this can be done in one round or more.
Check-out	Go around the circle and each person shares one word that describes how they feel.
Ending Ritual	Fists in the middle, on the count of 1...2...3...(fists up) + (participants and/or Teaching Artist choose a word)

TRACK 10: CULMINATING PERFORMANCE

CULMINATING PERFORMANCE	
What it is: A showcase for students to perform what they learned in front of their peers and/or community	
Why we do it: <ul style="list-style-type: none"> • To highlight skills built by showcasing studio exercises, works in progress, and/or finished works • To give families and community members can witness and affirm the power of students' commitment to their practice • To provide students a parallel experience to professional artists share work 	How we do it: <ul style="list-style-type: none"> • Provide an appropriate performance setting for students to share their work • Focus on learning skills of being a performer and audience member • Built into the <i>Engage in Creative Process</i> element of class, students can engage in mini versions of a culminating performance throughout the session

PERFORMANCE PRINCIPLES: OUTLINE OF COMPONENTS

- ☐ Performance Vernacular
- ☐ Spatial Performance Preparation
- ☐ Theater/Stage/Performance Space Etiquette
- ☐ Emotional Performance Preparation
- ☐ Time to Stand Up
- ☐ Audience Spectrum
- ☐ The Push

DEFINITION & EXAMPLES OF PERFORMANCE PRINCIPLES

Performance Vernacular	This is the common language and vocabulary we use at Destiny Arts in reference to performance. It is informed by the language used in the professional dance and theater community. We use this language with students so they know how to engage in a larger conversation as performers in the world and be ready when performance time comes for all the different terms they will hear.
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	<ul style="list-style-type: none"> ● Formations: where performers stand in space and in relation to each other ● Blocking: running through formations in the rehearsal or performance space ● Rehearsal: practice for a project or performance ● Call Time: the specific hour performers need to appear for a show ● Tech Rehearsal: rehearsal that focuses on tech needs (<i>i.e. lighting, sound, video, stage crew</i>) ● Dress Rehearsal: a full, uninterrupted run through of the show in the performance space including costumes and props as if an audience was present ● Stage directions: <ul style="list-style-type: none"> ○ <u>Note:</u> <i>All are from the perspective of the performer when facing the audience.</i> <ul style="list-style-type: none"> ■ Stage Right: to the performer's right ■ Stage Left: to the performer's left ■ Up Stage: toward the back of the stage ■ Down Stage: toward the audience/front of the stage ● Backstage: any area where performers stand by/wait to perform, prepare themselves ● Audience: group of people gathered to witness a performance/show ● Theater Etiquette: guidelines for behaving in an appropriate and respectful way in the theater/performance space ● Cue: an audio or visual signal used to prompt another event or action in a performance/show ● Transition: a change from one part to another in any element of a performance
Spatial Performance Preparation	<p>This is the phase of the Culminating Performance practice where dancers learn and run through their formations, transitions (<i>between formations if applicable</i>), and transitions on and off/in and out of the performance space as needed.</p> <ul style="list-style-type: none"> ● Formations may be set throughout an entire session or they may emerge closer toward switching into "show mode". ● Practicing these spatial orientations in repetition and as much as possible supports smoothness and memorization for performers. ● Formations may be set based on height, to achieve a certain group shape/aesthetic, or based on skill, as desired and designated by teacher and/or students. ● These may also be prepared with the actual performance space in mind using measurements and other physical conditions of the space.

	<ul style="list-style-type: none"> • Ideally, all spatial orientation will be practiced and adjusted accordingly when practicing in the actual performance space.
Theater/Stage/ Performance Space Etiquette	<p>Etiquette for the performance space may be very similar to etiquette for the studio. However, each performance may have its own specific guidelines and expectations for safety and smoothness. Briefing students on clear expectations, consequences, and rewards is crucial for a beautiful performance. Some foundational tenets of Theater Etiquette are:</p> <ol style="list-style-type: none"> 1. Refrain from eating or drinking on stage/in rehearsal spaces and keep your area neat and clean. 2. Quiet on the set. 3. Reply “<i>Thank You 10</i>” when told 10 minutes until places. This can also be “<i>Thank You (given amount of time)</i>”. 4. You Listen attentively when the director is speaking. 5. Put away your phones. The performance/show deserves your full attention. Save social media posting for after the rehearsal or show. 6. Accept all notes from the director graciously and say thank you. 7. Always be respectful of everyone you work with: staff, crew, directors, designers, other performers, and yourself. <ul style="list-style-type: none"> • We liked this list of Theater Etiquette (see <i>hyperlink</i>). Also feel free to research your own! • Here are the 2018 Destiny Junior Company (DJC) Theater Expectations (see <i>hyperlink</i>).
Emotional Performance Preparation	<p>Performers have all types of feelings when approaching show day. Some are overcome with excitement, some are totally fine in class and suddenly have anxiety. Some are happy dancing in front of their peers and trusted adults but shut down at the thought of performing in front of the wider community and/or strangers-or vice-versa.</p> <ul style="list-style-type: none"> • Facilitating conversations and activities ahead of time with students is key. • Preparing for various emotional responses equips a young person with some tools, whether they are showcasing work in progress to peers in class or performing in front of a thousand seat audience.
Time to Stand Up	<p>In order to connect to an audience during and before a performance, one must develop and hone stage presence. This consists of looking up, taking up the space you are given, dancing big enough to fill the space, showing your true authentic self, and having fun telling the story are a few things to work on and practice.</p>

	<p>Practicing in the studio is different from performing on stage. The energy on stage has to be even more alive and electric. One has to perform so the person in the furthest seat in the house feels what is being expressed by the performer on stage.</p>
Audience Spectrum	<p>Performers should know how to be respectful and engaged audience members. Knowing what it's like to be a good audience member helps performers become great by teaching them to connect with the different types of audiences they may perform in front of.</p> <p>Having discussions about the different types of energies audiences may have is also integral. It is important to remind performers that no matter how they think the audience is reacting, they must continue to give 100%. Not every audience will respond how you think or hope.</p>
The Push	<p>As performers, we all have a big responsibility. When we get the drive to commit to a performance, we have to give 100% no matter what. We also have to decide to join the biggest energy happening on stage and push through to the end.</p> <p>Since we are performing in a group, along our journey we must also support each member. We can do this by being community minded, being our best selves while helping others shine too. Tune in to when additional support is needed by an individual or the group. Especially when we mess up, it's key to keep going at 100%.</p>

BONUS TRACKS:

**PART 1 – AN APPENDIX OF ADDITIONAL CURRICULUM
ACTIVITIES & RESOURCES**

Destiny Teaching Artists have created and amassed dozens of lesson plans and activities. Attempting to include them all in this curriculum guide would make the length of this mixtape too dense. Therefore, we selected just a handful of examples for Side B and the Bonus Tracks sections. To access the full, let's call it a multi-disc anthology of goodies, we hope you will visit our Curriculum Crate where you can dig through our complete collection of Dance Category & Style Definitions, Historical Soundbites, Opening Circle Activities, Share Artistic Experience Activities, Engage Creative Process Activities, and Closing Circle Activities. The Bonus Tracks in this part of the Mixtape are a few samples of classic hits from our collection.

TRACK 11: EXAMPLES OF DANCE STYLE DEFINITIONS AND HISTORICAL CONTEXT SOUNDBITES

DANCE STYLE: *BODY PERCUSSION*

Definition & Full Historical Context	<p>Body Percussion</p> <p>Body percussion is a subset of "body music." It may be performed on its own (acapella) or as an accompaniment to music or dance. Body percussion is about utilizing your own body to make sound. The human body is the oldest instrument in the world. Many cultures around the world have used Body Music as a way to communicate and share cultural expressions. You can see examples of body percussion being performed as a dance style through Keith Terry, Stomp, Molodi, and Barbatuques.</p>
Historical Context Soundbite	<p>Before any parts of the activity below, share this soundbite:</p> <p>Body Music, without any accompanied music (acapella), is about utilizing your own body to make sound. The human body is the oldest instrument in the world. Many cultures around the world have used Body Music as a way to communicate and share cultural expressions. Body Music is now considered a dance style as it's practiced today.</p>

DANCE STYLE: *LOCKING*

Definition & Full Historical Context	<p>Locking</p> <p>Although Locking is an integral part of Hip Hop dance and culture, it emerged to Funk music. During the late 1960s in Los Angeles, the pioneer of Locking, Don Campbell, created a dance style that consisted of popular social dances of the time done in his unique way, mixed with a move he created by accident called <i>The Lock</i> as well as movements that the original Lockers added.</p> <p>The story goes that Don Campbell couldn't really do the <i>Funky Chicken</i>, a popular dance of the time. His awkward jerky stops turned into the dance move we now know as the <i>Lock</i>. This is one of our favorite creation stories, because it's about creating something new and popular out of a mistake.</p>
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	<p>Don Campbell and the Lockers made frequent appearances on the influential music and dance TV show <i>Soul Train</i> which began in 1971. The main basic moves of Locking are <i>Lock/Double Lock</i>, <i>Up Lock</i>, <i>Muscle man/Attention/Throw Ups</i>, <i>Pacing</i>, <i>Break down/Rocksteady</i>, <i>Kick</i>, <i>Point</i>, <i>Wrist Twirl</i> and <i>5's</i>. Some of the original moves added were the <i>Scooby Doo</i>, the <i>Scoobot</i>, <i>Scoobot Hop</i>, <i>Whichaways</i>, and the <i>Skeeter Rabbit</i>. Very lively and theatrical, this style of dance had its own unique character. If you were a Locker, you were one through and through, from the way you dressed to the way you spoke and moved your body. Locking isn't just a dance, it has its own identity and lifestyle within the culture of Hip Hop.</p>
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Historical Context Soundbite	<p>The story goes that Don Campbell, the original pioneer of Locking, couldn't really do the funky chicken, a popular dance of the time. His awkward jerky stops turned into the dance move we now know as the <i>Lock</i>. This is one of our favorite creation stories, because it's about creating something new and popular out of a mistake.</p> <p>Locking as a dance form consists of popular funk dances of the time, for example the rock steady, mixed with moves that came out of the original creation moment and movements that the original lockers added. The main basic moves of Locking are:</p> <ul style="list-style-type: none"> • <i>Lock/Double Lock</i> • <i>Up Lock (Muscle man)</i> • <i>Pacing</i> • <i>Break down/Rocksteady</i> • <i>Kick</i> • <i>Point</i> • <i>Wrist Twirl</i> • <i>5's</i>
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DANCE STYLE: HIP HOP SOCIAL (PARTY) DANCES

Definition & Full Historical Context	<p>Hip Hop Social (Party) Dances</p> <p>The musical form of Hip Hop developed over time in various social spaces. It evolved with the people who were creating it and the parties</p>
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	<p>they hosted/attended. The social dances that came about were responding to the music of the time, and were done together with people rather than individually in a cypher. These social dances were done to Hip Hop music, descended from and inspired by DJ Kool Herc's original mixing. One of the most well known and favorite groups of social dances in Hip Hop emerged in the mid 1980s and early 1990s, sometimes referred to as 90s party dances. These are moves such as <i>the Reebok</i>, <i>the Cabbage Patch</i>, <i>the Pacman</i>, <i>the Prep</i>, <i>the Bart Simpson</i>, <i>the Shamrock</i> and more. These dances were often done in the traditional African pattern of single single double double, so could easily be done in unison among groups of people enjoying or performing them together. In different parts of the country, similar moves emerged to the music, often by different names. Hip Hop historian and pioneer Rennie Harris talks about the <i>collective unconscious</i>, where people in similar social contexts with complimentary histories in different areas will often create the same thing unknowingly.</p> <p>See Camille Brown's video <i>The History of African American Social Dance</i> and reference it when teaching Hip Hop Social Dances. The Hip Hop party dances of the late 80's and early 90's were a response to Hip Hop music and were different in different parts of the country. Some cities might call the dance move <i>The Reebok</i>, but some people might call it the <i>Cabbage Patch</i> in other cities.</p>
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Historical Context Soundbite	<p>Take a short break after the warm-up to say a little bit about these dances. If you've already watched Camille Brown's video <i>The History of African American Social Dance</i> you can reference it here. Talk about how the hip hop party dances of the late 80's and early 90's were a response to Hip Hop music and were different in different parts of the country. Some cities might call the dance move <i>The Reebok</i>, but some people might call it the <i>Cabbage Patch</i> in other cities.</p>
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TRACK 12: BONUS OPENING CIRCLE ACTIVITIES (with variations)

Check-in	Instructions for Thumb Check-in: <ul style="list-style-type: none"> How are you feeling on your thumb? <ul style="list-style-type: none"> Responses can be: Up? Sideways? Down? On the count of 3, show your thumbs! 1, 2, 3... I'm looking around to see how everyone's doing, please look around to see how your classmates are feeling "Check-in Pose" <ul style="list-style-type: none"> How are you feeling? Each student will display their response to this prompt with a frozen pose (<i>scaffolding for concept of muscle control</i>) Each person stays in their pose as we go around the circle, all students will be frozen until we get all the way around.
Creative Expression of Your Day	Instructions: Go around the circle and have each person take turns answering the prompt of the day. Here are 2 different options on how to facilitate this: <ul style="list-style-type: none"> Spoken Response: <ul style="list-style-type: none"> "If Your Day Was A Dessert..." "If Your Day Was a Weather Report..." "Your Day in One Word..." Movement Response: <ul style="list-style-type: none"> Use any of the above prompts, but now the responses from each student will be movement based Silent Check-in: Each student does a movement with their body to show abstractly or literally where they're at today, everyone repeats (<i>optional</i>)
Meditation / Mindfulness	Examples of Meditation/Mindfulness Activities with Instructions: <ul style="list-style-type: none"> Collective Breath: <ol style="list-style-type: none"> Sit with legs crossed, palms on knees and lengthen the spine Tell the students to take a breath in and on the exhale tell them to close their eyes or lower their gaze to the center of the circle Have them find their own natural breath first Have them breath together by telling them when to inhale and exhale, do this 2-3 times Have them open their when they are ready Timed meditation: <ul style="list-style-type: none"> How long can the group be silent?

	<ul style="list-style-type: none"> ■ <u>Note:</u> <i>This is good for classes that are not fully silently meditating yet.</i> ● Standing Meditation: “Hugging the Tree” <ol style="list-style-type: none"> 1. Stand with feet hip width apart 2. Slightly bend on leg and place the other leg in front of you resting on the heel 3. Bring arms up to shoulder length and hold them like you were hugging a tree with a small gap between the middle fingers. 4. Focus on the area between the middle fingers and breathe 5. Tell them when to stop by have them do a breath together ● Movement Meditation: <ul style="list-style-type: none"> ○ Definition: any slow relaxing movement that can be followed naturally (<i>without too much thought</i>) ● Guided Meditation: Sample prompts <ul style="list-style-type: none"> ○ Imagine an animal you feel connected to, it's sitting next to you, it whispers something in your ear, something you need to hear, once it tells you the secret, it leaves. What did it say? Hold it within you. ○ Go to a safe place, where is it, what does it look like, what does it feel like? ○ Think of one positive intention, goal, trait you want to bring to dance class today (<i>and/or to the rest of your day</i>). Once you have it, let it wash over you and let it go. ○ Listen for 5 (<i>or 3, or x number</i>) of sounds, inside or outside the room. Inside or outside your body. Once you pick your sounds silently in your mind, transfer that same gentle focus on to your breath. Take 2 more inhales and exhales. One more breath as a class. ○ Notice the breath coming in feels cooler than coming out. Exhale this time with a sound. Now one more quiet breath. ○ Lying down: feel yourself melt into the floor, one body part at a time, starting with your feet, all the way to your head. (<i>Calls out sections of the body one by one</i>). How does it feel to be completely immersed in the floor? Bring acknowledgment back into the body section by section (<i>i.e. bring feet back to the surface or wiggling</i>) Come fully back into the space and debrief (<i>i.e. What is one word that describes how you feel or did you see a color?</i>)
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	<ul style="list-style-type: none"> ○ Someone you love is approaching you on a boat, from far away, you're so excited to see them, they tell you something or share something with you. What did they say? Hold it within you. ● Mindfulness Reflection/Share Out: <ul style="list-style-type: none"> ○ Ask for selected share-backs from what the students envisioned, intended, where they went, etc. ○ Distill something from the mindfulness into one word and express it with a movement, each person goes, everyone repeats. <ul style="list-style-type: none"> ■ <i>Note: This could also scaffold into your next section of class/rest of class)</i> ● "Standing Palm to Palm" Meditation <ul style="list-style-type: none"> ● Have students stand in a circle and ask them to push their palms together. ● Now expand your shoulders out: to the left and to the right. Expand your chest from the front and the back. ● Then end with visualizing stretching your spine up and down.
Exercise	<p>Examples of Exercises with Instructions:</p> <ul style="list-style-type: none"> ● "Follow The Leader" <ul style="list-style-type: none"> ○ In a circle students will copy the movements of the student leading the group. The leader will move in slow-mo so others can easily follow. <ul style="list-style-type: none"> ■ <i>Note: This is a great activity for those who don't always take initiative in leading the group in an outward way.</i> ● "Name and Movement" <ul style="list-style-type: none"> ○ Each student says their name and will share a movement that everyone in the group can repeat, then the group repeats back that person's name and movement together. ● "Name & Movement (Name Syllables)" <ul style="list-style-type: none"> ○ Ask students to say your name with a movement that matches the syllables of your name. Teaching artist demonstrates. All students will repeat around the circle. ○ Next level: "Pass the Wave" <ul style="list-style-type: none"> ○ Teaching Artist breaks down the wave movement, with students following while in a circle. ○ Pass the wave around the circle, then the other way. ○ Added challenge: Add a movement in the middle of your wave.

	<ul style="list-style-type: none"> ● “Clap Circle” <ul style="list-style-type: none"> ○ First look each person in their eyeball or eye socket. Then prompt students: “1-2-3, clap together!” ○ Teaching artist says, “Look, we can all clap at the same time. Now pass a clap around the circle, keeping eye contact with the person you’re passing to. Pass the clap the other way, all the way around the circle.” ○ Variations: <ul style="list-style-type: none"> ■ Send a clap both ways, while keeping the beat of the clap on time. ■ Remember the person you received the clap from and who you gave a clap to. Now change positions in the circle but we will keep the same order of passing based on who you received the clap from and who you’re passing it to. ■ Try it in backwards order. ■ Pass your clap to the person you’re giving it to, then walk across the circle to that person to take their space in the circle. Now that person claps to the person they are giving it to and will take their space in the circle, etc. ■ The entire group will say each person’s name around the circle as fast as possible one after the other, timed by the teaching artist, keeping the beat similar to keeping the clap on beat.
Game	<p>Examples of Games with Instructions:</p> <ol style="list-style-type: none"> 1. “Pass Through the Middle” <ul style="list-style-type: none"> ○ Ask students to first stand in a circle. Students must walk through the circle to a new spot without talking or touching in a given amount of time, starting with 10 seconds. Those stuck in the middle after the countdown will be asked a question or given a task by the teaching artist. ○ Proceeding rounds: Teaching artist counts backward from 5 seconds, then 3 seconds. Whoever is caught in the circle and not settled in a new spot yet after the countdown has to make a prompt decision by teaching artist or student(s). There can be more than 1 person caught in the middle of the circle at a time. <i>(i.e. Strike a pose that means “Respect” to you, Do your favorite dance move for 5 seconds, Describe how your day in 3 words, etc.)</i> 2. “I Love My People”

	<ul style="list-style-type: none"> ○ Teaching artist chooses one person to go to the center of the circle. ○ Student in the center will say something that is true for them starting with the phrase “<i>I love my people</i>”. (i.e. <i>I love my people who are wearing black.</i>) ○ Everyone who feels the statement is true for them moves through the circle to a new spot in the circle without talking or touching. They are not able to move directly to the left or right of where they were. ○ The last person to find a spot in the circle is the new person in the center who says something true for them. ○ Added layers: Ask the person in the circle to say something people wouldn’t know just by looking at them, or deeper level sharing. (i.e. <i>I love my people who have 2 sisters, I love my people who travel to see their grandparents, etc.</i>) <p>3. “Clap/Don’t Clap”</p> <ul style="list-style-type: none"> ○ Tell the students that when you say “clap” they do not clap. But when you say “clap X amount of times” they have to clap that many times. (i.e. “<i>Clap 2 times. Clap 7 times. Clap</i>”). ○ If anyone claps at the wrong time, when you only say “clap”, then they have to go into the middle of the circle and do something that can be decided by the teaching artist or a student. (i.e. <i>Move like your favorite animal, Dance like you're moving through mud, Do 5 push-ups, etc.</i>) <p>4. “Point & Duck (Name Game)”</p> <ul style="list-style-type: none"> ○ Teaching artist chooses one person to go into the center of the circle. ○ Person in the center must spin around while pointing with their eyes open (some play this by having the person in the center close their eyes while spinning and countdown 3-2-1). ○ The person they end up pointing to must duck, while the two people left standing on either side of the ducking person must try to say each other’s names as fast as possible. ○ The first person to say the other person’s name gets to be the next person in the center of the circle (some play by having the person who says the other person’s name the slowest has to go in the center). ○ If the 2 students don’t know each other’s names, introduce yourselves! Then move onto the next person in the middle and play another ground.
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	<p>5. “Foot Tap (Name Game)”</p> <ul style="list-style-type: none"> ○ Have students sit down with their feet inside the circle. ○ Teaching artist chooses one student to go in the center of the circle. Then the teaching artist chooses another student to say the first name out loud. They will call out the name of another person in the circle. ○ The person in the center who is “it” tries to tap the foot of the person whose name was just called. ○ Before this person gets tagged, (<i>whose name was called</i>) they must say another student’s name sitting in the circle to avoid being tagged. ○ If they try to move their feet from being tagged, they are “it” and must go to the center. If they do get tagged, they are “it” and must go to the center. ○ The person who was just “it” calls out the next name. <p>6. “Control” or “Flinch Don’t Flinch”</p> <ul style="list-style-type: none"> ○ Teaching artist starts out as the leader of the game and holds a (<i>soft or inflatable</i>) ball in the center of the circle. ○ If the teaching artist throws it to a student and they don’t catch it or drops it, they are out (<i>must sit down in their spot in the circle</i>). ○ If the teaching artist fakes throwing the ball and the student moves their hands or body as though they’re trying to catch the ball, they’re out. ○ If they stay still when faked out or catch the ball they stay in the game. ○ The last student left standing can become the leader of the game the next round or next class. <ul style="list-style-type: none"> ■ In the event that the teaching artist is the only person throwing the ball: if students play around with the ball before throwing it back to the teaching artist they are out. <p>● “Freeze Dance”</p> <ul style="list-style-type: none"> ○ When the music is playing, students will dance. ○ When the music pauses, students will freeze. ○ If you are caught moving while the music is off or touching other dancers on purpose you are out. ○ Playing in rotation: when new dancers get out, previously out dancers go back in to play. ○ Playing with a Champion: students who are out will stay out until there are 1-3 champion(s) at the end of the game.
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	<div data-bbox="748 205 1520 321"><p>■ <u>Note:</u> Layer in themes such as: <i>This round dance facing someone, dance alone, travel around the dance floor, dance low, medium, high, etc.</i></p></div> <div data-bbox="508 325 875 359"><p>“High Five Pass The Clap”</p></div> <div data-bbox="558 365 1536 678"><ul style="list-style-type: none">• Standing in a circle students will create football goal posts with their arms and hands, palms facing towards the center of the circle.• While keeping this frame, each person will use their right hand to clap the right hand of the person next to them.• For the next round, each person will use their left hand to clap the left hand of the person next to them.• Pass the clap in this position and change the speed (<i>faster or slower</i>) as the high fives travel around the circle a few times.</div>
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TRACK 13: BONUS SHARE ARTISTIC EXPERIENCE

ACTIVITIES

Dance Style	Hambone (Body Percussion)
Name of Activity	Call and Response Hambone
Dance Fundamentals (Level 1)	Energy (<i>primary focus</i>) Time (<i>secondary</i>) Space (<i>secondary</i>)
Overview	Students will exercise their ability of listening to one another, playing music together and for one another.
Resources	For other ideas on how to build your own Body Percussion activities reference the Additional Resources (Track in Chapter 17).
Historical Context Soundbite	Before facilitating the activity below, share this soundbite: Hambone, Patting Juba and Juba, is a percussive dance form created by enslaved people from Africa and the Caribbean. Hambone and Juba are predecessors to modern dance, tap dance and stepping. These dance forms are origins for many types of music found in the United States today.
Instructions	<ol style="list-style-type: none"> 1. Have students stand in a circle. 2. Ask one person to join the Teaching artist in the center of the circle, they are the Follower. 3. Teaching artist will be the Lead and starts a Hambone pattern. They will also make clear eye contact with another person in the large circle to pass the pattern to when they are done with the pattern. 4. As this happens, the second person in the center of the circle copies the pattern the Teaching artist created. 5. Now the Teaching artist and the person they made eye contact will switch places. The Teaching artist has joined the large circle with the 3rd person now in the middle. 6. The second person who stayed in the center of the circle is now the Lead and creates a new Hambone pattern. They will make clear eye contact with another person in the large circle when they are done with the pattern.

	<ol style="list-style-type: none"> 7. As this happens, the 3rd person in the center of the circle is now the Follower and copies the pattern the 2nd person (<i>who is the new Lead</i>) created. 8. Now the 2nd person and the person they made eye contact with (<i>the 4th person</i>) will switch places. The 2nd person has joined the large circle with the 4th person is in the middle. 9. The 3rd person is now the Lead and the 4th person is the Follower. Repeat until everyone in the circle has gotten to be a Lead and Follower in the center of the circle.
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Dance Style	20s-30s Jazz Dances (Solo and Line Dances)
Name of Activity	Warm-up
Dance Fundamentals (Level 1)	Time
Overview	Use the warm up in every class to introduce and drill movement vocabulary. It serves the purpose of both getting students into their bodies/warm, and learning basic to complex movement you would like them to have access to in their dance practice. In each dance style, build up to student led warm ups. Include isolations and stretches along with dance moves.
Resources	<p>This is a great opportunity for students to listen and dance to music people danced to: Big Band, Jazz and Blues. Song Recommendations:</p> <ul style="list-style-type: none"> ● <i>A-Tisket, A-Tasket</i> by Ella Fitzgerald ● <i>Exposition Swing</i> by Duke Ellington ● <i>Topsy</i> by Count Basie ● <i>Swing, Brother, Swing</i> by Billie Holiday ● <i>The Jumpin' Jive</i> by Cab Calloway
Historical Context Soundbite	<ul style="list-style-type: none"> ● After the Warm-up activity below share this soundbite: ● Social dances of the 1920s and 30s consisted of solo jazz dances inspired by tap dance. Some examples of dances are the <i>Push and Cross</i>, <i>Tacky Annies</i>, <i>Susie Q</i>, and <i>Shorty George</i>. In some cases these dances were strung together to form line dances. Two more popular ones are <i>The Shim Sham Shimmy</i> and <i>The Big Apple</i>.

Instructions	<ol style="list-style-type: none"> 1. Play music from the time of the Harlem Renaissance. (<i>i.e. Big Band, Jazz, Blues</i>) 2. First demonstrate and then count half time, on time, and double time with the students. 3. Model specific dance moves to all of these various timings. If possible play 1 song that helps to emphasize dancing in half time, on time and double time. 4. Teach these foundational 20s-30s social dance timekeeping techniques and moves: <ul style="list-style-type: none"> • <i>Pacing</i> • <i>Two step</i> • <i>Charleston</i> • <i>Boogie up</i> • <i>Boogie back</i> • <i>Clapping</i> • <i>Snapping</i>
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Dance Style	Popping
Name of Activity	Follow the Pattern
Dance Fundamentals (Level 1)	Time Space
Overview	Students will follow and lead in this mind bending exercise. First the teacher will hold a shape for 4 counts and then move onto a new shape, while the students start the first shape for 4 counts. This references different styles/actions in Poppin such as strutting and dominoing. It requires a high level of focus, taking students minds off the perfection with which they may execute a shape. Then they get to explore their own creativity when leading the exercise for the class.
Resources	<p>Using Funk songs or Hip Hop songs that have a hard snare hit in a 4/4 rhythm are best when teaching Poppin' foundation. More complex music is beneficial as students advance. Recommended video for this activity and related Poppin' activities:</p> <ul style="list-style-type: none"> • <i>Electric Boogaloos on Soul Train</i> https://www.youtube.com/watch?v=qkc8YduPnOM

Dance Style	House Dance
Name of Activity	Groove Exercises
Dance Fundamentals (Level 1)	Energy
Overview	<p>In many Street Dance styles, a dancer's "<i>groove</i>" is considered a defining factor in their personal style. <i>Groove</i> is simply how we organically move and keep time to the music. Dancers can execute the same move, but the <i>groove</i> or personal body movement and flavor they infuse it with makes all the difference. It is a way for those witnessing to see the dancer's individuality, but also an internal experience for the dancer as they interact with the music and express themselves. By practicing various simple movements that cause dancers to find their own <i>groove</i>, dancers discover more of their personal style and expression. Later dancers can apply this in their more complex and technical moves to add personal style and have their own unique experience while dancing. The way they <i>groove</i> can also add nuance to their musicality.</p>
Instructions	<ol style="list-style-type: none"> 1. Practice <i>Jacks</i> and any other simple timekeeping <i>grooves</i> in the 8's format (<i>in warm up lines, dancers do 8 counts of the move facing each of the 4 walls and then back around</i>). 2. Practice the same <i>Jacks</i> and <i>grooves</i> across the floor (<i>see Across the Floor exercises and instructions</i>). 3. Play with the groove: Dancers spread out in the room and listen to the music, allowing themselves to use the practiced <i>Jacks</i> and <i>grooves</i> to move organically in their own world. 4. "Match the Groove" activity with your partner: Taking turns in counts of 8 and/or organically one partner leads a groove and their partner matches it, this is especially fun as it mimics how people dance socially at parties and clubs. 5. Wrap up the <i>groove</i> flow day of class with one or both of the following circles: <ul style="list-style-type: none"> ○ "No Dance Moves Allowed" Cypher: Each dancer <i>grooves</i> in the cypher, calls out the next dancer by approaching them, until all dancers have taken a turn. ○ <i>Groove</i> circle where each dancer leads a <i>groove</i>, all dancers follow, goes around the circle.

Dance Style	Krump
Name of Activity	Feel It
Dance Fundamentals (Level 1)	Energy
Overview	This activity is designed to help the students embody the feeling of Krump.
Resources	<p>Share video for this activity and related Krump activities. Select a relevant and age appropriate clip from the movie <u>Rize</u>. Song Recommendations:</p> <ul style="list-style-type: none"> • <i>Break It On Down</i> by Flii Stylzs • <i>Rumble</i> by J-Squad • <i>Lying Is a Sin</i> by Big Rulez • <i>Hall of Fame</i> by J-Squad • <i>Rampage</i> by Krump Kings
Historical Context Soundbite	Krump is a style of dance that truly emerges from spirit. It has been described as exactly that, <i>“It’s like your spirit is trying to leave this world and you are using your body and movement to keep it here.”</i> To truly understand this dance form one must let go to connect to your own body and soul.

TRACK 14: BONUS ENGAGE IN CREATIVE PROCESS

ACTIVITIES

PART 1: FEELING

Prompts	<p>In an elementary class (<i>i.e. pre-4th or pre-5th grade</i>), ask students “<i>What might you do if you had to work with a partner you don’t normally work with, weren’t expecting, or isn’t your favorite?</i>”</p> <p>Some questions to ask:</p> <ul style="list-style-type: none"> • How do you stay open to working with whomever you are grouped with? • Why is it important to work with a variety of people instead of always working with people you know or feel comfortable with?
Revisit group/class agreements	<ol style="list-style-type: none"> 1. Ask students “<i>Do our existing agreements work?</i>” or “<i>Do they need to be changed to support this new process?</i>” 2. Add to or edit agreements. 3. Ensure that the whole group buys into the agreements created by them. <ul style="list-style-type: none"> ○ <u>Note:</u> <i>The stronger the buy in is, the easier it will be to reference that these agreements were created by the group if/when they are broken.</i>
Partner Activity	<p>Name of Activity: Describe your friend</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. Ask/assign students to split up into pairs. 2. Give them 30 seconds to study their partner. 3. After 30 seconds have the partners stand back to back. 4. Teaching artist will ask questions that each person will silently answer without looking at their partner. 5. Have students turn around to see how many questions they answered correctly. 6. Ask students to change partners and repeat steps 2-5. You can have them switch partners as many times as you want so they can be with various people. <p>Reflection questions:</p> <ul style="list-style-type: none"> • How did you remember things about your partner? • How did it feel to know the answer? • How did you feel when you didn’t know the answer? • Why is it important to be able to describe someone you are working with?

Group Activity	<p>Name of Activity: If you really knew me</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. Ask students to sit in a circle. 2. Go around the circle, one person at a time, and have each student share something about themselves. 3. You can do as many rounds as you want, progressively increasing the depth of the sharing.
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PART 3: CREATING

Group Activities	<p>Name of Activity: Pose On Beat</p> <ol style="list-style-type: none"> 1. Ask students to think of four poses. 2. Freeze in the poses on each beat. 3. After all four are done, repeat in the same or a different order. <p>Name of Activity: Freeze Dance (with themes)</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. When the music plays, everyone dances according to the theme that is given by the teaching artist. Theme ideas: <ul style="list-style-type: none"> ○ Everyone travel around the dance floor ○ Touch the floor ○ Dance with others without touching ○ High to the sky, etc. 2. When the music stops, each student must freeze immediately and hold that position until the music begins again. 3. If a person does not freeze immediately, or moves while the music is paused they do 10 jumping jacks during the start of the next round and then rejoins the dance 4. <u>Note:</u> <i>this is the most aerobic version of the game, where players do not get “out”.</i> <ul style="list-style-type: none"> ○ Stay out until the next time someone gets out, then go back in. ○ Gets out until the last dancer remains (“<i>champion style</i>” = <i>more competitive</i>). <p>Name of Activity: Mirror Image</p> <p>Instructions:</p> <ol style="list-style-type: none"> 1. Ask/assign students to split up into pairs and face each other.
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	<ol style="list-style-type: none"> 2. One person starts and does a move that their partner mirrors. 3. After a designated amount of time (<i>i.e. 1 x 4 count to music or 30 seconds without music</i>), partners switch roles. 4. The person following now leads by doing a move that the other person previously leading, now mirrors. 5. This exchange happens as much or as little as the teaching artist wants. 6. When the time is up, pairs will face the same direction and decide who will be in the front or in back. 7. Next level: There can be a portion of the activity when pairs can be prompted to remember what they did while mirroring their partner. Pairs will practice doing the choreography they just created, preparing to perform it together. 8. Depending on time, each pair shares what they have come up with to the entire group, each pair shares a portion, pairs share with each other, or ask 3 pairs to share.
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PART 6: *FEELING*

Group Activities	<p>Name of Activity: Regroup</p> <p>Examples of how you can transition the group back for a closing moment:</p> <p>Options:</p> <ul style="list-style-type: none"> • Teaching artist creates an opportunity to come back together to practice a group movement or reflection process <ul style="list-style-type: none"> ◦ <u>Note:</u> <i>The goal is to have everyone feel held and seen.</i> • A teaching artist or student leads a cool-down movement to a song or a call and response • The teaching artist holds a circle where students are guided in a group ritual to unify the class <p>Name of Activity: Reflection</p> <p>Instruction:</p> <ol style="list-style-type: none"> 1. Ask students to stand or sit in a circle. 2. Teaching artist asks questions to guide the reflection. 3. Let students know that if they have any leftover feelings, concerns, questions, you or another adult is available to them after class. <ul style="list-style-type: none"> ◦ <u>Note:</u> <i>Students do not have to feel like they have to walk away and figure it out themselves or sit with it.</i> <p>Examples of Reflection Questions:</p>
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	<ul style="list-style-type: none"> • Specifically asking what we liked of what we saw that students shared, giving props for things shared • How did it feel to do that exercise? • What made you feel uncomfortable? • What supported you to take more risks? • How did you feel when you took a risk? • What was fun and exciting about the exercise? What was challenging? • Are there any suggestions that were given that you want to incorporate into your work?
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BONUS COMPOSITION SAMPLE ACTIVITIES

Next steps for learned choreography	Instruction: Practice choreography to different songs: <ul style="list-style-type: none"> • Slower • Faster • Different feeling/emotion
Design a Dance	Instruction: <ol style="list-style-type: none"> 1. Students will create/choreograph 4 to 8 counts, incorporating dance moves they have learned in class or in a particular dance style. The choreography can be a contribution for particular parts of the performance piece. 2. This can be done individually or with partners/small groups. 3. After choreography is created, individuals, partners or small groups can be combined to share, learn, and decide on a specific 8-16 counts of choreography. This allows students to make artistic choices and edit their movement. 4. Students can create choreography to Engage in the Creative Process without ever performing it or simply performing it informally in class. <ul style="list-style-type: none"> ○ <u>Note:</u> <i>This can be an end result of some of the other composition activities but does not have to be.</i>
Lead Choreographer	Instruction: <ol style="list-style-type: none"> 1. Students will teach their own choreography to the group.

	<ol style="list-style-type: none"> 2. Prior to this class, students were asked to create choreography independently on their own time. 3. Teaching artists must approve the choreography privately or through a group showcase/audition process with the whole group before everyone learns it.
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BONUS FREESTYLE SAMPLE ACTIVITIES

Freestyle Sandwich in the Cypher	Instruction: <ol style="list-style-type: none"> 1. Choose a dance move to begin your freestyle as you enter the circle, this will be your first “slice of bread”. 2. Once you’re near the center of the circle, do another dance move which is the “<i>middle of your sandwich</i>” or the “<i>peanut butter</i>”. 3. Now it’s time for the other “<i>slice of bread</i>”. You will pick another dance move and do while moving to the next dancer that you choose. 4. This new dancer will copy the dance move happening towards them and move to the center of the circle to take their turn to make a new Freestyle Sandwich.
Freestyle Essay (Originally taught by Junious “Brickhouse” Lee)	Instruction: <ol style="list-style-type: none"> 1. In or out of the cypher context, students can think of their freestyle physically as a story that will consist of a beginning, middle, and an end, just like a sentence or an essay. 2. Students can practice freestyling this way in the cypher, alternating with a partner, in a small group, or spread out on the dance floor. 3. This metaphor can be introduced to beginners or can be a more nuanced, sophisticated exercise for dancers who are already starting to get a grasp on their own freestyle practice.
Partner exchanges	Instruction: <ul style="list-style-type: none"> • Match the Groove: Each person takes turns initiating rhythm keeping/grooving movements while the other then matches/follows it. • Each person leads a move with the other person following. • Each person takes turns doing 4-8 counts of freestyle. They can play with one (or more) moves, then immediately afterwards the other

	<p>person responds with their own 4-8 counts of freestyle. (Done to music)</p> <ul style="list-style-type: none"> • Movement conversation: The first person abstractly moves expressing something to their partner. When the first person is done, the other partner responds by continuing the “<i>conversation</i>”. This can be done inside or outside of a specific dance style and can be done with or without music.
Roll the Dice	<p>Instruction:</p> <p>This activity allows students to play with tempo, levels, travelling, rhythm, movement quality, musicality.</p> <ol style="list-style-type: none"> 1. Teaching artists will create personalized dance dice. Use a decent sized square box. 2. Teaching artist will choose aspects of the 5 Dance Fundamentals to put on the faces of each of the 2 dice. For example: <ul style="list-style-type: none"> ○ Fast/Medium/Slow ○ Single, single, double double/Double/Single ○ Move Around/Stay in Place ○ High/Medium/Low ○ Sharp/Smooth ○ Change Direction 3. Students take turns rolling the dice for the group. 4. Whichever face it lands on, students will need to play with that concept. <p>Additional options:</p> <ul style="list-style-type: none"> • One student or a small group rolls dice privately. The person or small group now demonstrates the specific concept the dice landed on to the rest of the group, who now have to guess what concept they are doing. • There could also be other ways of deciding what goes on the face of the dice. It could be combined with additional dice that focus on dance styles or another dice focusing on emotions. • Playing with more than one die would allow students to play with different concepts when multiple dice are rolled.

TRACK 15: BONUS CLOSING CIRCLE ACTIVITIES

Transition*	<p>Transitions are the way we get from the last section of class into the closing circle. <i>(i.e. reminding students to practice between now and the next class, transitioning the room if applicable, moving from positions/lines into a circle)</i></p> <p>Examples:</p> <ul style="list-style-type: none"> • Give an instruction on how to get back to the circle, ie touch something red or move in slow motion. • In some settings, space may need to be rearranged with chairs, desks, etc. Create a routine with participants to use the rearranging of the room as your transition, i.e name 5 students to put their desks back first, then another 5.
<p>Final Creative Expression <i>(based on what was learned/ done in class)</i></p>	<p>Examples:</p> <ul style="list-style-type: none"> • Add any of the following prompts to the cypher activity in the guide: <ul style="list-style-type: none"> ○ Use one move we learned in class today ○ Use at least one move we focused on today, or more, and add your own moves as well ○ Use only moves from a particular dance style ○ Bring the next dancer into the circle with a move they will join you in • With or without music, pick a move from something we did today and do it for 4 counts <i>(go around the circle)</i>.
Reflection Question	<p>Examples:</p> <ul style="list-style-type: none"> • What was one thing you learned today? • How did you feel when you did this part with a partner? How did you feel when you did that part alone? Raise your hand if you also felt the way they just described. • What did you notice when you practiced it this way? • What is one thing you're excited to go home and practice/show your family? • What could we do next class to make sure we have a fun and safe time together? • How can we practice respect for each other in our next class? • Raise your hand if you gave everything you could today. • Raise your hand if you learned one new thing today. • Raise your hand if you challenged yourself today.
Props	Examples:

	<ul style="list-style-type: none"> • Popcorn: Call on different silent hands to give props (<i>aka props, respect, appreciation</i>) to one student or the whole class. • Depending on time, select 3 students to share or go around the circle (<i>especially in smaller classes</i>). Each student gets a chance to give props of their choice. • Each student gives props to the person on their left or right (<i>one after the other</i>) in 1-3 words or a short phrase. You can do both directions if there is time.
Check-out	<p>Examples:</p> <p><u>Note:</u> <i>Almost any check-in activity can be repurposed as a check-out activity.</i></p> <ul style="list-style-type: none"> • One word check-out • Silent check-out (<i>movement based</i>) • Thumbs check-out <ul style="list-style-type: none"> a. How are you feeling on your thumb? b. Responses can be: Up? Sideways? Down? • Describe how you're feeling now as though it were a weather report
Ending Ritual	<p>This is the final moment that signals the close of this part of the student's day. We conduct an Ending Ritual each time we meet to build a routine.</p>

CLOSING CIRCLE ACTIVITIES when teaching Breakin'

Note: *These activities are connected to a specific dance style*

Transition	<p>Movement Conversation or A Friendly Battle</p> <p>In pairs, students will dance one at a time and then respond to each other's movements. While one person is dancing, the other one is frozen "listening" to the mover. Let each person go four times each then have everyone move into a circle.</p>
Reflection Question	<p>Breakin' is all about expressing your power, strength and personality through your body.</p> <ul style="list-style-type: none"> • <i>"When you express your personality, where do you feel it in your body? How does it feel?"</i>
Cypher	<p>Rock the Spot</p> <p>Each person goes in the middle of the circle one at a time and has to dance then end with a freeze. The teaching artist can add to this by saying, "You have to do a move we learned today and/or a move that the person who went before you did."</p>

Check-out	Freeze Go around the circle and each student strikes a pose that shows how they feel.
Props	Popcorn style: Students give appreciations to themselves or another person in the group.
Ending Ritual	1...2...3...(fists up) + Breakin'!

TRACK 16: PUTTING IT ALL INTO ACTION

Here is one example of how you can use this Curriculum Mixtape as a guide and foundational tool in 5 easy steps. Try out this creative process for yourself!

Step 1: Select a Dance Style	Choose a dance style that you're versed or emerging in as a teaching artist.
Step 2: Read & Adapt → Historical Context	Take a look at the full historical context for the selected dance style. From there, subtract or add (from your own research) to create a new historical context "sound bite" paragraph modeled after those in our full Curriculum Crate.
Step 3: Read & Adapt → Share Artistic Experience Activities	Use the activities that focus on Level 1 Dance fundamentals as a template for creating your own activities. As your class progresses, build upon those activities to lead to focusing on Level 2 Dance fundamentals. Think about how to scaffold your lessons' objectives to reflect students' skill levels.
Step 4: Read & Adapt → Engage in Creative Process	Familiarize yourself with the <i>Engage in Creative Process (ECP) Cycle</i> . Notice which activities you already facilitate and see where they fall within the cycle. What opportunities are there for you to create new activities that build upon what you already do?
Step 5: Create & Outline Session Overview	Consider the context where you are teaching and determine the length of your session to build an overview of what you'd like to cover. Some important question to ask: <ul style="list-style-type: none"> • How long is the overall session (6 weeks, a semester) and how many classes are in a session? • What time of the day/school year does it take place (in school, out-of-school, summer break)? • What are your overall goals for your students' learning versus weekly objectives?
Plan, Try & Reflect	Based on your session overview, design your class lessons in more detail. Use any part of the CYD Framework and Curriculum Mixtape as building blocks to expand lesson content in a specific dance style. After you implement the activities you chose and/or created, reflect on how the lesson went and keep adapting!

TRACK 17: ADDITIONAL RESOURCES FOR MORE 411

Curriculum	<p>Moncell Durden's Hip Hop Curriculum resource:</p> <ul style="list-style-type: none"> • http://www.humankinetics.com/products/all-products/Beginning-Hip-Hop-Dance-With-Web-Resource?isbn=9781492544456
Websites	<p>General Resource for Street Dance</p> <ul style="list-style-type: none"> • http://www.onecypher.com/category/dance-history/ <p>Juba</p> <ul style="list-style-type: none"> • https://www.revolvy.com/main/index.php?s=Juba+dance • http://www.streetswing.com/histmain/z3juba.htm
Articles/Books	<p>Body Percussion</p> <ul style="list-style-type: none"> • <u><i>Shave and Haircut: Two Bits or The Hambone, Hand Jive & Boz's Juba</i></u> Posted by David Cranstoun Welch 2008 <p>History of Stepping</p> <ul style="list-style-type: none"> • Elizabeth C. Fine. (2003) <u><i>Soulstepping: African American Step Shows</i></u>. University of Illinois Press. • <u><i>This is Why We "Step": A History of Stepping in Black Greek-Lettered Life & Culture</i></u> Posted on May 22, 2015 by Crystal A. Degregory, Ph. D. <p>General Resource for Hip Hop and Hip Hop History</p> <ul style="list-style-type: none"> • Chang, J. (2005) <u><i>Can't Stop Won't Stop: A History of the Hip-Hop Generation</i></u>. London, Middlesex: Picador.
Film	<p>General Resources</p> <ul style="list-style-type: none"> • <u><i>Everything Remains Raw</i></u>. Director: Moncell E. Durden. (2003-) <p>Music History</p> <ul style="list-style-type: none"> • <u><i>Standing in the Shadows of Motown</i></u> [Documentary]. Director: <u>Paul Justman</u> (2002) • <u><i>Make it Funky!</i></u> [Documentary] Writer and Director: <u>Michael Murphy</u>. (2005) • <u><i>Soul Train: The Hippest Trip in America</i></u> [Documentary]. VH1 Rock Docs. Directors:

	<p><u>Amy Goldberg, J. Kevin Swain</u>. Writer: <u>Sean Gottlieb</u> (2006)</p> <ul style="list-style-type: none"> • <u><i>Before the Music Dies</i></u> [Documentary]. Director: <u>Andrew Shapter</u>. Writers: <u>Andrew Shapter, Joel Rasmussen</u> (2006) <p>Hambone</p> <ul style="list-style-type: none"> • <u><i>Danny 'Slapjazz' Barber and Sekani Thomas: An Apprenticeship in Hambone (aka Patting Juba)</i></u>. (2009) • <u><i>Lance "Unique Derique" McGee at Lincoln Center</i></u>. The International Body Music Festival. (2010) <p>Stepping</p> <ul style="list-style-type: none"> • <u><i>Stomp the Yard</i></u> [Motion Picture]. Director: <u>Sylvain White</u>. Writers: <u>Robert Adetuyi</u> (screenplay), <u>Gregory Ramon Anderson</u> (earlier screenplay) (as Gregory Anderson). (2007) • <u><i>Black Greek Unity Step</i></u> at NAACP Awards (1990s) • TV Clip from <u><i>Fresh Prince of Bel Air</i></u> featuring a Black Greek Fraternity • <u><i>In the Studio with MOLODI</i></u>. MOLODI Extreme Body Percussion. (2014) <p>Lindy Hop and 20's-30's Social Dances</p> <ul style="list-style-type: none"> • <u><i>Hellzapoppin'</i></u> [Motion Picture]. Gottlieb, A & Tryon, G (Associate Producers). Levey, J (Uncredited Producer). Potter, H.C. (Director). (1941) U.S.A. • . <p>Hip Hop Social Dances</p> <ul style="list-style-type: none"> • TED talk: <u><i>History of African American Social Dances</i></u> by Camille Brown • <u><i>House Party</i></u> [Motion Picture]. The Hudlin Brothers, The Jackson/McHenry Company, The New Line Cinema (Producers). Hudlin, R. (Director). (1990)
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B-boy/Breakin'

- *The Freshest Kids* [Documentary]. Brenner, E. & Jones III, Q. (Executive Producers), Suchan, C. (Supervising Producer) & Israel (Director). (2002). U.S.A.
- *Wreckin' Shop from Brooklyn*. Director: Dian Martel. (1992)
masonrosemedia.com

Lockin'

- Lockers featured on *Soul Train*:
<https://www.youtube.com/watch?v=TAKEspfqwxA>

Hip Hop Culture

- *Just for Kicks* [Documentary]. Directors Thibaut de Longeville, Lisa Leone. Writers: Come Chantrel, Thibaut de Longeville (2005)
- *HIP-HOP: Beyond Beats and Rhymes*. Director and Writer: Byron Hurt. (2006)
- *Copyright Criminals* [Documentary]. Directors: Benjamin Franzen, Kembreu McLeod. Writer: Kembreu McLeod. (2009)

House Dance Culture

- *Wreckin' Shop from Brooklyn*. Director: Dian Martel. (1992)
masonrosemedia.com
Refer to description above.
- *House of Tres*. Alive From Off Center; 603; House Of Tres & It Doesn't Wait; SD-Base. Boston, MA: Twin Cities Public Television, American Archive of Public Broadcasting (WGBH and the Library of Congress), Boston, MA and Washington, DC. Retrieved from
http://americanarchive.org/catalog/cpb-aacip_77-51vdpkq0.

Vogue

- *How the LGBTQ Community created Voguing* (2017) www.vox.com

	<p>Waacking</p> <ul style="list-style-type: none"> • <u><i>What is Waacking? History of Punking, Whacking, Waacking 1970-2003.</i></u> Director: Kumari Suraj. (2016) <p>Krump</p> <ul style="list-style-type: none"> • <u><i>Rize</i></u> [Documentary]. Director: <u>David LaChapelle</u>. (2005).
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BONUS TRACKS

PART 2 -- AN APPENDIX OF TOOLS FOR YOUR PRACTICE

*The following documents in this part of the Bonus Tracks are tools used by Destiny Arts Center and their Teaching Artists Mentors, Teaching Artists and Program staff. These documents can be shared as resource handouts in professional development trainings or workshops to help teaching artists grow in their teaching practice. **Please cite and reference Destiny Arts Center as the authors of these tools.***

Planning Tool: Daily Lesson Overview

Name:	Date of Activity/Lesson:
Activity/Lesson Title:	Target Students/Age:
Objective:	
Dance Category or Dance Style focus for your activity/lesson:	
Description of Activity/Lesson:	
Duration of Segments: _____ 1) Opening Circle _____ 2) Share Artistic Experience _____ 3) Engage in Creative Process _____ 4) Closing Circle	Activity/Lesson Outcomes:
Materials needed:	Equipment needed:
Location:	Estimated Cost of Activity/Lesson:

Staff Signature: _____ Date: _____

Supervisor Signature: _____ Date: _____

Teaching Artist Checklist: Designing a Lesson in the Creative Youth Development (CYD) Framework

Opening Circle
<ul style="list-style-type: none"> <input type="checkbox"/> How will I know who is in the room and what they're bringing in with them—as far as their backgrounds, experiences, and feelings about the session? How do I get that information? <input type="checkbox"/> If this is the first 4 sessions together, what do they need to know in the beginning? (<i>i.e. names, pronouns</i>) <input type="checkbox"/> How do I communicate expectations for behavior, norms, and engagement grounded in our values? <ul style="list-style-type: none"> <input type="checkbox"/> Are there any norms that need to be requested (confidentiality?) and agreed on? <input type="checkbox"/> How do I make this an emotionally safe space? <input type="checkbox"/> How do I show up as a compassionate listener? <input type="checkbox"/> Is there an activity that focuses on building community and feeling connected? <input type="checkbox"/> How do I communicate what to do with questions, concerns, requests? What structures capture these? <input type="checkbox"/> How do I help students get grounded and present for the session's learning? <input type="checkbox"/> How am I pacing the opening circle to engage all students? (<i>i.e. when does it make sense to have a full circle go around vs. full group activity</i>)
Share Artistic Experience
<ul style="list-style-type: none"> <input type="checkbox"/> How am I modeling the art form? (<i>i.e. embodied expertise</i>) <input type="checkbox"/> How do I communicate the session's objectives and activities? How do I share where the objectives and activities come from? <input type="checkbox"/> How many stories will I tell? When will I tell stories? For what purpose? (<i>i.e. historical context, personal connection to art form, place based context, etc.</i>) <input type="checkbox"/> Do students have a chance to tell their stories? Is there a time to share personal stories and/or connections to the art form? (<i>i.e. How can students share stories without using words?</i>) <input type="checkbox"/> Are there different ways for students to access other artists embedded in the art form? <ul style="list-style-type: none"> <input type="checkbox"/> When could I play music? <input type="checkbox"/> Is there an opportunity to include a video? <input type="checkbox"/> Can I use quotes, a short story or text to engage students in reflection and discussion? <input type="checkbox"/> Are there opportunities for students to write? <input type="checkbox"/> How many visuals am I using? Are there a few memorable visuals? Is there an opportunity to incorporate student's own drawings or make their own visuals? <input type="checkbox"/> How will students remember what they learn? <input type="checkbox"/> Can metaphor, simile, analogy be incorporated as a way to make meaning or remember learning? <input type="checkbox"/> Are there opportunities to connect to other content/context within their classroom or program? (<i>i.e. arts-integration</i>) <input type="checkbox"/> How am I differentiating the lesson for various skill levels and needs?

Engage in Creative Process

- ☐ When do students have choice during the day? When do they get to direct their learning?
- ☐ Are there any collaborative decision-making moments in the day? If so, how will they be decided?
- ☐ Are there structures for students to learn from each other?
- ☐ Can students coach each other? How do I set this up to be safe?
- ☐ How often do they talk to each other? How much of that talk is structured and how much is open?
 - ☐ What is the purpose for each discussion? (*i.e. meaning making, storytelling, reflection, planning, etc.*)
- ☐ Depending on how many students are involved in the class, are there opportunities for dyads, pair-shares, trios, small groups, and the whole group?
- ☐ Are there opportunities to hear from each other in a nonverbal way? (*i.e. chalk-talk, movement*)
- ☐ Are there opportunities to provide prompts that allow students to explore walking in someone else's shoes?
- ☐ Is there a "problem" that students can solve together?
- ☐ How can they apply their learning during the same class?

Closing Circle

- ☐ How will students recognize and reflect on their learning during the day?
 - ☐ Is there an opportunity to visualize or embody some piece of the new learning?
 - ☐ How will they be able to assess how much they've learned?
- ☐ How will students offer me feedback?
- ☐ How do I make space for students to state the support needed in order to continue their learning?
- ☐ How will I close the day?
- ☐ How will I appreciate everyone's participation?
- ☐ How can students appreciate each other?

Don't forget about...

Presence and Pacing

- ☐ How are students oriented/seated? (*i.e. random groups or predetermined, formations changing?*)
- ☐ How often do students get to move around or change their orientation in the room?
- ☐ Does any segment in the lesson go for more than 20 minutes without a shift?
- ☐ How am I transitioning the lesson segments and/or changing groups?

Responsive Energy Shifts

- ☐ Are there moments when we might laugh? How can I plan for laughter?

- ☐ How do I make space for other emotions - like a moment of silence (*i.e. sadness, anger, difficulty*)
- ☐ What can I do after lunch time or snack time to avoid the sleepy slumber?
- ☐ How do I provide positive behavior management for students who aren't engaged?
- ☐ How are we configuring students in varied ways based on the energy the group needs?

Lesson Reflection and Follow-up

- ☐ What did you love about your lesson? Was there anything you would change from how today went?
- ☐ Were your students engaged in my facilitation? (Y/N)
 - ☐ What observations indicated this?
- ☐ Did you alter your lesson plan as you taught the lesson (Y/N)? Why?
 - ☐ What was the student(s) cue that led you to do so?
- ☐ How did you build relationships with students during your lesson?

Teaching Artist Observation Tool

Observer's Name _____ Date: ____/____/____

Teaching Artist Observed _____ Time: _____

School Name _____ Observation # _____

Creative Youth Development (CYD) Framework	What did you see? Highlights / Notes <i>Stick with observations and facts. Avoid including your analysis here.</i>
Check box if observed: <ul style="list-style-type: none"> <input type="checkbox"/> Opening Circle <input type="checkbox"/> Sharing Artistic Experience <input type="checkbox"/> Engaging in Creative Process <input type="checkbox"/> Closing Circle 	
Presence and Pacing	What did you see? Highlights / Notes
<ul style="list-style-type: none"> • Time Management • Tone of Voice • Body Language 	
Facilitation Technique	What did you see? Highlights / Notes
<ul style="list-style-type: none"> • Content Organization • Instructional Materials and Environment 	
Facilitator-Student Interaction	What did you see? Highlights / Notes
<ul style="list-style-type: none"> • Relationship building • Classroom Culture • Problem solving 	
Questions for Teaching Artist	

LINER NOTES

Words from and about the artists behind this mixtape.

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Rashidi Omari would like to thank...

any and all who have come into my life. No matter what size of our interaction you have been a part of my path to who I am today. There are a few people in my life who I would like to thank directly:

- First of all, the Universe and Creative Energy that has helped me discover and hone my skills.
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- The Byrd family for being an amazing family to grow up in and around.
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- And last but not least any and every dance partner, company and group I have ever danced with either casually or professionally because, as movers we move the world. Keep dancing!!!

Samara Atkins would like to thank...

I've got to thank Hip Hop, for without it, I wouldn't be who I am today. I've connected with the world because of it, and I've been able to find myself and be myself within it. Shout out to all of the pioneers and stewards of Hip Hop, recognized and unacknowledged, for making true Hip Hop what it is today. Thank you for living through your art, using your movement, voice, DJ skills, and graffiti to speak out, be seen, heard, and understood. Thank you for being a voice for the culture and laying the groundwork for a revolutionary movement! To the hip hop legends I've gotten to meet, train with, and learn from, thank you for preserving the culture and sharing the stories. That is gold!

I'd also like to thank my mom and my pops for always playing good music around the house and nurturing dance parties. It formed my relationship with music and movement early on, and that's what I found self expression in. I will strive to continue carrying on the legacy of Hip Hop movement and share it with others whenever I can.

Much love,
your forever student, admirer, and culture keeper,
Samara "The Hype" Atkins

Antwan Davis would like to thank the following Master Artists...

- C. Brian Williams, Step Afrika!
- Keith Terry, Crosspulse
- Jason Nious, Molodi
- Khalid Freeman, Molodi
- Fernando Barba, Barbatuques

AUTHOR BIOGRAPHIES

mika lemoine | performer and facilitator

From Oakland, California (Ohlone land), mika lemoine has over a decade of experience performing and teaching. Until 2020, she held the position of Teaching Artist Mentor and Junior Company Director at Destiny Arts Center. She holds space for young people to build community, leadership, and creativity through Hip Hop and Street Dance and their lineage and social context. She facilitates adults to build skills in holding Creative Youth Development spaces. As a queer/white/femme artist, educator, and ever-learning accomplice, mika co-facilitates white and multiracial groups with her colleagues who identify as Black, Indigenous and People of Color to nurture conversations and creative approaches for looking at whiteness, working on anti-Blackness, and doing antiracism work.

mika toured with Contra Tiempo Urban Latin Dance Theater (LA), Versastyle Dance Company (LA), and Embodiment Project (SF). She currently performs with Mix'd Ingrdnt's (Oakland) and in 2017 co-founded See Through Soul, an Oakland-grown dance company that practices healing and storytelling through movement.

mika holds a BA in Dance from UCLA's department of World Arts and Cultures.

Rashidi Omari | Director of the Destiny Arts Youth Performance Company and Senior Teaching Artist

Rashidi Omari, a proud Oakland native, is Senior Teaching Artist and the Director of the Destiny Arts Youth Performance Company. In addition to leading dance and spoken word classes in school and community spaces throughout the Bay Area, he presents on Destiny's Creative Youth Development Framework nationally and internationally.

Rashidi's love and breadth of knowledge of hip hop and performance comes from his experiences growing up before and during what is referred to as the the "Golden Age" of hip hop, and from being inspired by great performers like Michael Jackson, Tina Turner, Prince and Sammy Davis, Jr. As a dancer and M.C, he has been on local, national, and international stages since 1993, performing both solo and with groups Company of Prophets, Loco Bloco, Starchild Entertainment, Unsmokables, Ashe West Dance Company, Liberation Dance Theater Company, and Kiandanda Dance Theater Company, to name a few.

Rashidi knows that creative exploration and expression are integral components of culture and society and believe arts practices help nurture confidence, connection and cooperation which in turn helps to foster transformative social change.

Samara Atkins | Mentor Teaching Artist

Samara Atkins has been dancing and teaching hip-hop since 1999 and finds pure joy in sharing her love and passion of dance with others. She has been technically trained in jazz, ballet, and

hip hop, while her main focus has predominantly been street styles. Not only has she been a choreographer since the age of 14 and directed a student-run dance company at Howard University while attending, but has performed in various dance companies including New Style Motherlode, Diamond Dance Company, Neopolitan, Dance 10, St. Mary's Dance Ensemble, Vizion Performance Team, Carla Service's Dance-A-Vision. She currently is a dance teaching artist through Destiny Arts Center and is Co-Founder and Associate Artistic Director of Mix'd Ingrdnts, where her influences of street dance have been developed. Traveling to Mexico, China, Thailand, Nepal, and Vietnam to showcase, teach, and share her love of dance with other cultures, her passion is to perform and teach youth and the community to freely express themselves with confidence. She has choreographed for Mix'd Ingrdnts, global artist Dahrío Wonder, local artists The Alphabet Rockers, Sara Lovell, Jonn Hart, Michelle Martinez, Moesoul, and Judit, and also has back-up danced for Nile Rodgers and the band Chic. Samara has also danced for LUAM, whose choreographer credits include Busta Rhymes, Nelly Furtado, and Rihanna. She teaches adult and youth hip-hop classes around the Bay Area and also is currently a hip-hop columnist for Dance Studio Life Magazine.

Antwan Davis | Teaching Artist

Antwan is a multi-percussionist and a Co-founder of the Las Vegas based performance arts company Molodi. He has performed with the Las Vegas and North American production of *STOMP*, and tours nationally with Step Afrika!. He is actively performing and teaching workshops and residencies in the U.S and internationally. He has been engaging audiences for 14 years with Body Percussion and Stepping.

As a performer, he thrives on breaking down musical and genre barriers through creative, interdisciplinary projects. As a teacher he is enthused by creating community through Body Music, giving people a different outlet of expression. As an artist, Antwan has expanded his artistic crafts by becoming an improv actor and stand-up comedian. He strives to grow to become a better teacher, performer and person.

"My passion is people, I love connecting, inspiring, sharing and creating with people." - Antwan Davis

Aimee Espiritu, M. Ed | Arts Education Consultant

Aimee Espiritu, M. Ed. launched Espiritu Consulting in October 2017 based on 14 years of management experience in the non-profit arts and public education sectors. It is Aimee's calling to combine creative methodologies from her design training with a drive for creativity as a tool for social impact. Through the field of education and learning, she is able to authentically practice both passions in analog and digital realms.

Aimee has led strategic planning processes and partnership-building efforts for non-profit organizations, school districts, museums, foundations and government institutions. Aimee's

consulting is informed by her experience as a Secondary classroom teacher, art/design educator, workshop facilitator and most recently the Director of Programs for Youth Speaks.

Aimee is currently a Board Member of the Arts Education Alliance of the Bay Area (AEABA) and a facilitator of the Oakland Unified Arts Partners. She holds a Masters in Education (Urban Education, Curriculum and Instruction) and a Secondary Education Teaching Credential from Holy Names University, and received her B.F.A. in Industrial Design from the University of Washington.

Aysha Upchurch, Ed.M | Artist and Arts Education Consultant

Aysha Upchurch, the Dancing Diplomat, is an award-winning artist, passionate educator, and sought-after consultant who creates, facilitates, and designs for radical change. She is a Lecturer on Education at the Harvard Graduate School of Education where she has pioneered courses and initiatives to elevate Hip Hop and movement as necessary tools of transformative education. She is the founder and director of HipHopEX, a lab project that explores the power of Hip Hop in education through intergenerational programming. As an artist, Aysha considers herself a storyteller who leans on African diasporic movement to create stories of joy, connection, and liberation on the stage that seek to stir up that which is stagnant in order to bring performers and audiences into closer dialogue with each other and themselves. Endeavoring never to separate her identity as artist and educator, her work on the stage and in the classroom braids together social justice and youth advocacy and provides the foundation for her media and merchandise project D.O.P.E. - dismantling oppression and pushing education.

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