

**Dig Deeper into Hip Hop and Street Dance in...**

# **Top of The Crate**

**COLLECTION #1:  
Classic Samples & Remixes of  
Activities for Hip Hop & Street Dance  
Teaching Artists**



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# ALBUM #1 - OPENING CIRCLE

## OPENING CIRCLE

**Definition:** This transition grounds the group together and sets the tone for the day; ongoing relationship building.

**Why we do it:** To ensure that each student is seen and heard in the circle; Ritual to open space.

**How we do it (Components):**

- Mindfulness/Meditation
- Silent or movement based check-ins, community building games
- Setting and maintaining community values
- Potential to introduce or foreshadow the artform

### 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*)

### OPENING CIRCLE ACTIVITIES with variations

Note: *These activities are NOT connected to rest of class or a dance style*

<p><b>Check-in</b></p>	<p><b>Instructions for Thumb Check-in:</b></p> <ul style="list-style-type: none"> <li>● How are you feeling on your thumb?             <ul style="list-style-type: none"> <li>○ Responses can be: Up? Sideways? Down?</li> </ul> </li> <li>● On the count of 3, show your thumbs! 1, 2, 3...</li> <li>● I'm looking around to see how everyone's doing, please look around to see how your classmates are feeling</li> </ul>
<p><b>Creative Expression of Your Day</b></p>	<p><b>Instructions:</b> 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:</p> <ul style="list-style-type: none"> <li>● <b>Spoken Response:</b> <ul style="list-style-type: none"> <li>○ "If Your Day Was A Dessert..."</li> <li>○ "If Your Day Was a Weather Report..."</li> <li>○ "Your Day in One Word..."</li> </ul> </li> <li>● <b>Movement Response:</b></li> </ul>

	<ul style="list-style-type: none"> <li>○ Use any of the above prompts, but now the responses from each student will be movement based</li> <li>○ 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>)</li> </ul>
<p><b>Meditation / Mindfulness</b></p>	<p><b>Examples of Meditation/Mindfulness Activities with Instructions:</b></p> <ul style="list-style-type: none"> <li>● <b>Collective Breath:</b> <ol style="list-style-type: none"> <li>1. Sit with legs crossed, palms on knees and lengthen the spine</li> <li>2. 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</li> <li>3. Have them find their own natural breath first</li> <li>4. Have them breath together by telling them when to inhale and exhale, do this 2-3 times</li> <li>5. Have them open their when they are ready</li> </ol> </li> <li>● <b>Timed meditation:</b> <ul style="list-style-type: none"> <li>○ How long can the group be silent? <ul style="list-style-type: none"> <li>■ <u>Note:</u> <i>This is good for classes that are not fully silently meditating yet.</i></li> </ul> </li> </ul> </li> <li>● <b>Standing Meditation: “Hugging the Tree”</b> <ol style="list-style-type: none"> <li>1. Stand with feet hip width apart</li> <li>2. Slightly bend on leg and place the other leg in front of you resting on the heel</li> <li>3. Bring arms up to shoulder length and hold them like you were hugging a tree with a small gap between the middle fingers.</li> <li>4. Focus on the area between the middle fingers and breathe</li> <li>5. Tell them when to stop by have them do a breath together</li> </ol> </li> <li>● <b>Movement Meditation:</b> <ul style="list-style-type: none"> <li>○ Definition: any slow relaxing movement that can be followed naturally (<i>without too much thought</i>)</li> </ul> </li> <li>● <b>Guided Meditation: Sample prompts</b> <ul style="list-style-type: none"> <li>○ 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.</li> <li>○ Go to a safe place, where is it, what does it look like, what does it feel like?</li> <li>○ 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.</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Listen for 5 (<i>or 3, or x number</i>) of sounds, inside or outside the room. Inside or outside your body. Once you've picked 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.</li> <li>○ Notice the breath coming in feels cooler than coming out. Exhale this time with a sound. Now one more quiet breath.</li> <li>○ 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>)</li> <li>○ 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.</li> </ul> <ul style="list-style-type: none"> <li>● <b>Mindfulness Reflection/Share Out:</b> <ul style="list-style-type: none"> <li>○ Ask for selected share-backs from what the students envisioned, intended, where they went, etc.</li> <li>○ 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"> <li>■ <u>Note:</u> <i>This could also scaffold into your next section of class/rest of class</i></li> </ul> </li> </ul> </li> </ul>
<p><b>Exercise</b></p>	<p><b>Examples of Exercises with Instructions:</b></p> <ul style="list-style-type: none"> <li>● <b>“Follow The Leader”</b> <ul style="list-style-type: none"> <li>○ 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"> <li>■ <u>Note:</u> <i>This is a great activity for those who don't always take initiative in leading the group in an outward way.</i></li> </ul> </li> </ul> </li> <li>● <b>“Name and Movement”</b> <ul style="list-style-type: none"> <li>○ Each student says their name and will share a movement that everyone in the group can repeat, group repeats back that person's name and movement together.</li> </ul> </li> <li>● <b>“Clap Circle”</b> <ul style="list-style-type: none"> <li>○ First look each person in their eyeball or eye socket. Then prompt students: “1-2-3, clap together!”</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ 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.”</li> <li>○ <b>Variations:</b> <ul style="list-style-type: none"> <li>■ Send a clap both ways, while keeping the beat of the clap on time.</li> <li>■ 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.</li> <li>■ Try it in backwards order.</li> <li>■ 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.</li> <li>■ The entire group will say each person’s name around the circle as fast as possible one after the other, timed by teaching artist, keep the beat similar to keeping the clap on beat.</li> </ul> </li> </ul>
<p><b>Game</b></p>	<p><b>Examples of Games with Instructions:</b></p> <ol style="list-style-type: none"> <li>1. <b>“Detective &amp; Leader”</b> <ul style="list-style-type: none"> <li>○ Teaching artist chooses one Detective who exits the space where the group circle is to cover their eyes.</li> <li>○ Teaching artist silently chooses one Leader, students respond by staying silent.</li> <li>○ The assigned Leader begins a pattern or dance move in place, all follow, trying not to let detective know who leader is.</li> <li>○ Detective will come back and stand in the center of the circle. The Detective has 3 guesses to try to figure out who the Leader is.</li> <li>○ Leader must change the pattern at some point when the Detective is guessing. Leader can become detective for the next round or you can choose a new detective.</li> <li>○ <b>Next level, as an added challenge:</b> if they don’t guess who the leader is, then the leader gets to turn into detective. If not, choose new detective. This challenge encourages the teamwork of the game/keeping the secret of who’s the leader.</li> </ul> </li> <li>2. <b>“Pass Through the Middle”</b></li> </ol>

- 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, start 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 do a prompt decided by teaching artist or student(s). There can be more than 1 person caught in the middle of the circle at a time. *(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.)*

### 3. “I Love My People”

- 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 love my people*”. *(i.e. I love my people who are wearing black.)*
- 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 love my people who have 2 sisters, I love my people who travel to see their grandparents, etc.)*

### 4. “Clap/Don’t Clap”

- 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. “Clap 2 times. Clap 7 times. Clap”).*
- 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. Move like your favorite animal, Dance like you're moving through mud, Do 5 push-ups, etc.)*

### 5. “Point & Duck (Name Game)”

- 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 round.

#### **6. "Foot Tap (Name Game)"**

- Have students sit down with their feet inside the circle.
- Teaching artist chooses one student to go in the center of the circle, then 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, (*whose name was called*) 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.

#### **7. "Control" or "Flinch Don't Flinch"**

- Teaching artist starts out as the leader of the game and holds a (*soft or inflatable*) 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 (*must sit down in their spot in the circle*).
- 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.
  - 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.



	<ul style="list-style-type: none"> <li>● <b>“Freeze Dance”</b> <ul style="list-style-type: none"> <li>○ When the music is playing, students will dance.</li> <li>○ When the music pauses, students will freeze.</li> <li>○ If you are caught moving while the music is off or touching other dancers on purpose you are out.</li> <li>○ Playing in rotation: when new dancers get out, previously out dancers go back in to play.</li> <li>○ Playing with a Champion: students who are out will stay out until there are 1-3 champion(s) at the end of the game. <ul style="list-style-type: none"> <li>■ <u>Note:</u> Layer in themes such as: This round dance facing someone, dance alone, travel around the dance floor, dance low, medium, high, etc.</li> </ul> </li> </ul> </li> </ul>
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**EXAMPLE #1: OPENING CIRCLE when teaching Hip Hop Social Dances**

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

<b>Meditation / Mindfulness</b>	<p><b>Guided Meditation:</b></p> <ul style="list-style-type: none"> <li>● 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.</li> </ul>
<b>Check-in</b>	<p><b>“Dance Move Check In”</b></p> <ul style="list-style-type: none"> <li>● How are you feeling, displayed with your move? (<i>Class doesn’t repeat movement this time</i>)</li> </ul>
<b>Exercise</b>	<p><b>“Name and Movement”</b></p> <ul style="list-style-type: none"> <li>● Each student says their name with their dance move, all repeat.</li> </ul>
<b>Game</b>	<p><b>“Detective &amp; Leader”</b></p> <ul style="list-style-type: none"> <li>● Follow the same instructions as outlined in the Games section above.</li> <li>● 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>)</li> </ul>

**EXAMPLE #2: OPENING CIRCLE when teaching Poppin’**

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

<b>Check-in</b>	<p><b>“Check-in Pose”</b></p> <ul style="list-style-type: none"> <li>● How are you feeling?</li> </ul>
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	<ul style="list-style-type: none"> <li>● Each student will display their response to this prompt with a frozen pose (<i>scaffolding for concept of muscle control</i>)</li> <li>● Each person stays in their pose as we go around the circle, all students will be frozen until we get all the way around.</li> </ul>
<b>Meditation / Mindfulness</b>	<p><b>“Standing Palm to Palm” Meditation</b></p> <ul style="list-style-type: none"> <li>● Have students stand in a circle and ask them to push their palms together.</li> <li>● Now expand your shoulders out: to the left and to the right. Expand your chest from the front and the back.</li> <li>● Then end with visualizing stretching your spine up and down.</li> </ul>
<b>Exercise</b>	<p><b>“Name &amp; Movement (Name Syllables)”</b></p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● <b>Next level:</b> “Pass the Wave” <ul style="list-style-type: none"> <li>○ Teaching Artist breaks down the wave movement, with students following while in circle.</li> <li>○ Pass the wave around the circle, then the other way.</li> </ul> </li> <li>● <b>Added challenge:</b> Add a movement in the middle of your wave.</li> </ul>
<b>Game</b>	<p><b>“High Five Pass The Clap”</b></p> <ul style="list-style-type: none"> <li>● Standing in a circle students will create football goal posts with their arms and hands, palms facing towards the center of the circle.</li> <li>● While keeping this frame, each person will use their right hand to clap the right hand of the person next to them.</li> <li>● For the next round, each person will use their left hand to clap the left hand of the person next to them.</li> <li>● 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.</li> </ul>

## ALBUM #2: SHARE ARTISTIC EXPERIENCES

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

### 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

## BODY PERCUSSION EXPERIENCES

<b>Dance Style</b>	Body Percussion (acapella)
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Space ( <i>secondary</i> ) Energy ( <i>secondary</i> )
<b>Overview</b>	The idea of this activity is to discover the sounds and rhythms around and inside you. Explore the dynamics of the sounds you can make. The purpose is to have students' understand that their body can be an instrument while they dance.
<b>Historical Context Soundbite</b>	<b>After the Warm-up activity, below share this soundbite:</b> Body Percussion 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 its practiced today.
<b>Instructions</b>	<p><b>Part 1:</b></p> <ol style="list-style-type: none"> <li>1. Share that you'll be playing a game, "<i>It's like Simons Says with body music.</i>"</li> <li>2. The teaching artist will be <i>Simon</i>. You are going to create rhythms, body music and movement with claps, snaps, pats, pops, stomps, paired with various dance moves.</li> <li>3. Ask your students to respond back by copying the same movements and body music you just made. Come up with any rhythms you'd like but make sure they are simple enough to mimic.</li> <li>4. After several rounds, you can ask a student to act as <i>Simon</i>. Make sure <i>Simon</i> knows that the objective is to have the group be able to follow the moves not confuse or make it too difficult for them.</li> <li>5. Repeat activity.</li> </ol> <p><b>Part 2:</b></p> <ol style="list-style-type: none"> <li>1. Select several excerpts of songs that have a variety of beats and styles to play for the group. This is a great way to integrate songs that your students are also familiar with.</li> <li>2. Start off slow, focusing on one song at a time and ask students to build their own rhythms, body music and movement (<i>i.e. with claps, snaps, pats, pops, stomps, paired with various dance moves</i>) to the music you're playing.</li> </ol>

	<p>3. Suggestion: You can have 2-3 rounds for each song excerpt so students can explore creating and mixing their own rhythms and body music to match the song's beats and sounds.</p>
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<b>Dance Style</b>	Body Percussion (acapella)
<b>Name of Activity</b>	Feel the Tempo
<b>Dance Fundamentals (Level 1)</b>	Time Energy Space
<b>Overview</b>	This activity focuses on tempo, physicality and body awareness in space in three sequential parts that build on each other. Teaching artists can also decide to only facilitate one of these activities at a time. Take the opportunity to build upon the concepts into more detail.
<b>Resources</b>	For other ideas on how to build your own Body Percussion Music activities, reference the Additional Resources in Chapter 12.
<b>Historical Context Soundbite</b>	<p><b>Before any parts of the activity below, share this soundbite:</b></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>
<b>Instructions</b>	<p><b>Part 1: Claps</b></p> <ol style="list-style-type: none"> <li>1. Start with rhythmic claps, asking the students to copy what you are doing. Teaching artist: <i>"Notice that you are using your body to keep time."</i></li> <li>2. Add light marching in place or tapping your foot. This will help keep you and students in time since they are copying the rhythmic claps you're sharing. <ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>We recommend you start out with a bar of music or a 4 count of music.</i></li> </ul> </li> <li>3. Share different types of claps and call them out by name. Teaching Artist: <i>"Claps can be paired with dynamics that will give it a unique depth or sound. Did you know there are various types of claps? Cup claps, loud pitched claps, soft claps."</i></li> </ol>

	<p>4. Demonstrate the following examples and have the group follow you. Create an original rhythm using:</p> <ul style="list-style-type: none"> <li>○ 2 <i>cupped claps</i></li> <li>○ 2 <i>loud claps</i></li> <li>○ 2 <i>soft claps</i></li> </ul> <p>5. <b>Level up:</b> After you demonstrate and play with claps, you can add snaps.</p> <ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>Sometimes younger students don't know how to snap yet and this can be difficult. Start simple, see where their skills are before adding additional sounds.</i></li> </ul> <p><b>Part 2: Adding Body &amp; Feet</b></p> <ol style="list-style-type: none"> <li>1. After a few rounds of claps (<i>and maybe snaps</i>), you can add slaps to your chest, body and thighs.</li> <li>2. Demonstrate rhythmic pats to your body. Share variations and call them out by name. Ask group to copy each rhythm created one at a time.</li> <li>3. Then move to some stomps using your feet. Share variations and call them out by name. Ask group to copy each rhythm created one at a time.</li> <li>4. Begin to slowly mix the dynamic of the claps (<i>i.e. cupped, loud, or soft</i>) with snaps, slaps to the chest and feet stomping. Walk around the room and make sure students are able to mimic and follow the beat.</li> <li>5. Have students think of their body as a drum. Teaching artist: <i>"You can think of your chest and feet as a bass drum and claps/snaps as a snare drum."</i></li> </ol> <p><b>Part 3: Left, Right and the Floor</b></p> <ol style="list-style-type: none"> <li>1. Feel free to move it to the left, to the right then take to the floor.</li> <li>2. Use this opportunity for students to explore the dynamics of making different rhythms on the floor and their body. Teaching Artist: <i>"How many different sounds can you make on the floor by only using your body to make them?"</i></li> </ol>
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<b>Dance Style</b>	Hambone (Body Percussion)
<b>Name of Activity</b>	Pass Around the Hambone
<b>Dance Fundamentals</b>	Time Space

<b>(Level 1)</b>	
<b>Overview</b>	Students will gain an understanding of Body Percussion and music appreciation of Hambone.
<b>Resources</b>	For other ideas on how to build your own Body Music activities reference the Additional Resources in Chapter 12.
<b>Historical Context Soundbite</b>	<b>After facilitating the activity below, share this soundbite:</b> 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 America today.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Have students stand or sit in a circle.</li> <li>2. Teaching artist will demonstrate an 8 count of the Hambone basic movement (and play music to accompany it).</li> <li>3. Once everyone understands the 8 count, the teaching artist will pass it around the circle to reach every person.</li> <li>4. Each new person will do an 8 count of the same hambone pattern before passing it to the next person in the circle.</li> <li>5. <b>Level 1:</b> Pass the 8 count pattern around the circle. Once it gets back to the Teaching Artist, they will change the pattern and create a new 8 count to mimic.</li> <li>6. <b>Level 2:</b> Teaching artists will start an 8 count pattern and pass it around the circle. Then the next person will copy the 8 count passed to them and add another 8 count pattern to the next person. Repeat until everyone in the circle has created a new 8 count.</li> </ol>

<b>Dance Style</b>	Hambone (Body Percussion)
<b>Name of Activity</b>	Call and Response Hambone
<b>Dance Fundamentals (Level 1)</b>	Energy ( <i>primary focus</i> ) Time ( <i>secondary</i> ) Space ( <i>secondary</i> )
<b>Overview</b>	Students will exercise their ability of listening to one another, playing music together and for one another.
<b>Resources</b>	For other ideas on how to build your own Body Music activities reference the Additional Resources in Chapter 12.

<p><b>Historical Context Soundbite</b></p>	<p><b>Before facilitating the activity below, share this soundbite:</b>  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 StatesAmerica today.</p>
<p><b>Instructions</b></p>	<ol style="list-style-type: none"> <li>1. Have students stand in a circle.</li> <li>2. Ask one person to join the Teaching artist in the center of the circle, they are the Follower.</li> <li>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.</li> <li>4. As this happens, the second person in the center of the circle copies the pattern the Teaching artist created.</li> <li>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 is in the middle.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ol>



## JAZZ SOCIAL DANCES EXPERIENCES

<b>Dance Style</b>	20s-30s Jazz Dances (Solo and Line Dances)
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time
<b>Overview</b>	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.
<b>Resources</b>	<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"> <li>● <i>A-Tisket, A-Tasket</i> by Ella Fitzgerald</li> <li>● <i>Exposition Swing</i> by Duke Ellington</li> <li>● <i>Topsy</i> by Count Basie</li> <li>● <i>Swing, Brother, Swing</i> by Billie Holiday</li> <li>● <i>The Jumpin' Jive</i> by Cab Calloway</li> </ul>
<b>Historical Context Soundbite</b>	<p><b>After the Warm-up activity below share this soundbite:</b></p> <p>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 in more popular ones are <i>The Shim Sham Shimmy</i> and <i>The Big Apple</i>.</p>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Play music from the time of the Harlem Renaissance. (<i>i.e. Big Band, Jazz, Blues</i>)</li> <li>2. First demonstrate and then count half time, on time, and double time with the students.</li> <li>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 .to.</li> <li>4. Teach these foundational 20s-30s social dance timekeeping techniques and moves: <ul style="list-style-type: none"> <li>● <i>Pacing</i></li> <li>● <i>Two step</i></li> <li>● <i>Charleston</i></li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>● <i>Boogie up</i></li> <li>● <i>Boogie back</i></li> <li>● <i>Clapping</i></li> <li>● <i>Snapping</i></li> </ul>
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<b>Dance Style</b>	20s-30s Jazz Dances (Solo and Line Dances)
<b>Name of Activity</b>	Role Play
<b>Dance Fundamentals (Level 1)</b>	Energy ( <i>primarily</i> ) Space
<b>Overview</b>	This activity helps the students get physically comfortable with the varied timing found in Big Band music.
<b>Resources</b>	This is a great opportunity for students to listen and dance to Big Band music. Song Recommendations: <ul style="list-style-type: none"> <li>● <i>Flying Home</i> by Lionel Hampton</li> <li>● <i>Man from Mars</i> by Artie Shaw</li> <li>● <i>Stompin' at the Savoy</i> by Benny Goodman</li> <li>● <i>Tain't What You Do (It's the Way That You Do It)</i> by Jimmie Lunceford</li> <li>● <i>Tuxedo Junction</i> by Glenn Miller</li> </ul>
<b>Historical Context Soundbite</b>	<b>Before the Role Play activity below share this soundbite:</b> 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 in more popular ones are <i>The Shim Sham Shimmy</i> and <i>The Big Apple</i> .
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask your students to close their eyes and imagine they are at a party where there is a live band playing and it's swinging (<i>explain what swinging means in the context of 20s-30s Social Dances</i>).</li> <li>2. Teaching artist will move around the studio and begin to call out 20s-30s social dance timekeeping techniques and moves that students can do, for example: <ul style="list-style-type: none"> <li>● <i>Pacing</i></li> <li>● <i>Two step</i></li> <li>● <i>Charleston</i></li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>● <i>Boogie up</i></li> <li>● <i>Boogie back</i></li> <li>● <i>Clapping</i></li> <li>● <i>Snapping</i></li> </ul> <p>3. Ask students to choose a dance move one at a time and do it at different speeds. Encourage them to imagine an emotion they would feel at this party and match the pace of their move to their emotion.</p> <p>4. Once the students are comfortable with a handful of moves, teach them how to form a 20s-30s line dance (<i>i.e. the Shim Sham Shimmy or the Big Apple</i>)</p>
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<b>Dance Style</b>	Lindy Hop
<b>Name of Activity</b>	Trust Exercises
<b>Dance Fundamentals (Level 1)</b>	Energy
<b>Overview</b>	This is an activity to set the tone for students to dance with a partner. This is an introduction to proper touch/dance positions and weight sharing. It's key to build trust while students experience this activity.
<b>Resources</b>	<p>This is a great opportunity for students to listen and dance to Big Band music. Song Recommendations:</p> <ul style="list-style-type: none"> <li>● <i>In The Mood</i> by Glenn Miller</li> <li>● <i>Is You Is or Is You Ain't My Baby</i> by Louis Jordan</li> <li>● <i>Lindy Hop</i> by Louis Armstrong</li> <li>● <i>Sing, Sing, Sing</i> by Louis Prima</li> <li>● <i>They Can't Take That Away From Me</i> by Ella Fitzgerald &amp; Louis Armstrong</li> </ul>
<b>Historical Context Soundbite</b>	During this time in history a man ( <i>or lead</i> ) asking a woman ( <i>or follower</i> ) to dance was the norm. The woman had the freedom and power to say no. It wasn't just about knowing how to dance and keeping the rhythm. Showing respect and that you knew how to treat your dance partner was very important. The lead also had to know how to navigate a crowded dance floor, especially in the style of Lindy Hop. Pairs have fun dancing energetically

	<p>while they avoid crashing into other couples occupying the same dance floor. When done well it looks effortless for the pair as well as those around them.</p>
<p><b>Instructions</b></p>	<p><b>Balance Point:</b></p> <ol style="list-style-type: none"> <li>1. Have students split into pairs and face each other with a little space in between them.</li> <li>2. Ask pairs to put their hands up in front of them with a little distance from their body.</li> <li>3. Ask students to fall toward each other until their palms touch.</li> <li>4. Let them know that the goal is to find the center/balance point between them.</li> <li>5. Once they establish their center/balance point, ask students to go back to their own individual center/balance point in their bodies.</li> <li>6. Now the pairs must repeat the exercise and attempt to find their center/balance point again. You could even have them step further away from each other each round or have them stay where they are, depending on how they are building trust with their partner.</li> </ol> <p><b>Rubberband:</b></p> <ol style="list-style-type: none"> <li>1. Have students split into pairs and face each other with a little space in between them.</li> <li>2. Have one person take on the role of being the Lead and while the other person is the Follower. The Lead offers both hands to the follower with their palms faced upwards.</li> <li>3. The Follower puts their hands in the Lead's hands with their palms faced down.</li> <li>4. While holding hands, ask pairs to lean away from each other while keeping a little bend in their elbows.</li> <li>5. This time have pairs try the same thing but with only one hand each. Try it with both of you holding on to the other person with the same side hand (<i>right and right or left and left</i>) and then opposite hands (<i>left and right or right and left</i>).</li> <li>6. Have each pair switch roles as the Leader and Follower and repeat the Rubberband activity.</li> </ol> <p><b>Practicing the basic Lindy Hop dance position:</b></p> <ol style="list-style-type: none"> <li>1. Have students split into pairs and have them stand next to each other.</li> <li>2. Have one person take on the role of being the Lead and while the other person is the Follower. Follower will stand on the Lead's right side. The Lead will be standing to the left of the Follower.</li> <li>3. Ask the Lead to put their closest arm around Follower's waist while the Follower puts their hand on Lead's closest shoulder.</li> </ol>

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|  | <ol style="list-style-type: none"><li>4. The Lead offers their free hand to the Follower and the Follower places their free hand in Lead's hand.</li><li>5. Once they have their arm positions set, have the pair face each other without losing their connection.</li><li>6. Have the pairs notice how their hand placement might change. (<i>i.e. The Lead's hand moves from the far side of the Follower's waist to the side of the Follower's waist nearest to them.</i>)</li><li>7. Have each pair switch roles as the Leader and Follower and repeat the activity to get into the Lindy Hop dance position.</li></ol> |
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## BREAKING EXPERIENCES

<b>Dance Style</b>	Breaking
<b>Name of Activity</b>	Elements of Hip Hop
<b>Dance Fundamentals (Level 1)</b>	Energy Space
<b>Overview</b>	In this activity, students embody 4 elements of Hip-Hop by posing when each element is called out.
<b>Resources</b>	<p>This is a great opportunity for students to listen and dance to music the original breakers danced to: Funk, Soul and R&amp;B. Song Recommendations:</p> <ul style="list-style-type: none"> <li>● <i>Give It Up, Turn It Loose or Get Up Offa That Thang</i> by James Brown <ul style="list-style-type: none"> <li>○ Any of his up tempo songs as well as many of his slower ones can be used.</li> </ul> </li> <li>● <i>Beggin'</i> by The Four Seasons</li> <li>● <i>Apache</i> by Incredible Bongo Band</li> <li>● <i>Hot Wheels</i> by Badder Than Evil</li> <li>● <i>African Battle or Soul Makossa</i> by Manu Dibango</li> <li>● <i>Rock Steady</i> by Aretha Franklin</li> <li>● <i>I Need Help (I Can't Do It Alone)</i> by Bobby Byrd</li> <li>● <i>The Mexican</i> by Babe Ruth</li> </ul>
<b>Instructions</b>	<p>This exercise will deal with the first elements of the hip hop culture which are the basis of the culture. Many say that there are more than 4 elements. These are the ones to best introduce when beginning to share about Hip Hop culture to students.</p> <ol style="list-style-type: none"> <li>1. DJ: Disc Jockey. Represents the music. Plays the music, usually records on turntables.</li> <li>2. Breakin': Represents the movement/dance. First dance style of hip hop consisting of dancing, freezes and personality.</li> <li>3. Emceeing: M.C./Rapper. Represents the voice. Rhythmically, saying words that rhyme over music either live or recorded.</li> <li>4. Graffiti: Represents the visual. Used spray paint, artistic and visual skill to create works of art in and on public spaces.</li> <li>5. Some teachers might include a 5th element (knowledge, culture, beat-boxing, or other) and/or additional elements. Here is one related resource: <ol style="list-style-type: none"> <li>a. <a href="https://thetempleofhiphop.wordpress.com/the-9-elements/">https://thetempleofhiphop.wordpress.com/the-9-elements/</a></li> </ol> </li> </ol>

	<p>You can set it up like below or other ways you would like to try. The point of the games are to get the students to embody each element in their bodies. Hip Hop is a feeling. Therefore, the sooner it is in their bodies, the better. This exercise can be with the students moving or standing still. For example, when the leader calls out:</p> <ol style="list-style-type: none"> <li>1. DJ: Four people → Each person represents one of the four elements.</li> <li>2. Breakin': Three people → Each person has to pose like they are a three person breaking crew getting ready to battle.</li> <li>3. Emcee: Two people → Each person is rocking the mic with another person or one Emcee and one DJ.</li> <li>4. Graffiti: One person → Poses like a graffiti writer or like a character in a graffiti piece.</li> </ol>
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<b>Dance Style</b>	Breaking
<b>Name of Activity</b>	Rocking Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Space ( <i>secondary</i> ) Energy ( <i>secondary</i> )
<b>Overview</b>	Before doing all the amazing dance moves and tricks associated with breaking, all breakers start with a two step known as a top rock. This is an activity that emphasizes on timing, direction and movement quality.
<b>Resources</b>	For this Section you can use any of the songs mentioned in the previous activity (see page number-just in case) or any songs in that vein that you have found. You can also find up to date songs that still have the same feel as the ones mentioned earlier to show how the music has changed/stayed the same as the art form has grown.
<b>Historical Context Soundbite</b>	Breaking was the first dance style of Hip Hop. The break beats delivered by DJ Kool Herc (the pioneering DJ of hip hop) in the <i>Merry-Go-Round</i> , caused the dancers to move on rhythm, change level and direction, and bring a lot of energy and personality to their dance.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Play Funk, Soul or Hip Hop Music with a good drum beat.</li> <li>2. Have the students stand around the room (<i>i.e. either in rows or scattered</i>), facing the same direction, with enough space to move freely.</li> <li>3. Have them look on the ground around them and imagine they are the center of a compass with the points: North being in front of them, East</li> </ol>

	<p>is to their right, South is behind them, and West is to their left (the metaphor of the clock works too!).</p> <ol style="list-style-type: none"> <li>4. Have the students start with a step (<i>one foot steps out and returns to center then the other foot steps out and returns to center</i>) or two step (<i>one foot steps out then the other follows</i>), East and West (<i>side to side</i>).</li> <li>5. Once the students are comfortable with that, have them go North and South (<i>front and back</i>).</li> <li>6. Make sure they are on rhythm. When they are comfortable with East, West, North and South, have them step or two step in the Northeast, Northwest, Southeast and Southwest directions.</li> <li>7. Now you can remind them to add their arms, face and hips. Arms, face and hips add accents and flavor to the dance.</li> <li>8. Once at this level you can encourage them to mix directions. Example: North, West, East, South. East, Northeast, South, West.</li> </ol>
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<b>Dance Style</b>	Breaking
<b>Name of Activity</b>	Drilling the 6-Step
<b>Dance Fundamentals (Level 1)</b>	Time Space
<b>Overview</b>	This activity is to demonstrate and share the 6-Step and drills that can help the students learn the 6-Step.
<b>Resources</b>	For this sSection you can use any of the songs mentioned in the previous activity or any songs in that vein that you have found. You can also find up to date songs that still have the same feel as the ones mentioned earlier to show how the music has changed/stayed the same as the art form has grown.
<b>Instructions</b>	<p><b>Standing 6-Step foot placement</b> (<i>starting with right foot/ counter clockwise</i>)</p> <ol style="list-style-type: none"> <li>1. While standing, dDo the foot placement for, standing both sides.</li> <li>2. Swing right foot in an arc on the floor so it crosses the left</li> <li>3. Step back with the left foot leaving the right where it is</li> <li>4. Step back with the right foot to match the left so the feet are a little wider than hip width apart</li> </ol>



5. Step with the left foot forward and across the right foot so there is a little bit of space between the two feet
6. Move the right leg behind the left to close the space between the feet
7. Swing the left leg in an arc to return to the beginning position
8. Repeat steps a. to f. as many times as is needed
  - o *Note: These steps should also be done starting with the left foot (clockwise).*

### **Practice Breakin' style Squatting**

1. Squat so you are on the balls of your feet using your toes for support and balance.
2. Heels are under butt.
3. Knees are pointing out in front of you open in a "V" shape.
4. Balance with no hands.

### **Practice hand placements for Breaking Footwork**

*Note: This should be done in the squatting position practiced in Step 2. When practicing hand placements, palms usually will not be flat on the ground. When the palms are not flat, all four fingers should be flat on the floor with pad of the thumb as the fifth support point. If need be, do finger stretches to help fingers become more flexible.*

1. **Front placement close:** Place both hands in front of you with hands in-between legs behind the knees
2. **Front placement far:** From the above is position (*from 1.*), walk hands further out in front of you so knees point toward the floor without touching the floor and so the knees have less of a bend keeping the hips down. Weight should be equally distributed between both arms and both legs.
3. From this position (*from 2.*), practice lifting on arm at a time shifting your weight as needed.
4. Return to neutral squat with no hands.
5. **Side placement:** From neutral squatting position, practice placing the hands on the floor on either side of the body close to hips (*right hand right hip, left hand left hip*) allowing your body to slightly lean to the side you are using.
  - a. *Note: Make sure to practice both sides.*

### **6-Step Footwork drills**

- a. **Hook:** Wrap one leg around the other at ankle height making sure the sole of shoe still has contact with the floor. Return to neutral position. Repeat on the other side.

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|  | <ul style="list-style-type: none"><li>b. <b>Step back:</b> From the hook move in a., move leg that is being wrapped by the first leg back at a slight angle away from the body and then return to hook move, then back to neutral position. Repeat on the other side.</li><li>c. <b>“Football” (Front placement far) position to step through to hook:</b> Start in “Front placement far” position from step “3b”, then cross left leg over to the right side of the body toward the front of body at a slight angle then bring the right leg behind the left (the second move of this step should look like the “hook” move from part “a” of this step [on the other side]) then reverse it to go back to starting position for this part (Front placement far)(3b). Repeat this sequence starting with the right leg.</li><li>d. Put all the moves together in order. First going counter-clockwise until you get back to neutral squatting position, then clockwise.</li></ul> |
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## POPPING EXPERIENCES

<b>Dance Style</b>	Popping
<b>Name of Activity</b>	Follow the Pattern
<b>Dance Fundamentals (Level 1)</b>	Time Space
<b>Overview</b>	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.
<b>Resources</b>	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: <ul style="list-style-type: none"> <li>• <i>Electric Boogaloos on Soul Train</i> <a href="https://www.youtube.com/watch?v=qkc8YduPnOM">https://www.youtube.com/watch?v=qkc8YduPnOM</a></li> </ul>
<b>Historical Context Soundbite</b>	Popping originated in the late 1960s and was very present throughout the 1970s and 1980s in Fresno, CA where Boogaloo Sam was from as well as the San Francisco Bay Area and Los Angeles. It emerged from Funk music. The Poppin' technique involves the action of quickly flexing the muscles in a syncopated rhythm, making the muscle "hit" or pop, then allowing the muscle to return to a relaxed disposition. When teaching Poppin', refer to language such as "flex" and "release" or "tense" and "relax" to have students understand the mechanics of the Poppin' technique.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Have all students face the same direction in lines and explain that the leader will start off making a shape.</li> <li>2. After four counts, the group will mimic the shape, as the leader changes to a new shape.</li> <li>3. Have four more counts go by and the group mimics the second shape the leader made, while the leader changes the shape again for the third time. <ul style="list-style-type: none"> <li>• <i>Note: The group will be following the leader, but always four counts behind.</i></li> </ul> </li> </ol>

	<ol style="list-style-type: none"> <li>4. <b>Next level:</b> As an added challenge, the tTeaching artist can demonstrate a Poppin’ move for four counts that students will mimic in the next four counts. Continue this exchange between the tTeaching artist as the leader and the group. This is similar to the instructions from 1-3 but the tTeaching artist is only using Poppin’ dance moves that the group mimics.</li> <li>5. This will help students with tTiming, understanding Poppin’ technique, and an introduction to Musicality (<i>Level 2 Dance Fundamental</i>).</li> <li>6. <b>Advanced:</b> A student can become the leader after the tTeaching aArtist has modeled the activity with Popping dance moves for a few sessions. Then multiple students can lead small groups as well.</li> <li>7. <b>Practicing at Home:</b> Encourage students to practice the Poppin’ technique outside of the given instruction. Relate everyday experiences like walking, eating or teeth brushing teeth as opportunities to strengthen and practice Poppin’ technique outside of the studio.</li> </ol>
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<b>Dance Style</b>	Popping
<b>Name of Activity</b>	Human or Robot?
<b>Dance Fundamentals (Level 1)</b>	Space Energy
<b>Overview</b>	The activities below highlight the contrast of “tense” and “relax” in the mechanics of Poppin’. Creating the relaxed nuances that challenge the very basis of the technique blurs the line between human and robot, keeping the audience guessing and mesmerized.
<b>Resources</b>	<p>Here is a list of foundational Poppin’ moves to share with students:</p> <ul style="list-style-type: none"> <li>● <i>Twist-o-Flex</i></li> <li>● <i>Back Arm Hitting</i></li> <li>● <i>Tutting</i></li> <li>● <i>Body Wave/Waving</i></li> <li>● <i>Lean the lean</i></li> <li>● <i>Side to Side</i></li> <li>● <i>The Fresno</i></li> <li>● <i>Chest Pop</i></li> <li>● <i>Hitting</i></li> <li>● <i>Waving</i></li> </ul>

	<ul style="list-style-type: none"> <li>● <i>Ticking</i></li> <li>● <i>Dime stopping</i></li> <li>● <i>Boogaloo roll</i></li> <li>● <i>Old man</i></li> <li>● <i>Scarecrow</i></li> <li>● <i>Robotting</i></li> </ul>
<p><b>Instructions</b></p>	<p><b>Part 1:</b></p> <ol style="list-style-type: none"> <li>1. From the list above, pick foundational Poppin’ moves that emphasize tensing and relaxing such as hitting, the Fresno, the robot, and any other moves you feel help teach this concept.</li> <li>2. Have students do Poppin’ drills after teaching the mechanics of each movement.</li> <li>3. Do one move at a time, isolations in counts of 8’s.</li> <li>4. Do one move at a time, varying the move and the countisolation variations in 8’s.</li> </ol> <p><b>Part 2:</b></p> <ol style="list-style-type: none"> <li>1. Call out the stylized nuances that are more fluid or break the body of its controlled disposition while demonstrating it, the use neck rolls for example.</li> <li>2. Fill the space between more rigid movements with “human” effects that remind the viewer that a human is executing the movement in contrast to the robotic movement usually seen in style.</li> <li>3. This is an opportunity for the Teaching artist to speak on the importance of incorporating this concept, and have dancers try it for themselves <i>“It’s what makes the dance style of Poppin’ what it is.”</i></li> </ol>

## LOCKING EXPERIENCES

<b>Dance Style</b>	Locking
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Space ( <i>secondary</i> ) Energy ( <i>secondary</i> )
<b>Overview</b>	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.
<b>Resources</b>	Be sure to play Funk music when doing this activity. Make sure to start with Funk songs that have a slower pace and emphasize rhythms good for focusing on the concept of <i>Pacing</i> . Song Recommendations: <ul style="list-style-type: none"> <li>● <i>Disco Connection</i> by Isaac Hayes</li> <li>● <i>I'm Your Boogie Man</i> by KC and the Sunshine Band</li> <li>● <i>Getaway</i> by Earth, Wind &amp; Fire</li> <li>● <i>Do The Funky Chicken</i> by Rufus Thomas</li> <li>● <i>Pick Up the Pieces</i> by Average White Band</li> </ul>
<b>Historical Context Soundbite</b>	<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>Lockin' 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"> <li>● <i>Lock/Double Lock</i></li> <li>● <i>Up Lock (Muscle man)</i></li> <li>● <i>Pacing</i></li> <li>● <i>Break down/Rocksteady</i></li> <li>● <i>Kick</i></li> <li>● <i>Point</i></li> <li>● <i>Wrist Twirl</i></li> <li>● <i>5's</i></li> </ul>

<p><b>Instructions</b></p>	<ol style="list-style-type: none"> <li>1. Start with a rhythmic warm-up to appropriate Funk music.</li> <li>2. Since there are different speeds that you can Lock to, starting with something slow is good to get some of the movements into the dancers' bodies.</li> <li>3. <i>Pacing</i> is Lockin's own version of keeping time. This is a move done with the arm and a certain bounce.</li> <li>4. You can start by practicing some bounces that happen in Lockin'. Demonstrate the moves to the funk music so dancers can feel the way their bodies can groove to the music. Teaching artist: "<i>Keep this groove in your body as we add dance moves.</i>"</li> <li>5. Then you can add in pacing. Add a <i>Step Cross</i> (with a 2-step feeling) with the continuous <i>Back Bounce</i> (<i>when the bounce goes back on the beat rather than forward</i>).</li> <li>6. You can layer in other moves like <i>Throw-ups</i>, <i>Muscle Mans</i>, <i>Locks</i>, <i>Wrist Rolls</i>, <i>Points</i> and <i>5's</i> while you continue the step-cross move with the lower body and keeping the bounce.</li> <li>7. Then you can add in an <i>Up and Lock</i>. This is where your feet come together on up, then spread to a low 2nd position on lock.</li> <li>8. Spend at least 2 songs on the warm-up activity if possible and add some relevant isolations, stretches and conditioning</li> </ol> <p><b>Option:</b> <i>Stop and Go</i> is a good next move to learn, but may be for the next class. Other Locking' dance moves like <i>Scoobot</i> and <i>Zig Zag</i> are also good for the next class.</p>
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<p><b>Dance Style</b></p>	<p>Locking</p>
<p><b>Name of Activity</b></p>	<p>Across the Floor</p>
<p><b>Dance Fundamentals (Level 1)</b></p>	<p>Time Space Energy</p>
<p><b>Overview</b></p>	<p>This specific activity is useful for students when practicing traveling, keeping time, and adding their personal flavor.</p>
<p><b>Instructions</b></p>	<ol style="list-style-type: none"> <li>1. Students form 2-4 single file lines to cross the floor</li> <li>2. Teaching artist: "<i>Now let's practice some of the moves from the warm up across the floor.</i>" <b>Option:</b> use the step cross move to move across the floor with: <ul style="list-style-type: none"> <li>o <i>Throw ups</i></li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>○ <i>Locks</i></li> <li>○ <i>Points</i></li> <li>○ <i>5's</i></li> <li>○ <i>Wrist rolls</i></li> <li>○ <i>Paces</i></li> </ul> <ol style="list-style-type: none"> <li>3. They then line up again at the other side of the room or go around the outside to line back up on same side of room-practice this first before taking dance moves across the floor</li> <li>4. Take the moves from the warm up across the floor depending on how the students are doing with each</li> <li>5. Add complexity/fun by putting combining moves together in a very short combinations to take across the floor</li> </ol>
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<b>Dance Style</b>	Locking
<b>Name of Activity</b>	Building on Arm Techniques
<b>Dance Fundamentals (Level 1)</b>	Energy
<b>Overview</b>	This activity is an opportunity to drill basic movements and for students to make personal choices within a structure.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Practice the techniques for these same moves (<i>focus on hand/arms</i>).</li> <li>2. Go over the mechanics of the moves slowly to music, sprinkling in explanations here and there.</li> <li>3. Then provide opportunities for students to play with the moves one at a time. (<i>i.e. point in your own directions, on this particular beat</i>)</li> <li>4. Find opportunities for students to make artistic choices and play with their energy in relationship to a hand or arm technique from this activity.</li> </ol>



## HIP HOP PARTY/SOCIAL DANCES EXPERIENCES

<b>Dance Style</b>	Hip Hop Party/Social Dances
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Space ( <i>secondary</i> ) Energy ( <i>secondary</i> )
<b>Overview</b>	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.
<b>Resources</b>	<i>The History of African American Social Dance</i> by Camille A. Brown <a href="https://www.youtube.com/watch?v=dpCBMwAweDI">https://www.youtube.com/watch?v=dpCBMwAweDI</a>  Kid N Play Dance Off Scene <u>Note: Needs to be edited to show youth appropriate sections.</u> <a href="https://www.youtube.com/watch?v=qVOjcurS9-M">https://www.youtube.com/watch?v=qVOjcurS9-M</a>
<b>Historical Context Soundbite</b>	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.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>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)</li> <li>2. Play the music and ask students to clap, or move to what they think the beat is</li> <li>3. Start with a hip hop bounce that is present in many of these dances</li> <li>4. Move into slightly more complex movements (<i>i.e. 2 step, Bart Simpson, Prep, etc.</i>)</li> <li>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</li> <li>6. Spend at least 2 songs on the Warm-up activity if possible and add some relevant isolations, stretches and conditioning</li> </ol>

<b>Dance Style</b>	Hip Hop Party/Social Dances
<b>Name of Activity</b>	Across the Floor
<b>Dance Fundamentals (Level 1)</b>	Time Space Energy
<b>Overview</b>	This specific activity is useful for students when practicing traveling, keeping time, and adding their personal flavor.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Students form 2-4 single file lines to cross the floor</li> <li>2. Practice lining They 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</li> <li>3. Take the moves from the warm up across the floor depending on how the students are doing with each</li> <li>4. Add complexity/fun by putting moves together in very short combinations to take across the floor</li> </ol> <p><b>Optional:</b> 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 your facing, repeat 2 on the same side, etc.</i>)</p>

<b>Dance Style</b>	Hip Hop Party/Social Dances
<b>Name of Activity</b>	1-2-3
<b>Dance Fundamentals (Level 1)</b>	Space
<b>Overview</b>	Students explore a given movement vocabulary using the 3 basic levels in space: high, medium, and low. Students discover their own variations on moves they have learned by practicing changing their levels in space. Students also learn how to create different pathways and transitions to get from one move to the next, and one level in space to another level in space. Students begin to develop freestyle/improvisation skills within a given movement vocabulary. ( <i>This activity can also be used during the Engage in Creative Process portion</i> ).

<b>Instructions</b>	<p>Levels in Space: 1 = High level 2 = Medium level 3 = Low level</p> <ol style="list-style-type: none"><li>1. Teaching artist demonstrates their experience by putting on music and asking one student to be their remote control.</li><li>2. Student calls out 1, 2 and 3 at the speed and in the order they choose while the teaching artist dances continuously, changing levels when the student calls out the correlating number.</li><li>3. Youth leadership opportunity: a student volunteers to demonstrate for the class while teaching artist calls out 1, 2 and 3</li><li>4. Teaching artist puts on music, calls out 1, 2 and 3 while the whole class practices dancing continuously and changing to the correlating level</li><li>5. Now students try in pairs, calling out 1, 2 and 3 for each other (<i>in pairs 1 person is the remote control first</i>). Teaching artist should emphasize: <i>"You and your partners are here to support and witness each other. This is not a battle or a competition. Think of it as a conversation."</i></li><li>6. Reflect on how it felt, and if any new creative things popped up while you were practicing this with your partner. <i>"Anyone want to show the class a new move, variation on a move, or transition between moves they discovered?"</i></li><li>7. Option: Can try it in the cypher where the teaching artist or the partner get to call out levels while a dancer dances in the centermiddle</li></ol>
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## HOUSE DANCE EXPERIENCES

<b>Dance Style</b>	House Dance
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Space ( <i>secondary</i> ) Energy ( <i>secondary</i> )
<b>Overview</b>	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.
<b>Resources</b>	House songs that have varying paces and feelings such as: Moderate pace: <ul style="list-style-type: none"> <li>• <i>Days Like This</i> by Shaun Escoffery</li> <li>• <i>Fortune Teller</i> by Black Motion</li> </ul> Fast: <ul style="list-style-type: none"> <li>• <i>How Do I Let Go</i> by Dennis Ferrer</li> </ul>
<b>Historical Context Soundbite</b>	Thought to originate in Chicago, the <i>Jack</i> is the way we keep time and accent our personal style to the music, usually visible in our upper body and informed by how we bend our knees and move our lower body.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Start with some basic <i>grooves</i> and dance moves to House music</li> <li>2. Choose different songs-something chill and slower, something fast and percussive for example.</li> <li>3. Start with basic <i>Jack</i> rhythms or grooves: <ul style="list-style-type: none"> <li>○ Down up: forward <i>jack</i> in haltime pace, narrow feet/wide feet = "<i>Power Jack</i>"</li> <li>○ Backwards: feels like a body roll without actually articulating the roll (<i>then do the dance move in double time</i>)</li> <li>○ Add some shoulder/arm accents to the backwards <i>Jack</i></li> <li>○ Side <i>Jacks</i> using legs</li> <li>○ Knees side to side groove</li> <li>○ Kick and <i>Jack</i></li> </ul> </li> <li>4. Add in some basic footwork moves while students keep their <i>Jack</i> going <ul style="list-style-type: none"> <li>○ <i>2 step</i></li> <li>○ <i>Potaburei</i> and <i>potaburei</i> variations</li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>○ Heels and toes with heel/toe move</li> <li>○ <i>Criss cross</i></li> <li>○ <i>Shuffle</i></li> <li>○ Out together/precursor to simple loose legs</li> <li>○ <i>Sidewalk</i></li> <li>○ <i>Farmer/stomp/up together open</i></li> </ul> <p>5. Spend at least 2 songs on the warm-up activity if possible and add some relevant isolations, stretches and conditioning.</p>
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<b>Dance Style</b>	House Dance
<b>Name of Activity</b>	Across the Floor
<b>Dance Fundamentals (Level 1)</b>	Time Space Energy
<b>Overview</b>	This specific activity is useful for students when practicing traveling, keeping time, and adding their personal flavor.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Students form 2-4 single file lines and to cross the floor.</li> <li>2. They then line up again at the other side of the room or go around the outside to line back up on same side of room-practice this first before taking dance moves across the floor.</li> <li>3. Take the moves from the warm up across the floor depending on how the students are doing with each.</li> <li>4. Add complexity/fun by combining moves in a very short combination to take across the floor.</li> </ol>

<b>Dance Style</b>	House Dance
<b>Name of Activity</b>	1-2-3
<b>Dance Fundamentals (Level 1)</b>	Space
<b>Overview</b>	Students explore a given movement vocabulary using the 3 basic levels in space: high, medium, and low. Students discover their own variations on moves they have learned by practicing changing their levels in space.

	<p>Students also learn how to create different pathways and transitions to get from one move to the next, and one level in space to another level in space. Students begin to develop freestyle/improvisation skills within a given movement vocabulary. (<i>This activity can also be used during the Engage in Creative Process portion</i>).</p>
<b>Instructions</b>	<p>Levels in Space:  1 = High level  2 = Medium level  3 = Low level</p> <ol style="list-style-type: none"> <li>1. Teaching artist demonstrates their experience by putting on music and asking one student to be their remote control.</li> <li>2. Student calls out 1, 2 and 3 at the speed and in the order they choose while the tTeaching artist dances continuously, changing levels when the student calls out the correlating number.</li> <li>3. Youth leadership opportunity: a student volunteers to demonstrate for the class while teaching artist calls out 1, 2 and 3.</li> <li>4. Teaching artist puts on music, calls out 1, 2 and 3 while the whole class practices dancing continuously and changing to the correlating level.</li> <li>5. Now students try in pairs, calling out 1, 2 and 3 for each other (in pairs 1 person is the remote control first). Teaching artist should emphasize: <i>“You and your partners are here to support and witness each other. This is not a battle or a competition. Think of it as a conversation.”</i></li> <li>6. Reflect on how it felt, and if any new creative things popped up while you were practicing this with your partner. <i>“Anyone want to show the class a new move, variation on a move, or transition between moves they discovered?”</i></li> <li>7. Can try it in the cypher where the teaching artist or the partner get to call out levels while a dancer dances in the middle</li> </ol>

<b>Dance Style</b>	House Dance
<b>Name of Activity</b>	Groove Exercises
<b>Dance Fundamentals (Level 1)</b>	Energy

<b>Overview</b>	<p>In many Street Dance styles, a dancer’s “groove” 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>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>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>).</li> <li>2. Practice the same <i>Jacks</i> and <i>grooves</i> across the floor (<i>see Across the Floor exercises and instructions</i>).</li> <li>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.</li> <li>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.</li> <li>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"> <li>○ “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.</li> <li>○ <i>Groove</i> circle where each dancer leads a <i>groove</i>, all dancers follow, goes around the circle.</li> </ul> </li> </ol>

<b>Dance Style</b>	House Dance
<b>Name of Activity</b>	Movement Variations
<b>Dance Fundamentals (Level 1)</b>	Time Space

<b>Overview</b>	<p>Once students have a basic understanding and practice of foundational technique, a great skill for them to develop as choreographers and freestyle dancers is to learn, implement and create variations on these basic moves. The following exercises will provide opportunities for students to learn, create, and use variations on movements.</p>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. After warming up, stay in lines and use a move you've been practicing in class to show students a variation. This could be a change in pattern, speed, repetition, etc. Drill this variation until it feels like students are grasping it.</li> <li>2. Instruct students to do this variation moving freely around the room.</li> <li>3. Prompt students to apply this variation to a choreographed routine. <ul style="list-style-type: none"> <li>○ <i>Note: This routine can be designed just to drill moves and not necessarily to perform.</i></li> </ul> </li> <li>4. Students can then work individually or with partners/small groups to create their own variations on moves that have been practiced in class and/or in choreographed routines. They can apply their variations back to a routine or play with them in a freestyle activity or cypher.</li> </ol>



## WAACKING/WHACKING EXPERIENCES

<b>Dance Style</b>	Waacking/Whacking
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Time ( <i>primary focus</i> ) Energy
<b>Overview</b>	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.
<b>Resources</b>	<p>Use Disco songs that have varying paces and present a variety of sounds and vocals to emphasize the following concepts:</p> <p>Rhythmic:</p> <ul style="list-style-type: none"> <li>● <i>Got to Be Real</i> by Cheryl Lynn</li> <li>● <i>Fresh</i> by Kool &amp; The Gang</li> <li>● <i>The Second Time Around</i> by Shalamar</li> <li>● <i>Forget Me Not</i> by Evelyn “Champagne” King</li> </ul> <p>Good for accenting vocals/musical elements:</p> <ul style="list-style-type: none"> <li>● <i>Boogie Wonderland</i> by Earth Wind &amp; Fire <ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>Tyrone Proctor has specific musicality exercise to this one, and you can create your own!</i></li> </ul> </li> <li>● <i>Beyond the Clouds</i> by Quartz</li> </ul> <p>Pick current songs/have your students pick some to do similar exercises for fun and evolution!</p> <p>Additional songs with specific exercises from Tyrone Proctor:</p> <p><u>Note:</u> <i>Some may not be appropriate for exercises with youth.</i></p> <ul style="list-style-type: none"> <li>● <i>Could It Be Magic</i> by Donna Summer</li> <li>● <i>Think It Over</i> by Michael Zager</li> <li>● <i>Love Hangover</i> by Diana Ross</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Start with a rhythmic warm up to appropriate Disco music.</li> <li>2. Start with the basic arm movement: two circles up, two circles down (<i>touch shoulder blade if possible</i>).</li> <li>3. Start with one arm at a time, slow, faster, alternating arms, both arms.</li> <li>4. You can prompt students to walk around the room using different basic “<i>waacks</i>” as you move through the warm-up (<i>i.e. waack across, back, front, alternating arms, out in different angles, etc</i>).</li> </ol>

	<p>5. Add some basic foot rhythms dancers can use with Waacking (<i>i.e. grapevine, step step step pause, leg out together out together, front together front together</i>).</p> <p>6. Spend at least 2 songs on the warm-up activity if possible and add some relevant isolations, stretches and conditioning.</p>
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<b>Dance Style</b>	Waacking/Whacking
<b>Name of Activity</b>	Pose
<b>Dance Fundamentals (Level 1)</b>	<p>Musicality*</p> <p><u>Note:</u> <i>In Waacking Musicality* is a Level 1 Dance Fundamental, while Space is a Level 2 Dance Fundamental</i></p>
<b>Overview</b>	This is an introduction to the concept of <i>Posing</i> in the Waacking dance form. Students will explore frozen poses with or without music.
<b>Resources</b>	<p>Song Recommendations:</p> <ul style="list-style-type: none"> <li>• <i>Papa was a Rolling Stone</i> by The Temptations (<i>long version</i>)</li> </ul>
<b>Historical Context Soundbite</b>	<p><b>After the Warm-up activity above give a brief history of the dance form:</b> Waacking emerged in the 1970’s in Los Angeles in the queer community of color, mostly originated by queer black men and trans people to Disco music. The aesthetic is rooted in the glamorous expressions of femininity in Hollywood, for example Marilyn Monroe, and who else do you think? Also drag queens would lip sync to the songs of famous female singers and a lot of their gestures got adopted into the dance form. Many of the people who felt empowered and accepted when Waacking were highly oppressed in society and not necessarily always accepted for who they were.</p> <p><b>After the Pose activity below share this sound bite:</b> OG Waacker and original Soul Train dancer Tyrone Proctor tells a story that back in the day, at a queer black night club called Catch One on Crenshaw and Pico Blvd, when certain songs played, everyone in the club did a move or action in unison. For example, people posed on these beats in <i>Papa Was a Rolling Stone</i>. Imagine a song coming on and everyone doing the same thing on cue. When have you experienced this? This can open up a brief discussion. Students will actually have relatable songs and experiences to this concept.</p>
<b>Instructions</b>	<p><b>Part 1:</b></p> <ol style="list-style-type: none"> <li>1. Introduce the concept of posing in the dance form.</li> <li>2. Work on frozen poses with or without music of your choice.</li> </ol>

	<ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>These do not have to be feminine, they can express an imaginary character the dancer creates, a character they're inspired by, or themselves/a version of themselves.</i></li> </ul> <p><b>Part 2:</b></p> <ol style="list-style-type: none"> <li>1. This is one of our favorite musicality exercises in Waacking, taught by OG Waacking pioneer and Soul Train dancer Tyrone Proctor.</li> <li>2. Play <i>Papa was a Rolling Stone</i> by The Temptations for the group.</li> <li>3. The whole intro of the song has a repeating pattern, so each time the tone switches have dancers switch poses.</li> <li>4. You can play with levels in space (<i>i.e. high, medium, low</i>) and moving more or less between each pose. This is a basic way of introducing how to move on specific sounds in the music.</li> <li>5. Pick other Disco songs to embellish the exercise or current songs with a prominent pattern good for posing! (<i>Students can pick songs for the exercise too.</i>)</li> <li>6. <b>Next level:</b> Connect the poses with movement in between.</li> </ol>
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<b>Dance Style</b>	Waacking/Whacking
<b>Name of Activity</b>	Waacking “Soul Train Line” by Tyrone Proctor
<b>Dance Fundamentals (Level 1)</b>	Musicality* <u>Note:</u> <i>In Waacking Musicality* is a Level 1 Dance Fundamental, while Space is a Level 2 Dance Fundamental</i>
<b>Overview</b>	In this exercise students will learn how to create a soul train line, how it flows, and how to consistently match specific moves to sounds in the music. They will drill arm <i>waacks</i> and <i>grapevine</i> footwork, and they will experience Waacking in a social formation, learning how to relate to each other while practicing the form.
<b>Resources</b>	Song Recommendations: <ul style="list-style-type: none"> <li>● <i>Express Yourself</i> by New York Community Choir <ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>This song has a fast 8 min version w/ long intro.</i></li> </ul> </li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Teach the specific combination of: <i>waack, waack, grapevine, grapevine, grapevine, grapevine.</i></li> <li>2. Arrange students in 2 separate lines facing each other.</li> <li>3. Two dancers at a time go down the <i>Soul Train</i> line together doing the combination they just learned. Each pair will move with <i>waacking</i> arms and <i>grapevine</i> to a specific rhythm in the music.</li> </ol>

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|  | <p>4. <b>Additional option:</b> Students choose to move a different way but on the same beats; now they can get creative with their own musicality choices.</p> |
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## DANCEHALL EXPERIENCES

<b>Dance Style</b>	Dancehall
<b>Name of Activity</b>	Warm-up
<b>Dance Fundamentals (Level 1)</b>	Energy
<b>Overview</b>	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.
<b>Resources</b>	Be sure to play Caribbean music when doing this wWarm-up activity. Make sure to use Dancehall songs, although styles like Soca and Reggae are fine to use as well. Song Recommendations: <ul style="list-style-type: none"> <li>● <i>Could You Be Loved</i> by Bob Marley</li> <li>● <i>You Can Get It If you Really Want</i> by Jimmy Cliff</li> <li>● <i>Too Experienced</i> by Barrington Levy</li> <li>● <i>Don Dada</i> by Super Cat</li> <li>● <i>Faluma</i> by Ai Sa Si</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Some moves you might start with are:</li> <li>2. Listen to different styles of Carribean music and do the same movements to the different styles of music.</li> <li>3. Ask students if they noticed any differences: <i>“Were there different types of energy coming from me while I was dancing?”</i></li> <li>4. Demonstrate how dance moves that they may already know from different styles can change or don’t when done to/in Dancehall style.</li> <li>5. Spend at least 2 songs on the warm-up activity if possible and add some relevant isolations, stretches and conditioning.</li> </ol>

<b>Dance Style</b>	Dancehall
<b>Name of Activity</b>	Catch de dance
<b>Dance Fundamentals</b>	Time Energy

<b>(Level 1)</b>	
<b>Overview</b>	This is to help students feel the rhythm of Dancehall and start to pick up basic moves from this style of dance. Following along they will start to feel how they can put moves together and the different ways and speed moves can be done.
<b>Resources</b>	<p>Be sure to play Caribbean music when doing this activity. Make sure to use Dancehall songs that have varying paces and emphasize different beats. Play songs that have the names of some Dancehall moves (<i>i.e. Pon De River Pon De Bank, Willie Bounce</i>) and do them as they are called out. Song Recommendations:</p> <ul style="list-style-type: none"> <li>● <i>Pon De River Pon De Bank</i> by Elephant Man</li> <li>● <i>Willie Bounce</i> by Elephant Man</li> <li>● <i>Here I Come (Broader Than Broadway)</i> Barrington Levy</li> <li>● <i>One Blood</i> by Junior Reed</li> <li>● <i>Tek Weh Yuh Self</i> by Mr. Vegas</li> </ul>
<b>Historical Context Soundbite</b>	Hailing from Jamaica, Dancehall is a music and dance style that is closely connected to Hip Hop. Hip hop's first DJ Kool Herc, known as the "Father of Hip Hop" was born in Kingston, Jamaica. Hip hop and Dancehall have influenced each other and continue to influence each other. Their messaging and social context are very similar.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Choose a few easy dance moves (<i>i.e. Totty, March Out, Pon De River, Willie Bounce</i>) to share.</li> <li>2. To speak to the fact that Dancehall is a social dance, call out the names of moves as you demonstrate them. Have the students follow along while you break down the dance move.</li> <li>3. Now the teaching artist shares moves at different speeds while playing different Dancehall songs to show how the move changes when it is done fast or slow. Students will just observe during this segment of the activity.</li> <li>4. Demonstrate how the timing or pattern changes for the dance move depending on the pace of the specific song.</li> <li>5. The teaching artist will now call out the names of dance moves for students to do, letting them know whether to do each move fast or slow. but this time they will also determine if they are to do it fast or slow to focus on the pace in which students will dance.</li> <li>6. While this is happening, the teaching artist will also show each dance move at the determined pace so students can mirror them.</li> <li>7. Eventually, you can arrange the students in lines so they can take these moves across the room.</li> </ol>

	<ul style="list-style-type: none"><li>○ <u>Note:</u> <i>This is an opportunity to practice the dance moves and start playing with their style, slowly asking them to add their own flavor.</i></li></ul>
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## KRUMP EXPERIENCES

<b>Dance Style</b>	Krump
<b>Name of Activity</b>	Feel It
<b>Dance Fundamentals (Level 1)</b>	Energy
<b>Overview</b>	This activity is designed to help the students embody the feeling of Krump.
<b>Resources</b>	Share video for this activity and related Krump activities. Select a relevant and age appropriate clip from the movie <i>Rize</i> . Song Recommendations: <ul style="list-style-type: none"> <li>• <i>Break It On Down</i> by Flii Stylzs</li> <li>• <i>Rumble</i> by J-Squad</li> <li>• <i>Lying Is a Sin</i> by Big Rulez</li> <li>• <i>Hall of Fame</i> by J-Squad</li> <li>• <i>Rampage</i> by Krump Kings</li> </ul>
<b>Historical Context Soundbite</b>	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.
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Have the students spread out on the dance floor.</li> <li>2. Tell the students when the music starts they can follow your movements or do their own movements.</li> <li>3. Play Krump music and just begin to move however you feel.</li> <li>4. Teaching artist can start with simple movements and sprinkle in a more complicated move.</li> <li>5. Then teaching artist should start moving around the room, getting in students’ faces and positively hyping them up.</li> <li>6. After this activity, have a discussion about how it felt for students to let loose and really feel the movement of Krump music.</li> </ol>

<b>Dance Style</b>	Krump
<b>Name of Activity</b>	Basics
<b>Dance Fundamentals</b>	Time



<b>(Level 1)</b>	
<b>Overview</b>	This activity is designed to help students understand the timing of Krump.
<b>Resources</b>	Share video for this activity and related Krump activities. Select a relevant and age appropriate clip from the movie <i>Rize</i> . Song Recommendations: <ul style="list-style-type: none"> <li>• <i>Be Careful</i> by Big Rulez</li> <li>• <i>Knuck If You Buck</i> by J-Squad</li> <li>• <i>TTBZ</i> by J-Squad</li> <li>• <i>Buck</i> by Krump King</li> <li>• <i>Super Buck</i> by J-Squad</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Introduce the <i>stomp</i>, <i>body roll</i> and <i>chest pop</i> as foundational Krump movements.</li> <li>2. Show those moves withset to different timing toover music</li> <li>3. Work with the students to drill the moves while giving them feedback on their technique.</li> </ol>

<b>Dance Style</b>	Krump
<b>Name of Activity</b>	High and Low
<b>Dance Fundamentals (Level 1)</b>	Space
<b>Overview</b>	This activity is designed to help the students explore jumping and ground work in Krump.
<b>Resources</b>	Share video for this activity and related Krump activities. Select a relevant and age appropriate clip from the movie <i>Rize</i> . Song Recommendations: <ul style="list-style-type: none"> <li>• <i>Stomp The Yard</i> by J-Squad</li> <li>• <i>It's Goin' Down</i> by J-Squad</li> <li>• <i>Soldiers Anthem</i> Krump Kings</li> <li>• <i>Drum Line</i> by Krump Kings</li> <li>• <i>Fantastic</i> by Big Rulez</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask students: “<i>What does it feel like when you jump?</i>”</li> <li>2. Teaching Artist demonstrates different ways of jumping in Krump.</li> <li>3. Ask students: “<i>What do you think the role of jumping is in Krump? How do you know when to jump? Is it what your spirit said to do? What does this mean?</i>”</li> </ol>

4. Share any personal stories you may have to answer the questions above for yourself and feel free to share a quote from Tight Eyez, one of the originators of Krump: *“It’s my spirit trying to take off from my body, but I bring it down to this plane so I can process it and deal with it.”*

**Option:** You can also explore floor work in the same way. What does it feel like to go to the floor? What does it mean to go to the floor? Why go to the floor?

## ALBUM #3: ENGAGE IN CREATIVE PROCESS

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

## 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><b>PART 1: FEELING</b></p> <p><b>Definition:</b> 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><b>Components::</b></p> <ul style="list-style-type: none"> <li>• Set up space for everyone to feel safe and to be vulnerable</li> <li>• Establish agreements and communication values (<i>i.e. listening with a supportive ear, eye and mind</i>)</li> <li>• Acknowledge everyone's strengths and contributions</li> <li>• Practice rituals together (<i>i.e. meditation/intention setting/prayer</i>)</li> </ul>
<p><b>PART 2: CONSENSUS</b></p> <p><b>Definition:</b> 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><b>Components:</b></p> <ul style="list-style-type: none"> <li>• Consistently articulate and refine the collective vision and provide pathways to get full commitment from all students</li> <li>• Outline process that will guide creating</li> <li>• Hear, value, and incorporate all students' voices equally in the creative process</li> <li>• Process creative ideas together as a group</li> </ul>
<p><b>PART 3: CREATING</b></p> <p><b>Definition:</b> 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><b>Components:</b></p> <ul style="list-style-type: none"> <li>• Having an overall theme or concept</li> <li>• Selecting specific music</li> <li>• 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>)</li> <li>• Scaffolding students' independence to create choreography on their own or in small groups</li> <li>• Establishing a structure to create within (<i>i.e. 5 x 8 counts each</i>)</li> <li>• Learning peers' movement/styles</li> <li>• Applying revisions</li> </ul>
<p><b>PART 4: REVEALING</b></p> <p><b>Definition:</b> Students show what they have created or improvise in a formal or informal setting.</p>	<p><b>Components:</b></p> <ul style="list-style-type: none"> <li>• Sharing the process and the created work with the entire group</li> <li>• Providing opportunities for growth</li> <li>• Processing and progressing together (<i>i.e. out loud, transparently</i>)</li> <li>• Workshopping created work consistently</li> <li>• Building performance, artistic, and audience</li> </ul>

	skills
<b>PART 5: GIVING &amp; RECEIVING</b>  <b>Definition:</b> Students learn how to give and receive supportive, constructive feedback.	<b>Components:</b> <ul style="list-style-type: none"> <li>• Students give very clear, honest and specific feedback to their peers</li> <li>• Teaching artists or director(s) hold space for feedback session, ensuring that everyone is engaged and able to receive feedback</li> </ul>
<b>PART 6: FEELING</b>  <b>Definition:</b> 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.  <i>Note: This portion could be separate or could be integrated into the day's CLOSING CIRCLE too.</i>	<b>Components:</b> <ul style="list-style-type: none"> <li>• Set up space for everyone to feel safe to be vulnerable</li> <li>• Embrace vulnerability as a value</li> <li>• Use activities and protocols to support reflecting feelings and processing after feedback</li> <li>• Acknowledge everyone's strengths and contributions</li> <li>• Maintain focus and excitement to continue creative process cycle until culminating showcase</li> </ul>

## ECP CYCLE SAMPLE PROMPTS & ACTIVITIES

### PART 1: FEELING

<b>Goals</b>	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.
<b>Prompts</b>	<p><b>Some questions to ask:</b></p> <ul style="list-style-type: none"> <li>• What does support look like in a performance group?</li> <li>• How do we support those who may need extra help when it comes to making up or learning choreography?</li> <li>• How do we give supportive/constructive feedback?</li> </ul> <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><b>Some questions to ask:</b></p> <ul style="list-style-type: none"> <li>• How do you stay open to working with whomever you are grouped with?</li> <li>• Why is it important to work with a variety of people instead of always working with people you know or feel comfortable with?</li> </ul>

<b>Revisit group/ class agreements</b>	<ol style="list-style-type: none"> <li>1. Ask students “<i>Do our existing agreements work?</i>” or “<i>Do they need to be changed to support this new process?</i>”</li> <li>2. Add to or edit agreements.</li> <li>3. Ensure that the whole group buys into the agreements created by them. <ul style="list-style-type: none"> <li>○ <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></li> </ul> </li> </ol>
<b>Group trust and Community building</b>	<p>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 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"> <li>● <u>Note:</u> <i>In these activities below you can encourage the students to start “at the surface” then progressively go deeper.</i></li> </ul>
<b>Partner Activity</b>	<p><b>Name of Activity:</b> Describe your friend</p> <p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Ask/assign students to split up into pairs.</li> <li>2. Give them 30 seconds to study their partner.</li> <li>3. After 30 seconds have the partners stand back to back.</li> <li>4. Teaching artist will ask questions that each person will silently answer without looking at their partner.</li> <li>5. Have students turn around to see how many questions they answered correctly.</li> <li>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.</li> </ol> <p><b>Reflection questions:</b></p> <ul style="list-style-type: none"> <li>● How did you remember things about your partner?</li> <li>● How did it feel to know the answer?</li> <li>● How did you feel when you didn’t know the answer?</li> <li>● Why is it important to be able to describe someone you are working with?</li> </ul>
<b>Group Activities</b>	<p><b>Name of Activity:</b> I love my people</p> <p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Teaching artist chooses one person to go to the center of the circle.</li> </ol>

	<ol style="list-style-type: none"><li>2. 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>)</li><li>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.</li><li>4. The last person to find a spot in the circle is the new person in the center who says something true for them.</li><li>5. <b>Added layers:</b> 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>)</li></ol> <p><b>Name of Activity:</b> If you really knew me</p> <p><b>Instruction:</b></p> <ol style="list-style-type: none"><li>1. Ask students to sit in a circle.</li><li>2. Go around the circle, one person at a time, and have each student share something about themselves.</li><li>3. You can do as many rounds as you want, progressively increasing the depth of the sharing.</li></ol>
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**PART 2: CONSENSUS**

<p><b>Goals</b></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><b>Sample lesson framing</b></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 - <i>CREATING</i>. For example:</p> <ul style="list-style-type: none"><li>● 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</li><li>● 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</li></ul>
<p><b>Discussion Prompts</b></p>	<p>Questions/Discussion prompts:</p> <ul style="list-style-type: none"><li>● How do you feel about what you've been learning in class so far?</li><li>● How do you feel about creating?</li><li>● How do you feel about performing?</li></ul>



- 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?

Note: Discussion prompts can also be facilitated amongst the students, in order to help them gain consensus with each other.

## PART 3: CREATING

### Goals

In this part of the *Engage in Creative Process (ECP) Cycle*, 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.

### Group Activities

#### **Name of Activity:** Pose On Beat

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.

#### **Name of Activity:** Cypher

##### **Instruction:**

1. Ask students to stand in a circle.
2. 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.
  - Note: *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*
3. Each person shares their 4 counts, in the order of the circle.
4. **Next level:** Students enter the cypher and use at least one move you learned or worked on today in your freestyle

#### **Name of Activity:** Ingredients

##### **Instruction:**

1. Teaching artist picks “*ingredients*” for the students to incorporate into their choreography or freestyle.

2. Examples of possible “*ingredients*”: 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.e. 2 x 8 counts*)
4. Depending on time:
  - 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

**Name of Activity:** Mirror Image

**Instructions:**

1. Ask/assign students to split up into pairs and face each other.
2. One person starts and does a move that their partner mirrors.
3. After a designated amount of time (*i.e. 1 x 4 count to music or 30 seconds without music*), 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.

**Name of Activity:** Freeze Dance (with themes)

**Instruction:**

1. When the music plays, everyone dances according to the theme that is given by the teaching artist.  
Theme ideas:
  - Everyone travel around the dance floor
  - Touch the floor
  - Dance with others without touching
  - High to the sky, etc.

	<ol style="list-style-type: none"> <li>2. When the music stops, each student must freeze immediately and hold that position until the music begins again.</li> <li>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</li> <li>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"> <li>○ Stay out until the next time someone gets out, then go back in.</li> <li>○ Gets out until the last dancer remains (“<i>champion style</i>” = <i>more competitive</i>).</li> </ul> </li> </ol>
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**PART 4: REVEALING**

<b>Goals</b>	<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>
<b>Prompts</b>	<p><b>Guiding questions to ask before/during this process:</b></p> <ul style="list-style-type: none"> <li>● What is an audience?</li> <li>● What makes a good audience?</li> <li>● What is a performer?</li> <li>● What makes a good performer?</li> <li>● What does the term “<i>fake it ‘til you make it</i>” mean?</li> </ul>
<b>Group Activity</b>	<p><b>Name of Activity:</b> The Showing</p> <p>Below are examples of how the students can perform or “show” their work to the entire group.</p> <p><b>Options:</b></p> <ul style="list-style-type: none"> <li>● 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</li> <li>● Group sits while each small group or individual shares formally to class.</li> <li>● In a class where trust and buy-in are still being built for some students 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</i></li> </ul>

	<p><i>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"> <li>○ <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></li> </ul>
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## **PART 5: GIVING & RECEIVING**

<b>Goals</b>	<p>This is the most vulnerable part of the <i>Engage in Creative Process (ECP) Cycle</i>. 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>
<b>Prompts</b>	<p><b>Questions to prepare students to give &amp; receive feedback:</b></p> <ul style="list-style-type: none"> <li>● What is the goal of feedback?</li> <li>● What does it mean to give helpful feedback?</li> <li>● What are examples of unhelpful feedback?</li> <li>● What is constructive feedback?</li> <li>● Why is it important to give constructive feedback?</li> <li>● Does the performer have to take and incorporate all feedback given? Why?</li> </ul>
<b>Group Activity</b>	<p><b>Name of Activity:</b> Feedback Session</p> <p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. After “The Showing” activity ask students to answer the above questions to prepare/remind students to give &amp; receive feedback.</li> <li>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"> <li>○ <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></li> </ul> </li> </ol> <p>Once the feedback starts here are some questions teaching artists can use to guide the session:</p> <ul style="list-style-type: none"> <li>● What did you see?</li> <li>● How did it make you feel? Why?</li> <li>● What did you want to see more of? Why?</li> <li>● What were your eyes drawn to? Why?</li> <li>● Any suggestions for the performers?</li> </ul>

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

## 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

**Name of Activity:** Regroup

Examples of how you can transition the group back for a closing moment:

**Options:**

- Teaching artist creates an opportunity to come back together to practice a group movement or reflection process
  - Note: *The goal is to have everyone feel held and seen.*
- 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

**Name of Activity:** Reflection

**Instruction:**

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.
  - Note: *Students do not have to feel like they have to walk away and figure it out themselves or sit with it.*

**Examples of Reflection Questions:**

- 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?

	<ul style="list-style-type: none"> <li>• What was fun and exciting about the exercise? What was challenging?</li> <li>• Are there any suggestions that were given that you want to incorporate into your work?</li> </ul> <p><b>Name of Activity:</b> Props Circle (one word)</p> <p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Ask students to stand in a circle.</li> <li>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.</li> <li>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.</li> </ol>
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The ECP Cycle is an ideal opportunity to highlight Dance Fundamentals and Elements of Dance. What follows below are examples of how to strengthen composition (choreography) and improvisation (freestyle) fundamentals.

**ENGAGE IN CREATIVE PROCESS → FOCUS ON COMPOSITION**

<p><b>Definition of COMPOSITION:</b></p> <ul style="list-style-type: none"> <li>• Improvising in a given dance style</li> <li>• Cypher: contributing your voice to the communal conversation in a circle</li> <li>• Battle: competing with your peers formally or informally (criteria for winning or doing the best vary and are subjective)</li> <li>• Structured freestyle exercises to encourage creativity and fluidity within a dance style</li> </ul>	<p><b>COMPOSITION Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students are able to use movement vocabulary to freestyle/improvise</li> <li>• Students are able to dance socially in pairs/small groups</li> <li>• Students are able to create variations on movements</li> <li>• Students have tools to enter cyphers and battles (<i>i.e. how to “put their freestyle together”</i>)</li> <li>• Students understand how to listen to the music they’re dancing to and reflect that in their freestyle (<i>concept known as Musicality</i>)</li> <li>• Students employ the 5 dance fundamentals within their freestyle</li> </ul>
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## COMPOSITION: SAMPLE ACTIVITIES for CHOREOGRAPHY

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.

<b>Warm-up</b>	<p><b>Instruction:</b> 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.</p>
<b>Next steps for learned choreography</b>	<p><b>Instruction:</b> Practice choreography to different songs:</p> <ul style="list-style-type: none"> <li>• Slower</li> <li>• Faster</li> <li>• Different feeling/emotion</li> </ul>
<b>Design a Dance</b>	<p><b>Example #1 Instruction:</b></p> <ol style="list-style-type: none"> <li>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.</li> <li>2. This can be done individually or with partners/small groups.</li> <li>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.</li> <li>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"> <li>○ <u>Note:</u> <i>This can be an end result of some of the other composition activities but does not have to be.</i></li> </ul> </li> </ol> <p><b>Example #2 Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Create a class choreography by alternating 4-8 counts back and forth between teaching artist, student(s), teaching artist, student(s).</li> </ol>
<b>Lead Choreographer</b>	<p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Students will teach their own choreography to the group.</li> <li>2. Prior to this class, students were asked to create choreography independently on their own time.</li> </ol>

	<p>3. Teaching artist must approve the choreography privately or through a group showcase/audition process with the whole group before everyone learns it.</p>
<p><b>Group Choreography</b></p>	<p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. A piece of choreography could be started by teaching artist or students.</li> <li>2. Then teaching artist or students designate parameters for a “choreographed freestyle” which students then engage in creating it.</li> <li>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"> <li>o A different dance style already studied in class</li> <li>o Something current they know/like</li> <li>o Something else they have knowledge of from outside of class</li> </ul> </li> <li>4. Examples of parameters: <ul style="list-style-type: none"> <li>o Travel once</li> <li>o Face all four directions</li> <li>o Include one moment of upper body and lower body isolation</li> </ul> </li> <li>5. Students then take moves from freestyle and propose a next 4-8 count to build upon the initial group choreography.</li> <li>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.</li> </ol> <p><b>Option for next steps:</b></p> <ol style="list-style-type: none"> <li>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"> <li>o <u>Note:</u> <i>Depending on the group's ability to edit or work together, teaching artist can decide when to stop anywhere along the way.</i></li> </ul> </li> <li>2. Review what has been created as pairs, groups of 4, etc. through the GIVING &amp; RECEIVING portion of the <i>ECP</i> Cycle and make revisions based on groups' artistic sensibilities.</li> </ol>



**ENGAGE IN CREATIVE PROCESS → FOCUS ON FREESTYLE**

<p><b>Definition of FREESTYLE:</b></p> <ul style="list-style-type: none"> <li>• Improvising in a given dance style</li> <li>• Cypher: contributing your voice to the communal conversation in a circle</li> <li>• Battle: competing with your peers formally or informally (criteria for winning or doing the best vary and are subjective)</li> <li>• Structured freestyle exercises to encourage creativity and fluidity within a dance style</li> </ul>	<p><b>FREESTYLE Objectives:</b></p> <ul style="list-style-type: none"> <li>• Students are able to use movement vocabulary to freestyle/improvise</li> <li>• Students are able to dance socially in pairs/small groups</li> <li>• Students are able to create variations on movements</li> <li>• Students have tools to enter cyphers and battles (<i>i.e. how to “put their freestyle together”</i>)</li> <li>• Students understand how to listen to the music they’re dancing to and reflect that in their freestyle (<i>concept known as musicality</i>)</li> <li>• Students employ the 5 dance fundamentals within their freestyle</li> </ul>
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**FREESTYLE: SAMPLE ACTIVITIES for IMPROVISATION**

<p><b>Freestyle/Explore dance move(s)</b></p>	<p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Pick a dance move (<i>i.e. something that we practiced today or have been practicing</i>)</li> <li>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!</li> <li>3. There are several options for the next step:             <ol style="list-style-type: none"> <li>a. Share something cool with the class that emerged from your play time, maybe the class tries it that way</li> <li>b. Trade 4 or 8 counts back and forth with a partner using the same move</li> <li>c. Add a move, now you’re playing with 2 moves only, repeat any of the possible progressions</li> </ol> </li> </ol>
<p><b>Use a movement, emotional or mental concept across the floor</b></p>	<p><b>Example #1 Instruction:</b></p> <p>Your students have been learning the Biz Markie.</p> <ul style="list-style-type: none"> <li>• 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?</li> </ul>

	<p><b>Example #2 Instruction:</b>  Have your students think about their day: highs and lows or our check in.</p> <ul style="list-style-type: none"> <li>● 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"> <li>○ <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></li> </ul> </li> </ul> <p><b>Additional options:</b></p> <ul style="list-style-type: none"> <li>● Use the concept of "side to side" to move across the floor</li> <li>● Touch the floor at least once while moving across the floor</li> <li>● Use these specific (1-3 different) moves to cross the floor</li> </ul>
<p><b>Freestyle Sandwich in the Cypher</b></p>	<p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. Choose a dance move to begin your freestyle as you enter the circle, this will be your first "slice of bread".</li> <li>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>".</li> <li>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.</li> <li>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.</li> </ol>
<p><b>Freestyle Essay</b>  <i>(Originally taught by Junious "Brickhouse" Lee)</i></p>	<p><b>Instruction:</b></p> <ol style="list-style-type: none"> <li>1. In or out of the cypher context, students can think of their freestyle physically as a story that will comprise of a beginning, middle, and an end, just like a sentence or an essay.</li> <li>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.</li> <li>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.</li> </ol>
<p><b>Partner exchanges</b></p>	<p><b>Instruction:</b></p> <ul style="list-style-type: none"> <li>● Match the Groove: Each person takes turns initiating rhythm keeping/grooving movements while the other then matches/follows it.</li> <li>● Each person leads a move with the other person following.</li> </ul>

	<ul style="list-style-type: none"> <li>• Each person takes turns doing 4-8 counts of freestyle. They can play with one (or more) moves, then immediately afterwards the other person responds with their own 4-8 counts of freestyle. (Done to music)</li> <li>• 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.</li> </ul>
<p><b>Roll the Dice</b></p>	<p><b>Instruction:</b>  This activity allows students to play with tempo, levels, travelling, rhythm, movement quality, musicality.</p> <ol style="list-style-type: none"> <li>1. Teaching artist will create personalized dance dice. Use a decent sized square box.</li> <li>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"> <li>○ Fast/Medium/Slow</li> <li>○ Single, single, double double/Double/Single</li> <li>○ Move Around/Stay in Place</li> <li>○ High/Medium/Low</li> <li>○ Sharp/Smooth</li> <li>○ Change Direction</li> </ul> </li> <li>3. Students take turns rolling the dice for the group.</li> <li>4. Whichever face it lands on, students will need to play with that concept.</li> </ol> <p><b>Additional options:</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Playing with more than one die would allow students to play with different concepts when multiple dice are rolled.</li> </ul>

## ALBUM #4: CLOSING CIRCLE

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

### 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 #1: CLOSING CIRCLE ACTIVITIES

<b>Transition</b>	Count backwards from 10 or 5 while students come to a seated or standing position in the circle.
<b>Cypher</b>	<p><b>Examples:</b></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"> <li>● 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>).</li> <li>● 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.</li> <li>● Layer by going around the circle and having students engage at levels for each round:             <ul style="list-style-type: none"> <li>○ <b>Level 1:</b> 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.</li> <li>○ <b>Level 2:</b> 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!</li> <li>○ <b>Level 3:</b> 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.</li> <li>○ <b>Level 4:</b> Popcorn style. Anyone can go in the middle whenever there is space.                 <ul style="list-style-type: none"> <li>■ <u>Note:</u> <i>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.</i></li> </ul> </li> </ul> </li> </ul>
<b>Check-out</b>	Go around the circle and each person shares one word that describes how they feel.
<b>Ending Ritual</b>	Fists in the middle, on the count of 1...2...3...(fists up) + (participants and/or Teaching Artist choose a word)

## EXAMPLE #2: CLOSING CIRCLE ACTIVITIES when teaching Breakin’

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

<b>Transition</b>	<p><b>Movement Conversation or A Friendly Battle</b></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>
<b>Reflection Question</b>	<p>Breakin' is all about expressing your power, strength and personality through your body.</p> <ul style="list-style-type: none"> <li>• <i>"When you express your personality, where do you feel it in your body? How does it feel?"</i></li> </ul>
<b>Cypher</b>	<p><b>Rock the Spot</b></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, <i>"You have to do a move we learned today and/or a move that the person who went before you did."</i></p>
<b>Check-out</b>	<p><b>Freeze</b></p> <p>Go around the circle and each student strikes a pose that shows how they feel.</p>
<b>Props</b>	<p>Popcorn style: Students give appreciations to themselves or another person in the group.</p>
<b>Ending Ritual</b>	<p>1...2...3...(fists up) + Breakin'!</p>

## ALBUM #5: CULMINATING PERFORMANCE

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

### 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

<b>Performance Vernacular</b>	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"> <li>● <b>Formations:</b> where performers stand in space and in relation to each other</li> <li>● <b>Blocking:</b> running through formations in the rehearsal or performance space</li> <li>● <b>Rehearsal:</b> practice for a project or performance</li> <li>● <b>Call Time:</b> the specific hour performers need to appear for a show</li> <li>● <b>Tech Rehearsal:</b> rehearsal that focuses on tech needs (<i>i.e. lighting, sound, video, stage crew</i>)</li> <li>● <b>Dress Rehearsal:</b> a full, uninterrupted run through of the show in the performance space including costumes and props as if an audience was present</li> <li>● <b>Stage directions:</b> <ul style="list-style-type: none"> <li>○ <u>Note:</u> <i>All are from the perspective of the performer when facing the audience.</i> <ul style="list-style-type: none"> <li>■ Stage Right: to the performer’s right</li> <li>■ Stage Left: to the performer’s left</li> <li>■ Up Stage: toward the back of the stage</li> <li>■ Down Stage: toward the audience/front of the stage</li> </ul> </li> </ul> </li> <li>● <b>Backstage:</b> any area where performers stand by/wait to perform, prepare themselves</li> <li>● <b>Audience:</b> group of people gathered to witness a performance/show</li> <li>● <b>Theater Etiquette:</b> guidelines for behaving in an appropriate and respectful way in the theater/performance space</li> <li>● <b>Cue:</b> an audio or visual signal used to prompt another event or action in a performance/show</li> <li>● <b>Transition:</b> a change from one part to another in any element of a performance</li> </ul>
<p><b>Spatial Performance Preparation</b></p>	<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"> <li>● Formations may be set throughout an entire session or they may emerge closer toward switching into “show mode”.</li> <li>● Practicing these spatial orientations in repetition and as much as possible supports smoothness and memorization for performers.</li> <li>● 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.</li> <li>● These may also be prepared with the actual performance space in mind using measurements and other physical conditions of the space.</li> </ul>

	<ul style="list-style-type: none"> <li>Ideally, all spatial orientation will be practiced and adjusted accordingly when practicing in the actual performance space.</li> </ul>
<p><b>Theater/Stage/ Performance Space Etiquette</b></p>	<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"> <li>1. Refrain from eating or drinking on stage/in rehearsal spaces and keep your area neat and clean.</li> <li>2. Quiet on the set.</li> <li>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>”.</li> <li>4. Listen attentively when the director is speaking.</li> <li>5. Put away your phones. The performance/show deserves your full attention. Save social media posting for after the rehearsal or show.</li> <li>6. Accept all notes from the director graciously and say thank you.</li> <li>7. Always be respectful of everyone you work with: staff, crew, directors, designers, other performers, and yourself. <ul style="list-style-type: none"> <li>We liked this list of <a href="#">Theater Etiquette</a> (see hyperlink). Also feel free to research your own!</li> <li>Here are the <a href="#">2018 Destiny Junior Company (DJC) Theater Expectations</a> (see hyperlink).</li> </ul> </li> </ol>
<p><b>Emotional Performance Preparation</b></p>	<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"> <li>Facilitating conversations and activities ahead of time with students is key.</li> <li>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.</li> </ul>
<p><b>Time to Stand Up</b></p>	<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</p>

	<p>person in the furthest seat in the house feels what is being expressed by the performer on stage.</p>
<p><b>Audience Spectrum</b></p>	<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>
<p><b>The Push</b></p>	<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>