

PROGRAM 5: THE MOVING BODY

HOW BODIES MOVE AND HOW DANCERS TRAIN AND MAINTAIN THEIR BODIES



Program Objective

To explore the ways in which the body moves by using both locomotor and non-locomotor movements, to see how dance movement differs from other movements, and to learn how **technique** and **training** make use of these ways of moving to refine and diversify the dancer's abilities.

Program Description

Dancers come in many shapes, sizes and styles, but whatever the look, there are two fundamental ways of moving involved in their dance: **locomotor** and **non-locomotor**. When ballet dancers move across the floor in a beautiful leap or run, they are using locomotor movement (movement that travels through space). When jazz dancers swing, sway and dodge they are using non-locomotor movement (movement that stays in one place in space).

The two segments in this program explore how dancers train and how their bodies move.

- ✦ Maintenance and Training—Several dancers describe how they train in order to remain healthy, prevent injuries, and perform the dance movements required of them. This segment also looks at the dancer's concept of good body **alignment** and **balance**; some of the specific technical considerations that go into becoming a proficient performer; and where dancers train—the **studio**—and some of the specific needs for a dancer's attire.
- ✦ Movement—This segment shows how the expressive qualities, or **dynamics**, of dance differentiates dance movements from other movements. And it focuses in on the two ways of moving—locomotor and non-locomotor—giving examples of each.

Before You Watch

What do we know? Ask students: What is locomotor movement and non-locomotor movement? Make a list of as many movements in each category students can think of. Where are these ways of moving seen—both in and outside of dance? Are there specific styles of dance that students associate with any of them? What forms of locomotor and non-locomotor movement are used in the classroom? [Walk, reach, bend]

DANCE MOVEMENTS	
LOCOMOTOR	walk run skip hop jump slide leap gallop
NON-LOCOMOTOR	bend stretch twist swing sway dodge fall

Find some students within the class or school who have studied a specific movement training, e.g., swimming, gymnastics, track, or a dance technique, and invite them to be interviewed by the class. Find out what their training is like, what is specific to that form, how often or how long is training required. Does the training consider proper form and alignment of the body? Are there specific exercises for balance or for jumping and landing? Does the technique work on isolated parts of the body? If there is a video camera available, perhaps the interviewee would consent to demonstrating some of these aspects of training. This will help in creating the training chart suggested in "After You Watch."

Research. Choose a specific dance form like jazz, ballet or tap dance and research how dancers train for that specific technique. Report findings and compare with other forms of movement or sports training. Who stretches more in their training—a jazz dancer or a football player? How do basketball players and ballet dancers practice jumping? Did you know that there are some famous boxers who were once tap dancers? How might tap dance make them better boxers?



PROGRAM 5

Key Kentucky Core Content Addressed

(See Kentucky Core Content for Arts & Humanities: Dance in Appendix)

AH-E-2.1.31
AH-E-2.1.32
AH-E-2.1.33
AH-E-2.1.34

AH-M-2.1.32
AH-M-2.1.33
AH-M-2.1.34
AH-M-2.1.36

AH-H-2.1.36

The “Move It” activities in this and other chapters are designed to help teachers address core content items listed under “Creating” and “Performing.”

Key National Standards for Arts Education: Dance Addressed

Content standards addressed in video and teacher’s guide:

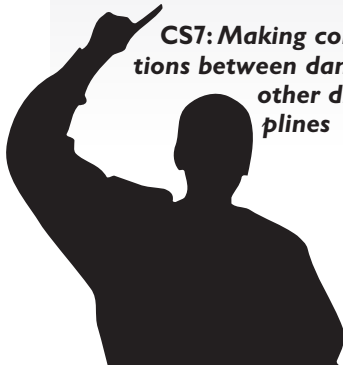
CS1: Identifying and demonstrating movement elements and skills in performing dance

CS3: Understanding dance as a way to create and communicate meaning

CS4: Applying and demonstrating critical and creative thinking skills in dance

CS6: Making connections between dance and healthful living

CS7: Making connections between dance and other disciplines



After You Watch

Using the information students gathered in their research before watching the program, as well as information from the program and the sports training video if they created one (see activity in “Before You Watch”), have students create a training chart that compares a sport or non-dance movement activity (e.g., yoga, martial arts) with some form of dance. Look at the amount of time required to train, ingredients of training, special clothing or diet, specific exercises, etc. Note the use of locomotor and non-locomotor movements. Do students begin to see the tremendous amount of time and commitment required to train as a professional dancer?

Analyze dances. Watch a video of a dance and analyze it in terms of its locomotor and non-locomotor movements. You may use some of the dance examples in the **DanceSense** series such as the Senegalese dance in Program 1, the Kathak in Program 2, or the reel or slave dance in Program 3. Or have students choose a dance they know and break down the whole dance or some of its steps according to locomotor and non-locomotor movements. You might try the twist or the electric slide or a hip hop step. One person demonstrates while the class writes down the analysis.

Move It

Invent dance steps. Build a series of dance steps by stringing together two or more locomotor movements, e.g., run, walk, skip, leap. Each person creates a step and others copy. Create dance steps and movements by imitating the movements of specific animals. Which movements are locomotor and which non-locomotor? Combine movements imitating several animals. For example, walk like an elephant and then like a tiger. Move like a monkey and then like a snake.

Work with a partner and practice good alignment and posture. How does your body stack itself up? One person stands in a position with bad alignment/posture. The other person has to help them make the adjustments to proper alignment. Help them by finding visual images that suggest the stance you would like, e.g., “Imagine you have a long heavy dinosaur tail” or “lengthen your neck” or “relax your shoulders.” Bring in photos of people with good and bad posture. Dancers are not the only people who need good alignment/posture. Why is it good for everyone to be aware of their posture? How does it help you?

Ask students to stay seated at their desks while exploring the possibilities of a number of non-locomotor movements, e.g., twist, bend, stretch, swing, push, pull, rise, fall, dodge, sway. Use the configuration of desks to create a wave throughout the room as one person at a time leads a succession of non-locomotor movements.

For more information

Visit the **DanceSense** web site at www.ket.org/dancesense

KEY TERMS

(see Glossary for definitions)

alignment
analyze
balance
coordination

dynamics
locomotor
non-locomotor
studio

technique
training

