

# ***The Arts: A Content Course for Teachers***

## **Seminar 2: Dance Teacher's Packet**

Approved for Professional Development Training by the Kentucky Department of Education. A KET professional development workshop for educators developed in partnership with the Institute for Arts in Education and the Kentucky Center for the Arts.

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# ***The Arts: A Content Course for Teachers***

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## **Seminar 2: “Dance”**

### **Introduction to the Seminar**

**Targeted Audience:** Arts and humanities teachers, all levels

The second seminar in *The Arts: A Content Course for Teachers* features dancer/teacher Annie Hodapp leading a group of young people in a dance workshop designed for viewer participation. The workshop includes warm-ups; exercises related to space and force, imaginative thinking, and counts and time; and instruction in specific dances and steps. Appearing on videotape demonstrating African dance is Institute for Arts Education instructor/artist Harlina Churn-Diallo.

Special thanks to the young dancers who joined Annie for the workshop: Lauren Bennett, Erin Black, Kaylin Moberly, Adrianne Osborne, and Jessica Osborne.

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#### **About This Teacher Packet**

In addition to the introduction to the seminar, this packet includes an agenda for the program, a brief biography of the seminar presenter, and specific materials related to seminar content. You’ll find more details in the table of contents on page 3.

#### **Seminar Format**

This 90-minute program was produced on location in Louisville. Any information needed for participation in the seminar is included in the videotape and/or this teacher packet.

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## **Professional Development Credit**

**Stage of Participant Development:** Practice/Application

**The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.**

**Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.**

**Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.**

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## **About the Seminar Presenter**

Presenter **Ann Hodapp** is a dancer, choreographer, and teacher who serves as an instructor in the Institute for Arts Education sponsored by the Kentucky Center for the Arts. Annie has appeared on the New York stage and with touring companies for Broadway and off-Broadway productions.

## **Workshop Agenda**

**Warm-Ups**

**Space and Force**

**Imaginative Exercises**

**In the Court of Louis XIV  
“A Sunny Day in the Park”**

**Counts and Time**

**The Waltz**

**African Dance**

**The Chassée**

**The Grapevine**

**The Hora**

**Contra Dances**

## Journeys in Dance

*Travels, trips, excursions, wanderings, distances traveled . . . That's what journeys are all about!*

Fasten your seat belts, please. We're about to take off!!!!

Dance is not a foreign country, but you can learn about them through this medium.

Dance is not a French palace, but you can find out how the royals moved and felt through movement.

Dance is not an ancient ruin but a living monument to people of all ages.

Dance is a fascinating journey within a land that you are already familiar with—your own body, your own senses, your own imagination, and your own emotions.

You already have the ticket, so let's start the journey . . .

Even if you say you've never danced a step in your life, your journey in dance began when you started moving as a baby. You waved your arms, clapped your hands, wiggled your toes, crawled. You found your own rhythm. Then the magic happened as you found you could stand and walk and run and jump. These simple beginnings are the basics of dance, and we all have traveled that path.

Your journey continued as your body language reflected the emotions of growing up—jumping for joy at a win, slumping in solitude at a loss, twirling, whirling, yes, “dancing” as you reveled in a special time or a special person. (I, personally, remember skipping down the street with my friends, humming some long-forgotten tune, years before I had an inkling of what the word dance meant!!)

You may have wandered away from the dance that is within you. You may, yet, embrace it. We will all explore it. It's a wonderful part of all of us . . . and the creative process of movement never ends.

It is my hope that as we will travel together, we will discover the joys of dance and uncover some of the treasures it holds. Perhaps it's unmapped territory, perhaps it feels like Mt. Everest, perhaps it's comfortable and very close to home. Whatever you feel about it, treat it as an adventure.

*Ann Hodapp*

## Dance Origins

The earliest humans “danced,” emulating the movements of birds and animals. From its earliest stages, dancing has been related to:

- War
- Fertility
- Harvest
- Religious/sacred rites
- Rites of passage
- Weather conditions:
  - Drought
  - Famine
  - Flood
- Astral features:
  - Moon
  - Sun
  - Stars
- Health
- Death
- Marriage
- Hunting

## Simple Dance Terms, Simply Put

**Pull up:** lengthening the spine, with shoulders down, chest lifted and neck free. A good place to start for **proper alignment**, which is simply the most perfect position (straight up and down) for the body's bones and muscles to be in.

**Locomotor:** any movement done while “traveling” or moving with the feet (or leaping).

**Non-locomotor:** Imagine the feet glued to the ground . . . now go to town—twist, use your arms, stretch, etc.

**Counts:** The way in which a dance is put together so that the dancers can remember it. Also, at times, the way the dance fits with the music. Each move has a count, usually in **sets of 8**: **1**, 2, 3, 4, 5, 6, 7, **8/2**, 2, 3, 4, 5, 6, 7, **8/3**, 2, 3, 4, 5, 6, 7, 8 . . . etc. (i.e., **1**, stand; **2**, point your toe; **3**, hit your heel to the floor; **4**, point your toe; **5**, hit your heel to the ground; **6**, feet together; **7**, jump; **8**, land. Counts may also have “and” for other, smaller moves in between the counts . . . as in **1 and 2**, **3 and 4**, etc. A dance with **32** counts has (in dance terms) **4** sets of **8**. If you are counting in waltz time or  $3/4$  time, you would count:

1, 2,  $3/2$ , 2,  $3/3$ , 2,  $3/4$ , 2,  $3/5$ , 2,  $3/6$ , 2,  $3/7$ , 2,  $3/8$ , 2, 3 (at this point you have 24 counts. Keep going for 4 more sets of  $3/4$  to get to 32 counts.)

**Force:** Power or energy. Strength. A way in which you move through the space. It can be done gently or aggressively or anything in between. It also can incorporate resistance.

**Space:** An area around the body or far from it. The area in which you choose to create a dance. It can be small or it can fill the room. It can be on the floor or leaping above it. (It can also refer to a room or designated area.) You might **shape** a dance using circles or lines or diagonals or squares. Space also refers to the ways a body can form shapes. In professional theatre, shape can also refer to what the choreographer wants to say in the dance. Within the space, you will go in different **directions**—right, left, forward, back, up, down, and on the diagonal. You might also have a **focus**, which can be a “prop” (i.e., a scarf or a flower), a central person or persons, or the empty space inside a circle. Focus can also be where the dancer looks and/or where the audience is to look. It can also be what the dance is about.

**Time:** Meter, tempo, or duration of a musical note. For our purposes, it can be as simple as a step that goes “slow, slow, quick, quick, slow.” It can also refer to rhythmic movements.

**Tempo:** Fast or slow as in music. The song “Memories” from *Cats* is slow, a Charleston tempo is fast. Tempo can also refer to how quickly or slowly the moves within the dance are done (sometimes, the movements of a dance are diametrically opposed to the musical tempo: fast moves to a slow tempo or slow moves to a fast one).

**ABA:** Generally used in musical composition, but for dance **A** would be one set of steps, **B** would be a different set of steps, and returning to **A**, one would use the first set of steps again.

**Form:** Beginning, middle, and end to a choreographed piece (this can be very short or very long). Just start with a move, do or say something in the middle of it, and put an ending to it. Ta da!!!!

**Levels:** The highest level would be a jump or leap, a stretch with the arms to the ceiling and/or a “relevé” position (or standing on the balls of the feet). The middle level is basically flat-footed or with knees slightly bent, and the lowest level is a deep knee bend or use of the floor.

**Pathways** are, as I see it, basically patterns of a dance or dance steps: curved, circular, straight (in a line), zigzagged (back and forth). Think of paint on the feet and the pattern you make with your feet is a pathway.

**Choreographer:** The person or persons who create the dance.

**Dancers:** Those who execute the dance or dance steps.

**Grapevine:** A step used in many folk dances. It entwines as a grapevine would: step to the side with your right foot, cross over in front with your left foot (put your weight on it), step to the side again with your right foot, step in back with your left foot (again putting your weight on it), repeat, and repeat. This is usually done in a circle.

**Waltz:** A dance from Germany and then Vienna. It is done to 3/4 time, which means you count it **one**, two, three, **one**, two, three, etc. The feet go step right, put your left to right, step right again. Then step left, put your right near the left, step left again. In ballroom terms, you would say **slow**, quick, quick, **slow**, quick, quick. Feel the tempo first by swinging **one**, two, three, **one**, two, three. The **one** is called the downbeat or stressed beat.

**Two step:** Counted in 2/4 time: one, two/one, two, etc. (occasionally counted in 4/4 time). The rhythm is counted one and two, one and two or in 4/4, one, two, three, and four. In ballroom terminology, the feet go quick, quick, slow, quick, quick, slow, etc. or in 4/4, slow, quick, quick, slow, or you rock side to side using those rhythms. There are many versions of the two step.

### **Some Ballet Terms Universally Used in Most Forms/Styles of Dance**

**Plié (plee-a):** The bending of the knees.

**Turn-out:** A leg position, pushing outward from the inside of the thighs and continuing down to the foot. The feet in first position, for instance, form a “V” or (in advanced classes) an extended or very wide “V” (90 degree angle). One should not force the hips, knees, or feet into this position. It will improve with dance class.

**Turn-in (or parallel):** The feet are parallel, not pigeon-toed.

**Relevé or élevé (rel-uh-vay or el-uh-vay):** Standing from a flat foot, you push off of your heel, rise up, and “pull up,” so that only the ball of the foot and, of course, bottom of the toes touch the floor.

**Pointe:** A foot position. The arch is fully extended, the toes are tightened, the foot forms a curve. (In ballet, in “toe shoes,” it is the position called “en pointe” and the tip of the toe shoe is on the floor.)

**Demi-pointe:** In ballet, the foot is pointed, but the ball of the foot is on the floor (also used in other dance forms).

**Flex:** The feet or hands contract, pulling the toes or fingers toward the body.

**Isolations:** The working of separate parts of the body (i.e., the shoulders, hips, head) as individual entities.

**Contraction:** The pulling in or tensing of the body. (For example, think of someone hitting you in the stomach and the ensuing position as your body responds.)

**Release:** The freeing of the tension.

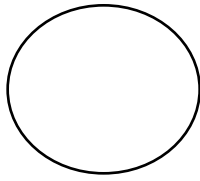
**Dance positions:** These are described in the “turned out” mode, as the first two can, in jazz, modern, and primitive, also be positioned in the “parallel” (or turned in) position. **First** (toes out, heels together), **second** (take a big step out to side from first), **third** (the heel of one foot is at the arch of the other, positioned outward at about a 45 degree angle), **fourth** (step forward from third position about a foot and position the forward *heel* level with the back *toe*), **fifth** (front foot moves directly back from fourth position, so that the heel of one foot is next to, and at, the toe of the other).

**Barre (or bar):** Literally, a wooden bar attached to the wall (can also be freestanding), used for support when doing some warm-ups. In ballet, this term is also used to describe the series of warm-ups done at the barre.

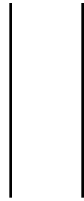
**Working foot or leg:** The foot or leg that is doing the work (or moving) while the other is still (usually used in barre work and warm-ups).

**Chassée (shah-say):** Sometimes spelled “chassez” or “chassé.” Literally means “chasing.” Simply, it is not unlike a gallop, with the front foot stepping out, and the other sliding forward to meet it. The rhythm is and **one** and **two** and **three** and **four**, etc.

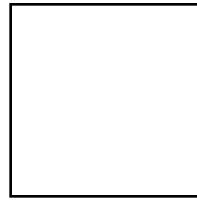
# Patterns



**Circle**



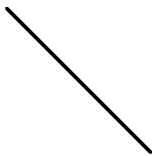
**Double Line**



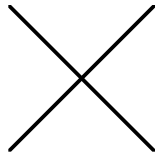
**Square**



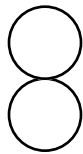
**Zig Zag**



**Diagonal**

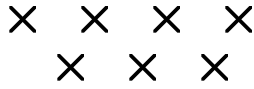


**Diagonals**

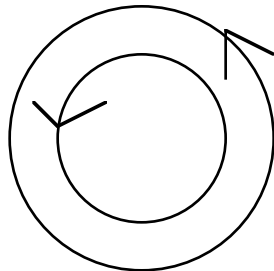


**Figure Eight**

**Serpentine (S-Curve)**



**Staggered Line**



**Circle Within a Circle  
Two Directions**



**Single Line**

## **The Hora (An Israeli Folk Dance)**

**Music:** “Hava Nagila” (or “Let’s Do the Hora”) or anything with a 4/4 or 2/4 beat.

### **“Grapevine”:**

Step out to the right, cross in back with left foot, step out to the right, cross in front with left foot, step out to the right, cross in back with left foot, step out to the left, cross in front with left foot . . . repeat. Then *reverse*: step out with left, cross in back with right, etc.

### **Easy version:**

Step side right, cross back left, step side right, kick left. Step side left, cross back right, step side left, kick right. Repeat, and then grapevine for 16 counts and repeat first pattern.

### **Little harder version:**

Step to the side right, cross back left, step to the side right, kick left, kick right, step to the side right, cross left back, step to the side right, kick left, kick right . . . repeat ad nauseam. Then, do a “grapevine.” To reverse with the *first* step, kick three times, and that will take you to the left side. Repeat, kick three times, and that will take you to the right again.

### **Harder, still:**

Step right (full weight/“slow”), touch left or kick forward (no weight/“slow”), step left behind (slow), step right (quick), step left in front (quick). With weight still on left foot, face left (quick), go forward right (slow), left (quick), right (slow). Go back on left (slow), right (quick), left (slow). The rhythm goes 1, 2, 3, and 4 and 5 and 6, 7 and 8 . . . or slow, slow, slow, quick, quick, quick, slow, quick, slow, slow, quick, slow.

Then “grapevine” for as many counts as you like.

**You can also mix these steps, putting a “grapevine” in between.**

## **Dance/Movement: Ideas and Sources for Further Personal Exploration and Enjoyment**

I would *always* suggest that you take one class or possibly audit a class before you sign up. Generally, individual classes cost more; a “card” or series of classes will give you a break.

Check with your local college or university to see if **ballet or other dance classes** are offered to the general public. Often, you can take these classes without enrolling in the institution.

Many communities have dance studios that offer classes in **ballet or modern dance** for adults as well as children and teens. Your community may also have businesses such as Arthur Murray that offer **ballroom dancing** lessons. Check in the yellow pages under “Dance” for information.

**Jazzercise** (dance exercises using different dance moves) is offered in many localities. Call **1-800-348-4748** or visit their Web site ([www.jazzercise.com](http://www.jazzercise.com)) for the location of classes in your area.

Look under “**yoga**” in your local yellow pages or check with your local college or university.

Your local **YMCA/YWCA** usually have classes, perhaps including **square dancing, folk dancing, African dance, and yoga**. Call them. Also ask if they are planning any special dance workshops. Get to know your “Y”: it is often a fine resource for movement/exercise.

**Clog dancing** is native to Kentucky and resembles an Irish jig/tap dance. I would suggest calling the local **Chamber of Commerce**, contacting a **Kentucky crafts shop**, or even looking on tables at the **library** or local **bookstore** for **handouts** announcing clogging classes in your area. It may well be that a company of folk dancers, African dancers, square dancers, Old English country dancers, etc. might also be in your area offering workshops. That information would likely be found in libraries and bookstores as well.

If there is a dancewear supply store in your area, it’s often a good source for information about dance classes.

## Sources of Tapes and CDs from Dance Class . . . Plus a Few Ideas

- ***For Our Children Too!*** Kid Rhino Records, Inc. Contemporary artists performing folk songs plus more. Very gentle, some with good clear beats. There is also ***For Our Children One***, which has nursery rhymes to rap and very contemporary beats. For a catalog of Rhino CDs and cassettes, send \$1 or a check made out to Rhino Records, Inc. to: Rhino Catalog, 10635 Santa Monica Boulevard, Los Angeles, CA 90025-4900.
- For young children: ***Children's Favorite Songs*** (has many volume numbers), Walt Disney Records. Includes "Farmer in the Dell," "Skip to My Lou," etc.
- I also like the **Classic Disney Series**, Walt Disney Records. There are many volumes of this ranging from "When You Wish Upon a Star" to "Pocahontas." Many of the songs are recognizable and have clear beats. Some don't, but are still good for warm ups and cool downs.
- For attuning the ear to other cultures so that a flavor of a country is gotten from its music, try ***Dances of the World***, Nonesuch Explorer Series, and ***Musical Sources Musicales***, International Music (traditional music of the world). These and others like them may be hard to dance to at first, but they will educate the ear to the instruments, vocals, and rhythms or non-rhythms of other cultures. They paint a picture.
- I have collected music from such diverse places as Target, Walmart, Ear Exstasy (yes, they are very knowledgeable), the library, taping off the radio, etc.
- Tapes such as Riverdance and the scores from musicals are also available on cassettes and CDs. Sometimes you have to special order these.
- Never, never forget the beautiful Strauss waltz music and any music from any period of time.
- The Hora is usually done to "Hava Nagila," but can be performed to most slow to medium 4/4 beats.

## Dance Resources Available from KET

### Arts Toolkit: Dance

Visit <http://www.ket.org/artstoolkit/dance/> for information and online resources related to the KET Dance Arts Toolkit. The Toolkit includes videos, video excerpts, and accompanying teaching and informational materials to help you address Kentucky academic standards as well as to build your own knowledge of dance.

Kentucky teachers may order the Dance Toolkit from KET. Visit our ordering information page at [http://www.ket.org/artstoolkit/dance\\_order.htm](http://www.ket.org/artstoolkit/dance_order.htm) for complete details.

### Instructional Television

You can learn about the programs listed below and other instructional series and programs available from KET by searching our online Instructional Videos Catalog at [www.ket.org/itvvideos/](http://www.ket.org/itvvideos/).

#### *Dancing Threads: Community Dances from Africa to Zuni*

Designed for students in grades P-8, this series of four 30-minute programs features outstanding performers teaching traditional Appalachian, African-American, and American Indian dances and “play party games.”

#### *DanceSense*

This 10-part series of 15 minute programs, geared toward grades 5-10, explores why people dance, dance elements and styles, dance in multicultural and historical contexts, and dance as an art form.

### Professional Development Programs

Information about these programs may be found at the KET Professional Development Web site:

#### *The Arts II: West African Dance*

This hour-long professional development workshop features dancer Harlina Churn Diallo and drummer Yaya Diallo of Louisville.

#### *The Arts III: Afro-Cuban Dance*

This 40-minute professional development workshop features dancer/choreographer Katherine Kramer introducing teachers to the forms and rhythms of Afro-Cuban dance.

**Editor’s Note:** KET often airs Kentucky and national dance productions on its evening schedule (KET1 and KET2). To learn about current programming, check in *Visions*, KET’s program guide (available at the back of *Kentucky Monthly* magazine) or go to “Watch” on the KET Web site, [www.ket.org](http://www.ket.org).