

# Dance the Story: Creating Non-Verbal Storytelling

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**Summary:** Students will create individual interpretive dances to experience how Dance, Physical Education and Language Arts are connected; and how "Create and Refine" can be used in Physical Education, Writing, and Dance. They will learn Creative Movement aspects, analyze song lyrics and create interpretive dance through improvisation, then refine the dances to incorporate skills and non-verbal communication.

## **Engage & Build Knowledge— inform your students:**

Everyone moves. Humans are made to move....we all feel better when we move and stretch. Mind/Body connections happen when we move in certain ways and brains cells are born.

A Classroom that **MOVES** is happier, more focused, and produces students with more self control than a non-moving classroom.

Individual **Creative Movement** challenges each student to analyze, improvise, and create on his/her own non-verbally. Through **Interpretive Dance**, students analyze thoughts, words and ideas using **improvisation**, and create their own movement in order to **communicate meaning non-verbally**.

**Kinesthetic Learning** is learning by doing...we are all kinesthetic learners. Muscles have memory that is separate from brain memory...*muscle memory*.

- The brain learns fast, but the brain forgets!
- Muscles learn slow, but don't forget... muscle memory is for a lifetime!
- In Kinesthetic learning, we **Do** It and **Know** it!

**Improvisation** means *Just Do It!* No thinking or planning.

**Critical and Creative thinking skills** are employed in order to improvise. In Dance, improvisation is **Non-Verbal**...Too much discussion stifles the creative process. Solo work is better to learn this; beginners working with partners or group will want to talk and plan.

## **South Carolina Standards for Dance**

- |   |  |
|---|--|
| - Technique (Mechanics of Movement)                     | - Critical and Creative Thinking (Improvisation) |
| - Choreography (Creating Movement sequences and Dances) | - History and Culture                            |
| - Nonverbal Communication (Focus energy)                | - Healthful Living                               |
|   | - Connections (to other disciplines)             |

**Activity: Dance Breaks for the Classroom**  
**Kinesthetics for Classroom Management - warm up and focus!**  
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Humans are designed to move, not sit for long periods of time. We all feel better when we take a moment to move and stretch.

Mind/Body connections happen when we move in certain ways and brain cells are born. *Body Isolations* and *Opposition in movement* are important for this.

Movement can be used to start the day, calm, energize, or re-focus students in a short period of time.



A Classroom that *MOVES* is happier, more focused, and produces students who possess more self control than a non-dancing classroom.

### **Dance Breaks**

In a few seconds, a classroom can become silent and focused as students participate in or lead a Dance Break sequence.

The break can short as one minute or as long as three minutes. This kinesthetic sequence is a wonderful classroom management technique, teaching self control and introducing the student to concise, whole body movement in a short amount of time.

Sequences can be either *Choreographed* or *Improvisational*.

A ***Choreographed*** sequence never changes, and is always performed to the same music. It becomes a “dance” that is familiar and comforting to the student; a chance for the student to focus inward and have a moment to themselves.

Because a Choreographed sequence is a set pattern, after it is learned it can be student-led.

An ***Improvisational*** sequence changes movements, music, tempo and/or movement qualities and forces the student to focus non-verbally while following the instructor instantly, utilizing Improvisation.

During sequences, students remain in *Personal Space* while body isolations, stretches, rhythmic footwork and balance are used in a sequence.



Sequences should be non-verbal, and last the duration of the chosen song. There is no set number of repetitions for the movements described in this sequence, as the number of repetitions would be dictated by the length of music chosen. The choice of music will dictate tempo, emotional feeling and movement quality of the Dance Break.

The sequence described next will be an Improvisational sequence, so the students will follow the teacher's movements and mimic them. Any musical selection may be used for this sequence.

At the end of the sequence, students will follow the teacher in balancing on one leg, but when the teachers stops dancing the students will remain silently balanced!

The teacher will then indicate for them to silently take their seat.

If the teacher uses the same music every time and keeps the same number of repetitions of each movement, the sequence will then become a *Choreographed* sequence, which can be memorized by the students and even become student-led.

### **Dance Break Lesson**

#### **Objective:**

Students will be introduced to the concepts of *Personal Space*, *Non-Verbal Communication* and *Improvisation*.

***Personal Space*** - an arm's length around the student in all directions (360 degrees) for these sequences everyone stays in their own personal space, which can be beside their desk or behind their chair.



***Non-Verbal Communication*** is a SC Dance Standard heading. Dance is taught non-

*verbally, and communicates meaning non-verbally. Our body energy is finite, and being verbal uses lots of energy. Dancers focus energy in muscles to learn and remember movements quickly, and do not waste energy by letting it come out of their mouths. This is powerful and new, because students do not usually move non-verbally.*

**Improvisation** - *Just Do It! No thinking, planning or stopping. This is a life skill.*

#### SAMPLE SEQUENCE:

This will be an Improvisational sequence, so students will follow the teacher and mimic the teacher's motions. At the end of the sequence, students will follow the teacher in balancing on one leg, but when the teacher stops and goes to shut off the music, the students will remain balancing silently! They should remain silently balanced until the teacher motions for them to take their seat.

Students stand beside their desks with feet together and hands by their sides.  
When the sequence begins, only the body part isolated should be moving,  
no other part.

The music begins

The **first isolation** is tapping the balls of the feet on the floor one at a time, flexing each foot

The **second isolation** is to pick up one heel at a time and rest weight on the ball of the foot, then repeating on the other foot, bending the knees one at a time, first *slow*, then repeating *fast*.

The **third isolation** is bending the knees and moving only the knees from side to side.

The **fourth isolation** is to jump and land with feet apart, then move only the hips from side to side.

The **fifth isolation** is to Spiral the ribcage and head from side to side, keeping the lower body still.

Arms should be bent, fists at chest level with elbows pointed out.



The **sixth isolation** is to Tilt the body *sharply* forward then upright, to the right side then upright, back then upright, to the left side then upright, then *smoothly* forward, left side, back, right side, then upright.

The **seventh isolation** is to move only the ribcage from side to side.

The **eighth isolation** is to move only the shoulders up and down, then roll the shoulders back one at a time, then reverse and roll the shoulders forward one at a time.

The **ninth isolation** is to move the head looking to the right,  
then front,  
then to the left,  
then front,  
then up,  
then front,  
then down,  
then front.



Then, roll the head slowly to the right,  
to the back, to the left, forward  
and then reverse the circular motion to  
the left.

The **tenth isolation** is a combination  
of two movements  
in *Opposition*:

Touch the right elbow to the left knee  
by lifting the left knee up to waist level,  
then touching the left elbow to the  
right knee by lifting the right knee up  
to waist level.

The **eleventh isolation** is to, with feet together, reach high overhead with both arms,  
then reach down to toes with both arms while keeping knees locked and straight,  
then reach high overhead  
with both arms again, then put hands on hips and jump one time,  
landing with feet together.

The **twelfth isolation** is to end in a *Balance* on one leg, with the other foot placed  
beside the knee of the balancing leg with the toe pointed down, and both arms  
reaching high.

**END:** Students remain balanced silently as the teacher turns off the music. When the  
teacher indicates with gesture, students seat themselves  
and begin the academic lesson.



## Glossary

**Choreography** - a cohesive sequence of dance movements arranged in a pattern for visual effect and/or communication.

**Improvisation** - instantaneous reactive movement without planning.

**Isolation** - moving one body part without moving any other body parts.

**Opposition** - moving a body part on one side of the body in combination with moving another body part on the opposite side of the body at the same time.

**Spiral** - movement of the ribcage ( may include the head) laterally without moving the body below the waist.

**Tilt** - a bend from the waist in any direction keeping the spine erect; may include the lower body or be limited (as in this lesson) to the upper body.

**Movement Quality** - the manner in which the movement is executed; movement qualities in this lesson are *Sharp* and *Smooth*, as demonstrated in the sixth isolation.

**Tempo** - the speed of the movements or music; tempo in this lesson are *Slow* and *Fast*, as demonstrated in the second isolation.

**Jump** - leaving the floor on two feet and landing on two feet. May also be leaving the floor on one foot and landing on two feet, or leaving the floor on two feet landing on one foot.

**Balance** - aligning the body securely, most importantly the spine and center, over the ball of the standing foot/feet.

~ end of Dance Breaks Lesson

### Teacher feedback:

"My class enjoyed Ms. Hoadley. We continue to do many of the things she taught us. They were so excited when she came to work in their PE class. When they saw her in the school they wanted to run and give her hugs. I wish I could have learned the dance so I could have helped them more. We are still practicing. Here is the thing I just couldn't wait to share. Yesterday my students were taking the math MAP test. One of my students called me over to show me a problem. It was about angles and she said, "Ms. Hoadley taught us this when she was in our class." She then proceeded to make angles with her arms until she remembered which was obtuse. She got the answer correct.

Thanks so much for offering this wonderful program and teacher to my students and myself. I hope to work with Ms. Hoadley again.

— Michelle Bradin Singleton, St. Helena Elementary School

## Activity: **Introduction to Creative Movement and Interpretive Dance**

- Have students non-verbally find personal space.
- Introduce the following concepts in this order as the class moves in personal space and follows the directions.
- Teach the lesson while *moving!* Students move through the lesson as it is taught.

### **CREATIVE MOVEMENT ASPECTS**

#### SPACE

Personal- 360o an arm's length around oneself

General- all the space in a room/area

#### LEVELS

High- standing (anything above medium level)

Medium- from Lunge to one's knee/s

Low- seated/lying on the floor (anything below medium level)

DIRECTIONS – 10: 4 Walls, 4 corners, up, down=10

LINE- Straight, Curved, Angular (all lines are either these or a combination of these)

### **Students now make shapes using the above in combinations.**

SHAPE - Shapes are forms made by using the whole body in a creative way. Begin by making shapes frozen, not moving.

### **Students now explore how their shapes can move, and become Axial movement, choosing Movement Qualities, and then Locomoter Movement, choosing Pathways:**

AXIAL- movement around one's center axis...movement in personal space. When the Shape begins to move, it becomes Axial Movement.

### **Once the Shape begins to move, the student should choose Movement Qualities.**

Movement Qualities:

Begin with opposites/extremes...Adjectives/Adverbs. Tempo (speed) is also a Movement Quality.

- Suggestions: Sharp or Smooth, Big or Little
- Tempo: Fast or Slow

LOCOMOTER- movement that Travels

When a Shape begins to Travel, it becomes Locomoter Movement.  
Locomoter travels Forward, Backward, or Sideways. It travels on a Pathway,  
which is made up of Lines (straight, curved, or angular)  
JUXTAPOSITION: One's position in relation to others' positions.....Always travel  
toward *empty spaces*, not toward other dancers!

#### ABSTRACT IMPROVISATION

Students create movement exploring the choices they have learned above.  
Learning to move without a plan...IMPROVISE...keep on going ....no  
stopping....think outside the box, no particular outcome desired.  
Prompts: the Creative Movement aspects.

#### **INTERPRETIVE DANCE IMPROVISATION**

Students will analyze the words and meaning, then improvise movement to  
communicate the interpretation, using the Creative Movement aspects.  
Through continuing improvisations, students will create a dance and non-  
verbal storytelling.  
Prompts: Existing stories, poems, lyrics or original student writing

#### CREATING the STORYDANCE

Start with Improvisation...create movement sequences that communicate the  
idea, then REFINE: Keep what you like, change what you don't like and  
replace it with something new.  
Every Dance has three parts.....Beginning, Middle, End. The Beginning and  
End should be meaningful Shapes, and the middle should have Axial and/or  
Locomoter movement.

#### ASSESSMENTS: writing the dance

Students may write their own Dance using proper jargon and descriptive  
phrases....

*"My Dance"*

*Beginning*

*Middle*

*End*

~ end of Activity: Introduction to Creative Movement

## Activity: **Interpretive Dance Performance in Gym Class**

refer to the Let's Show It! handout

**1.** Coach Hall at Whale Branch Middle School explains the PE standards relating to dance, and movement aspects. Ms. Huntsman relates the activity to ELA/Reading standards and has the students read the lyrics aloud. She leads the discussion about literal vs. figurative language, idioms, etc.



**2.** Coach Hall and Ms. Huntsman conduct review every day as well as integrating their subject in the new material, as Ms. Hoadley introduces and leads the Dance portion of the class.



**3.** Students learn/review how to create movement through improvisation. Through improvisations, students interpret the lyrics and create movement that communicates the meaning.



4. Students REFINE by keeping movement they like, and changing movement they don't like. Each student has created a solo in personal space that communicates the lyrics of the song chosen for their grade level.



~ end of Activity: **Interpretive Dance Performance in Gym Class**

## HANDOUTS for Interpretive Dance Activities:

**Handout: PROCEDURES FOR LEARNING DANCE**  
**Caroline Hoadley, Dance Artist/Educator**  
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“**Kinesthetic learning**” means muscles have memory, and what the muscles have learned by repetition is remembered long after the brain has put the knowledge on the back burner. The brain learns quickly, but muscles learn slowly, with **Practice** and **Repetition**.

Skills are not acquired instantly, individuals must Practice to make muscle memory happen. BUT, unlike brain memory, kinesthetic learning lasts for a lifetime! (example: riding a bicycle...)

Unfortunately, if the skill is practiced in an incorrect manner, the muscles will memorize that! Therefore, **Corrections** are important, especially in the first lessons. Once the skills have been taught, the **Sequence** must be rehearsed without interruption, as the muscles must memorize the sequence!

**Non-Verbal Communication** is used in dance performance,  
and in learning dance.

When learning dance, if the students have energy (talking, laughing, giggling) coming out of their mouths, then the energy is not in the muscles helping the memorization. In order to learn skills quickly, correctly and well, learning must be NON-VERBAL.

**Participation is required by all in the class in order to learn.**

It is impossible to learn dance by watching others dance. If this was possible, everyone would know every dance he or she has ever seen on TV!

Observation is valuable to help us *understand* dance better, and *appreciate* it more, but the only way for the body to learn a skill is by **ACTUALLY MOVING** so the muscles memorize kinesthetically.

Therefore, everyone in the lesson **must actually participate physically** during the entire lesson, so as not to be distracting to the students who are showing respect and independent learning habits by having an open mind to new procedures and skills.

**In focused, non-verbal, kinesthetic learning, students will learn an amazing amount in a short time and remember it forever!**

## **Handout: UNIVERSAL DANCE CONCEPTS**

In addition to the concepts of Non Verbal communication and Moving stated in the PROCEDURES, there are other concepts which will be integral in any lesson utilizing dance or movement.

**KINESTHETIC LEARNING:** Learning in the muscle memory. We are all kinesthetic learners.

**PROGRESSIONS:** Everything is accumulative. Movements, skills, creations, and dances all build and grow.

**IMPROVISATION:** Just do it! Don't think or plan, do whatever comes to mind until the exercise is over.

**INDEPENDENT THINKING:** Groups may perform different movements simultaneously, or the same movements at different times, or each student may be moving independently.

**SELF-CONTROL:** Individuals are all responsible for themselves. Physical self control translates into a mindset that makes conscious choices.

**SEQUENCING:** when teaching a dance, teach the entire dance and then practice the whole thing. Practicing the order of the sequence is just as important as practicing each skill in it.

**SPACE and DIRECTIONS:** There is always an awareness of Personal and General space, especially in a classroom, and "FRONT" is always relative!

**PRACTICE VS. REHEARSAL:** Individuals PRACTICE independently, and REHEARSE with teachers and other students after having PRACTICED.

**JOY:** Movement feels good! Humans are made to move, and even the unfamiliar movement is embraced with practice.

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Handout: **HOW TO CREATE DANCE!**

Creative Movement Basics *for the Classroom*

Caroline Hoadley, Dance Artist/Educator [misscusa@yahoo.com](mailto:misscusa@yahoo.com)

Creative Movement exercises use **Kinesthetic learning to increase self-control, memorization skills, self-discipline, and ability to focus.** It helps teach improvisational skills, sequencing, spacial concepts, problem solving, working independently and last (but not least!) **Creativity!**

-Kinesthetic learning means muscles have memory. Muscles need repetition to master skills over time. Practice!

-When possible, use right and left equally.

-Body isolations increase motor skills and body awareness.

-Have a Beginning, Middle and End.

-Creating Movement means making **CHOICES**. Keep adding **CHOICES** and **DANCE ART** is created.

**-IMPROVISATION means Just Do It!**

**SPACE:**

Personal – 360 degrees around oneself and arm's length

General – all the space in the dance area

**MOVEMENT:**

SHAPE – a form made of LINES using the whole body, which does not move.

AXIAL – movement around the center axis of the body which stays in personal space. Axial concepts:

- Movement Quality: Sharp/Smooth, Big/Little

- Tempo: Fast/Slow

LOCOMOTOR – movement that travels from one location to another. Movement Quality choices apply. Locomoter concepts:

- Pathways – the LINE of the path traveled, forward, backward, or sideways.

- Juxtaposition – an object's (dancer's) position in relation to the position of other object (dancers).

**CHOICES IN ORDER:**

LEVELS: High, Medium, Low

DIRECTIONS: 10 (4 walls, 4 corners, up, down)

LINE: Straight, Curved, Angular

MOVEMENT QUALITY: Sharp/Smooth; Big/Little (Adjectives, Adverbs)

TEMPO: Speed....Fast, Medium, Slow

PATHWAY: Lines, Directions

**PROMPT (optional):** Action words that inspire movement

## **Handout: What is Dance?**

Caroline Hoadley Dance Artist/Educator, [www.carolinadancing.com](http://www.carolinadancing.com)

Many people have a preconceived notion of "dance" based on their personal experience or lack of it.

Dancing, or moving to rhythms, is born in humans. In most cultures, it is a part of life just like music and visual art.

**Cultural dances** are hundreds, even thousands of years old. Cultural dances are dances of a culture which may be a performing art learned in a class, or a social dance, or a folk dance.

**Folk dances** are "dances of a people"...in other words dances that people do in groups or with partners to gather, celebrate, and exercise. Most likely, these dances are learned as one is participating in them.

**Social dances** are dances done for the purposes of socializing with other people. More often than not, a lady and gentleman dance together, and the gentleman leads while the lady follows.

**Historical Dances** are dances from a specific time period which reflect the culture of that particular time, and may be the basis for dances that followed.

**Performing Arts Dance** is defined in genre:

**Classical Ballet** is approximately 500 years old, and evolved in France from an Italian form of pantomime and European folk dances. Today, there are various styles of ballet all over the world.

**Modern dance** is not modern at all, beginning in Europe in the 19<sup>th</sup> century and traveling to the US in the 20<sup>th</sup>. Modern dance sprang from creative movement and a desire to move freely and now has its own specific technique.

**Acrobatics** began in Asia 2000 years ago and is the foundation for our tumbling today.

**Ballroom** dances are partner social dances that have elevated in technique to the level of a performing art. There are designations for American Ballroom, European Ballroom, and International Ballroom.

**Jazz** dance began in America in the early 20<sup>th</sup> century along with American Jazz music, a blending of movements from a variety of European, Asian and West African dance. The term "Jazz Dance" now encompasses many different styles.

**Tap** dance is American, evolving as well from a variety of cultural percussive cultural dances in early 20<sup>th</sup> century America.

**Clogging** is American, evolving from the same percussive roots as tap dance but in a different direction.

**Musical Theatre Dance** is American, a blending of Jazz, Tap, Ballet and Interpretive dance evolving in the early 20<sup>th</sup> century. Musical Theatre incorporates singing and dancing.

**Interpretive Dance** is very old, and involves using dance steps, technique, or creative movement to interpret an idea and communicate the meaning through dance.

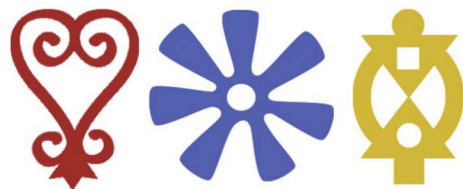
**Lyrical Dance** evolved from interpretive dancing in the mid 20<sup>th</sup> century, utilizing technique from ballet, jazz, and modern. Lyrical dance is choreographed to lyrics of the music, rather than measures and notes.

**Contemporary Dance** is a blending of Ballet, Modern, Acrobatics and Jazz, and stresses innovation.

**Creative Movement** is a process for creatively exploring and inventing movement, either in an abstract manner or in an interpretive manner around a theme.

**All dance forms EVOLVE** and many have similar roots as another but for various reasons took a different artistic turn. Today blending dance genre is a habit, so sometimes it is hard to tell one genre from another.

The Lowcountry Arts Integration Project  
A US Department of Education Arts Education  
Model & Dissemination Grant  
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creative learning + wisdom helps me & lets me help you

**Lyrics for Interpretation  
Certain Girl By Eddie K-Doe**

There's a certain girl I've been after a long long time  
Response: (What's her name? I can't tell you! Nooo...)  
I can't repeat her name until I get her  
R  
I tried time and time again, we end up as nothing but friends  
There's a certain girl I've been after a long long time  
R

There's a certain chick I've been sweet on since I met her  
R  
Don't ask me her name, I won't repeat it until I get her  
R  
One day, I'll wake up and say, just to have you I'll be your slave  
There's a certain girl I've been in love with a long long time  
R

Instrumental (8 cts of 8, or 16 measures of music)

There's a certain girl I've been after a long long time  
R  
I can't repeat her name until I get her  
R  
I tried time and time again, we end up as nothing but friends  
There's a certain chick I've been in love with a long long time  
R  
(Noooooooooooooooo.....)

There's a certain girl I've been after a long long time  
R (without Nooo's)  
I can't repeat her name until I get her  
R (without Nooo's)  
One day, I'll wake up and say just to have you I'll be your slave  
There's a certain girl I've been in love with a long long time  
R  
Noooooooooooooooo.....

**Lyrics for interpretation**  
**I Heard it Through the Grapevine by Marvin Gaye**

(Instrumental introduction)

Bet you wondered how I knew 'bout your plans to make me blue  
With some other guy you knew before, between the two of us guys you know I  
love you more  
It took me by surprise I must say, when I found my past today

Don't you know that I heard it through the grapevine  
Not much longer would you be mine  
Oh I heard it through the grapevine  
Oh I'm just about to lose my mind  
honey honey yeah.....

(Echo and instrumental)

I know a man ain't supposed to cry but these tears I can't hold inside  
Losing you would end my life you see, cause you mean that much to me  
You could have told me yourself that you loved someone else  
Instead

I heard it through the grapevine  
Not much longer would you be mine  
Oh I heard it through the grapevine  
Oh I'm just about to lose my mind  
Honey honey yeah....

(Echo and instrumental)

fade out

**Lyrics for Interpretation:  
Oysters and Pearls by Jimmy Buffett and Mac McAnaly**

Lindburgh left Long Island in 1927  
Thumbed his nose at gravity and climbed into the heavens  
When he returned to earth that night, everything had changed  
For the pilot and the planet everything was rearranged

We're a pretty mixed up bunch of crazy human beings  
It's written on our rocket ships and on early cave wall scenes  
How does it happen? How do we know?  
Who sits and watches? Who does the show?

Some people love to lead, some refuse to dance  
Some play it safely, others take a chance  
Still it's all a mystery this place we call the world  
Where most live as Oysters  
But some....become Pearls

Elvis was the only man from northeast Mississippi  
Who could shake his hips and still be loved by rednecks, cops and hippies  
It's something more than DNA who tells us who we are  
Its method and its magic, we are of the stars.....

Some never fade away, some crash and burn  
Some make the world go 'round, others watch it turn  
Still it's all a mystery, this place we call the word

Most are fine as Oysters  
While some become Pearls

Lindburgh left Long Island  
In 1927

**handout- LET'S SHOW IT!** students can follow this sheet to perform. Caroline Hoadley, Dance Artist/Educator, [www.carolinadancing.com](http://www.carolinadancing.com) It is important for students to have a performance, which they rehearse *themselves*, for the enduring understanding that Dance art works in progress can be performed with minimal rehearsal. Student-lead rehearsal allows teachers to use their time to announce the performance and recruit more students.

**The essential question— How is dance performed?—** is answered by students learn to stage a dance. The objective is for students to show off their creations, on a family showcase night for example.

**standard:** DANCE DH-1.4 perform Movement sequences with a broad range of movement qualities

concepts

**CLASS OBSERVATION-** An audience watches a lesson as it is taught.

**PRESENTATION OR DEMONSTRATION-** A lesson or skills from a lesson is demonstrated for an audience. The audience is told that the students have not practiced and mastered the skills yet, that the skills are a Work in Progress.

**INFORMANCE OR LECTURE/DEMO-** Parts of a lesson or the skills from a lesson, mastered or not, are demonstrated for an audience, along with a verbal explanation from a teacher or guest artist. This may be interactive, and include audience question and answer.

**PERFORMANCE-** This word implies a level of mastery including personal practice and group rehearsal and refinement. Formally presented.

**REHEARSING AND STAGING A DANCE PERFORMANCE-** Performance skills that are taught at the same time when learning choreography: Improvisation / Non-Verbal Communication / Energy focus/ Independent thinking / Personal responsibility

**STAGING** includes: Blocking dance in performance space / Adjusting spacing and Locomoter movement / Entrance/Exit / Bows

**PRACTICE** is what an individual does independently before coming to Group Rehearsal. Members of a Performance Ensemble are responsible for individual Practice.

**GROUP REHEARSAL** is minimal, with full energy. Ideally, rehearse only once at each gathering, to reinforce the concept that the performance in only once. #