

## Foot and Arm Positions for Two Dance Forms with Application of Movement Principles

### Topic, or Concept, and Goal (if the lesson is part of a learning experience or a unit plan)

Students will learn and recognize modern dance and ballet foot and arm positions as part of the dance technique of each dance form. In demonstrating the foot and arm positions, students will apply movement principles of alignment, stance, weight distribution and weight transfer.

### Grade

Grades: 3-5

### Class

Lesson number is selected by the teacher

Suggested: 2 to 3 lessons; length of lesson 10 to 30 minutes.

### State Dance and/or Physical Education (dance) Standards

#### Nebraska Fine Arts/Dance Standards, grades 3-5

#### FA 5.3.2 Students will develop movement skills in dance.

FA 5.3.2.a Demonstrate whole body movements with flexibility and endurance to develop dance technique (glossary) (e., execute exercises and combinations that build strength, awareness, coordination, control). \*Demonstrate and practice proper alignment, (glossary), isolations, implement warm-up (glossary), cool-down routine.

#### Nebraska Physical Education (dance) Standards grades 3-5

PE.3.1.2.f Combines balance and weight transfers with movement concepts to create and perform a dance. (E)

PE.4.2.1.e Applies the concept of alignment in teacher-designed tumbling and dance sequences. (M)

### National Dance Society *National Dance Education Standards Framework*

**Strand 1:** Movement foundations of dance genres and forms

**Standard 1.2:** Techniques and principles of dance genres and forms

**Performance Indicator(s):** Students will model and identify basic positions of the arms, feet, and torso of two dance **genres** or **forms** in a sequence.

### Learner Outcomes

**Psychomotor:** The student will model the basic positions of the arms and feet and apply the principles of body alignment, stance, weight distribution and weight change while presenting the modern dance and ballet sequence.

**Cognitive:** The student will recall and name each of the basic position of the arms and feet when performing the positions, and then summarize how these positions from the two dance forms are similar and different and explain alignment, stance, weight distribution, and weight change.

**Affective** or social and emotional learning: The student will demonstrate dance etiquette and commitment to performing, recalling, and summarizing the similarities and differences between the modern dance and ballet foot and arm positions.

<b>Rubrics:</b>	<b>Exceptional (4)</b>	<b>Accomplished (3)</b>	<b>Developing (2)</b>	<b>Beginning (1)</b>
<b>Psychomotor</b>	The student will demonstrate with precise technique the foot and arm positions in their correct sequence of each dance form while applying with complete integration the movement principles of alignment, stance (turn-out and parallel), weight distribution and weight transfers	The student will demonstrate with accurate technique the foot and arm positions in their correct sequence of each dance form while applying most movement principles of alignment, stance (turn-out and parallel), weight distributions, and weight transfers	The student will demonstrate with inexact technique the foot and arm positions in their sequence of each dance form while applying irregularly movement principles of alignment, stance (turn-out and parallel), weight distribution and weight transfers	The student will demonstrate with nominal technique the foot and arm positions in their sequence of each dance form while seldom applying movement principles of alignment, stance (turn out and parallel), weight distributions and weight transfer
<b>Cognitive</b>	The student will recall, draw, and write the name in correct sequence of each of the basic positions of the feet and arms of each dance form. Then summarize concisely in a paragraph how the positions from the two dance forms are similar and different.  In a second paragraph the student will clearly define and describes all	The student will recall, draw, and write the name in most of the sequence of each of the basic positions of the feet and arms of each dance form. Then summarize in a paragraph how the positions from the two dance forms are similar and different.  In a second paragraph the student will define and describe at least three movement principles of alignment, stance, weight distribution	The student will recall, draw, and write the name in some of each of the basic positions of the feet and arms of each dance form. Then summarize in a paragraph how the positions from the two dance forms are similar and different.  In a second paragraph the student will generally define and describe at	The student will recall, draw and write the name in order of each of the basic positions of the feet and arms of each dance form. Then summarize in a paragraph how the positions from the two dance forms are similar and different.  In a second paragraph the student will define and describe at least one of the

	the movement principles of alignment, stance, weight distribution and weight transfers	and weight transfers	least two the movement principles of alignment, stance, weight distribution and weight transfers	movement principles of alignment, stance, weight distribution and weight transfers
<b>Affective</b> or social and emotional learning:	The student will demonstrate totally integrated dance etiquette and deep commitment to performing, recalling, and summarizing the similarities and differences between the modern dance and ballet foot and arm positions	The student will demonstrate merged dance etiquette and appropriate commitment to performing, recalling, and summarizing the similarities and differences between the modern dance and ballet foot and arm positions	The student will demonstrate general dance etiquette and intermittent commitment to performing, recalling, and summarizing the similarities and differences between the modern dance and ballet foot and arm positions	The student will demonstrate sporadic dance etiquette and little commitment to performing, recalling, and summarizing the similarities and differences between the modern dance and ballet foot and arm positions

### **Materials, Resources, Space Requirements, Media, and Suggested Music**

#### **Materials:**

Photos or pictures of foot and arm positions for ballet and modern dance (optional).

#### **Resources:**

Kassing, G. *Beginning Ballet* (foot positions photos, pp. 54, 55, 56; arm positions photos, pp. 59, 60, 61,)

Kassing, G. *Dance Teaching Methods and Curriculum Design, 2E* (Chapter 13: Modern Dance Unit.)

#### **Space Requirements:**

Dance studio space

#### **Suggested music:**

Beginning ballet and modern dance music: slow 4/4 time

**Vocabulary Terms** (with definitions—for additional vocabulary see NDS *National Dance Education Standards Framework Glossary*)

#### **Dance genre**

**Movement principles:** Alignment, stance, weight distribution and weight change. (Defined in New Material)

## **Dance Lesson Instruction**

The **dance lesson instruction sequence** includes **Introduction or Warm-up** (time), **Exploratory Experiences** (time), **New Material** (time), **Recap of Learning** (summary) and **Cool Down** (time), **Closure** (time), and **Assessment** (time). Timing of dance lesson sections is determined by the teacher.

Each of these instructional topics **may** require **management, transition** between each lesson component (place and content), **teaching process** (the how), and **teaching points or cues** (technique or music).

Teacher's pre-assessment of the students in class is ongoing observation and assessment throughout the dance instruction sequence.

**Teaching Note:** The teacher may have previously taught units of ballet and modern dance so students know foot positions, arm positions, and foot and arm positions together. Then the foot and arm position sequences may be a review before focusing on application of the movement principles of alignment, stance, weight distribution, and weight transfer.

### **Introduction/Warm-up**

**Management:** Set by the instructor and dependent on the dance form being studied at the time.

**Transition:** Students stand in the center.

### **Exploratory experience with add-on of New Material:**

**Management:** Teacher or students review the foot, arm, and foot and arm positions together, of two dance forms (ballet and modern dance) in the center. Teacher determines which dance form is reviewed as Dance form 1 or Dance form 2.

### **Ballet**

Part A: Ballet foot positions,

Part B: Ballet arm positions, then,

Part C: Ballet foot and arm positions together.

Part D: Students demonstrate ballet foot and arm positions together in sequence (preparation, first position, second position, third position, fourth position, and fifth position). Students pointe tendu foot à la seconde or devant with the right foot to change from one foot position to the next.

To transition to the left side, pointe tendu left foot à la seconde, and close in first position. Then demonstrate the ballet foot and arm positions together in sequence using the left working foot.

**Teaching Points or Cues:** Ballet positions in sequence: Preparation, first position, second position, third position, fourth position, fifth position.

**Transition:** At the end of a foot or arm or foot and arm position together in a sequence, the teacher asks students if there are any questions. The teacher provides feedback or students and teacher review any trouble spots. At the end of both sides, students change lines.

## **New Material**

Throughout parts A, B, C, and D, the dancer employs the principles of alignment, stance (turn-out or parallel positions), weight distribution and weight transfer.

For dance form 1 or 2, the principles of movement can be introduced either following the dance forms 1 or 2 foot, arm, or foot and arm positions sequence. Or, the movement principles can be presented in the next class lesson when students review the foot and arms.

Part A: Modern dance foot positions (parallel first, second, and fourth positions),

Part B: Modern dance arm positions, then,

Part C: Modern dance foot and arm positions.

Part D: With the right foot, demonstrate modern dance foot and arm positions in sequence (first position, second position, fourth position). Pointe tendu right foot front, and close in first position parallel. Then demonstrate the modern dance foot and arm positions together in sequence using the left working foot.

Alignment Stance (defined in ballet information): parallel leg positions from the hips, weight distribution is equally on both feet and over each foot triangle, weight distribution, and weight transfer (defined in ballet information).

*Part 3:* Demonstrate the ballet foot and arm positions and modern dance foot and arm positions (or vice versa) together in sequence with the right working foot and the left working foot.

**Teaching process:** Teacher presents the foot, arm, and foot and arm positions of the first dance form to the class or students review the foot, arm, foot and arm positions together of the dance form.

Then students with the teacher review the foot, arm, and foot and arm positions together of the first dance together. See Part 1 for ballet and modern dance and Part 2 for combined ballet and modern dance foot and arm position sequence.

**Teaching Points or Cues, Part I:** Body placement, position, or alignment, Stance: parallel positions of the legs and feet; weight distribution is equal on each foot and over each foot triangle, and weight transfer from one foot to the other during transition from one foot position to the next.

The teacher observes students review the ballet or modern dance foot positions and in sequence with the teacher calling out the positions, or students doing the position sequences without cues, or later students performing the position sequences with music. The teacher assesses points or cues that need attention in performing each sequence.

Following the parts, students can identify any questions or trouble spots to the group. The teacher provides additional teaching points if there are transitions or trouble spots that students may not have brought up in their questions or the discussion.

**Transition:** Pause, and ask if students have any questions. Change lines and repeat foot and arm positions together in a sequence or go on to part 2.

**Teaching Process, Part 2:** For the foot positions, arm positions, or foot and arm positions of the second dance form, follow the teaching process and transition outlined in part 1.

### **New Material or second learning experience** Movement principles

**Teaching Process:** Depending upon if students know the basic ballet and modern dance foot and arm positions in their sequence, the teacher reviews or introduces for each dance form movement principles of alignment, stance (turn-out for ballet positions and parallel positions for modern dance), weight distribution and weight transfer.

#### **Movement Principles:**

List of movement principles and definitions on the white board and/or as a student handout: (Also see resources, photo or figures).

**Alignment:** the position of the dancer's parts and body as a whole – head, torso, arms, and legs— while moving through space, holding a pose or positions. Alignment checks can be done by viewing the body from the side or from the front, or both directions.

**Stance:** turn-out from the hips through the legs and feet.

**Stance:** parallel from the hip through the legs and feet.

**Weight distribution** is the equal sharing of the dancer's weight on both feet and over each foot triangle.

**Weight transfer** is changing weight from two feet to one foot and then back to two feet in the next foot position in the sequence.

**Foot triangle:** Three major points of the sole that come in contact with the floor to support the weight distribution of the dancer.

The teacher introduces each of the movement principles and students demonstrate application of each of them. The teacher determines which of the following processes to select: self-assessment or peer assessment, and asks each student to do a self-check or a partner check of each of the movement principles while doing the two foot and arm position sequences.

Then students execute the first dance form's foot or arm position, and foot and arm positions together and apply the movement principles. The dancer is asked to do a self-check and then a partner check of each foot, arm, or foot and arm positions sequence.

**Teaching Points or Cues:** The teacher walks throughout the dance space while listening to either the self-check or partner check of each of the movement principles applied to foot and arm position sequences.

**Transition:** The teacher determines if students stand or sit in their place in the center for the recap of learning.

## Recap of Learning

Why is it important to know the foot and arm positions of a dance form?

Why do you think it is important to apply movement principles to foot and arm positions? Apply movement principles while doing steps in a dance form?

Exit ticket questions: These questions can be responded to in the student's dance journal or on an exit worksheet.

Which of the foot, arm, or foot and arm positions in the first and then the second dance form do you think you performed well?

Which foot and arm positions in the first dance form that you performed did you think needs some personal practice to then correct?

Which of the movement principles would you self-assess as applied, somewhat applied, or needs some personal practice to integrate into performing the foot and arm positions of the two dance forms.

**Teaching Points or Cues:** Create a summary of each of the two dance forms' foot and arm positions with application of movement principles.

The summary will be based upon:

- \* students' answers to the recap questions and,
- \* your insertion of additional information that either may have not been covered or information that needs to be stressed to students.
- \* your analysis of their personal or peer assessments of foot and arm positions with application of movement principles.

**Transition:** Students put their handouts away to prepare for the cool down part of the class.

## Cool Down and Closure

**Management:** Set by the teacher

## Assessment

**Management:** See rubric and review for informal assessment or use the rubric for formal formative assessment.

### Modifications (Gifted and talented students)

Music accompanies the student's performance of the foot and arm positions. The student will coordinate presenting the foot with arm positions while announcing each position in sequence for each dance form to music.

### Accommodations (of individuals with disabilities)

Students can perform the foot and then arm positions sitting or with a partner. Each dance form can comprise a learning experience focusing on doing or identifying of both each foot and arm position. The foot and arm positions of each dance form may be done separately or identified together.

### **Extensions (interdisciplinary topics)**

Movement principles are based in the application of movement sciences, such as kinesiology, which support dance technique for all dance forms. Students using correctly applied movement principles of (*alignment, stance, (turn-out or parallel), weight distribution and weight transfer*) to demonstrate the dance form's foot and arms positions, which is the foundation for building technique and safe dance practices for injury prevention.

### **Lesson Reflection and Next Teaching Steps**

After the lesson, reflect upon your presentation and students' responses to each part of the lesson. Then review how you managed, paced, and transitioned from one part of the class to the next. Recall your teaching process for each part of the class, and determine changes you might make in the future and identify your best presentations.

Evaluate the teaching points or cues (technical, conceptual or movement principles or musical) you used and determine which ones were effective and which cues should be revised for similar teaching in the future. What research, lesson, modeling, or presentation (teaching processes, points or cue adjustments) do you have to do to teach this lesson better? Make a list to add the information you gathered from your personal teaching assessment for when you review and revise this lesson for the next time you teach it.

Instructor's name: Gayle Kassing

© 2022 by National Dance Society, Standards in Action Program