

# Inclusivity in the Classroom and the use of Language

## Starting Off Making Everyone Feel Comfortable

### ***Asking Pronouns***

- **He/Him/His- A Person who identifies as male**
- **She/Her/Hers- A Person who identifies as female**
- **They/Them/Theirs- A Person who identifies as both male and/or female or neither/is not gender conforming**
- **Tip: It can make it less daunting for the students if you ask them to say more than just their preferred pronoun such as how old they are, what type of music/dance they like, their favorite color, etc. It may also help if you go first to give them a good example of how to identify themselves**
- **Helpful Link- [https://youtu.be/gXLFdYNEI\\_I](https://youtu.be/gXLFdYNEI_I)**
- ***Using Gender Neutral Alternatives***
  - **Y'all**
  - **Humans/Human Beings/People**
  - **Everyone**
  - **Classmates/Students**
  - **Friends**
  - **Dancers**
  - **Artists**
  - **Superstars**
- **Tip: It's always a good idea to let the students know why you use those alternatives and to encourage them to start using gender neutral alternatives so they don't exclude anyone out of the conversation**

# Alternative Language/Flipping the Script

- Yoga- Focus Time
- Ballet- Warming up the body
- “I can’t do this”- This is challenging
- “I don’t like this”- This is new to me
- “No” turn the no “on” to the positive
- “This class is stupid/boring”- I’m bored. I feel stupid.
- First position- Pizza Slice

- Tip: Challenge them to really try because if they’re bored, it’s usually because they aren’t participating. Remind them that what you’re teaching them does make you feel stupid sometimes but it’s a no judgment zone and we all just need to be comfortable looking stupid together

- “I like \*insert class/teacher\* better”- I understand your frustration but this is my class and I’m broadening your horizons to new experiences and if you have a bad attitude then of course you’re going to have a bad time

- Tip: This is a common and difficult thing to deal with. Something I find helpful is to seriously talk to them and ask them if they’d like to be moved to a different class, especially if they just complain every class and get in the way of class productivity. However, if you’re determined to keep them, try giving them a special task in the class ie. line leader, warm up captain, attendance monitor, etc. or asking them what about the other teacher/class they like and incorporate those things into the class or draw the connections between the class/teacher and you. ie. I give you free time just like the other class/teacher but your attitude gets in the way of me giving you all free time.

# Levels of Dance in Early Childhood

## LEVELS OF RHYTHMIC DEVELOPMENT

Assessing one's level of rhythmic development is an important part of learning to dance. This is determined by your background and rhythmic experiences. All children should be assessed at level one. Once these skills are mastered, they should still be reinforced regularly, even as you move on to other levels.

### LEVEL I. PRECONTROL: BEAT CONFIDENCE

- Can move to own *internal* beat repetitively
- Can hear, establish, and walk to the underlying beat throughout a song alone
- Footedness unimportant
- Music is secondary, a stimulus

### LEVEL II. CONTROL: RHYTHMIC CONFIDENCE

- Can do Level I skills correctly with a partner and in simple formations
- Right/left awareness
- Can distinguish between 4/4 (4 beats per measure) and 3/4 (3 beats per measure).
- Can execute a basic rhythmic pattern repetitively

### LEVEL III. UTILIZATION: MOVEMENT CONFIDENCE

- Can do Level II skills correctly in all directions: forward, backward, sideward, turning
- Rhythmically competent. Can move with partner and in small group to three basic dance rhythms: 2/4, 3/4, 4/4
- Can concentrate on other elements (e.g., posture, fluid movement and style), not just the rhythm and weight changes
- Can carry on a conversation and dance simultaneously!

#### LEVEL IV. PROFICIENCY: MASTERY OF RHYTHM

- Can do two rhythmic skills (one involving weight changes) simultaneously
- Higher degree of difficulty and skill (intricate figures and steps, more parts, quality and style)
- Movement flows, transitions are fluid; is DANCING, not just walking rhythmically

#### LOCOMOTOR MOVEMENT AND ITS RHYTHMIC BASIS

**WALK:** A form of locomotion in which the body weight is transferred alternately from the ball (toe) of one foot to the heel of the other. At times one foot is on the ground and during a brief phase both feet are on the ground. There is no time when both feet are off the ground.

**RUN:** A form of locomotion much like the walk except that the tempo and body lean may differ. At times one foot is on the ground and during a brief phase both feet are off the ground. There is no time when both feet are on the ground simultaneously.

**LEAP:** An exaggerated running step. There is a transfer of weight from one foot to the other and a phase when neither foot is in contact with the ground.

**JUMP:** A form of locomotion in which the body weight is projected from one or two feet and lands on two feet. Basic forms: for height, from height, distance, continuous, and rebounding.

**HOP:** A form of locomotion in which the body is projected from one foot to the same foot.

**SKIP:** A locomotor skill which combines a hop and a step (walk or run). The rhythm is uneven.

**GALLOP:** A form of locomotion which is a combination of an open step by the leading foot and a closed step by the trailing foot. The same foot leads throughout. The rhythm is uneven.

**SLIDE:** The same thing as the gallop except that the direction of travel is sideways instead of forward. The rhythm is uneven.

#### BASIC LOCOMOTOR MOVEMENTS:

**All dance steps in all forms of dance are based upon one or more combinations or stylizations of the following.**

- Walk/Step:** transference of weight from one foot to the other

•**Run:** same as walk except the body leaves the ground between weight changes

•**Leap:** same as run except the body is suspended in air between weight changes

•**Hop:** leaving the floor from one or two feet and landing on one foot

•**Jump:** leaving the floor and landing on both feet

### TRADITIONAL DANCE STEPS:

*These are combinations of the above locomotor movements.*

**BASIS:** The dance movement is based upon this/these movement(s).

**CUE:** This is one method of cueing the movement. The bold cue receives the accent.

**RHYTHM:** One must be able to hear the underlying beats. There will be either TWO or FOUR beats (duple time) or THREE beats (triple time). It is unnecessary to determine the difference between 2/4 and 4/4, or 3/4 and 6/8. You must only hear measures of 2, 3, or 4 beats per measure. Listen to the bass or percussive instrument. They easily tell you the rhythm and tempo.

The element that makes each of the above movements unique is their music, style, rhythm and/or the accent. In addition to being either duple or triple time, all of these movements are either EVEN rhythm or UNEVEN rhythm.

•**EVEN** means each weight change/movement is equal in time

•**UNEVEN** means one or more of the weight changes/movements is shorter or longer in time than the other(s)

**TEMPO:** This is the relative speed of the music. Some dance music directions will specify beats per minute (BPM), the number of underlying beats (generally quarter notes) that occur in one minute of music.

# Fundamental skills of CDE

## 1. Social and Emotional Learning

### Poise

- Self-awareness
- Self-control
- Confidence
- Persistence
- Discipline
- Focus

### Empathy

- Respect
- Tolerance
- Forgiveness
- Honesty
- Kindness
- Generosity
- Compassion

### Cooperation

- Communication
- Conflict resolution
- Trust
- Teamwork

## 2. Arts Learning

### Appreciation

- Awareness of art forms
- Desire to engage in artistic activities
- Interest in experiencing / consuming art

### Creativity

- Use of imagination
- Spontaneity
- Responsiveness
- Reflection and revision

### Performance

- Confidence in public
- Ability to learn and repeat sequences of movement / speech
- Expression of character and emotion

## 3. Literacy

### Understanding

- Vocabulary
- Relationships among events and characters

### Interpretation

- Story structure
- Themes and messages

### Embodiment

- Character motivation
- Context