

CREATIVE  
**ARTS** curriculum

LE  
CO  
N  
A  
D



THE SALVATION ARMY

# CREATIVE ARTS Curriculum

**Joy Lee**  
Territorial Creative Arts Director  
Music and Worship Development Department  
USA Western Territory

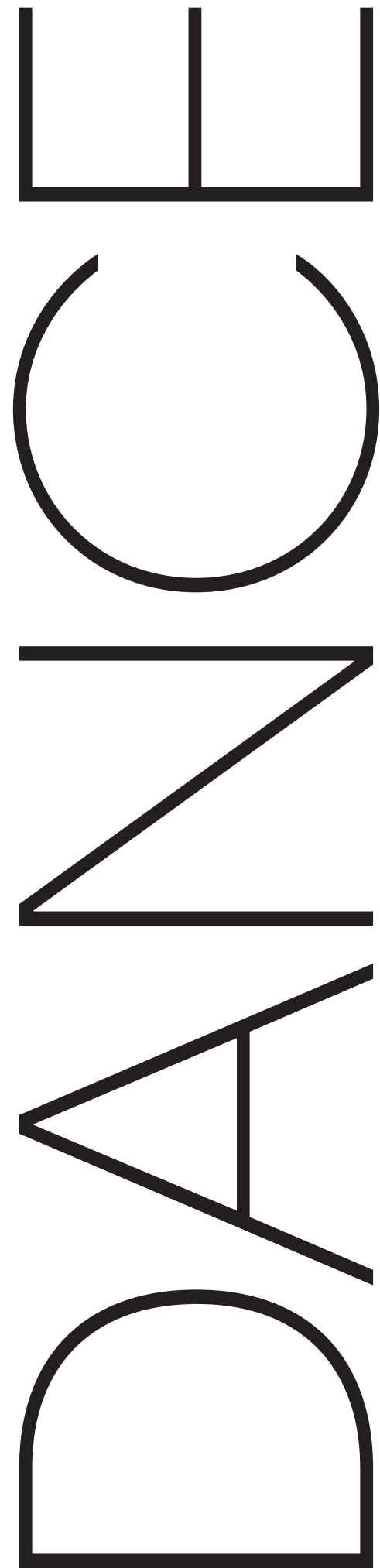
**Mejee Lutcher**  
Assistant Creative Arts Director  
Music and Worship Development Department  
USA Western Territory

**Roberta Simmons-Smith**  
Territorial Creative Arts Director  
Music and Arts Education Department  
USA Southern Territory

**Joe Caddy**  
Bill Booth Theater Company Director  
Music and Gospel Arts Department  
USA Central Territory

**Carol Jaudes**  
Special Events and Arts Ministries Director  
Special Events and Arts Ministries Bureau  
USA Eastern Territory

**Martyn Thomas**  
Production Specialist  
Music and Gospel Arts Department  
USA Central Territory



THE SALVATION ARMY

# TABLE OF CONTENTS

---

Creative Arts Curriculum — DANCE  
Copyright 2013

The Salvation Army, USA Eastern Territory

All rights reserved. No part of this book may be reproduced in any manner whatsoever without written permission from the publisher, except where noted in the text. Duplication of scripts for presentation is permissible.

For information contact:

The Salvation Army Eastern Territory  
Arts Ministries Bureau  
P.O. Box C-635  
West Nyack, NY 10994-1739

Audio tracks used by permission of respective owners.

Scripture taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION®. Copyright © 1973, 1978, 1984 by International Bible Society. Used by permission of Zondervan Publishing House. All rights reserved. The “NIV” and “New International Version” trademarks are registered in the United States Patent and Trademark Office by International Bible Society. Use of either trademark requires the permission of International Bible Society.

Scripture quotations marked (NLT) are taken from the Holy Bible, New Living Translation, copyright © 1996, 2004, 2007 by Tyndale House Foundation. Used by permission of Tyndale House Publishers, Inc., Carol Stream, Illinois 60188. All rights reserved.

Credits:

Cover — Joe Marino, Karena Lin  
Page Design — Karena Lin  
DVD Video footage — USA Southern Territory Communications Bureau  
DVD Design/Edits — Jerome Green, Mejee Lutchter

Printed in the United States of America  
ISBN 978-0-89216-139-3

## 7 **How to use this curriculum**

### **Unit One—Physical Awareness: Lyrical**

- 11 Unit Introduction
- 12 Session 1: Levels in Space (High, Medium & Low)
- 20 Session 2: Musicality (Moving in Rhythm)
- 26 Session 3: Body Alignment (Posture)
- 37 Session 4: Leg Extensions
- 47 Session 5: Dress Rehearsal

### **Unit Two—Traveling & Turns: Jazz**

- 53 Unit Introduction
- 54 Session 1: Grapevine & Jazz Square
- 62 Session 2: Chassé & Pas de Bourrée
- 70 Session 3: Spotting
- 78 Session 4: Chaînés
- 84 Session 5: Dress Rehearsal

### **Unit Three—Expression & Basic Jumps: Contemporary**

- 93 Unit Introduction
- 94 Session 1: Emotion in Movement—Part 1
- 100 Session 2: Emotion in Movement—Part 2
- 106 Session 3: Hops & Assemblé
- 113 Session 4: Jeté
- 119 Session 5: Dress Rehearsal

### **Unit Four—Applying Technique to Hip-Hop**

- 127 Unit Introduction
- 128 Session 1: Isolations
- 138 Session 2: Step, Tap & Kick Ball Change
- 146 Session 3: Basic Combinations
- 152 Session 4: Hits & Pops
- 158 Session 5: Dress Rehearsal

### 163 **Enhanced DVD Contents**

### 171 **Where to go from here?**

# HOW TO USE THIS CURRICULUM

---

## **CURRICULUM COMPONENTS**

### **1. BOOK**

This will be the Leader's guide for each class. Each session will clearly mark where and when you can use the DVD as instructor or merely use as a reference.

### **2. ENHANCED DVD (VIDEOS/PDFS/MP3S)**

To access the resources on this disc, please insert the disc into a computer. Locate the DVD in your computer and navigate to the 'Resources' folder. There you will find five folders labeled Unit 1, Unit 2, Unit 3, Unit 4 and Warm Up. PDFs and MP3s will be located in each corresponding folder. To access the video files, place this DVD into a DVD player and it will automatically begin.

**Video files:** Include demonstrations of all parts of every session, with the exception of the Life Application devotional time at the end of each session.

**PDF files:** For each of the four performance pieces you will find a corresponding lyric and formation sheet. This sheet has the correct road map to how the lyrics progress in each song. These sheets also show when each group formation takes place in the song. It is important to **print off** and **pass out** these sheets to each of your group members in the **first session of each unit**, so they have the message of the piece in front of them, and have the ability to then write in choreography under the lyrics to help them practice at home.

**MP3 files:** Each performance piece has a corresponding audio track to be used in performance of the piece you are working on.

You will need to transfer this MP3 to a CD, iPod or iPad.

These tracks will also be used in various degrees depending on what option you choose above, within your session's 'performance' time as is clearly listed in the book.

Unit Three also uses audio tracks during the technique portion of the sessions. When and how to use these tracks on the enhanced DVD is clearly marked in the book.

## HOW TO USE EACH OF THE ABOVE COMPONENTS IN EACH SESSION

It will be optimal to have your group meet once a week for one 1 hour session. Each session has been broken down to provide you with the optimal time for each segment of your rehearsal in order to maximize your time with the group.

**YOU WILL NEED:** Is marked at the top of each session to make sure you have all required items in place for your rehearsal.

**MIRROR MODE:** Your students should move in the same direction as the dancers in the DVD as if you're looking at your reflection. There is no need to learn it in the opposite direction because the dancers in the DVD are demonstrating ALL parts of the DVD in mirror mode.

**The group leader has THREE options to choose from when using this curriculum. It is clearly marked in each session when and how you would use each of the THREE options. Below is a description of each.**

### OPTION A: DVD IS THE TEACHER

Using Option A would require a mature individual/leader to maintain control of the class while the DVD does ALL the teaching. The leader starts by gathering the group for prayer and then continuing the class as follows:

Each session should include all 4 components:

- Warm up (15 min) DVD
- Technique (15 min) DVD
- Performance (25 min) DVD
- Life Application (5 min) To be done by the leader

Please refer to the session plans in this book for specific timing for each component.

### OPTION B: YOU ARE THE TEACHER

Using Option B would require a mature individual/leader to learn the session material from the DVD BEFORE getting in front of the group. ***It is very important that you see the way the group is supposed to do the exercise by looking at the DVD, so that you can fix any mistakes by demonstrating to them the correct way to do an exercise.***

Each and every session component (apart from the warm up) is learned by the leader so that they are then comfortable to teach the material themselves. In choosing Option B the leader must be careful to hold to the given times for each component to ensure optimal performance of the group. The leader starts by gathering the group for prayer and then continuing the class as follows:

Each session should include all 4 components:

- Warm up (15 min) DVD
- Technique (15 min) Leader teaches
- Performance (25 min) Leader teaches
- Life Application (5 min) To be done by the leader

Please refer to the session plans in this book for specific timing for each component.

#### TIP!

*Be sure to share the "Purpose" of each session (found at the top of each session) as well as the "Purpose" of each exercise (found at the top of each exercise) with your class so they know their goals!*

### OPTION C: YOU AND THE DVD ARE THE TEACHER

The use of Option C is **not** listed in each session. This option exists so that the leader can pick and choose which material they would like to prepare and teach themselves, and which material they would like the DVD to teach the class. In choosing Option C the leader must again be careful to hold to the given times for each component to ensure optimal performance of the group.

Each session should include all 4 components:

- Warm up (15 min) DVD
- Technique (15 min) DVD or Leader
- Performance (25 min) DVD or Leader
- Life Application (5 min) To be done by the leader

Please refer to the session plans in this book for specific timing for each component.

So as you can see there are a variety of ways to use this curriculum that best suits your leadership style.

**REMEMBER:  
THE MOST IMPORTANT THING TO REMEMBER IS TO  
PREPARE!!! NO MATTER WHAT OPTION YOU CHOOSE AS  
LEADER, YOU WILL NEED TO MAKE SURE YOU PREPARE  
ALL THAT IS REQUIRED IN EACH SESSION!**

You will do great! Have fun, and continue to pray for your leadership and your group's ministry as you embark on the world of dance ministry!!

# UNIT ONE

---

## Physical Awareness: Lyrical

### INTRODUCTION

The focus of Unit One is the exploration of how the dancer can convey emotion and a story with their body. We will begin to understand how the body can move through space and begin to discover the basic technical components that make up the foundation of dance.

Session 1: Levels in Space (High, Medium & Low)

Session 2: Musicality (Moving in Rhythm)

Session 3: Body Alignment (Posture)

Session 4: Leg Extensions

Session 5: Dress Rehearsal

### LYRICAL DANCE for Unit One

*You Have All of Me* by Your Greatness Forever  
(The Salvation Army Australian Territory)

## Session 1

# Levels in Space (High, Medium & Low)

---

### THE GOALS OF THIS SESSION ARE:

- To allow time for the group to become comfortable with each other and movement in general
- To introduce the lyrical dance “You Have All of Me”. To learn the choreography to the chorus and formations

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “You Have All of Me” playable on a CD, iPod, iPad or some other portable device
- Bible
- Lyrics for “You Have All of Me” copied for each member of your group (Found on the enclosed ‘enhanced DVD’)
- *Optional: Your own choice of ‘CLEAN’ music if you choose to use it for Technique Exercise # 2: High & Low*

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 seconds.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Moving Goo (5 min)

**PURPOSE:** In this exercise students will learn to maneuver their bodies in high, medium and low levels and also in open and closed positions. There isn’t one set way to do this exercise and or a set way the students must move. The key is to allow the students to really explore space and early stages of physical awareness. So let them have fun and be creative.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group find a space on the floor and lie down on their backs and move only the part of body that is mentioned. Start Exercise 1.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the group find a space on the floor and lie down on their backs and move only the part of body that is mentioned. This exercise is broken up into two parts. Encourage them not to talk but to focus on each body part mentioned.

#### Part I: Body Awareness

**SAY:** Pretend like you’re goo that’s melted and your body is sinking into the floor. Slowly, you can feel energy through your **toes** (allow time to focus and move your toes) and your **ankles** and your **knees**. Now, you can feel your **fingers** and your **wrist** and your **elbows** and your whole **arm**. As slow as you can, move to your side and bring yourself over and onto your knees, then let the balls of your feet touch the ground and stand yourself up SLOWLY one vertebrae at a time.

#### Part II: Level & Spatial Awareness

**SAY:** Place feet shoulder width apart. Relax your muscles, your movements are to be fluid like goo. Reach arms up **high** and expand the rib cage so ‘it can breathe.’ Hold this for 8 counts 1-2-3-4-5-6-7-8.

Using slow movements, move your arms and your entire body in an open ‘V’ position as if you are painting the sky. You can sway side to side, do a backstroke or turn your spine in a spiral. Do this for 8 counts 1-2-3-4-5-6-7-8.

Slowly, **bend at the waist**, dangle your arms and swing the arms left to right like a pendulum for eight counts 1-2-3-4-5-6-7-8.

Lunge left and right as you keep sweeping your arms side to side for 8 counts 1-2-3-4-5-6-7-8.

Without lunging, swing your torso and arms forwards and backwards or up and down for 8 counts 1-2-3-4-5-6-7-8.

Now add the lunge while you swing forwards and backwards. 1-2-3-4-5-6-7-8.

Slowly, move to the floor and lie on either your back, stomach, knees or side and move like you are traveling in an underground tunnel for 1 count of 8. 1-2-3-4-5-6-7-8.

Now, stand up and move in quick, fast movements, move like you are being chased and running away for 8 counts. GO! 1-2-3-4-5-6-7-8. STOP!

Slowly, make your body as big and open as possible for 8 counts, this means extend your arms, legs, and head as far up and out as you can. Try it, 1-2-3-4-5-6-7-8.

Now bring everything in slowly. Contract your muscles and make it as closed and tight as possible for 2 counts of 8. 1-2-3-4-5-6-7-8, 2-2-3-4-5-6-7-8.

Bend at the hips like you're a rag doll, keep your legs straight—go—bend over like a rag doll—now slowly, one vertebrae at a time, roll up into a neutral standing position. Once you are standing, wait for everyone else to make their way to standing.

## **EXERCISE #2: High & Low** (10 min)

**PURPOSE:** The key of this exercise is to allow you to really explore space and movement dynamics by engaging in specified movement and using the maximum potential of the space around you. So have fun and be creative.

### **OPTION A: DVD IS THE TEACHER**

**DO:** Have the class stand anywhere in the room making sure they have enough space to move around them. Start exercise 2 on the DVD.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Have the class stand anywhere in the room making sure they have enough space to move around them.

**SAY:** When I call out a command, everyone must get in that position. Here are the commands and what each command means, listen closely and try doing the

action of each command as I say them:

"High!"—Everyone must freeze in a position that is high. Everyone's pose should be different. Try one now—High.

"Low!"—Everyone must freeze in a position that is low. Try one now—Low.

"Name of a student"—Everyone must freeze and copy the person whose name was called out. I will say someone's name now, and you must all look at that person and do the pose they choose to freeze in.

**DO:** Say someone's name.

"Open!"—Everyone must freeze in an open position. In an open position, you open up your bodies, with the torso and at least one limb stretched out. Try to place arms and legs in different positions. This can be in a high or low position. Try one now—Open.

"Closed!"—Everyone must freeze in a closed position. In closed position, you need to contract your torso. Again, try to place your arms and legs in different positions. This also can be in a high or low position. Try one now—Closed

"2!"—Quickly get in pairs now—go. Now one person must be high and the other low—decide who is who NOW. You can both be in either closed or open position. Try it now—go. One of you should be in a HIGH open or closed position, and the other should be in a LOW open or closed position—Good!

"3!"—Quickly get in a group of 3 now—go. If there is someone left out, just join another group. One person must be high, another person medium and the last person low—decide who is who NOW. Every member of the group must be in a different position and in different levels. Try it now—go. One person should be HIGH open or closed, one person MEDIUM open or closed, and the other LOW open or closed—good!

Here is how we will continue with this exercise. Walk around the room freely being sure to fill the empty spaces. When I say one of the commands, you must freeze in the correct position relating to the command. I will now start adding direction to how you must walk around the room, by saying things like:

- Drag your feet as if stuck in mud
- Move as if you're walking through rain, etc.

Let's start walking around the room and:

- Drag your feet as if stuck in mud



Now Freeze **and say a command** now keep walking and:

- Slide forward as if skating—Say one of the commands

**DO:** Continue the exercise as above using the following walking variations

- Skip or Gallop—Say one of the commands
- Walk as if on a tightrope—Say one of the commands
- Move like you're a feather—Say one of the commands

**DO:** Take a water break for 30 seconds.

## PERFORMANCE (25 MIN) »

### CHORUS (15 min)

**PURPOSE:** Learning the chorus first will allow you to determine who is the most comfortable and confident in moving in the group.

**DO:** Pass out the lyric sheets of “You Have All of Me” to each member of the group. If you feel comfortable, in your own words, explain the message of the song OR choose an individual to read vs. 1, then someone else read the chorus and so on until you get to the end of the song.

**SAY:** Use these lyric sheets to write in YOUR WAY of remembering the choreography under the lyrics. This is what you can use to then practice at home.

#### OPTION A: DVD IS THE TEACHER

**DO:** Go to the ‘Performance Demonstration’ of “You Have All of Me” on the DVD. The DVD will demonstrate the choreography of the chorus. Have the class stand in any formation in the room and follow along with the DVD. Pause the DVD and review choreography as needed.

Keep on the lookout for those who would be confident enough to be in the front and are doing well. It would be great to have your people in a possible formation pattern in your ‘minds eye’ BEFORE you come to this rehearsal—you can then use this time to make adjustments to who stands where based on how well each individual does learning the choreography.

**DO:** Once the chorus choreography is learned, do it with the ‘performance demo’ of “You Have All of Me” on the DVD. Just stand still on all other parts of the song.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the chorus choreography learned before class, and walk them through the chorus, teaching the choreography yourself in front of the class.

Keep on the lookout for those who would be confident enough to be in the front and are doing well. It would be great to have your people in a possible formation pattern in your ‘minds eye’ BEFORE you come to this rehearsal—you can then use this time to make adjustments to who stands where based on how well each individual does learning the choreography.

**DO:** Once the chorus choreography is learned, run it with the audio track of “You Have All of Me” found on the enclosed ‘enhanced DVD’. Be sure to be doing the chorus choreography in front of them. Just stand still on all other parts of the song.

### FORMATIONS (10 min)

**PURPOSE:** Now you can use the remainder of your performance part of the class to learn the formations for “You Have all of Me”. This gives the group the ability to hear the song in completion and feel a sense of accomplishment right from the start.

#### OPTION A: DVD IS THE TEACHER

**DO:** Go to the ‘performance—formations’ section in Session 1 on your DVD.

Be sure not to place those uncomfortable with dancing or those who need to follow a leader, in the front. It is important that these individuals are placed where they can easily see other confident dancers in their peripheral vision. Be sure to pause the DVD after each formation to give your group time to get into the proper placement.

**DO:** Once the formations have been set. Run the formations with the performance demo of “You Have All of Me” on the DVD. Be sure to do the chorus choreography as and when the chorus happens. Just stand still in formation during the other parts of the song.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the formations learned before class, and put them in the proper formations yourself.

Be sure not to place those uncomfortable with dancing or those who need to follow a leader, in the front. It is important that these individuals are placed where

they can easily see other confident dancers in their peripheral vision. Be sure to pause the DVD after each formation to give your group time to get into the proper placement.

Once the formations have been set. Run the formations with the audio track of "You Have All of Me" from the enclosed 'enhanced DVD'. Be sure to do the chorus choreography as and when the chorus happens. Just stand still in formation during the other parts of the song.

## LIFE APPLICATION (5 MIN) »

**DO:** Call the group into circle.

**SAY:** *As we end today's session, I want us to think about the words we are dancing to. The beginning of the chorus says this:*

**I give myself to You  
I'll do anything You ask me to  
Lord I lay my life down for Your cause**

*Are you at a point in your life where you can say "I give myself to You, God? I'll do anything You ask me to?"*

**DO:** Listen to responses and provide guidance as needed. If no one responds, then ask them what it means to "give themselves to God". Then ask them the above question again.

**SAY:** *Absolute surrender is difficult because we like having control of our own lives. We think that we know best for ourselves and we make our own plans. But God has a far better plan for us. We naturally want to succeed, 'do well' and build our own kingdom, but God has a far grander purpose for His eternal kingdom that He wants us to be a part of.*

*Romans 12:1 says this: "Therefore, I urge you, brothers and sisters, in view of God's mercy, to offer your bodies as a living sacrifice, holy and pleasing to God—this is your true and proper worship." What are some things we can do to offer our bodies, ourselves, our talents, gifts, time, and treasures to God?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *This chapter in Scripture goes on to say in The Message translation: 'So here's what I want you to do, God helping you: Take your everyday, ordinary life—your sleeping, eating, going-to-work, and walking—around life—and place it before God as an offering. Embracing what God does for you is the best thing you can*

*do for him. Don't become so well-adjusted to your culture that you fit into it without even thinking. Instead, fix your attention on God. You'll be changed from the inside out. Readily recognize what he wants from you, and quickly respond to it. Unlike the culture around you, always dragging you down to its level of immaturity, God brings the best out of you, develops well-formed maturity in you.'*

*What part of that Scripture stood out to you?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *As William Booth said, "The greatness of the man's power is the measure of his surrender." Let's trust that God has the best plan for us and surrender ourselves—our dancing, our lives ... our everything—to the Lord.*

## CLOSING PRAYER »

**SAY:** *Let's close our eyes. I'm going to give you about 30 seconds to think about something you need to surrender to God. Pray that God will help you surrender it and to help you to live a life of worship, a life as a living sacrifice to God. I will then close us in prayer.*

**DO:** Give the group 30 seconds or so to pray on their own. Then close in prayer.

## Session 2

# Musicality (Moving in Rhythm)

---

### THE GOALS OF THIS SESSION ARE:

- To create a safe environment where the dancers can discover how to feel music and translate it into the body
- “You Have All of Me”—Review chorus and formations, and learn verse choreography

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “You Have All of Me” playable on a CD, iPod, iPad or some other portable device
- Your own selection of CLEAN music with a medium tempo and fast tempo. This will be used for Technique Exercise # 1—Walk & Freeze.

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 seconds.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1 : Walk & Freeze (15 min)

**PURPOSE:** To explore movement dynamics and rhythm. This exercise is similar to the “High & Low” exercise in Session 1, but here, we will focus on matching the movement with counts. Try to relax and allow the energy to flow through your bodies by extending your movement.

By now you should be familiar with the various options of movement used in the last session: use of high, medium, low, open and closed spaces. There are three parts to this exercise that build on each other.

### OPTION A: DVD IS THE TEACHER

**DO:** At any time during the following exercises you feel that your class is not understanding. STOP, and take the time to PAUSE the DVD and rewind. Start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER

#### Part I: Freeze for 4 (5 MIN)

**SAY:** *I am going to count to 4 and then repeat. On the first 4 counts, you will walk around the room making sure to fill the empty spaces. Then, you will freeze and hit a pose for the next 4 counts. Let’s try it.*

*Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4.*

*Now let’s try it again a little faster.*

**DO:** Feel free to use music in the background with a medium tempo.

**SAY:** *Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4, Walk 2-3-4, POSE-2-3-4.*

*Now let’s Freeze on 5 & 7, the odd counts. Walk around the room filling the empty spaces for 8 counts and then hit a pose and freeze on counts 5 and 7 only. Let’s try it.*

*Walk-2-3-4-POSE-walk-POSE-walk, Walk-2-3-4-POSE-walk-POSE-walk, Walk-2-3-4-POSE-walk-POSE-walk, Walk-2-3-4-POSE-walk-POSE-walk, GREAT JOB!*

**SAY:** Now let's **Freeze on 6 & 8.**

*Walk-2-3-4-5-POSE-walk-POSE, Walk-2-3-4-5-POSE-walk-POSE, Walk-2-3-4-5-POSE-walk-POSE, Walk-2-3-4-5-POSE-walk-POSE. Wonderful!*

### **Part II: The Matrix (5 MIN)**

**DO:** You can choose whether to use your own music for the remainder of these technique exercises. If you do, be sure you count and the group moves on the beat. If not, it is better to do it in silence.

**SAY:** *The Matrix is 8 counts of slow, controlled movement after a count of 8 doing the Walk & Freeze.*

*In the Matrix, you will move from the final pose of the Walk & Freeze into 8 counts of slow controlled movement, like the movie "The Matrix." When you move in The Matrix section, try to go to a position that's completely different from where you ended up freezing the count before. I want to see contrast. Go from low to high, side to side, open to close or vice versa. Also, the 2 poses you hit in the Walk & Freeze section should be hard hits in order to contrast with the smooth and slow movement of the "Matrix" section.*

*Let's try it posing on count 5 & 7.*

*Walk-2-3-4-POSE-6-POSE-walk-matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-POSE-6-POSE-walk-matrix-2-3-4-5-6-7-8*

**DO: Repeat as necessary**

*Now let's try the walk & freeze on the 6 & 8 with the matrix.*

*Walk-2-3-4-5-POSE-7-POSE-matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-POSE-7-POSE-matrix-2-3-4-5-6-7-8*

**DO: Repeat as necessary**

Good job everyone!

### **Part III: Add Layers (5 MIN)**

**SAY:** *Now, we can add layers. Like the last section, we will do walks, freezes, and then matrix, but this time the walks will be longer and there will be more freezes. This is how we break it down. Just listen first.*

- *1<sup>st</sup> count of 8: Walk for 8.*
- *2<sup>nd</sup> count of 8: Freeze and pose on all even numbers*
- *3<sup>rd</sup> count of 8: Matrix*

*This is what it Sounds like.*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Let's try it!*

*Freeze on odd counts.*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Freeze on even counts.*

*Walk-2-3-4-5-6-7-8, 1-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

**DO:** To add to the musicality, play with the styles of motion and emotion you can evoke with the movement.

*We will start off as if we are moving like a feather when we walk and freeze on odd counts.*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, POSE-2-POSE-4-POSE-6-POSE-8, matrix-2-3-4-5-6-7-8*

*Now let's try it again moving like you are heavy to the ground when we walk and repeat.*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Now let's try it again moving staccato & sharp when we walk and repeat.*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Now let's try it again with fluid and connected movements when we walk and repeat.*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

*Walk-2-3-4-5-6-7-8, walk-POSE-3-POSE-5-POSE-7-POSE, matrix-2-3-4-5-6-7-8*

**DO:** If you still have time left, feel free to repeat the exercise but this time freezing on the even numbers. Also you could go further and play with group dynamics, by giving individual dancers different numbers to freeze on.

**DO:** Take a water break for 30 seconds.

## PERFORMANCE (25 MIN) »

**REVIEW** (5 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Take this time to review what was learned in the last class with the DVD. Go to the 'Performance Demonstration' of "You Have all of Me" to run all formations with the music from top to bottom. Be sure to do the chorus choreography as and when the chorus occurs.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track of "You Have All of Me". Be sure to be doing the chorus choreography in front of them and prompt them when to move into the different formations. Just stand still on all other parts of the song.

**VERSE CHOREOGRAPHY** (20 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Now it's time to take the remainder of the performance section of this class to learn the verse of "You Have All of Me". Select 'Verse Choreography' on your DVD where there is a slow demonstration the choreography to the verse. Have the group get in the verse formation and learn the choreography with the DVD.

Be sure to pause the DVD as needed.

When they have learned the choreography, go back and select the 'performance demo' of "You Have All of Me" and have them dance along the chorus, verses, and formations with the DVD. Have them stand still on all other parts of the song.

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the verse choreography learned before class, and walk them through the verse, teaching the choreography yourself in front of the class.

**DO:** Once the verse choreography is learned, run it with the audio track of "You Have All of Me" found on the enclosed 'enhanced DVD'. Be sure to be doing the chorus and verse choreography in front of them while prompting when to move to the different formations. Just stand still on all other parts of the song.

## LIFE APPLICATION (5 MIN) »

**DO:** Call the group into a circle.

**SAY:** *What is the gospel? It is the good news. Let's get in groups of two or three—go. For the next minute, discuss with your partner how you would share the gospel with someone who has never heard it. What exactly is good news?*

**DO:** Allow groups to discuss what they think the gospel is. After a minute of discussion, have the groups come back to the circle.

**SAY:** *The verse of our lyrical dance "You Have All of Me" summarizes the gospel clearly. It says:*

**Perfect Son of God Most High,  
Pierced upon the cross to die  
You washed away my sin  
You gave Your life, God's perfect sacrifice  
Allowing us to be in friendship with You.**

*The good news is that we are forgiven from our sins and as a result of that, we can be with God again. Sin is the main hindrance between man and God. So God, through Jesus, provided the perfect sacrifice on the cross to cleanse us from our sin. Now, we can be in friendship with God—we have a way back to God. How does it feel when you get in a fight with someone and your relationship is broken?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *So it's good news to know that the once broken, sour relationship is restored. That's definitely something to praise God for! Let's pray and thank Him for providing that way to mend our relationship with Him through his Son.*

**DO:** If you have time, give them time and the opportunity to reconsider and practice how they would explain the gospel to them again in their own words.

## CLOSING PRAYER »

**DO:** Ask for a volunteer to pray or lead the group in prayer.

## Session 3

# Body Alignment (Posture)

### THE GOALS OF THIS SESSION ARE:

- To set a firm foundation of well balanced and controlled movement by learning the proper placement of the body.
- “You Have All of Me”—Review chorus, formations, and verse choreography. Learn the choreography to the intro, bridge and outro

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “You Have All of Me” playable on a CD, iPod, iPad or some other portable device
- Bible
- A chair for each group member as well as the leader

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 seconds.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Basic Dance Positions (6 min)

**PURPOSE:** For the dancer to focus on body alignment and position. It is important to keep a strong and proper frame even when we add variations in the range and style of movements.

**DO:** Have the group spread out in the room so they have space to move and see the leader or the DVD.

### OPTION A: DVD IS THE TEACHER

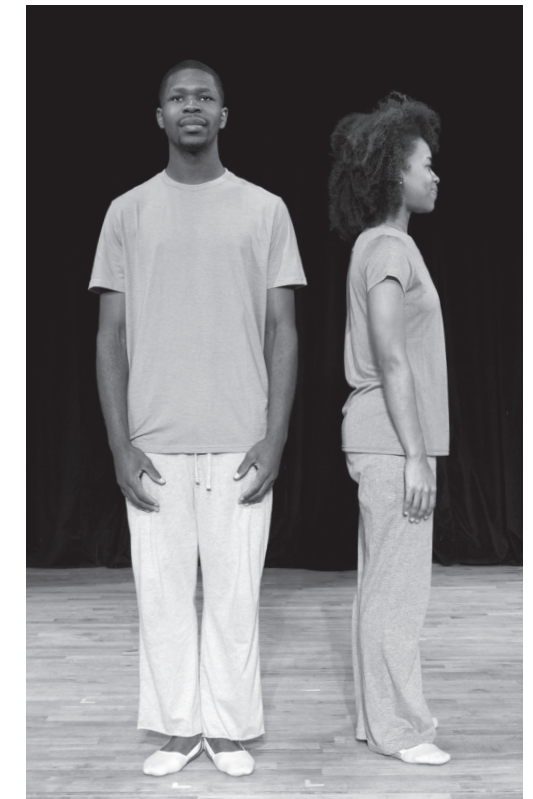
If at any point you feel the group needs a portion of an exercise repeated, STOP and REWIND. Now start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER

**SAY:** Stand tall and straight. Make sure your weight is distributed evenly between both feet. We will first stand with feet in ballet first so we can work on the turn out of our feet and legs.

Turn legs out at the hips, not just at the foot. Keep your knees directly over your toes. Lift the chest, but don’t stick out the ribs. Relax your neck and shoulders. Your pelvis should be in line with the rest of the body. Don’t protrude the pelvis forward or back. Keep your bottoms and tailbone tucked in—don’t push it back.

Now let’s take a look at the feet. The following, are the 5 basic dance positions used in ballet. Other dance genres will use a variation of these positions so it’s very important that you learn these five positions as your foundation.



**Fig. 1A:** Correct posture/alignment

**DO:** Please refer to the following pictures for correct placement.

## LEG POSITIONS

- **First position:** turn your feet out to the side with your heels touching—turn your whole leg out at the hip, not just at the foot.
- **Second position:** turn your toes out on the same line as first position—stand with feet apart—the space between your heels should be about the length of one of your feet—feet should be flat against the floor—heels should be under your hips.
- **Third position:** place your right foot in front halfway in front of the back foot—your weight should be balanced evenly on both feet. The heel of the front foot should touch the arch of the back foot.
- **Fourth position:** just slide your front foot forward from third creating more space between each foot, but in the same position.
- **Fifth position:** do your best to touch your right heel to your left toe, with your right toe touching your left heel. Your feet and legs should be turned out.

Now, let's try it one after the other SLOWLY:

1st-----2nd-----3rd-----4th-----5th

Let's repeat that on the other side using your left foot to transition between the positions. This means that the front foot is now your left foot.

1st-----2nd-----3rd-----4th-----5th

## ARM POSITIONS

Now, let's look at the position of the arms. Refer to the following diagrams for the proper placement. Let's start where your right arm transitioning into the following positions first.

**DO:** Please refer to the following pictures for correct placement.

**SAY:** Face front again.



Fig. 1B: First Position



Fig. 1C: Second Position



Fig. 1D: Third Position



Fig. 1E: Fourth Position



Fig. 1F: Fifth Position

- **First position:** hold both arms in front in a low oval shape. Arms are slightly curved and at the level of the hips. Don't think of your arm as these awkward limbs hanging from your torso. Think of the arms as an extension from the middle of your back where your spine and shoulder blades meet. Keep the shoulders back. Energy should be going all the way out through your fingertips.



Fig. 1G: First Position

- **Second position:** open arms wide to the side. Keep elbows and hands in front of shoulders. Curve the arms slightly as if hugging a giant tree. Elbows should be lifted. Highest point is your shoulder, then your elbow then your wrist. Again, the energy should be coming out through your fingertips.



Fig. 1H: Second Position



Fig. 1I: Third Position

- **Third position:** bring one arm in front of you in a curved position and keep the other arm to the side. The curved arm should not be parallel to the body, but slightly curved as if holding a beach ball with one arm.



Fig. 1J: Fourth Position

- **Fourth position:** lift one arm up above and slightly in front of your head. Keep arms extended up, but slightly curved. Relax your shoulders. The other arm should be out to the side in second position.

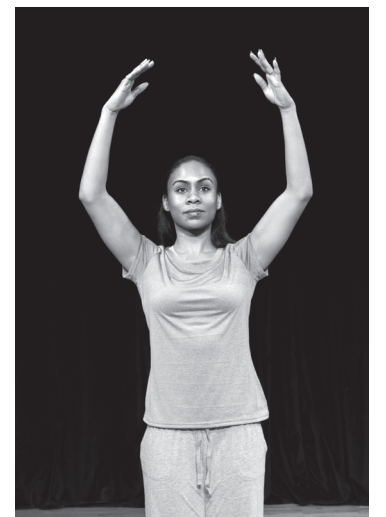


Fig. 1K: Fifth Position

- **Fifth position:** lift both arms up and hold them in an oval shape—framing your face—do not let your shoulders lift. Don't place them too far back because you don't want to cause an arch in the back. You want to be able to look up without moving your head and be able to just barely see your fingertips.

Now that you know these positions, combine both the feet and the arms. For all these positions, the shoulders need to remain down and necks kept long and the alignment of your entire body in place. So even though you are standing, your muscles need to be engaged the entire time.

Now, let's try running through this SLOWLY:

1st-----2nd-----3rd-----4th-----5th

Let's repeat that on the other side using your left arm to transition between the positions.

1st-----2nd-----3rd-----4th-----5th

**DO:** Please refer to the following pictures for correct placement.

### FEET & ARM POSITIONS

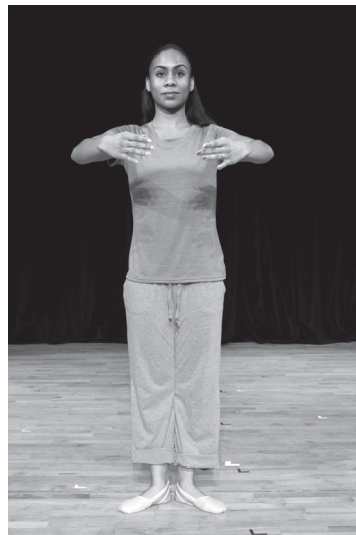


Fig. 1L: First Position



Fig. 1M: Second Position



Fig. 1N: Third Position



Fig. 1O: Fourth Position

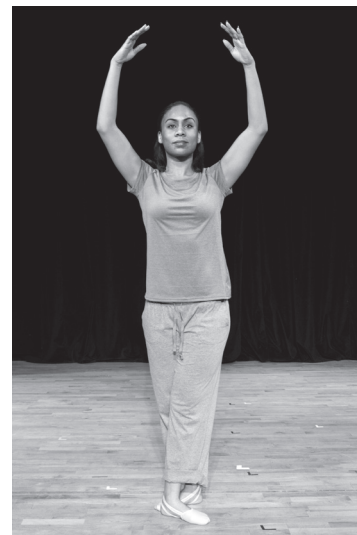


Fig. 1P: Fifth Position

**SAY:** Face front again.

Now let's ADD the feet SLOWLY first transitioning with the right foot and the right arm:

1st-----2nd-----3rd-----4th-----5th

Let's repeat that on the other side transitioning with the left foot and the left arm.

1st-----2nd-----3rd-----4th-----5th

### EXERCISE #2: Plié (7 min)

**PURPOSE:** This exercise is in 2 parts. First we will learn the Plié which is a bend. Even though this looks simple, it is important to maintain proper body alignment. It is the key in strengthening your legs, torso, arms and testing proper alignment. A Plié is the foundation for any jumps or elevation.

**DO:** Have the group get a chair and spread out in the room so they have space to move and see the leader or the DVD.

#### OPTION A: DVD IS THE TEACHER

If at any point you feel the group needs a portion of an exercise repeated, STOP and REWIND. Now start Exercise 2 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** You will need a chair. Place the chair by your left side. You will use the chair to help maintain your balance.

Place the left hand in a relaxed position on the back of the chair. With this exercise, we want to develop balance and utilize your leg and core strength to test and build proper body alignment. The chair is just to support so don't grip it hard or put your weight on your supporting arm.



Fig. 1Q: Demi Plié in first position

While your free arm is in 2nd position and you are maintaining proper posture with feet in 1st position, bend the knees as far as you can **without** lifting the heels off the floor.

This is a "demi" Plié—demi meaning half. Bend knees in the same direction as the toes. Make sure that your knees are directly over your toes. While bending, the entire upper body needs to maintain the proper posture. Descend and rise



in a straight line. Don't break alignment by moving any part of the upper body forward or backward, and don't bend at the waist.

Now let's Demi for 2 counts and straighten for 2. Let's try it slowly.

Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2

Awesome!

In a Grande Plié, you bend your knees like a Demi Plié but you go further down. It's a bigger bend. Do a Demi Plié and once you can't go any further without lifting your heels, you can NOW bring up your heels in order to take you lower. When straightening your legs to come back up, push the heels into the floor and straighten the knees. Don't push up with your arms. Use your legs and maintain balance. Now let's Grande Plié for 4 and straighten for 4.



Fig. 1R: Grande Plié in first position

Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4

Wonderful!

Now do two Demi Pliés for 2 counts each, followed by one grand Plié for 4 counts

Demi-2-straight-2-demi-2-straight-2  
Grande-2-3-4-straight-2-3-4  
Demi-2-straight-2-demi-2-straight-2  
Grande-2-3-4-straight-2-3-4

Great job everyone!

**DO:** Pause and repeat as necessary.

### NOTE

When you do a Grande Plié you can bring your free arm down to 1st position as you descend, then to first position as you rise back out to 2nd to finish.

### PLIÉ IN SECOND

Now we will do a Demi Plié in 2nd position. Place feet shoulder width apart and repeat the demi part of the exercise again. Remember that legs are still turned out. This time, you will be able to go further down, but DO NOT lift the heels. Demi for 2 counts and straight for 2 counts. Here we go!

Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2  
Demi-2-straight-2, Demi-2-straight-2

Now, let's continue with the Grande Plié part of the exercise while still in 2nd position. When doing the Grande Plié in 2nd DO NOT lift the heels. Plié until you cannot go any further without lifting your heels. Grande Plié for 4, and straight for 4. Here we go!

Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4  
Grande-2-3-4, Straight-2-3-4

Now let's do our demi Plié and grande Plié combo in 2nd position.

Demi-2-straight-2-demi-2-straight-2  
Grande-2-3-4-straight-2-3-4  
Demi-2-straight-2-demi-2-straight-2  
Grande-2-3-4-straight-2-3-4

Great job everyone!

### EXERCISE #3: Relevé (7 min)

**SAY:** Relevé means to rise or lift. This is where you rise to the ball of your foot, while maintaining the posture in 1st position with both arms and legs. Let's try lifting your heels and go onto your toes and then come back down to flat foot. Go. Now stay there, hold and breathe.



Fig. 1S: Relevé

While on the toes/Relevé, ankles support the weight of the body. The entire upper body needs to maintain the

proper posture. Don't break posture by moving any part of the upper body forward or backward. It is especially important to keep your core and bottoms tight while on the toes. Now come back down and relax.

Let's incorporate Relevé into our Plié combo. We will do 2 Demi Pliés , 1 Grande Plié and then go on Relevé for 4 counts and then down for 4. It will sound like this.

Demi-2-straight-2, Demi-2-straight-2  
Grande-2-3-4, straight-2-3-4  
Relevé-hold-3-4, down 2-3-4

Now you try it.

Demi-2-straight-2, Demi-2-straight-2  
Grande-2-3-4, straight-2-3-4  
Relevé-hold-3-4, down 2-3-4

Now let's try it again, but this time when you go on Relevé, take your hands off and try to maintain balance. Let's try doing 1 Demi Plié and 1 Relevé. Try holding the final Relevé for 8 counts. We will then proceed to repeat this exercise with feet in 1st, 2nd, 3rd and 4th positions.

Demi-2, straight-2, Relevé-2-3-4-5-6-7-8 , now in 2nd position  
Demi-2, straight-2, Relevé-2-3-4-5-6-7-8 , now in 3rd position  
Demi-2, straight-2, Relevé-2-3-4-5-6-7-8 , now in 4th position

**DO: Repeat on the other side.**

**DO: Take a water break for 30 seconds.**

## PERFORMANCE (25 MIN) »

**REVIEW** (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Take this time to review what was learned in the last class with the DVD. Go to the 'Performance Demonstration' of "You Have all of Me" to run all formations with the music from top to bottom. Be sure to do the chorus and verse choreography as and when they occur.

### NOTE

When you do a Grande Plié you can bring your free arm down to 1st position as you descend, then to first position as you rise back out to 2nd to finish.

### OPTION B: YOU ARE THE TEACHER

**DO:** Take this time to review what was learned in the last class. Play the audio track of "You Have All of Me". Be sure to do the choreography for the chorus and verse in front of the group, as well as prompt them when to move into the different formations. Just stand still on the intro, bridge and outro sections.

### INTRO, BRIDGE & OUTRO CHOREOGRAPHY (15 min)

#### OPTION A: DVD IS THE TEACHER

**DO:** Select the 'Bridge & Outro' section of the DVD and take the remainder of the performance section of this class to learn the Intro, Bridge and Outro of the song. Follow the demonstration on the DVD and pause as needed.

When the group has learned all the choreography then go back to the 'performance demo' of "You Have All of Me" and run all choreography and formations with the DVD.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the choreography learned for the intro, bridge, and outro before coming to class. Walk them through these three sections by doing the choreography in front of the class.

Once you see the group has learned the choreography then run all choreography and formations with the audio track of "You Have All of Me" from the enclosed enhanced DVD.

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group into a circle.

**SAY:** *What do you think it would be like if we lived in a world without hope?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *When nothing seems to be going our way or when our world seems to be crumbling around us with horrible situations, it is difficult to have hope. When darkness is around us, we sometimes don't have the desire to look for the light. Have you ever experienced that?*

**DO:** Give the group a few seconds to think.

**SAY:** *Maybe we are going through a situation that feels hopeless right now. The world is filled with people who have lost hope. Just because you are a Christian does not mean that you will be immune from any troubles in life, but we can cling to God because He is our guide when we are lost and our strength when we are weak. He is our hope when we face troubles. In fact, John 16:33 says:*

**'I have told you these things, so that in me you may have peace.  
In this world you will have trouble. But take heart!  
I have overcome the world.'**

*Our lyrical piece says this:*

**For a world that's lost and without hope  
I'll raise my hand and say I'll go**

*Think of someone you know who needs hope and think about their situation.*

**DO:** Give them a few moments to think.

**SAY:** *Let's try to breathe hope this week. What is a way you could breathe hope into the life of that person? Think of something practical you can do for them this week. You can make an encouraging phone call, send them a card, send a Facebook message, or spend time with them. Maybe you can take them out for coffee or just sit next to them at lunch. Think right now, of what YOU through Christ can actually do to Breathe Hope into someone's life.*

**DO:** Give them a few moments to think.

**SAY:** *A lot of times, when we are faced with despair, we feel like we're going through it alone. We feel isolated and try to shut the world out. Be that light to someone this week by encouraging them.*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 4

# Leg Extensions

---

### **THE GOALS OF THIS SESSION ARE:**

- To learn how to now incorporate proper posture, feet, and arm positions while lifting the leg.
- "You Have All of Me"—Review all choreography. Polish the finished product.

### **YOU WILL NEED:**

- DVD Player and Screen
- MP3 of "You Have All of Me" playable on a CD, iPod, iPad or some other portable device
- Bible
- A chair for each group member and the leader
- Copies made for each dancer of the life application chart found at the end of this session. Cut out each box. Keep all the "NAMES" in one pile, all the "FLAWS" in another, and "GOD USED THEM" in another. Shuffle each pile so they're not all in the same order.

## **OPENING PRAYER »**

**DO:** Gather the group in a circle and open in prayer.

## **WARM UP (15 MIN) »**

### **Please follow along with the 'warm up' on the DVD**

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select 'warm up' on the DVD and carry out the exercises.

### **DVD IS THE ONLY OPTION TO TEACH THE WARM UP**

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Tendu (8 min)

**PURPOSE:** To solidify the bodies alignment with the Tendu. A Tendu means “stretched” so you will extend your legs while maintaining proper alignment with your torso and arms.

**DO:** Have the group get a chair OR stand next to a wall and spread out in the room so they have space to move and see the leader or the DVD.

#### OPTION A: DVD IS THE TEACHER

**DO:** Start Exercise 1 on the DVD. Pause the DVD as needed.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Refer to the pictures below for proper execution of the Tendu.



Fig. 1T: Tendu Front



Fig. 1U: Tendu Side



Fig. 1V: Tendu Back



Fig. 1W: WRONG: Sickle

**SAY:** You will need a chair or you can rest with your hand on a wall. Face front, put the chair on your left side, and rest your left hand on the back of the chair.

First let's work on our Tendu starting with the right foot in 1st position. Tendu (point) your right foot in front. When you point, don't sickle your foot (Fig. 1-W). Be sure to keep the foot turned out. The weight stays on the standing foot. The same applies when you Tendu to the back.

Let's stand in 1st. I'll demonstrate the exercise.

Tendu front—flex—point your foot back in the Tendu—bring it back to 1st position

Let's try it together:

5-6-7-8

Tendu front—flex—Tendu—1st position (in)

Tendu front—flex—Tendu—1st position (in)

Tendu front—flex—Tendu—1st position (in)

Tendu front—flex—Tendu—1st position (in)

Now let's try the Tendu in the front, then side, back and then side again. Here we go:

Tendu front—flex—Tendu—1st position (in)

Tendu side—flex—Tendu—1st position (in)

Tendu back—flex—Tendu—1st position (in)

Tendu side—flex—Tendu—1st position (in)

This may seem like a simple exercise but there are many muscles in your feet, ankles, and legs used when articulating your feet. So they need to be conditioned because your muscles work differently when you point and flex your feet. And remember, it's not just your legs moving—your entire body is engaged through the process as it works to maintain proper alignment.

Now let's add the arms.

When you Tendu forward, put your arms in 5th position.

When you Tendu to the side, your arm will be in 2nd position.

When you Tendu back, your arm will reach forward.

Let's do the exercise with the arms. For your feet, we will take out the flex and just do the proper Tendu.

5-6-7-8

Tendu Forward (arm in 5th)—in

Tendu Side (arm in 2nd)—in

Tendu Back (arm reach forward)—in

Tendu Side (arm in 2nd)—in

Try it with the left foot doing the Tendu. Turn around so your right hand is on the chair. And repeat the exercise.

Great job!

## EXERCISE #2: Dégagé (7 min)

**PURPOSE:** In this exercise we will take a look at Dégagé, which means “to disengage.” It’s like Tendu but you will brush the foot on the floor and then lift the foot off the floor. This exercise takes a lot of control in both the upper and lower body.

**DO:** Have the group stay in the same place with a chair or against the wall facing front.

### OPTION A: DVD IS THE TEACHER

**DO:** Start Exercise 2 on the DVD. Pause as and when you need.

### OPTION B: YOU ARE THE TEACHER

**DO:** Refer to the pictures below for proper execution of the Dégagé.



Fig. 1X: Dégagé Front



Fig. 1Y: Dégagé Side



Fig. 1Z: Dégagé Back

**SAY:** With the Dégagé we don’t want to lift our hips or jerk the body around. Dégagés are important when you do kicks, so it is important to engage your muscles and keep your body aligned throughout the entire process.

Again you can use a chair or wall for this exercise to keep your balance. Start with your left hand on the chair facing front. You will Dégagé with your right foot first.

Stand with feet in 1st position and free arm in 2nd position. Do 2 Tendus and then 2 Dégagés in the front, side, back, side. It sounds like this:

To the front: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

To the back: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

Now let’s try it!

To the front: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

To the back: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

Let’s repeat that on the left side doing the Tendu and Dégagé with your left foot. You will need to turn and place the right hand on the chair or wall. Stand in 1st position with free arm in 2nd.

To the front: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

To the back: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

Face front again standing in 1st position with free arm in 2nd. Now we will do 2 slow Dégagés and then 4 quick ones. This will really work your lower body. It will help to think of the slower ones as accenting out and the faster ones accenting in. Turn to start on the right, put your left hand on the chair/wall. It will sound like this:

To the front: slow Dégagé out–slow back in–slow Dégagé out–slow back in–quick–quick–quick–quick

To the side: slow Dégagé out–slow back in–slow Dégagé out–slow back in–quick–quick–quick–quick

To the back: slow Dégagé out–slow back in–slow Dégagé out–slow back in–quick–quick–quick–quick

To the side: slow Dégagé out–slow back in–slow Dégagé out–slow back in–quick–quick–quick–quick

Now let's try it.

To the front: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the side: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the back: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the side: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

Let's repeat that on the left side. You will need to turn and place the right hand on the chair or wall. Stand with feet in 1st and free arm in 2nd.

To the front: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the side: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the back: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

To the side: slow *Dégagé out*–slow back in–slow *Dégagé out*–slow back in–quick–quick–quick–quick

Great job!

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

**REVIEW** (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Go to the 'Performance Demonstration' of "You Have All of Me" on the DVD and review all choreography and formations.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track for "You Have All of Me". Be sure to do all choreography in front of the group as well as prompt the movement into all the different formations.

**POLISH** (15 min)

### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Now it is time to polish. All the choreography is now learned but the most important part is the polishing. This step is what refines your presentation so that there is limited distraction from the message of the piece.

Use the next 15 minutes to start the piece from top to bottom and work through each segment with the AUDIO TRACK ONLY—WITHOUT THE DVD—AND WITHOUT THE LEADER STANDING IN FRONT OF THE GROUP. The leader should take notes of things which need to be fixed and then fix them.

Use the checklist below to polish your piece. Stop and start the CD and when you see one of the following items that needs work STOP and fix it! DO NOT check it off until you have rehearsed and fixed the following items. Feel free to fix multiple things at one time. There may be a part of the song where all items are not polished. Stop and fix them all.

### POLISH CHECKLIST

- Choreography:** All dancers must be doing the correct movements with the correct arms and legs in all parts of the piece.
- Formations:** Make sure each person is standing in the correct formations. Also make sure that each member of the congregation will be able to see each and every individual.
- Body Alignment:** All dancers should be incorporating proper body alignment as they execute all the choreography.
- Body Positions:** Arms and legs need to be in the correct placement (i.e., positions, high, low, bent, straight).
- Flow:** Keeping all the above things in mind, the dancers must STILL connect their movements as a dance, not just a position to a position, but with the appropriate flow of transitions in between.
- Energy:** Dancers should not look like limp wet rags! You should see and feel the energy shooting out from their core through their finger tips, head, and toes. The whole body must look like it has an energy propelling it through the choreography.
- Synchronization:** On unison movement (similar choreography) the group must move TOGETHER. No one person should be ahead or behind. All choreography must look as close to exactly the same as possible so the group moves as one unit, not separate dancers.

❑ **THE BIGGEST IS CONNECTION:** The dancers must look like they believe the lyric and the message they are communicating! It is now time to put all those Life Applications done in this unit—and apply them to the choreography! The choreography is merely an extension of the message to make it clear. The group must now dance from the heart.

Now get polishing! Again use the audio track and run the song from top to bottom being sure to fix all those things on the checklist along the way!

## LIFE APPLICATION (5 MIN) »

**DO:** Gather everyone into a circle.

**SAY:** *When we encourage someone else and be a light, we can help inspire hope in them. Today, we are going to look at the last line of the chorus, which says:*

**Use me as You will, I cry  
You have all of me**

**DO:** Give each dancer their own copy of the prepared/cut up chart as listed at the beginning of this session.

If you did not get a chance to prepare the chart, just read each of the names aloud and have them shout out their flaws and how God still used them.

**SAY:** *At times, you may wonder, 'Why would God want to use me? I'm too young. Too old. Not smart enough. Not strong enough. Not talented enough' What is your 'not enough' statement?*

### TIP!

*The cards would  
also be most helpful  
to younger kids.*

**DO:** If the group feels comfortable enough, give the option for people to share, listen to responses and provide guidance as needed.

**SAY:** *"We may feel like we are not good enough for God to work through us. But the Bible is full of people who were used by God despite their imperfections. Here are some characters from the Bible."*

**DO:** In the middle of the circle, lay out all the NAMES in one column like the chart. Then, put the pile of FLAWS on the left side of the NAMES and the GOD USED THEM" on the right side of the NAMES.

**SAY:** *On the left side is a pile of different ways these people were flawed. On the right side are ways God still used them. Let's try to match both sides to the corresponding character. Keep the FLAWS on the left of the name and the GOD USED THEM squares on the right side of the name.*

**DO:** Have them work on it for 1–2 minutes. If you did not get a chance to prepare the chart, just read each of the names aloud and have them shout out their flaws and how God still used them.

**SAY:** *Let's see how this turned out.*

**DO:** Have each person read a flaw about the character and how God still used them. They can say "(NAME\_CARD) was (FLAW\_CARD) but God used them to (GOD USED THEM\_CARD)."

**SAY:** *Which characters flaw do you identify with the most?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *As you can see, the people in the Bible weren't perfect, but they were forgiven, willing and available. God transformed them and used them to accomplish His will. He can do the same for us.*

**DO:** Have a volunteer read 1 Corinthians 1:27–28 which says,

*"But God chose the foolish things of the world to shame the wise; God chose the weak things of the world to shame the strong. He chose the lowly things of the world and the despised things—and the things that are not—to nullify the things that are, so that no one may boast before him."*

## CLOSING PRAYER »

**SAY:** *Are you forgiven, willing, and available to be used by God?*

**DO:** Ask a volunteer to pray or lead the group in prayer.

Make a copy for each dancer. Keep the copies separate and cut out each box. Keep all the "NAMES" in one pile, all the "FLAWS" in another, and "GOD USED THEM" in another. Shuffle each pile so they're not all in the same order.

FLAW	CHARACTER	GOD USED THEM TO
Made excuses + had speech trouble	Moses	deliver God's people out of Egypt
Denied Jesus	Peter	be a leader in the early church
Murderer, liar & adulterer	David	establish a kingdom and begin the lineage from which Jesus would be born
Too old to have a baby	Abraham + Sarah	father a nation
Coward & self-doubter	Gideon	conquer the Midianites
Promiscuous + an outcast	Woman at the Well	tell people in her village that Jesus was the Messiah
Persecutor of Christians	Paul	spread the Gospel to the gentiles and spearhead early missionary work

## Session 5 Dress Rehearsal

---

### THE GOALS OF THIS SESSION ARE:

- To review all techniques learned in Unit 1
- "You Have All of Me" —Dress Rehearsal IN COSTUME

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of "You Have All of Me" playable on a CD, iPod, iPad or some other portable device
- Bible
- All parts of costumes for each member of your group
- *Optional: Chairs for each group member and leader*

### OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

### WARM UP (15 MIN) »

#### Please follow along with the 'warm up' on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select 'warm up' on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.



## TECHNIQUE EXERCISES (15 MIN) »

**PURPOSE:** To review the techniques we learned in this unit. Before, we did the exercises with the support of the chairs. If you still need to use the chairs, feel free to use them. If you'd like a challenge, you can do the exercises without the chairs. It will build your core and help you hold your center.

### OPTION A: DVD IS THE TEACHER

**DO:** Start by having the group get in their lines facing the front of the room and start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER

**SAY:** We will review some of the exercises we learned the past few weeks.

#### Exercise #1: Plié & Relevé

Let's do two Demi Pliés, followed by one Grand Plié for 4 counts, and then go on Relevé.

Demi-2-straight-2-Demi-2-straight-2  
Grande-2-3-4-straight-2-3-4  
Relevé-2-3-4  
Relax-2-3-4

This time, when you go on Relevé, take your hand off the chair and try to maintain balance.

Demi-2-straight-2-Demi-2-straight-2  
Grande-2-3-4-straight-2-3-4  
Relevé-2-3-4  
Relax-2-3-4

Now, try the exercise in 2nd position.

Demi-2-straight-2-Demi-2-straight-2  
Grande-2-3-4-straight-2-3-4  
Relevé-2-3-4  
Relax-2-3-4

**DO:** Repeat the exercise on the other side.

### NOTE

When you do a Grande Plié you can bring your free arm down to 1st position as you descend, up to a low 5th position as you rise, and then back out to 2nd to finish.

#### Exercise #2: Tendu & Dégagé

Stand with feet in 1st position and free arm in 2nd position. Do 2 Tendus and then 2 Dégagés in the front, side, back, side. It sounds like this:

To the front: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

To the back: Tendu, Tendu, Dégagé, Dégagé

To the side: Tendu, Tendu, Dégagé, Dégagé

Face front again standing in 1st position with free arm in 2nd. Now we will do 2 slow Dégagés and then 4 quick ones. This will really work your lower body. It will help to think of the slower ones as accenting out and the faster ones accenting in. Turn to start on the right, put your left hand on the chair/wall.

It will sound like this:

To the front: slow Dégagé out-slow back in-slow Dégagé out-slow back in-quick-quick-quick-quick

To the side: slow Dégagé out-slow back in-slow Dégagé out-slow back in-quick-quick-quick-quick

To the back: slow Dégagé out-slow back in-slow Dégagé out-slow back in-quick-quick-quick-quick

To the side: slow Dégagé out-slow back in-slow Dégagé out-slow back in-quick-quick-quick-quick

**DO:** Repeat the exercise on the other side.

## PERFORMANCE (25 MIN) »

### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Take the time to review the 'dress rehearsal' option on the DVD menu. This is the last rehearsal! Well done on all the work you have completed to get this far!

You need to treat this part of the rehearsal ***as if it is performance***.

**COSTUME:** All dancers need to be in costume. It is very important that you rehearse in costume so you can make sure the dancers are comfortable and get used to dancing in the costume. We don't want the costume to be a distraction in any way either to the dancer or the audience.

**SPACE:** You should be in the space you are actually performing in so that there are no surprises on the day you are to perform. This is the rehearsal where you tackle all audio, technical, costume, and space glitches that may come up.

## THIS IS NOT A TIME TO BE LEARNING CHOREOGRAPHY!

Once the group is ready and in costume.

**SAY:** Remember, this is your offering to God. Give him your best and make sure it comes from a genuine heart. He will work and use it in ways we cannot even imagine to bless others and speak truth to those witnessing. Let it be a worshipful experience for everyone involved.

**DO:** Have them dance “You Have All of Me” from top to bottom WITHOUT ANY STOPS! After running it from top to bottom work with them on the following check list.

### DRESS REHEARSAL CHECKLIST

- Space:** Is there enough space for each dancer to do the choreography freely and correctly? If not, you may have to slightly alter where they stand in order to achieve this. Don’t be afraid to be creative with the formations if the space is not allowing it.
- Costume Distractions:** Is there any part of the costume that is a distraction? At NO point should any skin be showing on the lower back or belly. Necklines must not be too low. Clothes must not be too tight. If there is even ONE person that has any of these costume distractions—FIX IT NOW! You can do this by having them put on another shirt or leotard underneath.
- Don’t Adjust Costume:** At no point should a dancer ‘fix their costume’ mid choreography. They must dance through it! If it is a major problem or distraction then fix it so the dancer does not have to adjust.
- No Bling:** Take off all jewelry and glasses if possible! These only prove to be a distraction as these are usually different on every individual—the point is to look like ONE unit.
- Audio:** Is the music loud enough? Too loud? Be sure to communicate ALL AUDIO NEEDS with your audio technician a day or two BEFORE the ministry date.
- Lighting:** Make sure the group is well lit. Try to refrain from doing any creative lighting. The dance should speak for itself.
- Enter/Exit:** Rehearse how and where the group is going to enter the space at the beginning, as well as how they will exit. THE ENTRANCE AND EXIT SHOULD BE TREATED LIKE IT IS PART OF

### NOTE

*Don’t be discouraged by a bad dress rehearsal! If you are prepared and tackle the checklist above correctly—then a BAD dress rehearsal usually means a GREAT performance!!*

THE PERFORMANCE PIECE! Don’t discredit what you’ve created by having a sloppy exit!

- Connection:** Once again, be sure the dancers are placing their hearts into their movements, by using all of what they’ve discovered through ‘life applications’ in their presentation!

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle. Ask a volunteer to read the parable of the talents in Matthew 25: 14–30.

**SAY:** *What are the talents in this parable? (Money) What similarities can you find between the monetary talents in the parable and artistic talents?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Which of the three servants do you identify with the most?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *How could YOU multiply your artistic talent? What happens if we bury it?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *What does the parable show us about how we are to use our talents?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *As God’s servants, we need to be good stewards of everything God has entrusted to us. This includes our planet, our bodies, our treasures, our time, and our talents, and yes, including our artistic talents. We have to understand that these things don’t belong to us in the first place. God has given each of us different abilities and gifts, which we must be faithful in cultivating and developing. How has God gifted you? And how will you cultivate those gifts?*

**DO:** Allow time to reflect, listen to responses and provide guidance as needed.

## CLOSING PRAYER »

**DO:** Finish the session in prayer that is specific to how the group will be used in ministry the following week.

# UNIT TWO

---

## **Traveling & Turns: Jazz**

### **INTRODUCTION**

The sessions in Unit Two are designed to prepare the dancer to travel and turn in a balanced and controlled way. We introduce the dancer to basic ways to move in space from one position to the next. We also prepare the body to turn while spotting so balance can be maintained.

Session 1: Grapevine & Jazz Square

Session 2: Chassé & Pas de Bourrée

Session 3: Spotting

Session 4: Chaînés

Session 5: Dress Rehearsal

### **JAZZ DANCE for Unit Two**

*Stand Up* by transMission  
(The Salvation Army Southern Territory)

## Session 1

# Grapevine & Jazz Square

### THE GOALS OF THIS SESSION ARE:

- To begin training the body to transition between positions through movement.
- To introduce the Jazz dance to “Stand Up” and to learn the choreography to the chorus and formations

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Stand Up” playable on a CD, iPod, iPad or some other portable device
- Bible
- Lyrics for “Stand Up” copied for each member of your group (Found on the enclosed ‘enhanced DVD’)

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Grapevine (7 min)

**PURPOSE:** Since in this unit we are focusing on travelling and turns, it is only fitting that we include the Grapevine. This is one of many ways to travel from one position to the next in dance.

#### OPTION A: DVD IS THE TEACHER

**SAY:** Find a space in the room where you can all stand and face front.

**DO:** Select the Grapevine exercise on the DVD and pause as needed.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** Find a space in the room where you can all stand and face front, Let’s learn the Grapevine. These are the steps. Do them with me slowly.

-Side step to the right

-Step across in front with the left foot

-Side step to the right with the right foot

Then repeat to the left

-Side step to the left

-Step across in front with right foot

-Side step to the left with the left foot

**DO:** Have your group stand in two lines to walk across the floor facing the opposite side of the room.



**Fig. 2A:** Across the floor lines facing opposite side of room

**SAY:** You will now travel across the floor, two people at a time, doing the Grapevine. Let's try it all together first before we go across the floor in pairs. I will count 5, 6, 7, 8 then you will begin with right, across, right—pause—left, across, left. Let's try it together!

5-6-7-8-right, across, right—pause—left, across, left—pause (repeat until they all get to the other side of the room)

Now go back to where you started in your across the floor lines, and let's try it 2 people at a time. Be sure to wait 8 counts before the next people in line start. I will count you in.

5-6-7-8-(first two people go) 1-2-3-4-5-6-7-8  
(Next 2 people go) 1-2-3-4-5-6-7-8

(Repeat until the entire group makes their way to the other side of the room)

**DO:** Once your whole group has made it to the other side of the room, repeat this technique making your way back across the room. This time start stepping to the left with your left foot first, then follow in sequence.

**SAY:** Now, line up on the side of the room we just ended on, and we will try coming back across the room, this time starting with your left foot, then follow in sequence. It will sound like this left, across, left—pause-right, across, right—pause.

Be sure to wait 8 counts before the next two people start. I will count you in.

5-6-7-8-(first two people go) 1-2-3-4-5-6-7-8  
(Next 2 people go) 1-2-3-4-5-6-7-8

(Repeat until the entire group makes their way to the other side of the room)

That's it you did it! Great job! That's the Grapevine!

## **EXERCISE #2: Jazz Square** (8 min)

**PURPOSE:** The Jazz square is a common moving step used in the Jazz genre of dance. It is a basic step that can be used in a variety of different ways.

### **OPTION A: DVD IS THE TEACHER**

**DO:** Have the group find a space in the room where they can all stand and face front. Try putting them in nice straight lines facing front like Fig. 2B. This is not a travel step so they can face the front as they perform this step on the spot.

Select 'Exercise 2' on the DVD

### **OPTION B: YOU ARE THE TEACHER**

**SAY:** Find a space in the room where you can all stand and face front. Try putting yourself in nice straight lines facing front. This is not a travel step so face the front as you perform this step on your spot.



**Fig. 2B:** Straight lines facing front

**SAY:** These are the steps to the Jazz Square. Do them with me slowly.

- Step your right foot across your left
- Step back with left foot
- Step right foot out to the right
- Step forward with the left foot
  
- Then repeat
- Step back with left foot to resume neutral position
  
- Step right foot out to the right
- Step forward with the left foot and rest

Now let's try it starting with the left foot.

- Step your left foot across your right
- Step back with right foot
- Step left foot out to the left
- Step forward with right foot
  
- Then repeat
  
- Step your left foot across your right

-Step back with right foot  
-Step left foot out to the left  
-Step forward with right foot  
-and rest

I will now count you in, and then together, start the Jazz Square with the right foot and repeat for two counts of 8.

5-6-7-8  
1-2-3-4-5-6-7-8, 2-2-3-4-5-6-7-8

Now start with your left foot and repeat for two counts of 8.

5-6-7-8  
1-2-3-4-5-6-7-8, 2-2-3-4-5-6-7-8

That's it you did it! Great job! That's the Jazz Square!

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

### CHORUS (15 min)

**PURPOSE:** Learning the chorus first will allow you to determine who is the most comfortable and confident in moving in the group.

**DO:** Pass out the lyric sheets of "Stand Up" to each member of your group. If you feel comfortable, in your own words, explain the message of the song OR choose an individual in the group to read vs. 1 of the song, someone else to read the chorus, and so on until you get to the end of the song.

**SAY:** "Use these lyric sheets to write in YOUR WAY of remembering the choreography under the lyrics. This is what you can use to then practice at home."

#### OPTION A: DVD IS THE TEACHER

**DO:** Go to the 'Performance Demonstration' of "Stand Up" on the DVD. The DVD will demonstrate the choreography of the chorus. Have the class stand in any formation in the room and follow along with the DVD. Pause the DVD and review choreography as needed. Keep on the lookout for those who would be confident enough to be in the front and are doing well.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the chorus choreography learned before class, and walk them through the chorus, teaching the choreography yourself. Remember, keep on the lookout for those who would be confident enough to be in the front and are doing well.

When they have finished learning the chorus. Then run it with the audio track of "Stand Up". Stand still for all other parts of the song except the chorus.

### FORMATIONS (10 min)

**PURPOSE:** Now you can use the remainder of your performance part of the class to learn the formations for "Stand Up". This gives the group the ability to hear the song in completion and feel a sense of accomplishment from the start.

Be sure to place those who are confident and feel comfortable with the choreography in the front. Those who don't should stand behind those they can watch in their peripheral vision.

#### OPTION A: DVD IS THE TEACHER

**DO:** Play the 'formations' section of the DVD. Pause on each to allow the group to get in the same formation under your direction. If the numbers in the group are different then make a formation close to that found on the DVD.

Look out for proper spacing and placement of those of various height. Taller in the back, shorter in the front. Watch out for your sight lines. This means to make sure those in the farthest audience seat on each side in the front row are able to see the entire group.

These formations happen in different orders throughout the piece. Please refer to the 'performance demo' on the DVD as well as the lyric sheet provided on the enhanced DVD for the order of formations.

When you have completed all the formations, you need to run the song from top to bottom being sure to move into each formation at the appropriate time. You can now run these formations with the 'Performance Demonstration' of "Stand Up" found in this Unit's DVD menu.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the number and order of formations already learned before class and lead them through the formations yourself.

Look out for proper spacing and placement of those of various height. Taller in the back, shorter in the front. Watch out for your sight lines. This means to make sure those in the farthest audience seat on each side in the front row are able to see the entire group.

These formations happen in different orders throughout the piece. Please refer to the 'performance demo' on the DVD as well as the lyric sheet provided on the enhanced DVD for the order of formations.

When you have completed all the formations, you need to run the song from top to bottom being sure to move into each formation at the appropriate time. You can now run these formations with the audio track of "Stand Up".

Be sure to only do chorus choreography and refrain from doing any other choreography outside the formations.

## LIFE APPLICATION (5 MIN) »

**DO:** Call the group to find a space on the floor and take a seat.

**SAY:** *When is the last time something moved you so much that your natural response was to stand? When a performance made you jump to your feet? When you heard a powerful speaker that shattered your previous ways of thinking? When your favorite team made a comeback in the final seconds of the game and won the ultimate title?*

*This song talks about how God compels us to stand, praise, and bless Him—or say good things about Him.*

**Stand up and bless the Lord  
He is worthy, He is worthy  
He is the great and mighty one  
He is worthy, He is worthy to be praised!**

*What specific aspects about God inspire you to respond and acknowledge His greatness? Why is He worthy to be praised?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Perhaps there is a story behind your experience with God. I'll give you a few seconds to think of one characteristic of God that you feel you'd like to praise Him for as you think about your own life.*

*Now, how does that quality of God physically move you? Does it prompt you jump to your feet? Slowly lift your head and arms heavenward? Fall facedown?*

*Bask in the sun? Whatever it is, go ahead and interpret that into a movement. It can be a single movement or a string of movements. This can be a time of worship. Stand up now, and move to a space in the room away from everyone else and think about that quality and put it to movement. I will give you 30 more seconds and then we will come back and share that movement with the rest of the group. Go.*

**DO:** Spread everyone out so they can have their own space. After 30 seconds or so, gather everyone back.

**SAY:** *So what characteristic of God did you choose and how did you choose to respond to that in movement? Let's go around the room and share. First show us your movement and then tell us which characteristic you chose to respond to by saying, "God you are \_\_\_\_\_"*

**DO:** Have dancers go one at a time and encourage this to be a time of worship as they bless God.

**SAY:** *These are just a few reasons why we dance. Just as giving a standing ovation gives worth to an excellent performance, we give God worth when we worship. God's nature and character—God being who He is inspires us to respond in order to show Him that. That is worship. Worship is responding to who God is and the works He has done.*

*Psalm 71:8 says, "My mouth is filled with your praise, declaring your splendor all day long." (NIV)*

## CLOSING PRAYER »

**DO:** Gather the group back into a circle. Finish the session in prayer.

## Session 2

# Chassé & Pas de Bourrée

---

### THE GOALS OF THIS SESSION ARE:

- To discover two more ways to travel in dance, through the Chassé and Pas de Bourrée
- “Stand Up”—Review chorus and formations, and learn verse/intro/outro choreography

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Stand Up” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

**DO:** Take a water break for 30 sec.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Chassé (7 min)

**PURPOSE:** The technique we will start with today is the Chassé. This too, is a travel step, used very often in jazz. The definition of “Chassé” is “to chase”.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face front. Start Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** Spread out in the room and face front. This is what a chassé looks like, watch me first:

- With hands on hips push the right foot along the floor in a Plié
- Spring into the air where both legs meet at the ankles, feet pointed and turned out.
- Come to land on your left foot then right foot

Now you try on your own as I talk you through it. Turn to your right.

- With hands on hips push the right foot along the floor in a Plié
- Spring into the air where both legs meet at the ankles, feet pointed and turned out.
- Come to land on your left foot then right foot

It’s called “chassé” because the foot that is behind comes to meet the front foot in the air, as if it is chasing it.

Turn to your left and let’s try the Chassé starting on the left foot.

- With hands on hips push the left foot along the floor in a Plié
- Spring into the air where both legs meet at the ankles, feet pointed and turned out.
- Come to land on your right foot then left foot



**Fig. 2A:** Across the floor lines



GREAT! Now let's all turn to our right to face the side wall and try to do a chassé starting your right foot to then immediately follow by a chassé on your left foot. Go ahead!

**DO:** Have the group line up in their across the floor lines.

**SAY:** Now you will travel across the floor two people at a time doing the Chassé. Here's a look at how you will travel across the floor. I will count in: 5-6-7-8 then you will start the Chassé on your right foot and then follow with your left foot. You will repeat until you get to the other side of the room.

Now let's try it 2 people at a time. Be sure to wait 8 counts before the next people in line start.

5-6-7-8

(first 2 people) 1-2-3-4-5-6-7-8

(Second 2 people) 1-2-3-4-5-6-7-8

(Repeat until everyone has made it to the other side of the room)

**DO:** Once your whole group has made it to the other side of the room, repeat this technique making your way back across the room.

**SAY:** We will now come back across the room. This time start the Chassé with your left foot and repeat. I will count you in. Remember to wait 8 counts before the next two people begin.

5-6-7-8

(first 2 people) 1-2-3-4-5-6-7-8

(Second 2 people) 1-2-3-4-5-6-7-8

That's it you did it! Great job! That's the Chassé!

## EXERCISE #2: Pas de Bourrée (8 min)

**PURPOSE:** The next technique is the Pas de Bourrée. This too, is a travel step, used very often in jazz.

### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face front in even lines. Start Exercise 2 on the DVD.



Fig. 2B: Lines facing front

### OPTION B: YOU ARE THE TEACHER

**SAY:** Stand in even lines facing the front of the class. Make sure that you can see me by standing in the windows. This is how you do the Pas de Bourrée do it with me slowly:

-The right foot moves behind the left foot on demi Plié

-The left foot moves to second on Relevé

-Step front with the right foot flat to demi Plié

Now repeat it with the opposite feet.

-The left foot moves behind the right foot on demi Plié

-The right foot moves to second on Relevé

-Step front with the left foot flat to demi Plié

Now let's put it together as it appears in the choreography for "Stand Up". One Pas de Bourrée takes 4 counts. I will count you in.

5-6-7-8

1-2-3-4-5-6-7-8 Great let's try it again!

1-2-3-4-5-6-7-8

**DO:** Repeat this exercise as many times as needed for the group to feel comfortable with the Pas de Bourrée.

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

**REVIEW** (5 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Take this time to review what was learned in the last class with the DVD. Go to the 'Performance Demonstration' for "Stand Up" and run all formations with the music from top to bottom. Be sure to do the chorus choreography as and when the chorus occurs.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track for "Stand Up" and run the song from top to bottom being sure to do the chorus choreography in front of the group as and when it happens. Prompt the group when to move into the appropriate formation.

## VERSE CHOREOGRAPHY (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Now it's time to learn the verse of "Stand Up". Select 'Verse Choreography' on your DVD where there is a slow demonstration of the choreography to the verse. Have the group get in the verse formation and learn the choreography with the DVD.

Be sure to pause the DVD as needed.

Once the group has learned the choreography, go back and select 'Performance Demonstration' and run all verse, chorus, and formations with the DVD.

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the verse choreography already learned and teach it to them directly in front of them using the correct formation. Once they have learned the choreography, try it with the audio track of "Stand Up".

## INTRO & OUTRO CHOREOGRAPHY (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Now it's time to learn the intro and outro of "Stand Up". Select "Intro and Outro Choreography" on your DVD where there is a slow demonstration. Have the group get in the correct formation and learn the choreography with the DVD.

Be sure to pause the DVD as needed.

Once the group has learned the choreography, go back and select 'Performance Demonstration' and run all verse, chorus, intro and outro and formations with the DVD.

## INTRO CHOREOGRAPHY (5 min)

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the intro choreography already learned and teach it to them directly in front of them using the correct formation. Once they have learned the choreography, try it with the audio track of "Stand Up".

**SAY:** Let's learn the intro of "Stand Up" which happens in formation 1.

Opening position is kneeling on floor with one knee. The movement is 8 counts to

stand up and pop on 1.

Let's try it as a group. 5-6-7-8, 1-2-3-4-5-6-7-8-POP

This happens one person at a time, starting with the person in the **back and moving forward**. Let's try it one person starting at a time, with the last person beginning and continuing until everyone has joined in.

5-6-7-8,  
POP-2-3-4-5-6-7-8,  
POP-2-3-4-5-6-7-8,  
POP-2-3-4-5-6-7-8,  
POP-2-3-4-5-6-7-8-  
JUMP

The last 1 count all **but the first person** will jump turning their backs to the audience.

The next choreography also happens one at a time. It is clapping on a diagonal, one person at a time but this time **from the front person to the back**, starting on each count of 8. Let's try it. All but the first person turn with backs to the audience. Be sure to move to your formation # 2 on the last count of 8. I'll count you in.

5-6-7-8,  
(1st person starts diagonal claps) 1-2-3-4-5-6-7-8,  
(2nd person turns to join them in diagonal claps) 1-2-3-4-5-6-7-8,  
(3rd person turns to join them in diagonal claps) 1-2-3-4-5-6-7-8  
(4th person turns to join them in diagonal claps-move to formation #2) 1-2-3-4-5-6-7-8

## OUTRO CHOREOGRAPHY (5 min)

**SAY:** Let's learn the outro of "Stand Up"

After finishing the very last chorus of the song, you do a "praise jog" for 4 counts of 8. This is done by just jogging around the space while slowly lifting your arms. Let's try it after I count you in.

5-6-7-8,  
1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
3-2-3-4-5-6-7-8,  
4-2-3-4-5-6-7-8

Then there are 4 counts of 8 for every individual to choose your own part of the choreography from the chorus that you would like to repeat for these 4 counts of

8. Think about the 4 counts of 8 you would like to do, now let's do it and repeat for 4 counts of 8.

5-6-7-8,  
1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
3-2-3-4-5-6-7-8,  
4-2-3-4-5-6-7-8

Then you move to 3 counts of 8 with clapping on every beat getting the congregation excited. Let's try it, I'll count you in.

5-6-7-8,  
1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
3-2-3-4-5-6-7-8

On the last clapping count of 8 you move to formation # 4 for the final choreography, which is—arms open, across the chest, and arms up.

Let me say the entire outro sequence:

-4 counts of 8 doing the praise jog  
-4 counts of 8 doing your individual choreography  
-3 counts of 8 doing the claps—being sure to move to formation 4 on the last count of 8  
-Then arms down, cross, up

Let's do it, I'll count you in 5-6-7-8 (praise jog)

1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
3-2-3-4-5-6-7-8,  
4-2-3-4-5-6-7-8

(Individual choreography)

1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
3-2-3-4-5-6-7-8,  
4-2-3-4-5-6-7-8

(Claps)

1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8,  
(move to formation #4) 3-2-3-4-5-6-7-8,

(Arms) Down, Cross, Up  
GREAT JOB! That's the outro!

## LIFE APPLICATION (5 MIN) »

**DO:** Leader gathers group into a circle. Ask someone in the group to look up Lamentations 3:22–23 ready to read in a few moments.

**SAY:** Today, I want to focus on the part of the song that says,

**“Our God is faithful from beginning to end. His love can't be mistaken.”**

**DO:** Have reader read Lamentations 3:22–23.

**“The faithful love of the Lord never ends! His mercies never cease. Great is his faithfulness; His mercies begin afresh each morning.”**

**SAY:** These days, there are very few things that remain the same. Fashion goes in and out of style with season and technology becomes outdated when you have to upgrade to a faster cooler gadget just to keep up. Boy bands or athletes that you thought would be your hero forever grow old, retire, and become not as attractive once you “grow up” a little and see how normal they are without the help of thousands of dollars that the entertainment/sports industry invests to create a marketable image for them. Even beloved family members who were always there for us will one day pass on. And obviously, you and I will change too. Change our clothes, change our favorites, and change our allegiances.

But in spite of all the things that change, God never changes. He is constant and dependable. He is like the North Star. When you look up at the sky, the constellations change with season. So if you are lost, you cannot rely on the stars to figure out where you are. However, out of those stars, the North Star always remains the same. So if you are lost in the woods, you can orient yourself to the North Star to find your way home.

## CLOSING PRAYER »

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 3

# Spotting

### THE GOALS OF THIS SESSION ARE:

- To learn the fundamental technique to balance turns—spotting
- “Stand Up”—Review chorus, formations, verse, intro, and outro choreography. Learn the choreography to the bridge

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Stand Up” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Spotting (15 min)

**PURPOSE:** To learn how to ‘not get dizzy’ when you make turns while dancing—control is essential when doing turns—and this is achieved through ‘spotting’. The purpose of

spotting is to maintain a constant orientation of the dancers head and eyes in order to enhance the dancers control, balance, and to prevent dizziness.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face front in even lines. Start Exercise 1 on the DVD.



**Fig. 2B:** Lines facing front

#### OPTION B: YOU ARE THE TEACHER

**SAY:** “Go ahead and stand in your even lines facing the front on. As a dancer turns, spotting is performed by rotating the body and head at different rates. While the body rotates smoothly at a relatively constant speed, the head periodically rotates much faster and then stops, so to fix the dancer’s gaze on a single location which we call ‘the spot’. Sometimes dancers will focus on an actual visual spot like a light, or fixture on a wall. The spotting point may even be another dancer, in which case, BEWARE the spot may move.

*Let’s take it slow, and learn the proper way to ‘spot’ your turns. We’ll begin by just practicing balancing.*

*–Pick your spot on the wall directly in front of you. (If you are using mirrors, have the group look at their own eyes in the mirror)*

*–SLOWLY bend your right knee and lift your right foot behind you to then hold it with your right hand*

*–Breathe deeply and maintain your spot to ensure balance for 8 counts.*

*1–2–3–4–5–6–7–8*

*GREAT JOB! Now shake it out, and repeat on the left foot.*

*–Pick your spot on the wall directly in front of you.*

*–SLOWLY bend your left knee and lift your left foot behind you to then hold it in*

your left hand

-Breathe deeply and maintain spotting to ensure balance for 8 counts.

1-2-3-4-5-6-7-8

**DO:** Feel free to repeat this if your class needs more time to perfect balancing using the spotting technique. You can even try doing this exercise facing each of the walls in your class.

**SAY:** Now shake it out. Let's take it to the next level.

-Pick your spot on the wall directly in front of you. (Remember, if you are working with mirrors, the groups own eyes are a good spot to focus on.)

-SLOWLY turn your body to the right while keeping your eyes and head focused on your spot.

-When your body has turned to the point where you can no longer keep your head on the spot without distorting your posture, then QUICKLY turn your head and body to face the front again to catch and refocus on your 'spot'

Let's do that again.

-Pick your spot on the wall directly in front of you.

-SLOWLY turn your body to the right while keeping your eyes and head focused on your spot.

-When your body has turned to the point where you can no longer keep your head on the spot without distorting your posture, then QUICKLY turn you head and body to face the front again to catch and refocus on your 'spot'

Let's try it turning to the left.

-Pick your spot on the wall directly in front of you.

-SLOWLY turn your body to the right while keeping your eyes and head focused on your spot.

-When your body has turned to the point where you can no longer keep your head on the spot without distorting your posture, then QUICKLY turn your head and body to face the front again to catch and refocus on your 'spot'

That's it! That is the technique of spotting. Always make sure your 'spot' is in the direction you will be travelling. If you are turning to the right, focus over your right shoulder and vice versa! You may get a little dizzy, but spotting secures your balance.

GREAT JOB!

### TIP!

If you ever get too dizzy, STOP, then jump up and down. The motion of up and down as opposed to side to side regains equilibrium.

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

**REVIEW** (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Take this time to stop the DVD and return to the 'Performance Demo' of "Stand Up" to run all formations, verse, intro, outro, and chorus choreography with the DVD. Just stand still as the bridge plays.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track of "Stand Up". Be sure to be doing the choreography in front of the group, and prompt formations as they happen. Stand still during the bridge.

**BRIDGE CHOREOGRAPHY** (15 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Select the 'Bridge' section of the DVD and take the remainder of the performance section of this class to learn the Bridge Choreography of the "Stand Up". Follow the demonstration on the DVD and pause as needed.

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the choreography of the bridge learned before class. Place the the group in the correct formation for the bridge.

**SAY:** Now it's time to take the remainder of the performance section of this class to learn the Bridge of "Stand Up". The bridge begins after the **second** time you dance the chorus. There is a lot of choreography in the bridge, so be sure to ask for help if you need it along the way so that you can make sure you master a sequence before moving onto the next.

You begin counting the bridge on the last word of the chorus "Praise".

**The first sequence of choreography sounds like this.**

1 count of 8: jog to formation 1 while slowly raising your arms

1 count of 8: diagonal claps to the back, 8 counts to the side, then 8 counts to the front. Drop to the floor.

The next FOUR counts of 8 are sways one at a time, **starting with the person in the back**. 1 count of 8 per person. Let's try that all together. I will count you in.

5-6-7-8,

(Jog to formation 1) 1-2-3-4-5-6-7-8

(Diagonal claps back) 1-2-3-4-5-6-7-8

(Diagonal claps side) 1-2-3-4-5-6-7-8

(Diagonal claps front) 1-2-3-4-5-6-7-8 drop to the floor

(Back person stand and sway) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8 Everyone should be swaying now!

GREAT JOB!

**The second sequence of choreography sounds like this.**

You then move into the 'diagonal pull' one person at a time (demonstrate the 'diagonal pull'). Do this choreography **starting at the back**, while everyone continues to sway. Let's try it. I will count you in, then everyone sways except for the back person who starts the 'diagonal pull'.

5-6-7-8

(Back person starts diagonal pull while everyone else sways) 1-2-3-4-5-6-7-8

(Next person join 'diagonal pull') 1-2-3-4-5-6-7-8

(Next person join 'diagonal pull') 1-2-3-4-5-6-7-8

(Next person join 'diagonal pull') 1-2-3-4-5-6-7-8 then everyone end with head down.

GREAT JOB!

**The third sequence of choreography sounds like this.**

Each person does the Grapevine choreography from the chorus starting one person at a time, **from front to back**. WAIT 2 counts of 8 before the next person begins the Grapevine. Let's try it. I will count you in.

5-6-7-8

(Front person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8 Everyone drops to the floor!

WONDERFUL!

You will notice that the last person to join the Grapevine needs to only wait ONE count of 8 before joining in. You then conclude the Grapevine sequence into the chorus. Let's try the Grapevine sequence again, now going through into the chorus. I'll count you in.

5-6-7-8

(Front person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8

(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,

2-2-3-4-5-6-7-8 Drop to the floor

Continue into the chorus "stand up and bless the Lord".

GREAT!

Let's try the entire bridge together! It sounds like this:

1 Count of 8 "Praise run"

3 Counts of 8 Diagonal Claps

4 Counts of 8 Individual sways

4 Counts of 8 Individual diagonal pulls

Grapevine Canons into the chorus "Stand Up and bless the Lord"

I'll count you in, 5-6-7-8

**1st Sequence**

(Jog to formation 1) 1-2-3-4-5-6-7-8

(Diagonal claps back) 1-2-3-4-5-6-7-8

(Diagonal claps side) 1-2-3-4-5-6-7-8

(Diagonal claps front) 1-2-3-4-5-6-7-8 drop to the floor

(Back person stand and sway) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8

(Next person stand and join) 1-2-3-4-5-6-7-8 Everyone should be swaying now!

### **2nd Sequence**

(Back person starts diagonal pull while everyone else sways) 1-2-3-4-5-6-7-8  
(Next person join `diagonal pull) 1-2-3-4-5-6-7-8  
(Next person join `diagonal pull) 1-2-3-4-5-6-7-8  
(Next person join `diagonal pull) 1-2-3-4-5-6-7-8 then everyone end with head down.

### **3rd Sequence**

(Front person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8  
(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8  
(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8  
(Next person starts Grapevine and continues to repeat) 1-2-3-4-5-6-7-8,  
2-2-3-4-5-6-7-8 Everyone drops to the floor!

*GREAT JOB! That is a lot of choreography. Now let's try it with the music. Be sure to be comfortable with what sequence comes next.*

**DO:** Play the audio track of "Stand Up" and do the choreography in front of them. It is very important that you are shouting out the choreography sequence along the way.

Keep running as much as necessary within the time frame.

## **LIFE APPLICATION (5 MIN) »**

**DO:** Gather the group back into a circle.

**SAY:** *Today we learned to spot when we turn. When we don't spot, we become dis-oriented and travel all over the place. When we spot correctly, we are able to hold our center, find balance and stay on the path we are suppose to travel.*

*What takes you away from God? Bad company? Certain movies? Internet? Games? Ministry? Busyness? Pride?*

*Think of one thing that keeps you from being centered on God.*

**DO:** Allow a few moment to think.

**SAY:** *There are so many things in the world that distracts us and takes us away from our relationship with God, but God is always there—steady as a rock. He is our rock, our anchor, our guide. Let's praise God for that! Today, I want to focus on the part of the song that says:*

***He is our fortress and our hope He defends  
And He cannot be shaken.***

*The Bible also says,*

***"The LORD is my rock, my fortress, and my savior; my God is my rock, in whom I find protection. He is my shield, the power that saves me, and my place of safety." Psalm 18:2 (NLT)"***

*So God is steady. He is always there, but we tend to wander because of our distractions or temptations. What is something that you can do to re-focus on God? Maybe it's re-arranging your schedule and decreasing the amount of time spent doing something that is not productive to your spiritual growth and dedicating more time to an activity that would nurture your relationship with God. Maybe it's relocating your computer from your room to the living room so that you are accountable for your internet activities. I want each of us to work on being focused on God this week.*

## **CLOSING PRAYER »**

**SAY:** *Think about something that shakes you up. The distractions you have in your life. Let's give it over to God and in faith, trust that God will be our strength. I will give you a few minutes to pray on your own and then I will close in prayer.*

**DO:** Give a few moments for individual prayer and then closes in prayer.

## Session 4

# Chaînés

---

### THE GOALS OF THIS SESSION ARE:

- To learn how to execute a well balanced and controlled turn with the use of the spotting technique.
- “Stand Up”—Review all choreography. Polish the finished product.

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Stand Up” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Chaînés (15 min)

**PURPOSE:** Chaînés means ‘chain’, and like links to a chain the Chaînés turns can be linked together to travel.

### OPTION A: DVD IS THE TEACHER

**DO:** Have the group stand in their ‘across the floor’ lines. Start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER



**Fig. 2C:** Chaînés Prep Position

**SAY:** You will have a full 15 minutes to complete this exercise. Chaînés are a series of quick turns on a straight line or in a circle with progression. Stand facing front with your hands on your shoulders with feet shoulder width apart. Let’s simplify the technique. Spot over your right shoulder, then turn your body 180 degrees. You should now be facing the back wall. Now continue your Chaînés 180 degrees, keeping your spot.

*Great job.*

*Now let’s try it in the opposite direction. Find your spot over your left shoulder, then Chaînés 180 degrees to face the back wall. Continue to do one more Chaînés, maintaining your spot to then face the front.*

*Go back to the start of your ‘across the floor lines’. Let’s try it altogether first. Hands on your shoulders, face front, spot over your right shoulder. I will count you in, and take 2 counts on each 180 degree turn. 5–6–7–8*

*Chaînés–2–Chaînés–4–Chaînés–6–Chaînés–8  
Chaînés–2–Chaînés–4–Chaînés–6–Chaînés–8*



Great job. Now go back and try it two people at a time. Be sure to wait 8 counts before the next people in line begin. Put your hands on your shoulders, face front, spot over your right shoulder.. 5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

(continue until everyone has made it to the other side of the room)

If you are dizzy, jump up and down to regain equilibrium.

Let's try it from the left. Get in your 'across the floor lines' on the side of the room we just finished on. Face front, hands on shoulders, spot over your left shoulder and Chaînés back across the room in the same way—2 counts to each Chaînés.

5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

(continue until everyone has made it to the other side of the room)

**GREAT JOB!**

Now let's put the Chaînés together as they appear in the choreography of "Stand Up". Get in your starting across the floor lines and put your arms in first position, face front, spot over your right shoulder. You will now Chaînés on EVERY count!

5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

(continue until everyone has made it to the other side of the room)

Now try it coming back across the room. Face front, arms in first position, spot over your left shoulder, Chaînés on every count.

5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

(continue until everyone has made it to the other side of the room)

**EXCELLENT!**

## PERFORMANCE (25 MIN) »

### REVIEW (10 min)

#### OPTION A: DVD IS THE TEACHER

**DO:** Go to the 'Performance Demonstration' of "Stand Up" on the DVD and review all choreography and formations.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track of "Stand Up". Be sure to do all choreography in front of the group. Prompt formations as they occur.

### POLISH (15 min)

#### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Now it is time to polish. All the choreography is now learned but the most important part is the polishing. This step is what refines your presentation so that there is limited distraction to the message of the piece.

Use the next 15 minutes to start the piece from top to bottom and work through each segment with the AUDIO TRACK ONLY—WITHOUT THE DVD—AND WITHOUT THE LEADER STANDING IN FRONT OF THE GROUP. The leader should take notes of things which need to be fixed and then fix them.

Use the checklist below to polish your piece. Stop and start the CD audio track and when you see one of the following items that needs work STOP and fix it! DO NOT check it off until you have rehearsed and fixed the following items. Feel free to fix multiple things at one time. There may be a part of the song where all items are not polished. Stop and fix them all.

### POLISH CHECKLIST

- Choreography:** All dancers must be doing the correct movements with the correct arms and legs in all parts of the piece.
- Formations:** Make sure each person is standing in the correct formations. Also make sure that each member of the congregation will be able to see each and every individual.
- Body Alignment:** All dancers should be incorporating proper body alignment as they execute all the choreography.

- ❑ **Body Positions:** Arms and legs need to be in the correct placement (i.e., positions, high, low, bent, straight).
- ❑ **Flow:** Keeping all the above things in mind, the dancers must STILL connect their movements as a dance, not just a position to a position, but with the appropriate flow of transitions in between.
- ❑ **Energy:** Dancers should not look like limp wet rags! You should see and feel the energy shooting out from their core through their fingertips, head, and toes. The whole body must look like it has an energy propelling it through the choreography.
- ❑ **Synchronization:** On unison movement (similar choreography) the group must move TOGETHER. No one person should be ahead or behind. All choreography must look as close to exactly the same as possible so the group moves as one unit, not separate dancers.
- ❑ **THE BIGGEST IS CONNECTION:** The dancers must look like they believe the lyric and the message they are communicating! It is now time to put all those Life Applications done in this unit—and apply them to the choreography! The choreography is merely an extension of the message to make it clear. The group must now dance from the heart.

Now get polishing! Again use the audio track that is included and run the song from top to bottom being sure to fix all those things on the checklist along the way!

## LIFE APPLICATION (5 MIN) »

**DO:** Call the group back into circle.

**SAY:** *If you knew about the cure for cancer, what would you do?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *If you had lost your wallet, keys and brand new smart phone for weeks and you finally found it, what would you do?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *When something great happens, we can't wait to tell someone about it. We want to share the joys with other people so that they can experience it too.*

*Today's lyric says:*

**He has done great things for us  
He has done great things  
So let us come before His throne with praise!**

*Psalm 9:1 says, "I will praise you, O Lord, with all my heart; I will tell of all your marvelous works."*

*Take a few moments to think about a wonder, or marvelous work of God that you've experienced. I want to give you an opportunity to share what that is. Let's go around in a circle and share a quick sentence about God's marvelous work that you've witnessed.*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Now that we've shared it with each other here, take the opportunity to share it with someone out in the community this week!*

## CLOSING PRAYER »

**SAY:** *I'm going to open up this time of prayer for you to say a one sentence prayer. You can say "Thank you God for \_\_\_\_." And then, I'll close in prayer.*

## Session 5

# Dress Rehearsal

---

### THE GOALS OF THIS SESSION ARE:

- To review all techniques learned in Unit Two
- “Stand Up”—Dress Rehearsal IN COSTUME

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Stand Up” playable on a CD, iPod, iPad or some other portable device
- Bible
- All parts of costumes for each member of your group

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

**PURPOSE:** To review the techniques we learned in this unit.

### OPTION A: DVD IS THE TEACHER

**DO:** Start by having the group get in their lines facing the front of the room and start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER

**SAY:** Let’s face the front of the room and review all the techniques learned in this unit.

### EXERCISE #1: Pas de Bourrée (2 min)

**SAY:** Stand in even lines facing the front of the class. Make sure that you can see me by standing in the windows. This is how you do the Pas de Bourrée. Do it with me slowly:

*–The right foot moves behind the left foot on demi Plié*

*–The left foot moves to second on Relevé*

*–Step front with the right foot flat to demi Plié*

*Now repeat it with the opposite feet.*

*–The left foot moves behind the right foot on demi Plié*

*–The right foot moves to second on Relevé*

*–Step front with the left foot flat to demi Plié*

*Now let’s put it together as it appears in the choreography for “Stand Up”. One Pas de Bourrée takes 4 counts. I will count you in.*

*5-6-7-8*

*1-2-3-4-5-6-7-8 Great let’s try it again!*

*1-2-3-4-5-6-7-8*

**DO:** Repeat this exercise as many times as needed for the group to feel comfortable with the Pas de Bourrée.

### EXERCISE #2: Jazz Square (2 min)

**SAY:** Find a space in the room where you can all stand and face front. Try putting yourself in nice straight lines facing front. This is not a travel step so face the front as you perform this step on your spot.

Let's review the steps to the Jazz Square. Do them with me slowly.

- Step your right foot across your left
- Step back with left foot
- Step right foot out to the right
- Step forward with the left foot

- Then repeat
- Step back with left foot to resume neutral position

- Step right foot out to the right
- Step forward with the left foot
- and rest

Now let's try it starting with the left foot.

- Step your left foot across your right
- Step back with right foot
- Step left foot out to the left
- Step forward with right foot

- Then repeat

- Step your left foot across your right
- Step back with right foot
- Step left foot out to the left
- Step forward with right foot
- and rest

I will now count you in, and then together, start the Jazz Square with the right foot and repeat for two counts of 8.

5-6-7-8

1-2-3-4-5-6-7-8, 2-2-3-4-5-6-7-8

Now start with your left foot and repeat for two counts of 8.

5-6-7-8

1-2-3-4-5-6-7-8, 2-2-3-4-5-6-7-8

That's it you did it! Great job! That's the Jazz Square!

### **EXERCISE #3: Grapevine** (3 min)

**SAY:** You will now travel across the floor two people at a time doing the Grapevine. Let's try it all together first before we go across the floor in pairs. I will count 5, 6, 7, 8 then you will begin with right, across, right—pause—left, across, left. Let's try it together!

5-6-7-8—right, across, right—pause—left, across, left—pause (repeat until they all get to the other side of the room)

Now go back to where you started in your across the floor lines, and let's try it 2 people at a time. Be sure to wait 8 counts before the next people in line start. I will count you in.

5-6-7-8—(first two people go) 1-2-3-4-5-6-7-8

(Next two people go) 1-2-3-4-5-6-7-8

(Repeat until the entire group makes their way to the other side of the room)

**DO:** Once your whole group has made it to the other side of the room, repeat this technique making your way back across the room. This time start stepping to the left with your left foot first, then follow in sequence.

**SAY:** "Now, line up on the side of the room we just ended on, and we will try coming back across the room, this time starting with your left foot, then follow in sequence. It will sound like this: left, across, left—pause—right, across, right—pause.

Be sure to wait 8 counts before the next two people start. I will count you in.

5-6-7-8—(first two people go) 1-2-3-4-5-6-7-8

(Next two people go) 1-2-3-4-5-6-7-8

(Repeat until the entire group makes their way to the other side of the room)

That's it you did it! Great job! That's the Grapevine!

### **EXERCISE #4: Chassé** (3 min)

**SAY:** We will travel across the floor two people at a time doing the chassé. Be sure to wait 8 counts before the next people in line start.

5-6-7-8

(first 2 people) 1-2-3-4-5-6-7-8

(Second 2 people) 1-2-3-4-5-6-7-8

(Repeat until everyone has made it to the other side of the room)

**DO:** Once your whole group has made it to the other side of the room, repeat this technique making your way back across the room.

**SAY:** *We will now come back across the room. This time start the chassé with your left foot and repeat. I will count you in. Remember to wait 8 counts before the next two people begin.*

5-6-7-8

*(first 2 people) 1-2-3-4-5-6-7-8*

*(Second 2 people) 1-2-3-4-5-6-7-8*

*That's it you did it! Great job! That's the Chassé!*

### **EXERCISE #5: Chaînés** (5 min)

**SAY:** *We will start the Chaînés together as they appear in the choreography of "Stand Up". Get in your starting 'across the floor lines' and put your arms in first position, face front, spot over your right shoulder. You will now Chaînés on EVERY count!*

5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

*(continue until everyone has made it to the other side of the room)*

*Now try it coming back across the room. Face front, arms in first position, spot over your left shoulder, Chaînés on every count.*

5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

*(continue until everyone has made it to the other side of the room)*

*EXCELLENT!*

**DO:** Take a water break for 30 sec.

## **PERFORMANCE (25 MIN) »**

### **DRESS REHEARSAL**

#### **ONLY OPTION: YOU ARE THE TEACHER**

**DO:** Take the time to review the 'dress rehearsal' option on the DVD menu. This is the last rehearsal! Well done on all the work you have completed to get this far!

You need to treat this part of the rehearsal ***as if it is performance***.

**COSTUME:** All dancers need to be in costume. It is very important that you rehearse in costume so you can make sure the dancers are comfortable and get used to dancing in the costume. We don't want the costume to be a distraction in any way either to the dancer or the audience.

**SPACE:** You should be in the space you are actually performing in so that there are no surprises on the day you are to perform. This is the rehearsal where you tackle all audio, technical, costume, and space glitches that may come up.

#### **THIS IS NOT A TIME TO BE LEARNING CHOREOGRAPHY!**

**Once the group is ready and in costume.**

**SAY:** *Remember, this is your offering to God. Give him your best and make sure it comes from a genuine heart. He will work and use it in ways we cannot even imagine to bless others and speak truth to those witnessing. Let it be a worshipful experience for everyone involved.*

*Have them dance "You Have All of Me" from top to bottom WITHOUT ANY STOPS! After running it from top to bottom work with them on the following check list.*

### **DRESS REHEARSAL CHECKLIST**

- Space:** Is there enough space for each dancer to do the choreography freely and correctly? If not, you may have to slightly alter where they stand in order to achieve this. Don't be afraid to be creative with the formations if the space is not allowing it.
- Costume Distractions:** Is there any part of the costume that is a distraction? At NO point should any skin be showing on the lower back or belly. Necklines must not be too low. Clothes must not be too tight. If there is even ONE person that has any of these costume distractions—FIX IT NOW! You can do this by having them put on another shirt or leotard underneath.

- ❑ **Don't Adjust Costume:** At no point should a dancer 'fix their costume' mid choreography. They must dance through it! If it is a major problem or distraction then fix it so the dancer does not have to adjust.
- ❑ **No Bling:** Take off all jewelry and glasses if possible! These only prove to be a distraction as these are usually different on every individual—the point is to look like ONE unit.
- ❑ **Audio:** Is the music loud enough? Too loud? Be sure to communicate ALL AUDIO NEEDS with your audio technician a day or two BEFORE the ministry date.
- ❑ **Lighting:** Make sure the group is well lit. Try to refrain from doing any creative lighting. The dance should speak for itself.
- ❑ **Enter/Exit:** Rehearse how and where the group is going to enter the space at the beginning, as well as how they will exit. THE ENTRANCE AND EXIT SHOULD BE TREATED LIKE IT IS PART OF THE PERFORMANCE PIECE! Don't discredit what you've created by having a sloppy exit!
- ❑ **Connection:** Once again, be sure the dancers are placing a heart into their movements, by using all of what they've discovered through 'life applications' in their presentation!

### NOTE

*Don't be discouraged by a bad dress rehearsal! If you are prepared and tackle the checklist above correctly—then a BAD dress rehearsal usually means a GREAT performance!!*

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle.

**SAY:** *Performing in front of people is no easy task. For some, being on stage is paralyzing while others thrive on the attention. Which category do you feel you fit in?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *It is helpful to have a little bit of fear and nervousness to keep us on our toes, focused and alert. Being in front of others makes us vulnerable to people's opinions, criticisms and praises. Every time you perform, people are always going to have an opinion on your performance. It may range anywhere from awful to fabulous and anywhere in between. How would you feel and respond if people love what you do and sing your praises?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *How would you feel and respond if people didn't like what you did and criticized your work?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *What do you think is a healthy way to process and respond to people's praises and criticisms?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *As you perform, you may hear comments that are both encouraging and discouraging. Healthy feedback is important in order to improve your craft. However, we don't need to base our value and worth on what people say and let them get to our head—whether its good or bad. If people put you on a pedestal, don't allow your pride to puff you up. Stay humble. If people say hurtful comments, don't shrivel up and stop using your gifts completely. Remember why you are performing and for whom you are dancing. Why do YOU dance?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Remember that this is your act of worship to God, not a platform to promote yourself. It is a way we can bring people into God's presence and point people to Him—not ourselves. Let's remember this when we minister with "Stand Up".*

## CLOSING PRAYER »

**SAY:** *Close the session in prayer.*

# UNIT THREE

---

## **Expression & Basic Jumps: Contemporary**

### **INTRODUCTION**

In Unit Three, it is important to now try to connect the dancer to the emotion and story of the choreography. It is time to move past the steps themselves and into the heart of the dancer. We will also introduce basic jumps used in dance and explore a high level of motion.

Session 1: Emotion in Movement—Part 1

Session 2: Emotion in Movement—Part 2

Session 3: Hop & Assemblé

Session 4: Jeté

Session 5: Dress Rehearsal

### **CONTEMPORARY DANCE for Unit Three**

*Everything* by transMission  
(The Salvation Army Southern Territory)

## Emotion in Movement—Part 1

---

### THE GOALS OF THIS SESSION ARE:

- To start the important process of connecting emotionally to your choreography
- To introduce the Contemporary dance to “Everything” and to learn the choreography to the chorus and formations

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Everything”, “Immanuel’s Veins” and “Clean Heart” playable on a CD, iPod, iPad or some other portable device
- Bible
- Lyrics for “Everything” copied for each member of your group (Found on the enclosed ‘enhanced DVD’)

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Emotion in Movement Part 1 (15 min)

**PURPOSE:** By now you’ve completed lyrical and jazz dance styles. This unit is based on the contemporary style. Contemporary draws on the same techniques but requires a deep connection to characterizing the choreography while being rooted in authentic emotion.

In ANY movement we do, there should always be a genuine heartfelt connection to what your body is doing. Every movement should have purpose, especially when moving as a ministry! If we do not believe and feel in our souls the message in our movement as we dance, then we have missed a golden opportunity.

***The result is a good dance rather than a spiritually grounded movement ministry.***

With that said, it is difficult to train one to get past the ‘steps’ and into the heart when they dance. But in this unit we will guide you on the steps that will help with this discovery.

Part one of this exercise is found in this session. Part two is found in Session 2.

### OPTION A: DVD IS THE TEACHER

**DO:** Have the group stand facing front. Select Exercise 1 on the DVD

### OPTION B: YOU ARE THE TEACHER

**SAY:** *Today we are going to learn the steps that will help us connect to what we are dancing. Pick your own spot in the room away from anyone else and face the front. Learn these simple 8 counts of choreography. It sounds like this:*

*–Chassé to the right facing front with arms in second*

*–Step the left foot behind the right foot and transfer weight—this is called a ball change*

*–Chaînés to the left, then hit an individually inspired pose*

*Now let’s try it together as a group in sequence. 5–6–7–8*

*–Chassé to the right facing front with arms in second*

*–Step the left foot behind the right foot and ball change*

*–Chaînés to the left, then hit an individually inspired pose*

*I will now play a piece of instrumental music, and you are to keep repeating the*



same sequence of choreography we just learned in your own time and tempo. For instance, no two dancers need to execute the chassé at the same time or at the same tempo. Each individual is to interpret the emotion of the music through the choreography. Now face your own way in the room, forget about everyone else, and respond to the music.

**DO:** Play “Immanuel’s Tide” audio track and have the group do the exercise on their own time. If the group is feeling awkward STOP THE MUSIC!

**SAY:** *If you are feeling awkward, this is completely normal if this is something new for you—but trust me, it’s part of growing as a dancer! It will get easier—remember no one is looking at you! Here’s a tip. The style of music played should effect your posture, tempo, strength, and fluidity.*

**DO:** Play the same music and have them try it again. Once you feel they are comfortable. Stop the exercise.

If you still have time, change the style of music and repeat the exercise. You should see how the style of music effects the style of movement.

**DO:** Play “Clean Heart” audio track and have the group do the exercise on their own time.

**DO: Take a water break for 30 sec.**

## PERFORMANCE (25 MIN) »

### CHORUS (15 min)

#### OPTION A: DVD IS THE TEACHER

**DO:** Learning the chorus first will allow you to determine who is the most comfortable and confident moving in the group.

Go to the ‘Performance Demonstration’ of “Everything” on the DVD. The DVD will demonstrate the choreography of the chorus. Have the class stand in any formation in the room and follow along with the DVD.

Pause the DVD and review choreography as needed. Keep on the lookout for those who would be confident enough to be in the front and are doing well.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the chorus choreography learned before class, and walk them through the

chorus, teaching the choreography yourself. Remember, keep on the lookout for those who would be confident enough to be in the front and are doing well.

Run the chorus choreography with the audio track of “Everything”.

### FORMATIONS (10 min)

**DO:** Now you can use the remainder of your performance part of the class to learn the formations for “Everything”. This gives the group the ability to hear the song in completion and feel a sense of accomplishment from the start.

Be sure to place those who are confident and feel comfortable with the choreography in the front. Those who don’t should stand behind those they can watch in their peripheral vision.

#### OPTION A: DVD IS THE TEACHER

**DO:** Play the ‘formations’ section of the DVD.

Be on the lookout for proper spacing and placement of those of various height. Taller in the back, shorter in the front. Watch out for your sight lines. This means, make sure those in the farthest audience seat on each side in the front row are able to see the entire group.

These formations happen in different orders throughout the piece. Please refer to the ‘Performance Demo’ on the DVD as well as the lyric sheet provided on the enhanced DVD for the order of formations.

When you have completed all the formations, you need to run the song from top to bottom being sure to move into each formation at the appropriate time. You can now run these formations with the ‘Performance Demonstration’ of “Everything” found in this Unit’s DVD menu.

Be sure to only do chorus choreography and refrain from doing any other choreography outside the formations.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the formations learned before class, and put them in the proper formations yourself being sure to keep the above things in mind.



Fig. A: End Pose

This piece has an end pose which will need to be created in this rehearsal. It can be anything you like, but it is important that all dancers are looking at the hand they have raised—signifying their united purpose to seek the Father’s will.

Now run the chorus choreography with the audio track of “Everything”. Be sure to do the choreography in front of the group and prompt formations as they come.

## **LIFE APPLICATION (5 MIN) »**

**DO:** Gather the group into a circle.

**SAY:** *What is most important to you? What is your ultimate goal in life? What is your deepest desire?”*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Now, where is God in that picture? How important is God to you? If we lost everything, would God still be the king of our lives? Or let’s look at it this way: If we gained the whole world and had everything we needed; if we didn’t lack anything, would He still be our everything? Or would He be crowded out by our desire for success, wealth, education, fame, talent, or reputation? Being successful or wealthy, educated, famous, or talented are not bad things in itself, but the question is... is God still the priority in your life even when you have all those things that the world fights to gain? What does our song say?*

**DO:** Listen to responses.

**SAY:** *It says:*

***You are everything  
You are everything to me  
You are life and breath  
You’re my daily bread  
You are everything to me  
Apart from You I’m nothing  
You are everything to me***

*It keeps saying, “You’re my everything” over and over. Sometimes when we seem to have everything that the world reveres, we become blinded to the things of God.*

*In Philippians 3:7, Paul says,*

*‘Yes, everything else is worthless when compared with the infinite value of knowing Christ Jesus my Lord. For his sake I have discarded everything else, counting it all as garbage, so that I could gain Christ.’” (NLT)*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 2

# Emotion in Movement—Part 2

---

### THE GOALS OF THIS SESSION ARE:

- To continue the discovery of how to connect emotionally to choreography
- “Everything”—Review chorus and formations, and learn verse/intro/outro choreography

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Everything”, “Psalm 51” and “Facedown” playable on a CD, iPod, iPad or some other portable device
- Bible
- Have your three selected ‘soloists’ chosen for the intro choreography of “Everything”
- *Optional: If you choose to use the addition to the technique exercise at the end, you will need your own choice of three different styles of instrumental music that have the following undertones: excited, angry, relaxed*

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Emotion in Movement Part 2 (15 min)

**PURPOSE:** We will spend today’s session again on emotion in movement. It is difficult to train how to connect to your movement, but it is the heartbeat of our ministry and it is vital that we use this as Christian dancers. The emotion in movement techniques should now be implemented in all remaining sessions and units and beyond! It is now an ongoing technique, which consistently needs to shape your movement and ministry.

**CAUTION:** Be prepared for a possible situation where you or an individual may deeply connect and get highly emotional. This is ultimately a GOOD thing. Remember, if you or anyone experiences an intense emotional experience, please talk to your corps officers—dance class is a place to explore these emotions—but it is not a place for deep discussion on personal experiences with the class.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face front. Start Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** Pick your own spot in the room away from anyone else and face the front. Learn these simple 8 counts of choreography. It sounds like this:

- Grapevine to the right
- Grapevine to the left
- Pas de Bourrée
- Form an individually chosen pose

Now let’s try it together as a group in sequence. 5-6-7-8

- Grapevine to the right
- Grapevine to the left
- Pas de Bourrée
- Form an individually chosen pose

Now, stop and think about an experience you have had that has made you very happy. Think about the details of what caused you to feel happy, and what the feeling of happiness felt and feels like.

**DO:** Give them a minute to think.

**SAY:** I will now play instrumental music with a happy undertone and when you feel comfortable, then dance the experience using the same choreography sequence, and repeat. Again, just like last session—you do not have to do the choreography at the same time. Individually choose what pace and color you want to bring to the steps. I will start the music, and you feel free to start whenever you like.

**DO:** Play “Psalm 51” audio track and have the group do the exercise on their own time. If the group is feeling awkward STOP THE MUSIC!

**SAY:** If you are feeling awkward, remember to draw from ‘real life’ experiences which you yourself have actually encountered—this way you can draw from true emotion. THIS is where the connection to the movement begins, because you will be ‘reliving’ your experience through the movement.

**DO:** Play the same music and have them try it again. If there is STILL an awkwardness, STOP THE MUSIC!

**SAY:** Remember, no one in the room knows or needs to know what the experience is that you are dancing, for they will all be doing the same choreography and focusing on themselves.

**DO:** Play the same music and have them try it again. Once you feel they are comfortable. Stop the exercise.

**If you have time**, repeat the choreography sequence with the emotions listed below.

**SAY:** Let’s use the same choreography with a different style of music, one that has a SAD undertone—and see how that effects your movement. I will start the music, and you feel free to start whenever you like.

**DO:** Play “Facedown” audio track and have the group do the exercise on their own time. Once you feel they are comfortable. Stop the exercise.

#### **ADDITION:**

**If you still have time**, continue the same instructions for the following emotions. Please use your OWN music for the following emotions. The order you do emotions is important! You do not want to end the exercise on a negative emotion!!

**Other emotions:** Excited, Angry, Relaxed

**SAY:** Now that you’ve learned to connect—you must connect to the movement in the same way EVERY time you dance! If the emotion you are dancing is joyful, then draw from experiences which made you feel true ‘joy’ and put it in the choreography!

**DO:** Take a water break for 30 sec.

## **PERFORMANCE (25 MIN) »**

**REVIEW** (5 min)

### **OPTION A: DVD IS THE TEACHER**

**DO:** Take this time to review what was learned in the last class with the DVD. Go to the ‘Performance Demonstration’ to run all formations with the music from top to bottom. Be sure to do the chorus choreography as and when the chorus occurs.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Play the audio track for “Everything”. Have the group dance the chorus choreography with you demonstrating in front of them. Be sure to prompt when to move to the different formations.

**VERSE CHOREOGRAPHY** (20 min)

### **OPTION A: DVD IS THE TEACHER**

**DO:** Now it’s time to learn the verse of “Everything”. Select ‘Verse Choreography’ on your DVD where there is a slow demonstration of the choreography to the verse. Have the group get in the verse formation and learn the choreography with the DVD.

#### **SPECIAL THINGS TO NOTE FOR “EVERYTHING” VERSE CHOREOGRAPHY:**

- Remember, the first section of Verse 1 is broken into three solos, which happen during the intro music. Use the emotion exercises practiced earlier and feel free to have the selected/volunteered soloist make them their own.
- Notice that the front and back lines do NOT do unison choreography in the middle of this verse.
- Also notice that the choreography for Verse 2 starts **3 counts of 8 before** you hear the lyrics. Please refer to the Performance Demo found on this DVD for the choreography to this interlude.

Be sure to pause the DVD as needed.

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the verse choreography already learned and teach it to them while demonstrating in front of them—***this includes the intro and interlude***. Be sure to have them stand in the correct formation. Once you've learned the verse, intro, and interlude—run it with the performance track of "Everything".

#### SPECIAL THINGS TO NOTE FOR "EVERYTHING" VERSE CHOREOGRAPHY:

- Remember, the first section of Verse 1 is broken into three solos, which happen during the intro music. Use the emotion exercises practiced earlier and feel free to have the selected/volunteered soloist make them their own.
- Notice that the front and back lines do NOT do unison choreography in the middle of this verse.
- Also notice that the choreography for Verse 2 starts **3 counts of 8 before** you hear the lyrics. Please refer to the Performance Demo found on this DVD for the choreography to this interlude.

## LIFE APPLICATION (5 MIN) »

**DO:** Leader gathers group in a circle. Have someone read Psalm 51:21.

**"Let me again experience the joy of your deliverance!  
Sustain me by giving me the desire to obey!" (NLT)**

**SAY:** Today let's focus on the verse of the song:

**Where would I be without You  
Without Your love in my life?  
Wandering, aimless likely,  
With no sense of wrong or right  
But thankfully I hear You say You love me,  
And gratefully I give my life to You**

*Imagine a world without God. Wait, let me correct that. God is everywhere. He has always been there. The world was created by Him and is sustained by Him. He is there whether we choose to acknowledge Him or not. So let's imagine a world where we are apart from God, where we've distanced ourselves away from Him—where we choose to ignore Him and lie to ourselves as if He's not there. What do you think that would look like?*

**DO:** Leader listens to responses and provides guidance as needed.

**SAY:** *In Psalm 51 King David mourns and repents for his sin after he commits adultery, lies, and murders. He cries out,*

**"let me again experience the joy of your deliverance."**

*Another translation says*

**"Restore unto me the joy of your salvation."**

*When we distance ourselves from God, we lose joy that we once had from being with God. Like the song says, we wander aimlessly without a sense of wrong or right. No joy, no direction. It would be a world without God—without hope.*

*Thank God for His presence in our lives today. If you are at a place like David, where your heart has wandered and you've lost the joy of salvation, repent and ask God to cleanse your heart. He will throw a party to welcome you home!*

## CLOSING PRAYER »

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 3

# Hops & Assemblé

---

### THE GOALS OF THIS SESSION ARE:

- To learn two different types of jumps used in dance
- “Everything”—Review chorus, formations, and verse choreography. Learn the choreography to the bridge.

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Everything” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Gather the group in a circle and open in prayer.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Hop (7 min)

**PURPOSE:** Let’s learn how to Hop! A technique you already know how to do believe it or not! A Hop involves starting with all your weight on one foot, jumping into the air, then landing on the same supporting leg.

### OPTION A: DVD IS THE TEACHER

**DO:** Have the group get in their across the floor lines. Start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER



**Fig. 3B:** Across the floor lines

**SAY:** A Hop involves jumping off the floor on one foot and then landing on the same supporting leg.

Let’s learn a sequence that will help us implement the Hop in our choreography. Here’s the sequence:

- Count 1: Hop on supporting leg
- Walk 2–3–4
- Count 5: Hop on the supporting leg
- Walk 2–3–4

Let’s try it together with hands on hips. 5–6–7–8

HOP–2–3–4–HOP–6–7–8

Now let’s have everyone go to your ‘across the floor’ lines on one side of the room ready to Hop on your right foot. Hands on your hips. Two people at a time, wait 8 counts before the next people in line begin. The first step is a Hop on the supporting leg, followed by walks on 2–3–4, and then another Hop—then follow in sequence. 5–6–7–8

HOP–2–3–4–HOP–6–7–8

HOP–2–3–4–HOP–6–7–8

HOP–2–3–4–HOP–6–7–8

HOP–2–3–4–HOP–6–7–8

(Continue until the entire group has made it across the room)

Let's try it coming back across the floor in twos. This time starting the HOP on our left foot. 5-6-7-8

HOP-2-3-4-HOP-6-7-8

HOP-2-3-4-HOP-6-7-8

HOP-2-3-4-HOP-6-7-8

HOP-2-3-4-HOP-6-7-8

(Continue until the entire group has made it across the room)

That was great!

## EXERCISE #2: Assemblé (8 min)

**PURPOSE:** Let's learn how to Assemblé! This one is a little more difficult than the Hop. It is a jump, which is launched from one foot and landed on both feet.

### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room first to learn the technique. Start Exercise 2 on the DVD. When doing the across the floor lines later in the exercise. Please refer to Fig. 3C.

### OPTION B: YOU ARE THE TEACHER

**SAY:** The Assemblé is simply a jump. Your right foot launches into a jump, the left foot then swishes up and under the right foot in the air. The feet meet together in mid-air, and then you land with both feet on the floor at the same time, in third or fifth position. The whole time your arms should be in 3rd position.

Let's try it together. Step across with your left—Assemblé (launch right foot, swish left foot up to meet it, and land on both feet)

Let's try it again.

Step across with your left—Assemblé (launch right foot, swish left foot up to meet it, and land on both feet)

Let's now move across the floor facing the front of the room. Get in your 'across the floor' lines but face front.



Fig. 3C: Across the floor lines

Let's try it as a group first.

-With arms in 3rd position, take 4 steps to the right facing front starting with your right foot.

-Walk-2-3-4

-End with feet in 3rd position

-From here Assemblé facing front with legs jumping to the right side, arms remain in 3rd position. Let me count you in 5-6-7-8 Assemblé

-Repeat sequence until you get to the other side of the room. I'll count you in, then we will try to sequence together as a group.

5-6-7-8

walk-2-3-4-Assemblé-hold-7-8

walk-2-3-4-Assemblé-hold-7-8

(and repeat until they get to the other side of the room)

Go back to your across the floor prep lines. Now we will move across the floor in pairs, repeating the same sequence until you get to the other side of the room 2 at a time. Be sure to allow a full count of 8, which is one run through of the sequence, before the next pair starts. I will count you in:

5-6-7-8

walk-2-3-4-Assemblé-hold-7-8

walk-2-3-4-Assemblé-hold-7-8

(and repeat until they get to the other side of the room)

Now we will come back across the floor starting with the left foot. Let's try it as a group together first, before coming across in pairs.

-With arms in 3rd position (This time right arm is raised), take 4 steps to the left facing front starting with your left foot, walk-2-3-4

-End with feet in 3rd position  
-From here Assemblé facing front with legs jumping to the left side, arms remain in 3rd position.

-Try that again.

-With arms in 3rd position (This time right arm is raised), take 4 steps to the left facing front starting with your left foot, walk-2-3-4

-End with feet in 3rd position

-From here Assemblé facing front with legs jumping to the left side, arms remain in 3rd position.

Now we will move across the floor in pairs. Remember to wait 8 counts before the next pair starts. I will count you in:

5-6-7-8

walk-2-3-4-Assemblé-hold-7-8

walk-2-3-4-Assemblé-hold-7-8

(and repeat until they get to the other side of the room)

That's the Assemblé. Well done!

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

**REVIEW** (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Take this time to stop the DVD and return to the 'Performance Demonstration' to run all formations, verse, intro, interlude and chorus choreography with the DVD. Just stand still as the bridge plays.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track for "Everything" and run all choreography EXCEPT the bridge. Be sure to do the choreography in front of the group and prompt all formations as they happen.

## BRIDGE CHOREOGRAPHY (15 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Select the 'Bridge' section of the DVD and take the remainder of the performance section of this class to learn the Bridge choreography of the "Everything". Follow the demonstration on the DVD and pause as needed.

Once the choreography to the bridge is learned. Go to the 'Performance Demonstration' of "Everything" and run ALL choreography with the DVD.

### OPTION B: YOU ARE THE TEACHER

**DO:** Have the Bridge choreography learned and teach them the steps yourself. Once all the choreography is learned. Play the audio track of "Everything" and run all choreography while demonstrating in front of them and prompting formation changes.

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle. Ask someone to have John 15:5 ready to read in a few minutes.

**SAY:** Today, I want to focus on Verse 2 of the song. It says:

**I am a branch, You are the vine  
I am no good on my own.  
Keep me connected to You  
I don't want to do this alone**

*As we grow up, we are taught to become independent so that we can survive on our own. While it is important to become responsible citizens, we sometimes allow our sense of self-sufficiency to creep into our relationship with God. We become so self sufficient that we feel as though we don't need anyone—even God.*

**DO:** Ask the volunteer to read John 15:5 & 6.

***"I am the vine; you are the branches. Those who remain in me, and I in them, will produce much fruit. For apart from me you can do nothing. Anyone who parts from me is thrown away like a useless branch and withers." (John 15:5, 6 NLT)***

**SAY:** *In which areas of your life do you connect with God most easily and rely on Him? Which areas do you tend to want to control on your own?*



**DO:** Leader listens to responses and provides guidance as needed.

**SAY:** *When we are apart from God, we try to do things in our own strength. We make decisions on our own, say things we don't mean, or love people with self intentions. Imagine trying to use an electric appliance (phone, vacuum cleaner, computer, etc) without ever plugging it into the power socket. It wouldn't work! And even if you charged the battery, the power would eventually run out. When we connect with God, we are saying that we are allowing Him to be the source of power in our lives. Let's pray so that we remain connected with God in everything we do.*

## **CLOSING PRAYER »**

**SAY:** *We are going to ask God to help us to remain in Him constantly. If there is an area of your life that you disconnect from God and try to be your own source of power (school, dance, art, ministry, family, work, relationships, etc), surrender that to God and ask Him to take over all the corners of your life.*

**DO:** Finish the session in prayer.

## Session 4

# Jeté

---

### **THE GOALS OF THIS SESSION ARE:**

- To learn a more advanced jump used in dance, the Jeté.
- "Everything"—Review all choreography. Polish the finished product.

### **YOU WILL NEED:**

- DVD Player and Screen
- MP3 of "Everything" playable on a CD, iPod, iPad or some other portable device
- Bible

## **OPENING PRAYER »**

**DO:** Gather the group in a circle and open in prayer.

## **WARM UP (15 MIN) »**

### **Please follow along with the 'warm up' on the DVD**

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select 'warm up' on the DVD and carry out the exercises.

### **DVD IS THE ONLY OPTION TO TEACH THE WARM UP**

**DO:** Take a water break for 30 sec.

## **TECHNIQUE EXERCISES (15 MIN) »**

### **EXERCISE #1: Jeté (15 min)**

**PURPOSE:** A Jeté is a jump from one foot to the other similar to a leap, in which the starting leg appears to be "thrown" in the direction of the movement.

**OPTION A: DVD IS THE TEACHER**

**DO:** Have the group spread out in the room and face front. Start Exercise 1 on the DVD

**OPTION B: YOU ARE THE TEACHER**

**SAY:** Spread out around the room and learn the Jeté with me.

- Prep with weight on your left foot so your right foot is free to travel
- Chassé forward starting on the right foot, arms extend in front and beside you in opposition to the legs (that means, left arm straight in front, and right arm out to the side)
- Step forward with left foot while bringing arms into first position
- Jeté (or leap) from the left leg and land on the right foot
- Step forward with left foot and Jeté again.

When performing the Jeté, it is important that BOTH the front and back legs are completely straight with feet pointed and turned out on the jump. You should feel like someone is pulling your front leg forward on the Jeté.

Let's try that one more time.

- Prep with weight on your left foot so your right foot is free to travel
- Chassé forward starting on the right foot, arms extend in front and beside you in opposition to the legs (that means, left arm straight in front, and right arm out to the side)
- Step forward with left foot while bringing arms into first position
- Jeté (or leap) from the left leg and land on the right foot
- Step forward with left foot and Jeté again
- On the Jeté arms return to Chassé position (in opposition to legs).



**Fig. 3B:** Across the floor lines

Now let's try it with the whole group moving across the floor in pairs. It will sound like this.

5-6-7-8-  
Chas-sé-step-Jeté-step-Jeté-step-Jeté.

Let's try it as a group.

5-6-7-8-  
Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(repeat until everyone is across the room)

Now let's try it in pairs. I will count each pair in. The next pair will not begin until I have started the exercise again and have counted you in.

(First pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.

**Repeat until all pairs have made it to the other side of the room**

Now come back across doing the same technique but in opposition. Let's try it as a group first slowly.

- Prep with weight on your right foot so your left foot is free to travel
- Chassé starting on the left foot, arms extend in front and beside you in opposition to the legs (Right arm straight out in front and left arm out straight to the side)
- Step forward with right foot while bringing arms into first position
- Jeté from the right leg and land on the left foot
- Step forward with right foot and Jeté .

Let's try it up tempo as a group. I will count you in.

5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(repeat until everyone is across the room)

Now let's try it in pairs. I will count each pair in. The next pair will not begin until I have started the exercise again and have counted you in.

(First pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.

**Repeat until all pairs have made it to the other side of the room**

*GREAT job! That's the Jeté!*

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

**REVIEW** (10 min)

### OPTION A: DVD IS THE TEACHER

**DO:** Go to the 'Performance Demonstration' of "Everything" on the DVD and review all choreography.

### OPTION B: YOU ARE THE TEACHER

**DO:** Play the audio track of "Everything". Do all choreography in front of the group, prompting formations as they happen.

**POLISH** (15 min)

### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Now it is time to polish. All the choreography is now learned but the most important part is the polishing. This step is what refines your presentation so that there is limited distraction to the message of the piece.

Use the next 15 minutes to start the piece from top to bottom and work through each segment with the AUDIO TRACK ONLY—WITHOUT THE DVD—AND WITHOUT THE LEADER STANDING IN FRONT OF THE GROUP. The leader should take notes of things, which need to be fixed and then fix them.

Use the checklist below to polish your piece. Stop and start the CD and when you see one of the following items that needs work STOP and fix it! DO NOT check it off until you have rehearsed and fixed the following items. Feel free to fix multiple things at one time. There may be a part of the song where all items are not polished. Stop and fix them all.

### POLISH CHECKLIST

- Choreography:** All dancers must be doing the correct movements with the correct arms and legs in all parts of the piece.
- Formations:** Make sure each person is standing in the correct formations. Also

make sure that each member of the congregation will be able to see each and every individual.

- Body Alignment:** All dancers should be incorporating proper body alignment as they execute all the choreography.
- Body Positions:** Arms and legs need to be in the correct placement (i.e., positions, high, low, bent, straight).
- Flow:** Keeping all the above things in mind, the dancers must STILL connect their movements as a dance, not just a position to a position, but with the appropriate flow of transitions in between.
- Energy:** Dancers should not look like limp wet rags! You should see and feel the energy shooting out from their core through their finger tips, head, and toes. The whole body must look like it has an energy propelling it through the choreography.
- Synchronization:** On unison movement (similar choreography) the group must move TOGETHER. No one person should be ahead or behind. All choreography must look as close to exactly the same as possible so the group moves as one unit, not separate dancers.
- THE BIGGEST IS CONNECTION:** The dancers must look like they believe the lyric and the message they are communicating! It is now time to put all those Life Applications done in this unit—and apply them to the choreography! The choreography is merely an extension of the message to make it clear. The group must now dance from the heart.

Now get polishing! Again use the audio track and run the song from top to bottom being sure to fix all those things on the checklist along the way!

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle.

**SAY:** *If you are completely devoted to someone or something, what would it look like? Think of an actor, book, musician, etc. that you've been a fan of.*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *What would it look like to be completely devoted to God? What would your day look like if you spent the same kind of energy to your object of devotion?*

*Today we are focusing on the part of the song that says:*

**You're asking me to love You with my whole heart**

*If someone saw you in the secret places of your heart, or when you think nobody was looking, would they think that your devotion was with God or someone/ something else?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *What keeps you from completely loving God with your whole heart? What keeps you preoccupied from giving your attention to God?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *You cannot serve two masters. You will be devoted to one and hate the other. In the same way, it is difficult to love both God and the things of world.*

*When you really love something or someone with everything you have, you are devoted to them with a single mind. That is why James 4:8 says,*

*“Come near to God and he will come near to you. Wash your hands, you sinners, and purify your hearts, you double-minded.”*

*God desires a single hearted devotion from us. He wants all of our heart and lives. Thankfully, He will forgive us and allow us to draw near Him—and when we do, He promises to draw near to us.*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 5 **Dress Rehearsal**

---

### **THE GOALS OF THIS SESSION ARE:**

- To review all techniques learned in Unit 3
- “Everything”—Dress Rehearsal IN COSTUME

### **YOU WILL NEED:**

- DVD Player and Screen
- MP3 of “Everything”, “Psalm 51” and “Facedown” playable on a CD, iPod, iPad or some other portable device
- Bible
- All parts of costumes for each member of your group

## **OPENING PRAYER »**

**DO:** Gather the group in a circle and open in prayer.

## **WARM UP (15 MIN) »**

### **Please follow along with the ‘warm up’ on the DVD**

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### **DVD IS THE ONLY OPTION TO TEACH THE WARM UP**

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

**PURPOSE:** To review the techniques we learned in this unit.

### OPTION A: DVD IS THE TEACHER

**DO:** Start by having the group spread out in the room and start Exercise 1 on the DVD.

### OPTION B: YOU ARE THE TEACHER

#### EXERCISE #1: Emotion in Movement (10 min)

**SAY:** Pick your own spot in the room away from anyone else and face the front. Do these simple 8 counts of choreography:

- Grapevine to the right
- Grapevine to the left
- Pas de Bourré
- Form an individually chosen pose

Now, stop and think about an experience you have had that has made you very **happy**. Think about the details of what caused you to feel happy, and what the feeling of happiness felt and feels like.

**DO:** Give them a minute to think.

**SAY:** I will now play instrumental music with a happy undertone and when you feel comfortable, then dance the experience using the same choreography sequence, and repeat. Again, just like last session—you do not have to do the choreography at the same time. Individually choose what pace and color you want to bring to the steps. I will start the music, and you feel free to start whenever you like.

**DO:** Play “Psalm 51” audio track and have the group do the exercise on their own time. Once you feel they are comfortable. Stop the exercise.

If you have time, repeat the choreography sequence with the emotions listed below.

**SAY:** Let’s use the same choreography with a different style of music, one that has a SAD undertone—and see how that affects your movement. I will start the music, and you feel free to start whenever you like.

**DO:** Play “Facedown” audio track and have the group do the exercise on their own time. Once you feel they are comfortable. Stop the exercise.

#### ADDITION:

**If you *still* have time,** continue the same instructions for the following emotions. Please use your OWN music for the following emotions. The order you do emotions is important! You do not want to end the exercise on a negative emotion!!

**Other emotions:** Excited, Angry, Relaxed

#### EXERCISE #2: Assemblé (2 min)

**SAY:** Let’s try the Assemblé as a group first.

-With arms in 3rd position, take 4 steps to the right facing front starting with your right foot.

-Walk-2-3-4

-End with feet in 3rd position

-From here Assemblé facing front with legs jumping to the right side, arms remain in 3rd position. Let me count you in

5-6-7-8 Assemblé

-Repeat sequence until you get to the other side of the room. I’ll count you in, then we will try to sequence together as a group.

-5-6-7-8

-walk-2-3-4-Assemblé-hold-7-8

-walk-2-3-4-Assemblé-hold-7-8

(repeat until they get to the other side of the room)

Go back to your across the floor prep lines. Now we will move across the floor in pairs, repeating the same sequence until you get to the other side of the room 2 at a time. Be sure to allow a full count of 8, which is one run through of the sequence, before the next pair starts. I will count you in:

-5-6-7-8

-walk-2-3-4-Assemblé-hold-7-8

-walk-2-3-4-Assemblé-hold-7-8

(repeat until they get to the other side of the room)

Now we will come back across the floor starting with the left foot, in pairs. Remember to wait 8 counts before the next pair starts. I will count you in:

-5-6-7-8

-walk-2-3-4-Assemblé-hold-7-8

-walk-2-3-4-Assemblé-hold-7-8

(repeat until they get to the other side of the room)

That's the Assemblé. Well done!

### EXERCISE #3: Jeté (3 min)

**SAY:** Spread out around the room and review the Jeté with me.

- Prep with weight on your left foot so your right foot is free to travel
- Chassé forward starting on the right foot, arms extend in front and beside you in opposition to the legs (that means, left arm straight in front, and right arm out to the side)
- Step forward with left foot while bringing arms into first position
- Jeté (or leap) from the left leg and land on the right foot
- Step forward with left foot and Jeté again.

When performing the Jeté, it is important that BOTH the front and back legs are completely straight with feet pointed and turned out on the jump. You should feel like someone is pulling your front leg forward on the Jeté.

Let's try that one more time.

- Prep with weight on your left foot so your right foot is free to travel
- Chassé forward starting on the right foot, arms extend in front and beside you in opposition to the legs (that means, left arm straight in front, and right arm out to the side)
- Step forward with left foot while bringing arms into first position
- Jeté (or leap) from the left leg and land on the right foot
- Step forward with left foot and Jeté again
- On the Jeté arms return to Chassé position (in opposition to legs).

Now let's try it with the whole group moving across the floor in pairs. It will sound like this.

5-6-7-8  
Chas-sé-step-Jeté-step-Jeté-step-Jeté.

Let's try it as a group.

5-6-7-8-  
Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(repeat until everyone is across the room)

Now let's try it in pairs. I will count each pair in. The next pair will not begin until I have started the exercise again and have counted you in.

(First pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.

**Repeat until all pairs have made it to the other side of the room.**

Now come back across doing the same technique but in opposition. Let's try it as a group first slowly.

- Prep with weight on your right foot so your left foot is free to travel
- Chassé starting on the left foot, arms extend in front and beside you in opposition to the legs (Right arm straight out in front and left arm out straight to the side)
- Step forward with right foot while bringing arms into first position
- Jeté from the right leg and land on the left foot
- Step forward with right foot and Jeté .

Let's try it up tempo as a group. I will count you in.

5-6-7-8  
-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(repeat until everyone is across the room)

Now let's try it in pairs. I will count each pair in. The next pair will not begin until I have started the exercise again and have counted you in.

(First pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.  
(Next pair ready) 5-6-7-8-Chas-sé-step-Jeté-step-Jeté-step-Jeté.

**Repeat until all pairs have made it to the other side of the room**

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Take the time to review the 'dress rehearsal' option on the DVD menu. This is the last rehearsal! Well done on all the work you have completed to get this far!

You need to treat this part of the rehearsal **as if it is performance.**

**COSTUME:** All dancers need to be in costume. It is very important that you rehearse in costume so you can make sure the dancers are comfortable and get used to danc-

ing in the costume. We don't want the costume to be a distraction in any way either to the dancer or the audience.

**SPACE:** You should be in the space you are actually performing in so that there are no surprises on the day you are to perform. This is the rehearsal where you tackle all audio, technical, costume, and space glitches that may come up.

### THIS IS NOT A TIME TO BE LEARNING CHOREOGRAPHY!

Once the group is ready and in costume.

**SAY:** *Remember, this is your offering to God. Give Him your best and make sure it comes from a genuine heart. He will work and use it in ways we cannot even imagine to bless others and speak truth to those witnessing. Let it be a worshipful experience for everyone involved.*

*Have them dance "You Have All of Me" from top to bottom WITHOUT ANY STOPS! After running it from top to bottom work with them on the following check list.*

### DRESS REHEARSAL CHECKLIST

- Space:** Is there enough space for each dancer to do the choreography freely and correctly? If not, you may have to slightly alter where they stand in order to achieve this. Don't be afraid to be creative with the formations if the space is not allowing it.
- Costume Distractions:** Is there any part of the costume that is a distraction? At NO point should any skin be showing on the lower back or belly. Necklines must not be too low. Clothes must not be too tight. If there is even ONE person that has any of these costume distractions—FIX IT NOW! You can do this by having them put on another shirt or leotard underneath.
- Don't Adjust Costume:** At no point should a dancer 'fix their costume' mid choreography. They must dance through it! If it is a major problem or distraction then fix it so the dancer does not have to adjust.
- No Bling:** Take off all jewelry and glasses if possible! These only prove to be a distraction as these are usually different on every individual—the point is to look like ONE unit
- Audio:** Is the music loud enough? Too loud? Be sure to communicate ALL AUDIO NEEDS with your audio technician a day or two BEFORE the ministry date.

### NOTE

*Don't be discouraged by a bad dress rehearsal! If you are prepared and tackle the checklist above correctly—then a BAD dress rehearsal usually means a GREAT performance!!*

- Lighting:** Make sure the group is well lit. Try to refrain from doing any creative lighting. The dance should speak for itself.
- Enter/Exit:** Rehearse how and where the group is going to enter the space at the beginning, as well as how they will exit. THE ENTRANCE AND EXIT SHOULD BE TREATED LIKE IT IS PART OF THE PERFORMANCE PIECE! Don't discredit what you've created by having a sloppy exit!
- Connection:** Once again, be sure the dancers are placing a heart into their movements, by using all of what they've discovered through Life Applications in their presentation!

### LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle.

**SAY:** *Just because we do something religious does not mean that we are doing something that pleases God. God tells His people in the book of Amos that He is displeased with their worship because they ignore the poor around them, went after other gods, and rejected His laws. Even though their hearts were committed to other gods, they were still performing religious ceremonies and worshipping. So God did not delight in their offerings or worship. How could this translate into a modern day situation?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *If just doing something religious will not please God. Then what does please God?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *In 1 Samuel 15:22 it says,*

***"What is more pleasing to the LORD: your burnt offerings and sacrifices or your obedience to his voice? Listen! Obedience is better than sacrifice, and submission is better than offering the fat of rams." (NLT)***

*The state of our heart is more important to God. Regardless of what we do, whether it is worship or our mundane chores, God looks at our heart and wants to see us come before Him with humble, repentant hearts.*

*So, being fully devoted to God does not necessarily mean that we need to be doing religious activities 24/7. We can be devoted to God in **everything** we do—whether it's walking or washing dishes or dancing. 1 Corinthians 10:31 says,*

***"Whether, then you eat or drink or whatever you do, do it all to the glory of God."***

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

# UNIT FOUR

---

## **Applying Technique to Hip-Hop**

### **INTRODUCTION**

In Unit Four we discover just how the previous three units help us with Hip-Hop choreography. A strong foundation in dance technique can strengthen a Hip-Hop dance tremendously. We will work on taking this technique and using it to provide the body with a strong core of which to add the Hip-Hop style of movement.

Session 1: Core & Isolations

Session 2: Step, Tap & Kick Ball Change

Session 3: Basic Combinations

Session 4: Hits & Pops

Session 5: Dress Rehearsal

### **HIP-HOP DANCE for Unit Three**

*Passion for Souls* by Passion for Souls  
(The Salvation Army Western Territory)



## Session 1

# Isolations

---

### THE GOALS OF THIS SESSION ARE:

- To begin learning the specific techniques unique to the Hip-Hop style.
- To introduce the Hip-Hop dance to “Passion for Souls” and to learn the choreography to the chorus and formations

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Passion for Souls” playable on a CD, iPod, iPad or some other portable device
- Bible
- Lyrics for “Passion for Souls” copied for each member of your group (Found on the enclosed ‘enhanced DVD’)
- Greeting cards/paper & writing tool for each member (for Life Application section)

## OPENING PRAYER »

**DO:** Call the group into a prayer circle and pray.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Neck Isolation (3 min)

**PURPOSE:** To get comfortable with isolating the neck by itself in the Hip-Hop style.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out around the room facing front for the entire technique portion of this session. Select Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** First we will work on isolating our necks.

*Tilt your head from side to side a few times. Now, keep your neck straight but move your whole head to one side without tilting your neck or your body. Go ahead.*

*Let’s do 4 tilts and then 4 slides.*

**Tilt** your head side to side four times slowly 1-2-3-4

**Slide** it side to side without tilting your neck four times slowly

**Tilt** your head back and forward four times slowly 1-2-3-4

**Slide** your head back and then forward 4 times.

*Now, let’s connect the two and try it together in the following sequence. Try it together.*

*Slide forward, left, back, right.*

*It may feel awkward but you’ll get the hang of it!*

**DO:** Pause the DVD and repeat as necessary.

*Now, **roll** your head to the right slowly over your right shoulder.*

*Roll it to the left slowly over your left shoulder.*

*Let’s try it.*

*Roll right-2-roll left-4*

*Double time! Roll right-left-right-left*

*Roll right-2-roll left-4*

*Double time! Roll right-left-right-left*

*This time, I will count you in and then step in the direction your head is rolling. When rolling to the right, take a step to the right. When rolling your head to the left, step to the left. Have fun with it!*

*5-6-7-8*

*Roll/step to the right-2-, to the left-4*

*Double time! Roll/step right-left-right-left*

*Well Done!*

**DO:** Pause the DVD and repeat as necessary.

## **EXERCISE #2: Shoulder Isolation** (4 min)

**PURPOSE:** To get comfortable with isolating the shoulders in the Hip-Hop style.

### **OPTION A: DVD IS THE TEACHER**

**DO:** Select Exercise 2 on the DVD

### **OPTION B: YOU ARE THE TEACHER**

**SAY:** *Let's focus on shoulder isolations.*

#### **ROLL BACKWARD**

*Roll both shoulders back at the same time for 8 counts. Each roll gets 2 counts.*

*Roll-2-roll-4-roll-6-roll-8*

*Roll one shoulder at a time, alternating between right and left shoulders for 8 counts—again, each shoulder getting 2 counts each.*

*Right-2-left-4-right-6-left-8*

*Now try it double time—each roll gets 1 count each! This means alternate shoulders rolling back on every count.*

*Right-left-right-left-right-left-left*

#### **ROLL FORWARD**

*Repeat previous sequence, but change directions and roll shoulders forward.*

*Roll both shoulders forward at the same time for 8 counts. Each roll gets 2 counts.*

*Roll-2-roll-4-roll-6-roll-8*

*Roll one shoulder at a time, alternating between right and left shoulders for 8 counts—again, each shoulder getting 2 counts each.*

*Right-2-left-4-right-6-left-8*

*Now try it double time—each roll gets 1 count each! This means alternate shoulders rolling forward on every count.*

*Right-left-right-left-right-left-right-left*

*Let's place our arms and hands in fists in a position like you're boxing. With a slight bend at the hips, roll the right shoulder forward, then back. Go ahead now and try it a few times.*

*Then, roll the left shoulder forward and back. Do it a few times.*

*Now try alternating them. Right forward back, left forward back.*

*Roll right forward-back-roll left forward-back*

*Roll right forward-back-roll left forward-back*

*Now let's roll the right and left shoulders at the same time.*

*Roll both forward-back-forward-back*

*Forward-2-back-4 forward-6-back-8*

#### **SIDE TO SIDE**

*Now, let's roll your shoulders side to side like you are drawing a hill with your shoulders.*

*Roll both to the right-2-roll to the left-4-right-6-left-8*

#### **UP & DOWN**

*Move both shoulders up and down at the same time like you are shrugging. Each upward motions get 2 counts.*

*Shrug-2-shrug-4-shrug-6-shrug-8*

*Move shoulders up and down one at a time, alternating between right and left shoulders, each shoulder taking 2 counts.*

Right-2-left-4-right-6-left-8

Double time! Right-Left-Right-Left-Right-Left-Right-Left

Great!

### **EXERCISE #3: Ribs & Chest Isolation** (4 min)

**PURPOSE:** To get comfortable with isolating the ribs and chest in the Hip-Hop style.

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Select Exercise 3 on the DVD

#### **OPTION B: YOU ARE THE TEACHER**

**SAY:** First we'll work on ribs. Keep the lower half of the body still, stand with feet shoulder width apart with legs and feet grounded on the floor—only the upper body will move. The movement is led by the ribs. The entire torso from your waist up will shift side to side as a big block while it faces forward. Don't twist at the waist or move shoulders up.

#### **RIB ISOLATIONS SIDE TO SIDE**

Extend arms to the side, and shift ribs to the right and to the left. Each side gets 2 counts. Right-2-Left-4-Right-6-Left-8

Double time! Right-Left-Right-Left-Right-Left-Right-Left

Put hands on waist and move ribs right to left in same manner as before for 2 counts each side. Right-2-Left-4-Right-6-Left-8

Double time! Right-Left-Right-Left-Right-Left-Right-Left

#### **RIB ISOLATIONS FRONT TO BACK**

Put hands on waist and move ribs to the front and then to back remembering to keep all but the ribs still, for 2 counts each. Front-2-Back-4-Front-6-Back-8

Double time! Front-Back-Front-Back-Front-Back-Front-Back

#### **RIB ISOLATIONS AROUND THE CLOCK**

1. Combine the 2 previous sections. Clockwise: Move ribs to the front, right, back, then left. 2 counts in each position for 2 counts of 8.

Front-2-Right-4-Back-6-Left-8, Front-2-Right-4-Back-6-Left-8

Repeat counterclockwise.

Front-2-Left-4-Back-6-Right-8, Front-2-Left-4-Back-6-Right-8

Now make it smoother and connect it together.

Clockwise-2-3-4-5-6-7-8

Counterclockwise-2-3-4-5-6-7-8

#### **CHEST ISOLATIONS**

The chest isolation exercise is similar to the exercise with the ribs, but the movement is led with the chest, not the ribs. To help with the chest isolations the shoulders will be in opposition to the chest.

#### **CHEST ISOLATIONS FRONT TO BACK**

1. Push chest forward and shoulders back for 4 counts. Forward-2-3-4

2. Pull chest back and push shoulders forward for 4 counts. Back-2-3-4

(Repeat steps 1 and 2 as necessary)

3. Repeat the above sequence now with 2 counts each.

Forward-2-Back-4-Forward-6-Back-8

Forward-2-Back-4-Forward-6-Back-8

4. Double time!

Forward-Back-Forward-Back-Forward-Back-Forward-Back

Forward-Back-Forward-Back-Forward-Back-Forward-Back

GREAT JOB!

### **EXERCISE 4: Knee Isolation** (3 min)

**PURPOSE:** To get comfortable with isolating the knees in the Hip-Hop style.

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Select Exercise 4 on the DVD

### OPTION B: YOU ARE THE TEACHER

**SAY:** For this portion, we will focus on the knees. Lift your right heel off the floor and as you start to go on the ball of your foot, swivel on the ball of your foot so that your heel moves to the right and your right knee bends and faces the left leg. Make sure that your left toes are facing the same direction as your right knee. Take it back to neutral position. Let's do that 4 times.

Try it with the left knee as well.

Swivel in-2-in-4-in-6-in-8

Now let's try alternating knees.

Swivel right knee in-2-left knee in-4-right in-6-left in-8

Now try relaxing your upper body and bending it slightly at the waist. Give it a little bounce.

5-6-7-8

Swivel right knee in-2-left knee in-4-right in-6-left in-8

This time, let's try the same thing, but bring the knee OUT instead of IN. Remember to keep your toes in the same direction as your knees as you swivel on the ball of your foot. Let's try it on the left side.

5-6-7-8

Right knee out-2-Left out-4-right out-6-left out-8

Add hand and arm motions of your choice this time:

Right knee out-2-Left out-4-right out-6-left out-8

If you have time you can try bringing both knees in and out at the same time. Let's try it.

5-6-7-8

Both knees in-out-in-out-in-out-in-out

**DO:** Pause the DVD and repeat as necessary.

**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

### CHORUS (15 min)

#### OPTION A: DVD IS THE TEACHER

**DO:** Learning the chorus first will allow you to determine who is the most comfortable and confident in moving in the group.

Go to the 'Performance Demonstration' of "Passion for Souls" on the DVD. The DVD will demonstrate the choreography of the chorus. Have the class stand in any formation in the room and follow along with the DVD. Pause the DVD and review choreography as needed. Keep on the lookout for those who would be confident enough to be in the front and are doing well.

#### OPTION B: YOU ARE THE TEACHER

**DO:** Have the chorus choreography learned before class, and walk them through the chorus, teaching the choreography yourself. Remember, keep on the lookout for those who would be confident enough to be in the front and are doing well.

Once the choreography is learned, run it with the audio track of "Passion for Souls". Be sure to do the choreography in front of the group.

### FORMATIONS (10 min)

**DO:** Now you can use the remainder of your performance part of the class to learn the formations for "Passion for Souls". This gives the group the ability to hear the song in completion and feel a sense of accomplishment from the start.

Be sure to place those who are confident and feel comfortable with the choreography in the front. Those who don't should stand behind those they can watch in their peripheral vision.

#### OPTION A: DVD IS THE TEACHER

**DO:** Play the 'formations' section of the DVD or have the formations already learned before class and lead them through the formations yourself.

Be on the lookout for proper spacing and placement of those of various height. Taller in the back, shorter in the front. Watch out for your sight lines. This means, make sure those in the farthest audience seat on each side in the front row are able to see the entire group.

These formations happen in different orders throughout the piece. Please refer to the 'Performance Demo' on the DVD as well as the lyric sheet provided on the enhanced **DVD** for the order of formations.

When you have completed all the formations, you need to run the song from top to bottom being sure to move into each formation at the appropriate time. You can now run these formations with the 'Performance Demonstration' of "Passion for Souls" found in this Unit's DVD menu.

Be sure to only do chorus choreography and refrain from doing any other choreography outside the formations.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Have the formations learned before class, and put the group in the proper formations yourself being sure to keep the above things in mind.

Once the formations have been learned, run them with the audio track of "Passion for Souls", be sure to do the chorus choreography when it occurs.

## **LIFE APPLICATION (5 MIN) »**

**DO:** Gather the group in a circle. Bring out the greeting cards/ paper and writing tool.

**SAY:** *What kinds of trials have you been going through lately? Sometimes when we are so focused on our own goals or troubles, we shut everyone out and we can feel like we are the only one suffering in the world. Do we hurt for others or only for ourselves? Take a look around.*

*Don't get me wrong, your personal problems should not be ignored. But we shouldn't deny our problems and just force a plastic smile to give the appearance as if everything is ok either. However, rather than just being focused on your own problems, look around you. Gaze up. It's important to step back and realize that there are people who are lost without Christ and who are also going through trials in life.*

*Today's song opens with the words:*

**Give us passion for souls  
Love for the lost**

*Our natural tendency is to only fix our own problems or do we feel an urge to reach out to others? Can you think of a situation where you were able to reach out to someone else when you were going through a difficult time?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *When we look beyond ourselves, we can help someone who is going through a similar situation that we are going through or have been through in the past. It's easy to just think about ourselves, but don't forget to look up to God for help and to look around you to see if others are going through a difficult time.*

**DO:** Pass out the greeting cards/ paper and writing tool.

**SAY:** *I want us to write a short note of encouragement or affirmation to someone in your life. Maybe they are going through a difficult time. Maybe they don't know Jesus yet. Write a note to them and give it to them this week.*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 2

# Step, Tap & Kick Ball Change

---

### THE GOALS OF THIS SESSION ARE:

- To learn how to put the techniques learned in the previous sessions into a combination.
- “Passion for Souls” —Review chorus, formations, and verse choreography. Learn the choreography to the bridge and outro.

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Passion for Souls” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Call the group into prayer circle and pray.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### **DVD IS THE ONLY OPTION TO TEACH THE WARM UP**

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Taps & Steps (4 min)

**PURPOSE:** In a tap, the weight remains on the standing foot, while the free foot taps. In a step, the weight transfers to the other foot completely when stepping on the foot.

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Have the group spread out in the room and face front. Start Exercise 1 on the DVD.

#### **OPTION B: YOU ARE THE TEACHER**

### TAPS

**SAY:** Let’s first learn the tap.

*Stand with all your weight on the left foot. Now tap the right foot out to the right side. Then bring it back to the center, or “home base.” Now, tap out to the front then home base, to the right to home base, the back to home base, and then to the right side back to home base.*

*Let’s try it. 5-6-7-8*

*Right foot tap front-in-side-in-back-in-side-in*

*Switch feet.*

*Left foot tap front-in-side-in-back-in-side-in*

**DO:** Repeat as necessary

*Now, alternate between tapping with the right foot and then with the left foot to the left side. After each tap, bring the foot back to home base. Let’s try it for 2 counts of 8.*

*Tap right-Home-Left-Home-Right-Home-Left-Home*

*Tap right-Home-Left-Home-Right-Home-Left-Home*

*You can now try tapping in different directions each time. For example, you can tap in a diagonal line.*

*5-6-7-8*

*Tap front diagonal-Home-Back-Home-Front-Home-Back-Home*

Now using the other foot.

Tap front diagonal-Home-Back-Home-Front-Home-Back-Home

For variations, tap anywhere and then to bring your foot to home base each time. You can also change the level and angles of your upper body.

### STEPS

Let's now learn the STEP. In a step, the weight transfers to the other foot like you are walking.

When you step side to side you tap in between the steps. Watch as I demonstrate. It goes like this:

Step Left-TAP-Step Right-TAP, Step Left-TAP-Step Right-TAP

Go forward & back

Step forward-Back-Forward-Back-Forward-Back-Forward-Back

And then side to side-2-3-4-5-6-7-8

Now make a box by stepping forward, side, back, together-2-3-4-5-6-7-8

Go the other direction-2-3-4-5-6-7-8

Let's try that together. I'll count you in:

5-6-7-8

Step Left-TAP-Step Right-TAP, Step Left-TAP-Step Right-TAP

Step forward-Back-Forward-Back-Forward-Back-Forward-Back

Go forward (4 times) Go backward (4 times)

And then side to side-2-3-4-5-6-7-8

Make a box-2-3-4-5-6-7-8

Now go the other direction-2-3-4-5-6-7-8.

You can cross your arms, pop your collar, etc to make it yours.

### ROCK STEP

In rock steps, the weight is transferred from one foot to another and then back to the starting foot. Let's do a few rock steps.

Rock side to side.

Rock-2-3-4-5-6-7-8

Now, bring one foot forward and then do 8 counts of rock step.

Rock-2-3-4-5-6-7-8

Rock side to side.

Rock-2-3-4-5-6-7-8

Place the foot in the back and do 8 counts of rock step.

Rock-2-3-4-5-6-7-8

**DO:** Try combining variations of the taps, steps, and rock steps for your students.

### EXERCISE #2: Kick Ball Change (5 min)

**PURPOSE:** The Kick Ball Change is the partial weight shift onto the ball of one foot and then quickly shifting the entire weight back to the other foot. It's like the rock step, except rock step is usually done in 2 counts while a ball change is fast, and is on the syncopated upbeat or the "&" of the count.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group continue to stand where they were. Start Exercise 3 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** We'll start with just the Ball Change.

Step and put the weight on the ball of the right foot on the upbeat (or the "&" of the count) then place the weight on the left flat foot. When done it sounds like this "Ball Change".

Try it in place. I will count you in:

5 & 6 & 7 & 8 Ball-Change-Ball-Change-Ball-Change-Ball-Change

Now try it on the left foot.

5 & 6 & 7 & 8 Ball-Change-Ball-Change-Ball-Change-Ball-Change

Let's try kicking with the right foot:

-Start in neutral standing position. Then, shift weight to the left foot.

-On "1" : Kick with the right foot and then bring it back to its original position.

-On "& 2": Ball Change (ball of right foot step on left foot)

Let's try the Kick Ball Change back to back starting with the right foot (your weight should be on the left foot)

5 & 6 & 7 & 8 &

Kick-Ball-Change-Kick-Ball-Change-Kick-Ball-Change-Kick-Ball-Change

Let's add the kick, starting with left foot.

-Start in neutral standing position. Then, shift weight to the right foot.

-On "1" : Kick with the left foot and then bring it back to its original position.

-On "& 2": Ball Change (ball of left foot step on right foot)

Let's try the Kick Ball Change back to back starting with the left foot (your weight should be on the right foot).

5 & 6 & 7 & 8 &

Kick-Ball-Change-Kick-Ball-Change-Kick-Ball-Change-Kick-Ball-Change

This time, let's cross over after we kick. It goes like this:

-Kick with your right foot—transfer to the ball of your right foot

-Then place all your weight on your left foot on the 'change' as you uncross the standing foot,

-Then rock back and put all the weight back to your kicking (right) foot to start the next Kick Ball Change with your left foot.

(Repeat)

Let's do it slowly a few times kicking first on your right foot.

-Kick Ball Change-rock-Kick Ball Change-rock-Kick Ball Change-rock-Kick Ball Change-rock

Now let's pick up the tempo.

-Kick Ball Change-rock-Kick Ball Change-rock-Kick Ball Change-rock-Kick Ball Change-rock

Now, let's try changing directions each time we do a Kick-Ball Change. First you will do a Kick-Ball-Change facing the front, then do a Kick-Ball-Change facing the side wall, then the back wall and then the other side wall. I'll count you in:

5-6-7-8

(Face front) Kick-Ball-Change/Turn-Kick-Ball-Change/Turn-Kick-Ball-Change/Turn-Kick-Ball-Change

Now turn the other way and use the opposite foot to kick this time. I'll count you in:

5-6-7-8

(Face front) Kick-Ball-Change/Turn-Kick-Ball-Change/Turn-Kick-Ball-Change/Turn-Kick-Ball-Change

**DO: Take a water break for 30 sec.**

## **PERFORMANCE (25 MIN) »**

**REVIEW (5 min)**

### **OPTION A: DVD IS THE TEACHER**

**DO:** Take this time to review what was learned in the last class with the DVD. Go to the 'Performance Demonstration' to run all formations with the music from top to bottom. Be sure to do the chorus choreography as and when the chorus occurs.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Run the chorus choreography and formations with the audio track of "Passion for Souls". Be sure to do the choreography in front of the group while prompting when to change formations.

**VERSE CHOREOGRAPHY (20 min)**

### **OPTION A: DVD IS THE TEACHER**

**DO:** Now it's time to learn the verse of "Passion for Souls". Select 'Verse Choreography' on your DVD where there is a slow demonstration of the choreography to the verse. Have the group get in the verse formation and learn the choreography with the DVD.

Be sure to pause the DVD as needed.



Once learned, have the group dance with the 'Performance Demonstration' on the DVD. Being sure to do all formations, chorus, and verse choreography and standing still on all other parts.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Have the verse choreography already learned and teach it to them directly in the correct formation.

Play the audio track for "Passion for Souls" and have the group do the chorus and verse choreography with you dancing along in front of them—be sure to prompt formation transitions.

## **LIFE APPLICATION (5 MIN) »**

**DO:** Gather the group in a circle.

**SAY:** *What makes something bold?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *When was a time you had to be bold? Were you able to be bold? If you weren't, what stopped you from stepping out?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *We live in a culture where it is unpopular to say that we are a Christian. It is easy to blend into the world when God's values are so different from the world's values. It's so different that Romans 12:1 says that we need to be*

***"transformed by the renewing of our mind."***

*What are some lies that the media throws at us?*

**DO:** Listen to responses and provide guidance as needed. Here are some examples:

- You have to be provocative and dress/act a certain way to be desirable.
- You have to have this gadget or car to be cool.

**SAY:** *How are God's values different from the world's values?*

**DO:** Listen to responses and provide guidance as needed. Here are some examples:

- Man looks at the outward appearance but God looks at the heart.
- People want to be rich, but God prefers that we value our souls rather than our material possessions.

- In order to live, we must die to ourselves and sin first.
- The last shall be first and the first shall be last.
- Jesus loved the people that society rejected.

**SAY:** *As Christians we hold a different value system than the world. Today, let's focus on the phrase of the song that says:*

### **Boldness for You No matter the cost**

*How can we be bold in standing up for the truth in this world?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Let's remember that we can confidently stand for God's truth whether we are at school or with our friends. Try to be bold this week and seek to be different when we are at school.*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 3

# Basic Combinations

---

### THE GOALS OF THIS SESSION ARE:

- To learn how to put the techniques learned in the previous sessions into a combination.
- “Passion for Souls” —Review chorus, formations, and verse choreography. Learn the choreography to the bridge and outro.

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Passion for Souls” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Call the group into a prayer circle and pray.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Combination 1 (5 min)

**PURPOSE:** To put techniques in the previous sessions into small combinations of choreography.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face the front. Start Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** I will demonstrate first. The first combination goes like this:

*\*Tap right front diagonal-home / Tap left front diagonal-home / Tap right back diagonal-home / Tap left back diagonal-home. (16 Counts)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*(Optional variation: repeat with wider steps)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*\*Kick Ball Change with R foot/ Kick Ball Change with R foot/ Turn to the R (8 counts)*

*\*Kick Ball Change with L foot /Kick Ball Change with L foot / Turn to the L (8 counts)*

*Now let’s try it altogether, I will count you in:*

*5-6-7-8*

*\*Tap right front diagonal-home / Tap left front diagonal-home / Tap right back diagonal-home / Tap left back diagonal-home. (16 Counts)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*(Optional variation: repeat with wider steps)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*\*Kick Ball Change with R foot/ Kick Ball Change with R foot/ Turn to the R (8 counts)*

*\*Kick Ball Change with L foot / Kick Ball Change with L foot / Turn to the L (8 counts)*

*Repeat the above combination above by adding the following two variations to the movement:*

- 1. Whenever there is a step to the side, crouch over and bend slightly at the waist.*
- 2. In the Kick-Ball-Change, bend and crouch lower on "Change."*

### **EXERCISE #2: Combination 2 (5 min)**

**PURPOSE:** To put techniques in the previous sessions into small combinations of choreography.

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Have the group spread out in the room and face the front. Start Exercise 2 on the DVD.

#### **OPTION B: YOU ARE THE TEACHER**

**SAY:** *The second combination goes like this:*

*Here is Part 1:*

*Rock right-Step-Home/ Rock left-Step-Home*

**DO:** Repeat as necessary

**SAY:** *Here is Part 2:*

*Swivel left foot-swivel right foot-left-left*

*Swivel right foot-swivel left foot-right-right*

**DO:** Repeat as necessary

**SAY:** *Now combine the two parts*

*Rock right-Step-Home/ Rock left-Step-Home*

*Swivel left foot-swivel right foot-left-left*

*Rock right-Step-Home/ Rock left-Step-Home*

*Swivel right foot-swivel left foot-right-right*

### **EXERCISE #3: Combination 3 (5 min)**

**PURPOSE:** To put techniques in the previous sessions into small combinations of choreography. We will now add a chest pop to make the hit with the chest distinct and sharp.

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Have the group spread out in the room and face the front. Start Exercise 3 on the DVD.

#### **OPTION B: YOU ARE THE TEACHER**

**SAY:** *The third combination goes like this:*

*Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home / Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home*

*Kick Ball Change with right foot (repeat 4 times)*

*Kick Ball Change with left foot (repeat 4 times)*

*Let's try it together, I'll count you in:*

*5-6-7-8*

*Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home / Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home*

*Kick Ball Change with right foot (repeat 4 times)*

*Kick Ball Change with left foot (repeat 4 times)*

**DO:** Take a water break for 30 sec.

## **PERFORMANCE (25 MIN) »**

**REVIEW (10 min)**

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Take this time to stop the DVD and return to the 'Performance Demonstration' to run all formations, verse, and chorus choreography with the DVD. Just stand still as the bridge plays.

### **OPTION B: YOU ARE THE TEACHER**

**DO:** Play the audio of “Passion for Souls” and have the group run the choreography for the verse, chorus, and formations. Be sure to do the choreography in front of the group, and prompt the formation transitions.

### **BRIDGE CHOREOGRAPHY (15 min)**

#### **OPTION A: DVD IS THE TEACHER**

**DO:** Select the ‘Bridge’ and ‘Outro’ section of the DVD and take the remainder of the performance section of this class to learn the Bridge Choreography of the “Passion for Souls”. Follow the breakdown on the DVD and pause as needed.

Once learned, run ALL choreography and formations with the ‘Performance Demonstration’ of “Passion for Souls”.

#### **OPTION B: YOU ARE THE TEACHER**

**DO:** Have the bridge and outro choreography learned and teach them the steps yourself.

Once learned, play the audio for “Passion for Souls” and do all choreography and formations—being sure to do the choreography in front of the group.

## **LIFE APPLICATION (5 MIN) »**

**DO:** Gather the group in a circle.

**SAY:** *What inspires you? Today, we will focus on the part of the song that says:*

**Holy Spirit inspire our actions and goals  
We’re begging you Father  
Give us passion, passion for souls**

*What does that mean to you when you hear that the Holy Spirit inspires our actions and goals? What do you think the role of the Holy Spirit is? Who is the Spirit?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Jesus tells his disciples in Acts 1 that “you will receive power when the Holy Spirit comes upon you. And you will be my witnesses in Jerusalem, and in all Judea and Samaria and to the ends of the earth.” God’s Spirit empowers us to be witnesses for Christ. The Spirit also comforts and instructs us (John 14:26).*

*There are a lot of examples in the Bible where people were empowered by the Holy Spirit. For example, Peter, Jesus’ disciple was an ordinary, uneducated fisherman, but when the Spirit came upon him, he preached before a large crowd and many were saved. Those who watched him were astonished that he spoke with such authority. When the Spirit moves, God works in ways we cannot work in by our own strength.*

*Let’s pray and ask God to allow his Spirit, to be the driving force of the things we do.*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 4

# Hits & Pops

---

### THE GOALS OF THIS SESSION ARE:

- To learn more options when combining stylistic techniques in Hip-Hop
- “Passion for Souls”—Review all choreography. Polish the finished product.

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Passion for Souls” playable on a CD, iPod, iPad or some other portable device
- Bible

## OPENING PRAYER »

**DO:** Call the group into a prayer circle and pray.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

### EXERCISE #1: Hits (7 min)

**PURPOSE:** Most of the movements in Hip-Hop have a ‘hit’ element to the choreography. These sharp precise movements in Hip-Hop are what make the style what it is.

#### OPTION A: DVD IS THE TEACHER

**DO:** Have the group spread out in the room and face the front.

Start Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** Let’s learn how to ‘hit’ in Hip-Hop.

#### ARM HITS

1. Relax the muscles in the arms. For 2 counts, move the arms in a very fluid manner and contract the arm muscles on counts 3–4. Let’s try that.

*Relax-2-HIT-4-Relax-6-HIT-8 (Repeat)*

2. Now alternate between relaxation and contraction on every count.

*Relax-HIT-Relax-HIT-Relax-HIT-Relax-HIT*

*Relax-HIT-Relax-HIT-Relax-HIT-Relax-HIT*

#### TORSO HITS

Now, repeat the two steps above focusing on the torso. Emphasize the difference between the fluid/relaxed movements and the flexed/contracted HITS.

1. Relax the muscles in the torso. For 2 counts, move the torso in a very fluid manner and contract the torso muscles on counts 3–4. Let’s try that.

*Relax-2-HIT-4-Relax-6-HIT-8*

**DO:** Repeat as necessary.

### EXERCISE #2: Kick Ball Change with Hits (3 min)

**PURPOSE:** To learn how to incorporate the above hits in a Kick Ball Change combination.

#### OPTION A: DVD IS THE TEACHER

**DO:** Start Exercise 2 on the DVD.

**OPTION B: YOU ARE THE TEACHER**

**SAY:** Let's add the Hit technique to the Kick Ball Change technique.

-Do one Kick-Ball-Change kicking with the right foot. Keep it relaxed and bouncy.

-Do another Kick-Ball-Change and contract the muscles in the upper body, on "Change"

-Hold for 4 counts

-Let's try a few Kick Ball Changes with Hits together

5-6-7-8

-Relaxed Kick Ball Change-Kick Ball Change-Kick Ball Change with HIT-Kick Ball Change with HIT

Let's repeat this a few times until everyone is comfortable doing it.

Now, let's try doing 4 Kick Ball Changes with HITS and then 4 more while turning counterclockwise.

5-6-7-8

Kick Ball Change-Kick Ball Change-Kick Ball Change-Kick Ball Change

Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN

Now repeat the set and turn the other way.

5-6-7-8

Kick Ball Change-Kick Ball Change-Kick Ball Change-Kick Ball Change

Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN-Kick Ball Change with HIT/TURN

**DO:** Repeat the exercise as needed.

**EXERCISE #3: Shoulder Pops (5 min)**

**PURPOSE:** To learn how to incorporate shoulder pops into different Hip-Hop combinations.

**OPTION A: DVD IS THE TEACHER**

**DO:** Start Exercise 3 on the DVD.

**OPTION B: YOU ARE THE TEACHER**

**SAY:** This is how we add shoulder pops to our Hip-Hop style.

Lean to the right and lift the right shoulder up at the same time and then lean to the left and lift the left shoulder up.

Let's try lifting the right shoulder and then the left shoulder—alternating between the two sides.

5-6-7-8

Lift right shoulder-left shoulder-right shoulder-left shoulder-right shoulder-left shoulder

**DO:** Repeat this a few times until everyone is comfortable with the movement and the shoulder hits are sharp and consistent.

**SAY:** Now, let's try pulling lifting the shoulders (or pulling the arm) on the even numbers.

1-lift right shoulder-3-lift left shoulder-5-lift right shoulder-7-lift left shoulder

**DO:** Repeat the exercise as needed.

**DO:** Take a water break for 30 sec.

**PERFORMANCE (25 MIN) »**

**REVIEW (10 min)**

**OPTION A: DVD IS THE TEACHER**

**DO:** Go to the 'Performance Demonstration' of "Passion for Souls" on the DVD and review all choreography.

**OPTION B: YOU ARE THE TEACHER**

**DO:** Play the audio for "Passion for Souls" and run all choreography.

**POLISH (15 min)**

**ONLY OPTION: YOU ARE THE TEACHER**

**DO:** Now it is time to polish. All the choreography is now learned but the most important part is the polishing. This step is what refines your presentation so that there

is limited distraction to the message of the piece.

Use the next 15 minutes to start the piece from top to bottom and work through each segment with the AUDIO TRACK ONLY—WITHOUT THE DVD—AND WITHOUT THE LEADER STANDING IN FRONT OF THE GROUP. The leader should take notes of things which need to be fixed and then fix them.

Use the checklist below to polish your piece. Stop and start the CD and when you see one of the following items that needs work STOP and fix it! DO NOT check it off until you have rehearsed and fixed the following items. Feel free to fix multiple things at one time. There may be a part of the song where all items are not polished. Stop and fix them all.

### POLISH CHECKLIST

- Choreography:** All dancers must be doing the correct movements with the correct arms and legs in all parts of the piece.
- Formations:** Make sure each person is standing in the correct formations. Also make sure that each member of the congregation will be able to see each and every individual.
- Body Alignment:** All dancers should be incorporating proper body alignment as they execute all the choreography.
- Body Positions:** Arms and legs need to be in the correct placement (i.e., positions, high, low, bent, straight).
- Flow:** Keeping all the above things in mind, the dancers must STILL connect their movements as a dance, not just a position to a position, but with the appropriate flow of transitions in between.
- Energy:** Dancers should not look like limp wet rags! You should see and feel the energy shooting out from their core through their fingertips, head, and toes. The whole body must look like it has an energy propelling it through the choreography.
- Synchronization:** On unison movement (similar choreography) the group must move TOGETHER. No one person should be ahead or behind. All choreography must look as close to exactly the same as possible so the group moves as one unit, not separate dancers.
- THE BIGGEST IS CONNECTION:** The dancers must at least look like they believe the lyric and the message they are communicating! It is now time to put all those Life Applications done in this unit—and apply them to the choreography! The choreography is merely an extension of the message to make it clear. The group must now dance from the heart.

Now get polishing! Again use the audio track and run the song from top to bottom being sure to fix all those things on the checklist along the way!

### LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle.

**SAY:** *If people heard the things that come out of your mouth, what kind of person would they think you are? A grateful person? A critical person? A complainer? An encourager?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Often, we can tell what the condition of our heart is by the things that come out of our mouth. Matthew 12:24 says that from the overflow of the heart, the mouth speaks. In other words, what you say is determined by what is in your heart.*

*What has our speech revealed about us this past week? Are we bitter? Do we complain? Do we cut others down and only criticize? Or do we build each other up and encourage one another? Do we speak truth in love?*

*This week, think about your words or any other outward expressions—body language, actions, facial expressions, etc. And ask yourself, is it consistent with what is in your heart? Does it reflect a heart that is fearful? Critical? Or affirming and truthful?*

### CLOSING PRAYER »

**DO:** Ask a volunteer to pray or lead the group in prayer.

## Session 5

# Dress Rehearsal

---

### THE GOALS OF THIS SESSION ARE:

- To review all techniques learned in Unit 4
- “Passion for Souls”—Dress Rehearsal IN COSTUME

### YOU WILL NEED:

- DVD Player and Screen
- MP3 of “Passion for Souls” playable on a CD, iPod, iPad or some other portable device
- Bible
- All parts of costumes for each member of your group

## OPENING PRAYER »

**DO:** Call the group into a prayer circle and pray.

## WARM UP (15 MIN) »

### Please follow along with the ‘warm up’ on the DVD

**DO:** Ask everyone to find a space in the room where they have space to move while being able to see the DVD. Select ‘warm up’ on the DVD and carry out the exercises.

#### DVD IS THE ONLY OPTION TO TEACH THE WARM UP

**DO:** Take a water break for 30 sec.

## TECHNIQUE EXERCISES (15 MIN) »

**PURPOSE:** To review the techniques we learned in this unit.

#### OPTION A: DVD IS THE TEACHER

**DO:** Start by having the group spread out in the room and start Exercise 1 on the DVD.

#### OPTION B: YOU ARE THE TEACHER

**SAY:** We will review some of the exercises we learned the past few weeks.

### EXERCISE #1: Combination 1

5-6-7-8

*\*Tap Right-home / Tap Left-home / Tap Right Foot Back-home / Tap Left Foot Back-home. (16 Counts)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*(Optional variation: repeat with wider steps)*

*\*Step R side / Step L side / Step R side / Step L side (8 counts)*

*\*Kick-Ball-Change with R foot/ Kick-Ball-Change with R foot/ Turn to the R (8 counts)*

*\*Kick-Ball-Change with L foot /Kick-Ball-Change with L foot / Turn to the L (8 counts)*

### EXERCISE #2: Combination 2

5-6-7-8

*Rock right-Step-Home/ Rock left-Step-Home*

*Swivel left foot-swivel right foot-left-left*

*Rock right-Step-Home/ Rock left-Step-Home*

*Swivel right foot-swivel left foot-right-right*

### EXERCISE #3: Combination 3

5-6-7-8

*Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home / Tap Diagonal R + chest pop-home / Tap Diagonal L+ chest pop-home*

*Kick-Ball-Change with right foot (repeat 4 times)*

*Kick-Ball-Change with left foot (repeat 4 times)*

**DO:** If you have extra time, pick any other exercises from this unit you feel would be good to review.



**DO:** Take a water break for 30 sec.

## PERFORMANCE (25 MIN) »

### ONLY OPTION: YOU ARE THE TEACHER

**DO:** Take the time to review the 'dress rehearsal' option on the DVD menu. This is the last rehearsal! Well done on all the work you have completed to get this far!

You need to treat this part of the rehearsal ***as if it is performance***.

**COSTUME:** All dancers need to be in costume. It is very important that you rehearse in costume so you can make sure the dancers are comfortable and get used to dancing in the costume. We don't want the costume to be a distraction in any way either to the dancer or the audience.

**SPACE:** You should be in the space you are actually performing in so that there are no surprises on the day you are to perform. This is the rehearsal where you tackle all audio, technical, costume, and space glitches that may come up.

### THIS IS NOT A TIME TO BE LEARNING CHOREOGRAPHY!

Once the group is ready and in costume.

**SAY:** *Remember, this is your offering to God. Give him your best and make sure it comes from a genuine heart. He will work and use it in ways we cannot even imagine to bless others and speak truth to those witnessing. Let it be a worshipful experience for everyone involved.*

*Have them dance "You Have All of Me" from top to bottom WITHOUT ANY STOPS! After running it from top to bottom work with them on the following check list.*

### DRESS REHEARSAL CHECKLIST

- Space:** Is there enough space for each dancer to do the choreography freely and correctly? If not, you may have to slightly alter where they stand in order to achieve this. Don't be afraid to be creative with the formations if the space is not allowing it.
- Costume Distractions:** Is there any part of the costume that is a distraction? At NO point should any skin be showing on the lower back or belly. Necklines must not be too low. Clothes must not be too tight. If there is even ONE person that has any of these costume distractions—FIX IT NOW! You can do this by having them put on another shirt or leotard underneath.

**Don't Adjust Costume:** At no point should a dancer 'fix their costume' mid choreography. They must dance through it! If it is a major problem or distraction then fix it so the dancer does not have to adjust.

**No Bling:** Take off all jewelry and glasses if possible! These only prove to be a distraction as these are usually different on every individual—the point is to look like ONE unit.

**Audio:** Is the music loud enough? Too loud? Be sure to communicate ALL AUDIO NEEDS with your audio technician a day or two BEFORE the ministry date.

**Lighting:** Make sure the group is well lit. Try to refrain from doing any creative lighting. The dance should speak for itself.

**Enter/Exit:** Rehearse how and where the group is going to enter the space at the beginning, as well as how they will exit. THE ENTRANCE AND EXIT SHOULD BE TREATED LIKE IT IS PART OF THE PERFORMANCE PIECE! Don't discredit what you've created by having a sloppy exit!

**Connection:** Once again, be sure the dancers are placing a heart into their movements, by using all of what they've discovered through 'life applications' in their presentation!

### NOTE

*Don't be discouraged by a bad dress rehearsal! If you are prepared and tackle the checklist above correctly—then a BAD dress rehearsal usually means a GREAT performance!!*

## LIFE APPLICATION (5 MIN) »

**DO:** Gather the group in a circle. Have a volunteer read 1 Samuel 18:1–14.

**SAY:** *Here is a story of King Saul and David. This is before David was the king of Israel—when he was just a simple shepherd boy. Put yourself in Saul's shoes. How would you feel? Why?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *Now put yourself in David's shoes. How would you feel? Why?*

**DO:** Listen to responses and provide guidance as needed.

**SAY:** *When we are performing or doing something that receives a lot of attention from people, it is easy to get caught up in the glory and praises that come with it. It is also easy to compare ourselves with other people and become embittered with jealousy, wallow in self-pity and/or become prideful.*

*Galatians 5:16–26 tells us that when we walk in the Spirit, we don't carry out the desire of the flesh, including jealousy. Instead, when we are in the Spirit, the fruits*

*of the Spirit are evident in us: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control.*

*Let's not become boastful or envious, but walk in the Spirit. Again, it is the Spirit who gives us the power to live like Christ. Let's pray that the Spirit works in and through us as we minister with "Passion for Souls".*

## **CLOSING PRAYER »**

**DO:** Ask a volunteer to pray or lead the group in prayer.

# ENHANCED DVD CONTENTS

---

Instructed by Roberta Simmons-Smith & Joy Lee  
Demonstrated by the Southern Territory Creative Arts Ensemble

## Introduction

### Unit 1—Physical Awareness: Lyrical

#### SESSION 1

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Levels in Space

- a. Exercise 1: Moving Goo
- b. Exercise 2: High & Low
- c. Play All

##### Performance

- a. Chorus Choreography
- b. Formations

##### Performance Demonstration of “You Have All of Me”

Choreographed by Joy Lee

#### SESSION 2

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Musicality

- a. Exercise 1: Walk & Freeze

##### Performance

- a. Review
- b. Verse Choreography

#### SESSION 3

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Body Alignment/Posture

- a. Exercise 1: Basic Dance Positions
- b. Exercise 2: Plié
- c. Exercise 3: Relevé
- d. Play All

##### Performance

- a. Review
- b. Bridge & Outro Choreography

#### SESSION 4

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Leg Extensions

- a. Exercise 1: Tendu
- b. Exercise 2: Dégagé
- c. Play All

##### Performance

- a. Review
- b. Polish

#### SESSION 5

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Review

- a. Exercise 1: Plié & Relevé
- b. Exercise 2: Tendu & Dégagé
- e. Play All

##### Performance

- a. Dress Rehearsal Tips

##### Performance Demonstration of “You Have All of Me”

Choreographed by Joy Lee

### Unit 2—Travelling & Turns: Jazz

#### SESSION 1

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Grapevine & Jazz Square

- a. Exercise 1: Grapevine
- b. Exercise 2: Jazz Square
- c. Play All

##### Performance

- a. Chorus Choreography
- b. Formations

#### SESSION 2

##### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

##### Technique: Chassé & Pas de Bourrée

- a. Exercise 1: Chassé
- b. Exercise 2: Pas de Bourrée
- c. Play All

##### Performance

- a. Review
- b. Verse/Intro/Outro Choreography

## SESSION 3

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Spotting

- a. Exercise 1: Spotting

### Performance

- a. Review
- b. Bridge Choreography

## SESSION 4

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Chaînés

- a. Exercise 1: Chaînés

### Performance

- a. Review
- b. Polish

## SESSION 5

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Review

- a. Exercise 1: Pas de Bourrée
- b. Exercise 2: Jazz Square
- c. Exercise 3: Grapevine
- d. Exercise 4: Chassé
- e. Exercise 5: Chaînés
- f. Play All

### Performance

- a. Dress Rehearsal

### Performance Demonstration of “Stand Up”

*Choreographed by  
Roberta Simmons-Smith*

## Unit 3—Expression & Basic Jumps: Contemporary

## SESSION 1

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Emotion in Movement

- a. Exercise 1: Emotion in Movement 1

### Performance

- a. Chorus
- b. Formations

## SESSION 2

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Emotion in Movement

- a. Exercise 1: Emotion in Movement 2

### Performance

- a. Review
- b. Verse Choreography

## SESSION 3

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Hop & Assemblé

- a. Exercise 1: Hop
- b. Exercise 2: Assemblé
- c. Play All

### Performance

- a. Review
- b. Bridge Choreography

## SESSION 4

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Jeté

- a. Exercise 1: Jeté

### Performance

- a. Review
- b. Polish

## SESSION 5

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Review

- a. Exercise 1: Emotion in Movement
- b. Exercise 2: Hop & Assemblé
- c. Exercise 3: Jeté
- d. Play All

### Performance

- a. Dress Rehearsal

### Performance Demonstration of “Everything”

*Choreographed by Zach Flores*

## SESSION 3

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Basic Combinations

- a. Exercise 1: Combination 1
- b. Exercise 2: Combination 2
- c. Exercise 3: Combination 3
- d. Play All

### Performance

- a. Review
- b. Bridge Choreography
- c. Outro Choreography

## SESSION 5

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Review

- a. Exercise 1: Combination 1
- b. Exercise 2: Combination 2
- c. Exercise 3: Combination 3
- d. Play All

### Performance

- a. Dress Rehearsal

### Performance Demonstration of “Passion for Souls”

*Choreographed by Amerika Soto*

## Unit 4—Applying Technique to Hip-Hop

## SESSION 1

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Isolations

- a. Exercise 1: Neck Isolation
- b. Exercise 2: Shoulder Isolation
- c. Exercise 3: Ribs & Chest Isolation
- d. Exercise 4: Knee Isolation
- e. Play All

### Performance

- a. Chorus
- b. Formations

## SESSION 2

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Step, Tap & Kick Ball Change

- a. Exercise 1: Taps & Steps
- b. Exercise 2: Kick Ball Change
- c. Play All

### Performance

- a. Review
- b. Verse Choreography

## SESSION 4

### Warm Up

- a. Cardio
- b. Standing Stretches
- c. Floor Stretches
- d. Core
- e. Play All

### Technique: Hits & Pops

- a. Exercise 1: Hits
- b. Exercise 2: Kick Ball Change with Hits
- c. Exercise 3: Shoulder Pops
- d. Play All

### Performance

- a. Review
- b. Polish

## DVD MP3/PDF CONTENTS

### UNIT 1

Performance MP3 “You Have All of Me”<sup>1</sup>

Lyric & Formation PDF for “You Have All of Me”

### UNIT 2

Performance MP3 “Stand Up”<sup>2</sup>

Lyric & Formation PDF for “Stand Up”

### UNIT 3

Performance MP3 “Everything”<sup>2</sup>

Session 1: Technique Exercise 1

- “Immanuel’s Veins”<sup>2</sup> MP3
- “Clean Heart”<sup>2</sup> MP3

Session 2: Technique Exercise 1

- “Psalm 51”<sup>2</sup> MP3
- “Facedown”<sup>2</sup> MP3

Lyric & Formation PDF for “Everything”

### UNIT 4

Performance MP3 “Passion for Souls”<sup>3</sup>

Lyric & Formation PDF for “Passion for Souls”

<sup>1</sup> Australia Southern Territory

<sup>2</sup> USA Southern Territory—transMission

<sup>3</sup> USA Western Territory—Mark Hood

# WHERE DO YOU GO FROM HERE?

---

First let us say ... CONGRATULATIONS ON FINISHING THIS CURRICULUM!!!!

***IF you have completed each and every session*** then you have established a solid foundation for your corps dance ministry!!!

## SO NOW WHAT?!

Below are the tips that will help you continue your dance ministry in the best possible way. You now know how to properly structure your rehearsals in preparation for performance. That is the key!! Here’s how to keep up the good work:

### WARM UP (15 min)

Feel free to continue to use the warm up found on the DVD for the first 15 min of your class. You can also choose to do your own warm up. Just be sure it includes the following elements:

**Cardio**  
**Standing Stretches**  
**Floor Stretches**  
**Core**

### TECHNIQUE (15 min)

What you rehearse in the technique portion of your class can be pulled directly from your performance piece. Just choose a different step from the choreography for each week of your rehearsal and have the group work it across the floor or in lines facing front.

## PERFORMANCE (25 min)

There is a direct resource for choosing appropriate performance choreography of different styles. This resource is called “*Moving With the Spirit*”, and can be purchased through your Trade department. This resource has eight different styles and levels of performance pieces that you can use—it would take you at least two years to perform all eight!!!

It is STILL very important that you prepare your performance piece in the same structure that was outlined in this book as follows:

**Session 1: Chorus & Formations**

**Session 2: Review & Verses**

**Session 3: Review & Bridge**

**Session 4: Review & Polish**

**Session 5: Dress Rehearsal**

## LIFE APPLICATION (5 min)


This is the most important part of your class—so make sure you have time for it!!! There is an endless supply of devotional books found in Christian bookstores out there—just make sure you choose 5 min of material that will connect with your group the best and help them in their spiritual maturity through their movement ministry!

We pray a special blessing on your ministry!



**Movement DVD**  
complete with Performance instruction

- Purpose of the product: To enhance the quality of movement ministry offered in the corps and divisions across the country
- A ground-breaking national resource
- Includes eight different levels and styles of dance
- Includes an enhanced CD complete with audio tracks for performance and lyric sheets
- Moving with the Spirit is sold in Trade stores nationwide

  
DOING  
THE MOST  
GOOD





# THE SALVATION ARMY NATIONAL CREATIVE ARTS CURRICULUM FOR DANCE IS YOUR #1 STOP FOR STARTING A MOVEMENT MINISTRY AT THE LOCAL LEVEL!

It is so important that we start our dance ministry off on the right foot, and this curriculum will do just that. It will teach the leader and class how to run a quality dance program that will produce a ministry that is meant to enhance worship.

Have a mature leader who is willing to start the group, but not comfortable being in front of the group leading dance? This curriculum comes with a DVD which has the capability of teaching the class from beginning to end!

This curriculum is broken up into four units with 5 sessions in each. You will study lyrical, jazz, contemporary, and hip-hop. Techniques learned will range from basic dance positions and posture to jeté and Assemblé!

We pray a special blessing on you as you launch this amazing ministry!

ISBN: 978-0-89216-139-3



9 780892 161393

5 1 5 0 0