

Amanda Selwyn • Notes in Motion  
D a n c e   T h e a t r e

# Education Resource Guide

*inspiring the next generation of dance appreciators*



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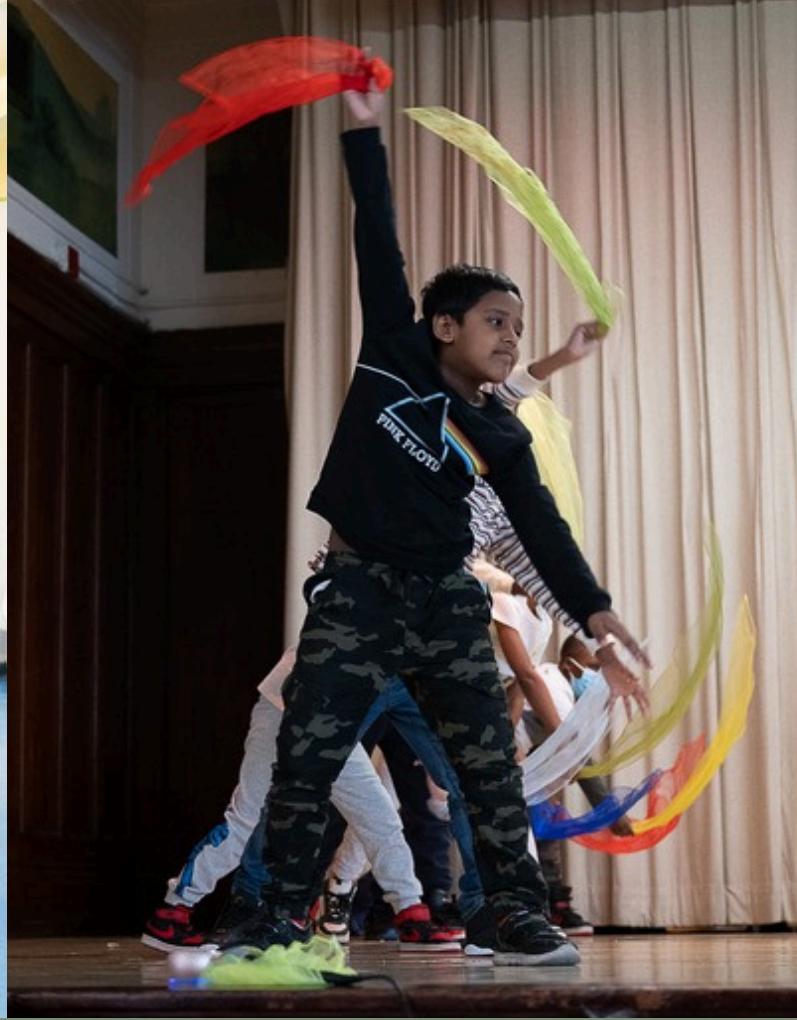
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# Overview



# Our Mission

Notes in Motion engages communities in dynamic dance theatre and inclusive arts education programs. Our professional dance company, Amanda Selwyn Dance Theatre, presents dance theatre productions that engage audiences from start to finish and beckon a response of thought, feeling, and soul. Notes in Motion, a vendor of NYC Department of Education, brings dance education programs to all burroughs of NYC in styles including modern, ballet, tap, jazz, hip hop, Latin, African, and more.

Programs are united by our singular approach to dance education, *The Movement Exchange Method*, which combines technical instruction with creative skill-building and collaborative learning. Our inclusive programs foster self-discovery, risk-taking, and leadership while nurturing community and promoting individual expression and freedom. Notes in Motion provides access to the art form of dance to inspire the next generation of dance appreciators.



# Program Description

Since 2000, Notes in Motion has brought dance programs to all 5-boroughs reaching diverse populations from 3K-12th grade. As a vendor of the NYC Department of Education, our programs align with the *Blueprint for Teaching and Learning in Dance*. We create long-lasting partnerships with schools and inspire the greater community of each school with the beauty, magic, and vitality of dance. Each program is customized to the specific needs and population of each school partner.

We work collaboratively with classroom teachers at every stage from program planning and implementation to performance, assessment, and evaluation. Our Teaching Artists guide students through a unique creative process, creating connections with other academic subjects and fostering active learning – students are creators, improvisors, and collaborators. We have an Education Ensemble of 75 experienced Teaching Artists with advanced degrees and extensive performance and choreography backgrounds in several dance styles and techniques.

## **Programs include:**

- Residencies during the school day
- After-School Programs
- Out-of-School Time Multi-Cultural Community Events
- Out-of-School Time Family Dance Programs
- Field Trips to Amanda Selwyn Dance Studio
- Assembly Performances by Amanda Selwyn Dance Theatre

## **Programs focus on specific learning objectives in 3 categories:**

- Technical Dance - physical skill-building & learning choreography
- Creative/Choreography - improvisation & choreography creation
- Community/Cultural - Global Dance Styles & School Themes

## **Dance Styles Offered:**

African, Latin Social Dance (salsa, merengue, tango, capoeira, flamenco, mambo, cha-cha), Hip-Hop, Break Dancing, Ballet, Jazz, Contemporary, Modern, Ballroom, Folk Dancing (country line, square dance, ritual dance) Indian Dance, Bollywood, K-Pop, Tap, Theater Dance, Gymnastics, Pilates, Yoga, Fitness/Conditioning

# Program Goals

## Dance Education

Our Education Ensemble provides high quality dance instruction that teaches creative movement fundamentals, promotes self-expression and self-esteem, and builds collaborative learning skills.

## Collaboration

Program curricula are designed to best fit the specific needs of each grade level and class group. We prepare classroom teachers to be active program participants in the instruction and dance content.

## Integration

Program curriculum is linked to school themes and interdisciplinary topics. In preparation for each program, we share creative teaching tools, classroom rituals, and follow-up activities with classroom teachers.

## Community Building

Each program is designed to create opportunities for parents, guardians, and community members to engage with student arts learning, thereby activating and enlivening the life of the entire school.



# Pedagogy



# Pedagogy Overview

- Notes in Motion program curriculum follows our signature 5-part class structure.
- Class exercises are repeated and scaffolded from week to week to develop creative and physical skills and technique.
- Each program is custom-designed towards a specific learning objective and culminates in a dance performance for the greater school community.
- Class sessions are organized by a specific theme or focus that ties back to the over-arching program objective.
- Students build community class agreements with the Teaching Artist and review rules and expectations for each program.
- Teaching Artists mentor students throughout each class session encouraging participation and effort.
- Teaching Artists share constructive feedback and affirmations to foster an inclusive classroom.
- Classroom Teachers actively engage in dance sessions as participants, assistants, and collaborators throughout the program.

# 5-Part Class Structure

## #1 Warm-Up/Technical Skill Building

The Warm-Up portion of class is a series of repeated exercises building technical skills that expand and are refined from week to week. The warm-up includes dynamic music and a set combination that Teaching Artists model and instruct.

## #2 Improvisation/Creative Exploration

The creative exploration part of class focuses on embodying the day's theme through scaffolded guided activities that cultivate and discover movement variations and fundamental dance concepts. Students learn to respond to cues, work with partners, and explore the distinction between improvisation and choreography.

## #3 Choreography

In the Choreography part of class, students will learn set choreography as well as, in some programs, learn to compose their own movement phrases. The focus is codifying movement to be repeated and refined. Phrase work includes locomotor and stationary movement. Choreography includes: full body motion, floor patterns, sequencing, rhythm, musicality, dynamics, and expression.

## #4 Performance Preparation

This part of class focuses on teaching students the skills needed to prepare them to perform including: understanding stage directions, cues, performance norms, managing emotions, being a supportive audience member, preparing to go on stage, stage presence, and more.

## #5 Reflection

Notes in Motion reflection is embedded throughout class -- focusing on the overarching learning objective and the theme of the day. Reflection is broken into three components: Observation, Analysis, and Constructive Criticism. Students learn to describe their movement, recall key vocabulary, express their feelings, understand movement concepts, and learn how to refine their dancing.

# The Movement Exchange Method

The Movement Exchange Method is Notes in Motion's signature pedagogy that combines technical instruction with creative skill-building and collaborative learning.

- Individual Leadership & Self Discovery
- Collaboration & Risk Taking
- Critical Thinking
- Artistic Process & Student-Guided Learning
- Making Connections



# The Movement Exchange Method *in practice*

## Individual Leadership & Self Discovery

- Breaking students into different types of groupings and guiding them to make their own discoveries about decision making, problem solving, and conflict resolution
- Teaching students to discover the next step in the creative process for themselves
- Creating various opportunities for independent work and self-reflection
- Giving students appropriate opportunities to guide exercises themselves
- Encouraging students to discover questions themselves

## Collaboration & Risk Taking

- Having students share their work at different stages of the artistic process
- Encouraging students to respond verbally, through writing, movement, sound, and image

## Critical Thinking

- Introducing material in a lively and interactive way - showing not telling
- Asking questions to reinforce key concepts
- Teaching students to respond to their work and the work of their peers with observation, critical feedback, and analysis as best suits the grade level and needs of the students.

## Artistic Process & Student-Guided Learning

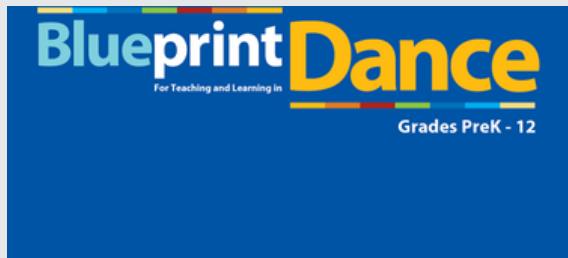
- Creating dynamic and fun exercises that allow for different types of participation (as choreographer, dancer, musician, note-taker, writer, illustrator, commentator, etc.)
- Eliciting students' responses throughout the flow of the lesson - establishing background information, up an activity, making connections, thinking critically about their own learning, and offering feedback to peers
- Creating clear expectations, boundaries, and guidelines for every individual class period and for the entirety of a residency/workshop
- Using repetition and ritual to foster community and reinforce central concepts and skills

## Making Connections

- Delving deeply into every topic from different approaches with follow-up exercises/dialogue
- Presenting material and exercises such that students can easily make connections between topics and themes
- Exploring and engaging the different senses

# Blueprint Strands

As a vendor of the NYC Department of Education, our programs align with the Blueprint for Teaching and Learning in Dance.



- 01** Dance Making
- 02** Developing Dance Literacy
- 03** Making Connections
- 04** Working with community and cultural resources
- 05** Exploring careers and lifelong learning

The Blueprint for Teaching and Learning in Dance gives guidance for developing curriculum in dance and provides benchmarks for what children should know, understand, and be able to do in dance at critical points in their intellectual, physical, and emotional development. Our programs primarily focus on Strand 1. However, based on the learning objective of the program, teaching artists may need to include substantive elements from other strands.

## Example of Blueprint Strand 1 – Dance Making:

|  |   |
|--|---|
| <b>Develop Skills &amp; Techniques</b> | Coordinate a range of small and large movements specific to a style.                        |
| <b>Improvise</b>                       | Execute combinations of steps with transitions in varied dynamics and spatial orientations. |
| <b>Choreograph</b>                     | Use gesture as a source of dance movement.  |
|  | Vary movement phrases by changing rhythm, tempo, dynamics and use of space.                 |
| <b>Perform</b>                         | Use choreographic designs such as diagonals, lines, clusters, entrances, exits.             |
|  | Develop movement motifs to derive phrases.  |
| <b>Perform</b>                         | Dance with rhythmic accuracy and musical feeling.   |
|  | Collaborate with an ensemble in rehearsal and performance decisions.                        |

# Culminating Events

At the conclusion of Notes in Motion programs, there is a Culminating Event which includes composed dance pieces from each class group and might also include excerpts from warm-ups or creative exploration and improvisation parts of class. The goal is to share the joy and creative learning of the dance program with the greater school community including students, families, faculty, administrators, and community leaders.

## **Successful Culminating Events will:**

- Be highly physical with appropriate dance phrases
- Show evidence of depth in movement material - extensive phrase full of technical skills
- Showcase strong use of space, theme and variation
- Showcase different skills by organizing students in solos, duets and small groups
- Showcase all the technical/creative skills learned (balance of process and product)
- Utilize music choices that broaden students and audience horizons
- Have smooth and rehearsed transitions and bows
- Highlight vocabulary and objectives
- Showcase students having fun and finding joy through movement

# Note for Classroom Teachers

During your Notes in Motion dance program, we kindly ask that the supporting Classroom Teachers:

- Fully participate along with students and model activities.
- Ask clarifying and connecting questions to help students further understand content and directions.
- Help students stay on task and make connections to other subject areas.
- Refrain from any outside work or conversations during class.
- Communicate updates or useful tools with Teaching Artist before or after class or via email.
- Communicate feedback, joyful moments, or challenges to Director of Education as soon as possible!





# Curriculum Samples

## Program Categories

**Technical Dance** | Physical skill-building & learning choreography  
Sample 1 | Flow & Form Dance Adventures

**Creative/Choreography** | Improvisation & choreography creation  
Sample 2 | Move, Groove, Create: A Choreography Lab

**Community/Cultural** | Global Dance Styles & School Themes  
Sample 3 | Beats, Roots, & Flow: African Diasporic Dance

# Curriculum Sample 1 (Grades 3-4)

## Program Description & Objective *Flow & Form: Dance Adventures*

### Program Category

Technical Dance | Physical skill-building & learning choreography

### Dance Style

Modern Dance

### Program Description

In this 3-4th grade modern dance program, students will learn foundational dance technique and sequential phrase work focusing on momentum, flow, and energetic, full body movement through space. The program will culminate in a dynamic dance performance that showcases how abstract modern dance movement can communicate a choreographic theme.

### Learning Objective

Students will learn foundational modern dance technique, sequential phrase work, and prepare to showcase their work in a structured work of choreography.



# Choreographic Outline

## Flow & Form: Dance Adventures

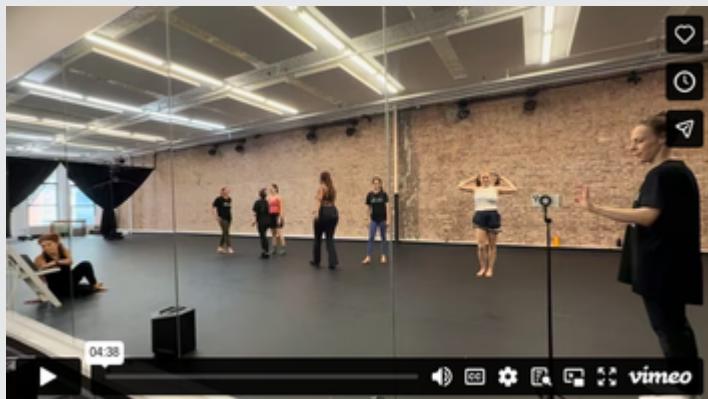
**Dance Title:** A Secret Message

**Choreographic Focus:** Communicating Through Movement

- 1 Movement Wave Canon - Dancers in line revolve through 4 movement message sequences
- 2 Locomotion FLOW phrase unison travel in different pathways land in partners
- 3 Duets A & B - repeat on different facings in different orders (message sequence variations)
- 4 4 Groups - Movement Telephone
- 5 Travel to a line DS, repeat Duets
- 6 Tip Toe surprises (locomotor solos)
- 7 Locomotion FLOW phrase repeats travelling in same directions with variations
- 8 Recreate Movement Message Wave pass the message down the line! Big Diagonal.

**Video Sample**

 <https://vimeo.com/1116263483>



# Program Scaffold (Sessions 1 & 2)

## Flow & Form: Dance Adventures

Session themes build to support the overarching program objective.

### Session 1

#### Ritual and Routine

**Warm-up** – Building out the warm-up sections to clear musical cues with vocabulary- roll downs, plié, footwork, flat backs, weight shifts and swings, balances, across the floor, turns, jumps.

**Creative Exploration** – Practicing the distinction between choreography and improvisation; following clear prompts and cues to explore different types of movement skills/physical actions from the warm-up in space.

**Choreography** – Establishing the opening moment of the dance, the core theme, and the message sequence phrases.

**Performance Prep** – Goal setting for the performance - understanding what it means to be prepared to do a performance.

**Reflection/Observation** – Describe the sections of the warm-up. Describe the difference between choreography and improvisation.

**Analysis** - What movements or dance vocabulary terms were new? How will we remember them?

**Constructive Criticism** - What can we do to prepare ourselves to repeat and build on the dance class rituals we established today for the next class?

### Session 2

#### Spatial Awareness

**Warm-Up** – Focusing on spots, changing lines, facings as we add on to each warm-up section.

**Creative Exploration** – Guided activity exploring proximity and spatial arrangements, establishing ways of finding your spot, finding your partner, moving around other dancers safely. Build first locomotor walking pattern.

**Choreography** – Reviewing the message sequence phrases and adding on locomotor flow phrases.

**Performance Prep** – Stage directions.

**Reflection/Observation** – Describe movements in the warm-up and our choreography that were stationary and those that were locomotor -- what body parts took a movement through space?

**Analysis** – What do you need to do in order to stay in your spot for stationary movement or move through space across the floor and stay in your line? How does it feel to dance near or far from other dancers?

**Constructive Criticism** – How can you own your dancing space more when you dance?

# Program Scaffold (Sessions 3 & 4)

## Flow & Form: Dance Adventures

Session themes build to support the overarching program objective.

### Session 3 Locomotion

**Warm-up** – Expanding the across floor work, learning to move in timed groupings and stay in lines.

**Creative Exploration** – Expanding across-the-floor work from warm-up; setting 4 locomotor phrases in a variety of directions in space, exploring timing and pathways, taking up space, navigating traffic. Layer onto travelling pattern with locomotor phrases. Map out all unison as well and 4 locomotor solos.

**Choreography** – Sequencing the message sequence phrases and the locomotion flow to duets beginning of the dance. Refining the phrase work and reviewing.

**Performance Prep** – Learning to respond to cues, dancer ready, audience ready.

**Reflection/Observation** – Describe the different locomotor movements we did today.

**Analysis** – What is the difference between the different types of locomotor movements? What was your favorite? Why? What was easier/harder to do? Why?

**Constructive Criticism** – How can we improve our locomotor movement phrases?

### Session 4 Movement Sequencing

**Warm-up** – Completing each warm-up section with a sequential movement phrase that accumulates and repeats core moves.

**Creative Exploration** – In pairs, guide dancers to establish a set order to 'message sequence duets.' Rehearse and repeat sequences. Set parameters for specific movements skills.

**Choreography** – Duet Work and establishing patterns, piecing parts together.

**Performance Prep** – Mapping out the dance on paper.

**Reflection/Observation** – Describe a sequence of movement in our choreography.

**Analysis** – How do you remember the movement sequences? What is the relationship of the movement to the music?

**Constructive Criticism** – How can we remember the choreography? What parts did we do really well? What specific dance skills do we need to refine?

# Program Scaffold (Sessions 5 & 6)

## Flow & Form: Dance Adventures

Session themes build to support the overarching program objective.

### Session 5 Movement Variation

**Warm-up** – Repeating warm-up sections with variations in speed, size, and direction as fits.

**Creative Exploration** – Review pair work and guide additions of variations of level, direction, and body part. Combine pairs to create 4 groups. Practice duet and group sequences.

**Choreography** – Repeat of Locomotor phrases with variations and Message Sequence with Variations for end of dance, set and rehearse both versions, add it all together!

**Performance Prep** – Practicing a cue to cue, discussing the images in the dance.

**Reflection/Observation** – Describe the different variations did each group do in their duets?

**Analysis** – How did you go about making the choices about how to do your movement variation? Did it help you remember the movement? Why?

**Constructive Criticism** – What parts of the dance do we know better at this point? How can we improve the parts of the dance we are still working on?

### Session 6 Expression & Dynamics

**Warm-up** – Adding into warm-up sections specific sounds, emotions, imagery, and movement qualities.

**Creative Exploration** – Movement telephone group work. Model movement qualities and refine core phrases with specific choices of expression and dynamics. Repeat and rehearse.

**Choreography** – Build out Duet and Group Work with Specific intentions and add more detail of expression to all the choreography set so far. Practice transition in and out of Movement Telephone Group work and “unison moment” at the end of each group.

**Performance Prep** – Beginnings, endings, and transitions, how to make a piece memorable.

**Reflection/Observation** – Describe how we transition from one section of the dance to the next.

**Analysis** – How did it feel to move with a different group of dancers? How do you remember your spots as you move from place to place in the flow of the dance?

**Constructive Criticism** – Who remembered all their cues? How did you know? How can we all improve at responding to the cues in the dance in real time?

# Program Scaffold (Sessions 7 & 8)

## Flow & Form: Dance Adventures

Session themes build to support the overarching program objective.

### Session 7

#### Patterns and Groupings

**Warm-up** – Adding spot and line switches, orders, canons, etc to the now familiar warm-up content.

**Creative Exploration** – Explore canon and order of the phrase work in the opening of the dance, the duets, and group section. Review and create transitions in and out of each section

**Choreography** – Continue to refine group work and add more patterns, specificity of spacing, and formations.

**Performance Prep** – Collaboration, teamwork, and supporting one another on performance day.

**Reflection/Observation** – Describe the different spatial patterns in the dance.

**Analysis** – How does changing our spatial patterns add to the overall choreography we are presenting?

**Constructive Criticism** – As we layered patterns onto our dance, what did we forget? What did we retain? What parts of the dance are standing out as the most polished? How can we get the rest of the dance to that point?

### Session 8

#### Rhythm & Timing

**Warm-up** – Adding double and half time and holds to sections of the warm-up.

**Creative Exploration** – Practice the timings of each section of the dance, add variations of speed, halftime and double time, clarify order, and play with relationship of movement to music.

**Choreography** – Complete all parts of the dance and clarify all the cues and timing of each section, review and refine.

**Performance Prep** – Muscle memory.

**Reflection/Observation** – Describe, clap, or count out the different rhythms in our core phrases.

**Analysis** – What is the relationship of the rhythm and the timing to the movement? Are there some rhythms that are harder? Easier?

**Constructive Criticism** – How can we support one another to get the timing right in the movement when some are dancing and some are watching?

# Program Scaffold (Sessions 9 & 10)

## Flow & Form: Dance Adventures

Session themes build to support the overarching program objective.

### Session 9

#### Refining & Rehearsing

**Warm-up** – Different leaders for different warm-up sections. Quick run-thru of the warm-up.

**Creative Exploration** – Review group and duet work with any moments of variation and choice that have been established and set, refine, run, and rehearse.

**Choreography** – Drill the choreography, refine the movement phases and performance expression.

**Performance Prep** – Tools to bring everything we have done over the entire program to the final performance.

**Reflection/Observation** – Describe the different core movements in our warm-up that are also in our choreography.

**Analysis** – What skills have we learned over the course of the residency to execute these movements well?

**Constructive Criticism** – What movements are we doing really well that we could not do day one? What movements do we still need to work on? What is our favorite part of the dance and why?

### Session 10

#### Culminating Performance

**Warm-up** – Abbreviated warm-up as time allows before performance.

#### Culminating Performance

**Reflection** – This is when you ask the questions in your Student Evaluation form. Ideally the reflection you have done over the last 9 weeks has prepared students to provide thoughtful answers and reflections.

# Curriculum Sample 2 (Grades 6-7)

## Program Description & Objective

Move, Groove, Create: A Choreography Lab

### Program Category

Creative/Choreography | Improvisation & choreography creation

### Dance Style

Jazz Dance

### Program Description

In this 6-7th grade street jazz dance program, students will learn foundational dance vocabulary and how to make their own creative choices to choreograph movement phrases and create engaging partner work. Each class group will create a dynamic dance performance focused on a central theme that showcases the jazz movement vocabulary learned and also celebrates student choreographic choices.

### Learning Objective

Students will develop street jazz skills in rhythm, coordination, isolations, and dynamic movement vocabulary. They will practice sequencing steps into phrases, varying timing and levels, and creating partner work through mirroring and call and response. With these tools, students will make choreographic choices to express a theme and collaborate on a high-energy performance that showcases both jazz technique and their creativity.



# Choreographic Outline

## Move, Groove, Create: A Choreography Lab

**Dance Title: The Groove is Yours**

**Choreographic Focus: Confidence, Full-Body Movement**

- 1 Shape shifting moments from core get your groove phrase
- 2 4 groups groove phrases - 1st 4 8s, repeat as unison groove phrase with facing and line formation changes, locomoting in space, end in partners
- 3 Unison partner work combined duets created by adding together individual group duets
- 4 Two 8s for each group of partners, other shape shift every 8 counts - 4 groupings of duets
- 5 Chorus - repeat unison partner work and add some variations and solo drop out moments
- 6 Groove phrase in groups to formation change to big
- 7 Solo and duet moments DROP OUTS as the rest of the group does unison stationary version of groove phrase in X. travel to new partner formations at the end.
- 8 2 groups of unison partner work for the first 4 8s, unison for the last 4 8s, travel to final formation
- 9 Refrain - shape shifting to final stillness

# Program Scaffold (Sessions 1 & 2)

## Move, Groove, Create: A Choreography Lab

Session themes build to support the overarching program objective.

### Session 1

Rituals & Routines | Rhythm & Groove

**Warm-up** – Building out the warmup sections to clear musical cues with vocabulary- reaches, sways, roll downs, plié, footwork, isolations, weight shifts, leg swings, battements, rhythmic patterns, across the floor, turns, jumps.

**Creative Exploration** – Practicing the distinction between choreography and improvisation; following clear prompts and cues to explore different types of movement skills/physical actions from the warm-up in space.

**Choreography** – Building the core locomotor groove phrase together; Creating the opening moment of the dance.

**Performance Prep** – Goal setting for the performance - understanding what it means to be prepared to do a performance.

**Reflection/Observation** – Describe the sections of the warm-up. Describe the difference between choreography and improvisation.

**Analysis** – What movements/dance vocabulary terms were new? How will we remember them?

**Constructive Criticism** – What can we do to prepare ourselves to repeat and build on the dance class rituals we established today for the next class?

### Session 2

Movement Sequencing & Choice-Making

**Warm-up** – Focusing on sequential movement as we add on to each warm-up section.

**Creative Exploration** - Guided activity exploring call and response and mirroring, sequencing movements from the warm-up, and creating original movements to form core Groove Phrase.

**Choreography** – Reviewing core groove phrase and working on group orders and patterns in space. Creating a stationary version of the phrase.

**Performance Prep** – Stage directions.

**Reflection/Observation** – Describe movements in the warm-up and our choreography that were stationary and those that were locomotor -- what body parts took a movement through space?

**Analysis** – What helped you make choices when improvising? How did you set things to be choreography?

**Constructive Criticism** – How can you remember your movement phrases and improve the execution of the movement?

# Program Scaffold (Sessions 3 & 4)

## Move, Groove, Create: A Choreography Lab

Session themes build to support the overarching program objective.

### Session 3 Partner Work

**Warm-up** – Expanding the across floor work, learning to move in timed groupings with other dancers and stay in lines.

**Creative Exploration** – Safe touch activity and guided activity to follow specific prompts to create interactions with your partner and add specificity, rhythm, and groove to the movements.

**Choreography** – Firming up choices for duets -- practicing sequence up to duets.

**Performance Prep** – Learn to respond to cues, dancer ready, audience ready.

**Reflection/Observation** – Describe the different movements we did with our partners today.

**Analysis** – What was your favorite? Why? What was easier/harder to do? Why? How did you come up with ideas when you were improvising?

**Constructive Criticism** – How can we improve our partner work and dance phrases?

### Session 4 Composition & Sharing Ideas

**Warm-up** – Completing each warm-up section with a sequential movement phrase that accumulates and repeats core moves.

**Creative Exploration** – Refining partner work, sharing, and learning each other's duets.

**Choreography** – Firming up choices for duets -- practicing sequence up to duets.

**Performance Prep** – Mapping out the dance on paper.

**Reflection/Observation** – Describe a sequence of movement in our choreography.

**Analysis** – How do you remember the movement sequences? What is the relationship of the movement to the music?

**Constructive Criticism** – How can we remember the choreography? What parts did we do really well? What specific dance skills do we need to refine?

# Program Scaffold (Sessions 5 & 6)

## Move, Groove, Create: A Choreography Lab

Session Themes build to support the overarching program objective.

### Session 5

#### Refining Creative Choices

**Warm-up** – Repeating warm-up sections with special options for student choice.

**Creative Exploration** – Review pair work and guide additions of variations of level, direction, and body part. Combine pairs to create 4 groups. Practice duet and group sequences.

**Choreography** – Review pair work and guide additions of variations of level, direction, and body part. Combine pairs to create 4 groups. Practice duet and group sequences.

**Performance Prep** – Practicing a cue to cue and discussing the images in the dance.

**Reflection/Observation** – What different movements did each group do in their duets? Describe the differences.

**Analysis** – How did you go about making the choices about how to do your movement variation? Did it help you remember the movement? Why?

**Constructive Criticism** – What parts of the dance do we know better at this point? How does this reflect in the dancing? How can we improve the parts of the dance we are still working on?

### Session 6

#### Expression & Dynamics

**Warm-up** – Adding into warm-up sections specific sounds, emotions, imagery, and movement qualities and highlighting movement vocabulary in the choreography.

**Creative Exploration** – Adding specificity of expression to duets, solo moments, and group phrase work. Making choices for dynamics to add individual expression to unison phrases.

**Choreography** – Adding specificity of expression to duets, solo moments, and group phrase work. Making choices for solo moments and sequencing them with group work. Putting together the parts.

**Performance Prep** – Beginnings, endings, and transitions, how to make a piece memorable.

**Reflection/Observation** – Describe how we transition from one section of the dance to the next.

**Analysis** – How did it feel to dance in a different part of the space? How do you remember your spots as you move from place to place in the flow of the dance? Why are transitions important to the dance? How is the dance connecting to our theme of messages?

**Constructive Criticism** – Who remembered all their cues? How did you know? How can we all improve at responding to the cues in the dance in real time?

# Program Scaffold (Sessions 7 & 8)

## Move, Groove, Create: A Choreography Lab

Session themes build to support the overarching program objective.

### Session 7 Variations

**Warm-up** – Adding of variations in speed, size, direction, and level as fits with appropriate sections; Adding double and half time and holds to sections of the warm-up

**Creative Exploration** – Creating variations of duets and phrase work through guided prompts exploring size, body part, timing, speed, level, and direction.

**Choreography** – Solidifying variations of duets and phrase work through guided prompts exploring size, body part, timing, speed, level, and direction.

**Performance Prep** – Collaboration, teamwork, and supporting one another on performance day

**Reflection/Observation** – Describe the different variations in the same movements in the dance. Analysis - How does adding movement variation deepen the choreography we are presenting?

**Constructive Criticism** – As we layered patterns onto our dance, what did we forget? What did we retain? What parts of the dance are standing out as the most polished?

### Session 8 Putting Together the Pieces

**Warm-up** – Different leaders for different warm-up sections.

**Creative Exploration** – Practice the timings of each section of the dance, clarify order, and play with the relationship of movement to music.

**Choreography** – Practice the timings of each section of the dance, clarify order, and play with the relationship of movement to music.

**Performance Prep** – Muscle memory and practice.

**Reflection/Observation** – Describe the movements we repeat the most in the dance.

**Analytical** – What is muscle memory? How do we retain choreography?

**Constructive Criticism** – How can we support one another to get the timing and movement sequencing right when some are dancing and some are watching? How does having clear timing impact the overall experience for the audience? How can we get better at our timing?

# Program Scaffold (Sessions 9 & 10)

## Move, Groove, Create: A Choreography Lab

Session themes build to support the overarching program objective.

### Session 9

#### Refining & Rehearsing

**Warm-up** – Different leaders for different warm-up sections. Quick run-thru of the warm-up.

**Creative Exploration** – Review group and duet work with any moments of variation and choice that have been established and set, refine, run, and rehearse.

**Choreography** – Review group and duet work with any moments of variation and choice that have been established and set, refine, run, and rehearse.

**Performance Prep** – Tools to bring everything we have done over the entire program to the final performance.

**Reflection/Observation** – Describe the different core movements in our warm-up that are also in our choreography.

**Analytical** – What skills have we learned over the course of the residency to execute these movements well?

**Constructive Criticism** – What movements are we doing really well that we could not do day one? What movements do we still need to work on? What is our favorite part of the dance and why?

### Session 10

#### Culminating Performance

**Warm-up** – Abbreviated warm-up as time allows before performance.

#### Culminating Performance

**Reflection** – This is when you want to ask the questions in your Student Evaluation form - Ideally the reflection you have done over the last 9 weeks has prepared students to provide thoughtful answers and reflections.

# Curriculum Sample 3 (Grades 9-12)

## Program Description & Objective

*Beats, Roots, and Flow: Exploring African Diasporic Dance*

### Program Category

Community/Cultural | Global Dance Styles & School Themes

### Dance Styles

African Dance, Afrobeats, Salsa, and Hip Hop

### Program Description

In this 9th-12th grade global dance styles residency, students will build foundational dance skills and vocabulary in a range of African diasporic dance traditions. Through embodied practice, historical context, and creative exploration, students will discover the powerful role dance plays in community building, self-expression, and cultural storytelling. Students will explore fundamental movements, cultural and historical significance of West African Dance, Afrobeats, Salsa and Hip Hop

### Learning Objective

Students will learn foundational modern dance technique, sequential phrase work, and prepare to showcase their work in a structured work of choreography.



# Choreographic Outline

## Beats, Roots, and Flow: Exploring African Diasporic Dance

**Dance Title: Unity in Motion**

**Choreographic Focus: Communicating Through Movement**

- 1 4 groups - Lyrical Unity Phrases
- 2 Combine unity phrases and travel to partners
- 3 Duet unison work - leaning and turning, connecting, isolations and foundations
- 4 Partner locomotor phrases through space changing formations, in 4 groupings
- 5 Repeat duet unison work
- 6 Variations of Unity Phrases, duets and solos, background and foreground
- 7 Duet unison work add facing and formation changes
- 8 Layer duets with unity phrase work
- 9 Canon of duet work
- 10 Locomotor phrase work to final formation, shape shifts

# Program Scaffold (Sessions 1-6)

## Beats, Roots, & Flow: Exploring African Diasporic Dance

Session themes build to support the overarching program objective.

### Sessions 1-3

#### Rituals, Routines, and Roots

**Warm-up** – Building a series of exercises grounded in cross-style skills: (1) Rhythmic Coordination (2) Grounded Movement (3) Core Strength and Stability (4) Body Isolations (5) Full-body Articulation

**Creative Exploration** – Practicing the distinction between choreography and improvisation; following clear prompts and cues to explore different types of movement skills/physical actions from the warm-up in space. Creating parameters for group work and improvisational cyphers.

**Choreography** – Building the Unity Lyrical Phrases; Creating the opening moment of the dance.

**Performance Prep** – Goal setting for the performance - understanding what it means to be prepared to do a performance.

**Reflection/Observation** – Describe the sections of the warm-up. Describe the difference between choreography and improvisation.

**Analysis** – What movements/dance vocabulary terms were new? How will we remember them?

**Constructive Criticism** – What can we do to prepare ourselves to repeat and build on the dance class rituals we established today for the next class?

### Sessions 4-6

#### Rhythm as Language

**Warm-Up** – Refining the cross style skill work and adding Traveling patterns – across-the-floor progressions to practice locomotor skills (jumps, slides, runs, turns).

**Creative Exploration** – Guided activity exploring call and response and mirroring, sequencing movements from the warm-up with student choice. Creating a series of sequential formation shape shifts (with locomotor movement in between each formation) that will be part of the final dances.

**Choreography** – Reviewing Unity Lyrical Phrases and working on group orders and patterns in space with rhythmic specificity. Learning unison duets.

**Performance Prep** – Stage directions

**Reflection/Observation** – Describe movements in the warm-up and our choreography that were from different dance cultural traditions.

**Analysis** – What are the similarities and differences between the different movements in the different dance styles?

**Constructive Criticism** – How can you remember core movement vocabulary and improve the execution of the movement?

# Program Scaffold (Sessions 7-13)

## Beats, Roots, and Flow: Exploring African Diasporic Dance

Session Themes build to support the overarching program objective.

### Sessions 7-10

Community & Connection

**Warm-up** – Adding style specific skills in the dance genres of West African, Afrobeats, Salsa, and Hip Hop

**Creative Exploration** – Each class group focuses on one dance style for deeper exploration/choreography. Safe touch activity and guided activity to follow specific prompts to create interactions with your partner and add specificity, rhythm, and groove to the core movements. Creating partner variation duets with specific parameters.

**Choreography** – Adding choice variations to duets -- practicing sequencing of unison and individual group work.

**Performance Prep** – Learning to respond to cues, dancer ready, audience ready.

**Reflection /Observation** – Describe the different movements we did with our partners today.

**Analysis** – What was your favorite? Why? What was easier/harder to do? Why? How did you come up with ideas when you were improvising?

**Constructive Criticism** – How can we improve our partner work and dance phrases?

### Sessions 11-13

Storytelling & Resistance

**Warm-up** – Refining partner work, sharing, and learning each other's duets. Solo and Duet drop outs to unity phrase with variations to core movement vocabulary.

**Creative Exploration** – Refining partner work and phrase work and creating solos/foreground and background work creating opportunities for storytelling and student expression.

**Choreography** – Refining partner work and phrase work and creating solos/foreground and background work creating opportunities for storytelling and student expression.

**Performance Prep** – Mapping out the dance on paper.

**Reflection/Observation** – Describe a sequence of movement in our choreography.

**Analysis** – How do you remember the movement sequences? What is the relationship of the movement to the music? What meaning does the movement convey and why?

**Constructive Criticism** – How can we remember the choreography? What parts did we do really well? What specific dance skills do we need to refine?

# Program Scaffold (Sessions 14-19)

## Beats, Roots, and Flow: Exploring African Diasporic Dance

Session Themes build to support the overarching program objective.

### Sessions 14-16

Continuity & Evolution

**Warm-up** – Repeating warm-up sections with special options for student choice, blending styles in phrase work.

**Creative Exploration** – Review pair work and variations and order changes. Practice duet and group sequences.

**Choreography** – Review pair work and variations and phrase work. Refine floor patterns and locomotor movement.

**Performance Prep** – Practicing a cue to cue and discussing the images in the dance.

**Reflection/Observation** – What different movements did each group do in their duets? Describe the differences.

**Analysis** – How did you go about making the choices about how to do your movement variation? Did it help you remember the movement? Why? What are some of the differences between the different movement styles we are learning? What are the similarities?

**Constructive Criticism** – What parts of the dance do we know better at this point? How does this reflect in the dancing? How can we improve the parts of the dance we are still working on?

### Sessions 17-19

Patterns & Partners

**Warm-up** – Adding specificity of expression to duets, solo moments, and group phrase work. Making choices for dynamics to add individual expression to unison phrases. Duet locomotor phrases.

**Creative Exploration** – Adding specificity of expression to duets, solo moments, and group phrase work. Making choices for dynamics to add individual expression to unison phrases. Duet locomotor phrases.

**Choreography** – Adding specificity of expression to duets, solo moments, and group phrase work. Making choices for solo moments and sequencing them with group work. Putting together the parts.

**Performance Prep** – Beginnings, endings, and transitions, how to make a piece memorable.

**Reflection/Observation** – Describe how we transition from one section of the dance to the next.

**Analysis** – How did it feel to move with a different group of dancers? Why are transitions important to the dance? How is the dance connecting to our theme?

**Constructive Criticism** – Who remembered all their cues? How did you know? How can we all improve at responding to the cues in the dance in real time?

# Program Scaffold (Sessions 20-24)

## Beats, Roots, and Flow: Exploring African Diasporic Dance

Session themes build to support the overarching program objective.

### Sessions 20-22

#### Variations & Agency

**Warm-up** – Adding of variations in speed, size, direction, and level as fits with appropriate sections; Adding student choice, solos, and leadership. Adding double and half time and holds to sections of the warm-up.

**Creative Exploration** – Creating variations of duets and phrase work through guided prompts exploring size, body part, timing, speed, level, and direction. Foreground and Background versions.

**Choreography** – Solidifying variations of duets and phrase work and mapping out individual roles in the dance - as individuals, in partners, and in groups.

**Performance Prep** – Collaboration, teamwork, and supporting one another on performance day.

**Reflection/Observation** – Describe the different variations in the same movements in the dance. Describe the moments of the dance where you have ownership/agency.

**Analysis** – What does it mean to have ownership?

**Constructive Criticism** – How can we add more moments of meaning and agency to our dancing? What parts of the dance are standing out as the most polished? How can we get the rest of the dance to that point?

### Sessions 23-24

#### Putting Together the Pieces

**Warm-up** – Different leaders for different warm-up sections.

**Creative Exploration** – Practice the timings of each section of the dance, clarify order, and play with the relationship of movement to music.

**Choreography** – Practice the timings of each section of the dance, clarify order, and play with the relationship of movement to music.

**Performance Prep** – Muscle memory and practice.

**Reflection/Observation** – Describe the movements we repeat the most in the dance from each cultural tradition. Analysis - What is muscle memory? How do we retain choreography?

**Constructive Criticism** – How can we support one another to get the timing and movement sequencing right when some are dancing and some are watching? How does having clear timing impact the overall experience for the audience? How can we get better at our timing?

# Program Scaffold (Sessions 25-30)

## Beats, Roots, and Flow: Exploring African Diasporic Dance

Session Themes build to support the overarching program objective.

### Sessions 25-29

Refining & Rehearsing

**Warm-up** – Different leaders for different warm-up sections. Quick run-thru of the warm-up.

**Creative Exploration** – Review group and duet work with any moments of variation and choice that have been established and set, refine, run, and rehearse.

**Choreography** – Review group and duet work with any moments of variation and choice that have been established and set, refine, run, and rehearse.

**Performance Prep** – Tools to bring everything we have done over the entire program to the final performance.

**Reflection/Observation** – Describe the different core movements in our warm-up that are also in our choreography.

**Analysis** – What skills have we learned over the course of the residency to execute these movements well? How do the movements and the collective choreography celebrate our class community?

**Constructive Criticism** – What movements are we doing really well that we could not do day one? What movements do we still need to work on? What is our favorite part of the dance and why?

### Session 30

Culminating Performance

**Warm-up** – Abbreviated warm-up as time allows before performance.

### Culminating Performance

**Reflection** – This is when you want to ask the questions in your Student Evaluation form - Ideally the reflection you have done over the last 9 weeks has prepared students to provide thoughtful answers and reflections.

# Notes in Motion Vocabulary

## Accent

An emphasis or stress on certain musical counts or within specific movements.

## Accumulation

Repeating a sequence with the addition of one movement each time, e.g., 1, 1-2, 1-2-3.

## Call and Response

A choreographic form, characteristic of African dances, in which a solo dance leader demonstrates and/or calls out dance steps, and the group responds by either repeating the step or with another step or movement combination. The same process can be used with two groups instead of a solo and a group.

## Canon

The equivalent of a musical "round," in which an identical movement phrase is performed by two or more dancers or groups of dancers, with staggered starting points.

## Center Stage

The area in the middle of the floor space outlined by a proscenium stage.

## Character

The mood, feeling or style of a dance or a section of a dance; a specific role performed by a dancer in a dance.

## Choreographic Device

A compositional process used to organize movements within a dance, e.g., canon, counterpoint, chance, unison.

## Choreographic Structure

The overarching compositional form in which movements are organized in a dance, e.g., AB, ABA, theme and variation, rondo, etc.; syn. "choreographic form."

## Combination

A series of connected movements forming a dance phrase.

## Contrast

The use of movements with different or opposite dynamics (use of energy or effort), shapes, use of space or time.

## Dance Elements

The Body (shapes and actions); Dynamics (movement qualities through energy and time); Space; and Relationship (between dancers, dancers and audience, dance and music).

## Downstage

The area of a proscenium stage closest to the audience.

## Dynamics

In music, the degree of loudness, softness, and attack; in dance, the degree of effort (force, energy) and the speed (time) with which a movement is executed; movement quality.

## Effort

The degree of energy or force with which a movement is executed, and the directness or indirectness of the movement; as defined by Rudolf Laban, effort actions include punch, press, flick, float, slash, glide, wring, and dab.

# Notes in Motion Vocabulary

## **Ensemble**

A group of dancers working together in a dance piece.

## **Exploration**

A process in which suggestions made by a leader or teacher result in spontaneous original movement; also called "movement investigation."

## **Facing**

The direction towards which the front of the body is positioned

## **Improvisation**

Original movement created spontaneously in a free or structured environment. Involves an instantaneous choice of actions on the part of the dancer affected by chance elements, such as the movement choices of other dancers or musicians in the room. It may involve focused and concentrated movement exploration of a specific movement problem or idea, or may be a simple individual response to music.

## **Intent**

In a dancer, the inner motivation made manifest in movement; in a piece of choreography, the desired effects or meanings to be communicated.

## **Isolation**

Movement restricted to one area of the body, e.g., eyes, head, hands/fingers, shoulders, rib cage, or hips; important in jazz dance; also used in African dance, Indian classical dance.

## **Interpretation**

The step in dance analysis and/or criticism in which the viewer infers meanings from the form and content of a dance work; also, the unique choices of dynamic phrasing, character, attack, and musicality made by an individual dancer in performing a set piece of choreography.

## **Movement Quality**

The effect created by the varied uses of effort (force), attack, and energy in a movement; syn. dynamics.

## **Movement Sentence**

A brief sequence of related movements that has a sense of continuity and rhythmic completion, with a beginning, middle, and end; it is delineated by stillness at the beginning and end; syn. phrase.

## **Movement Theme**

A complete idea in movement that can be manipulated and altered; can be expressed by varied or related movement phrase

## **Pulse**

An underlying steady beat, expressed in the body, either arising internally or in response to a musical beat; rhythms are patterns laid over and in relation to a pulse.

## **Reflect**

To consider one's responses to experiencing or observing dance, in either framed or open discussion.

# Notes in Motion Vocabulary

## Rhythm

A structure of movement patterns in time, in relation to a pulse.

## Sequential Movement

A movement characterized by an impulse that originates in one part of the body and travels one after the other through connected body parts.

## Shape

The spatial contours of the body, such as curved, angular, twisted, straight, symmetrical, or asymmetrical; the overall form of a dance; v.t. to give form to a piece of choreography.

## Spatial Pattern

The pathways on the floor or in the air through which a movement travels; in choreography, spatial patterns in group dances can best be viewed when an audience is placed above the level of the stage.

## Stage Left

The direction to the left of a performer facing the audience on a proscenium stage.  
Stage Right: The direction to the right of a performer facing the audience on a proscenium stage.

## Time

The duration of movement; may be continuous, as in slow-motion movement; alternatively, may be broken up into increments by natural elements such as breathing, or into beats, meters, and rhythms at varying speeds.

## Transition

Moving from one movement to another, or one shape to another. The quality of transitions affects the overall flow of dancing: transitions may be smooth or abrupt. There are techniques that support control of transitional moments.

## Upstage

The area on a proscenium stage that is farthest from the audience.

## Variation

A choreographic device in which an initial phrase of movement is treated differently by changing the use of the body, dynamics, levels, directions, speed, or use of music, without altering its essential character or intent.

## Warm-up

Movements and movement phrases designed to raise the core body temperature and stretch the muscles in preparation for dancing. In a dance class, the warm-up may contain elements of the movement that will appear in the movement combinations later in the class. A warm-up is most effective when the dancer approaches it as dancing, investing it with focus and expression.



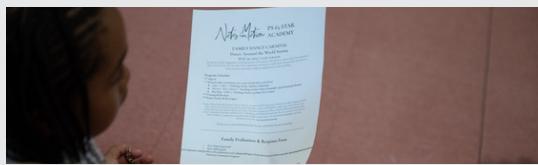
# Assessment



# Program Assessment

Our programs are assessed through a 360-degree approach which includes:

- Surveys from parents, teachers, school leaders and students
- Interviews with students
- Journal writing, word walls, video/photo documentation, drawings application/showcasing skills learned
- Interactive culminating events with the entire school community



## Student Surveys and Class Reflection



## Classroom Teacher Surveys and Evaluation Meetings



## Parent/Guardian Surveys

## Teaching Artist Training and Evaluation

### Professional Development

Notes in Motion Teaching Artists meet for professional development sessions 3-4 times per year. We believe as educators we should always be growing alongside our students: learning through collaboration, the sharing of our experiences in the classroom, and practicing our craft.



### Observation and Documentation

The Notes in Motion Director of Education regularly observes teaching artists in the classroom and meets with them to discuss their progress. Teaching Artists complete a journal log for each session reflecting on their time in the classroom, documenting the work of the students, success of the curriculum, and challenges encountered along the way.

# Teaching Artist Evaluation Rubric

1 - Unsatisfactory | Performance does not meet program expectations. Key elements of the category are missing, unclear, ineffective, or inappropriate for the class.

Teaching Artist shows limited preparation, awareness, or responsiveness.

2 - Needs Improvement | Performance shows effort but is inconsistent or partially effective. Lacks clarity, structure, or alignment with objectives. Teaching Artist may struggle to maintain flow, collaboration, or student engagement.

3 - Satisfactory / Meets Expectations | Performance is competent and aligned with baseline program standards. Most elements of the category are effectively demonstrated. Students are generally engaged, instruction is clear, and class objectives are supported.

4 - Strong / Above Expectations | Performance is solid, intentional, and skillful across the category. Teaching Artist demonstrates clarity, preparation, responsiveness, and artistic or instructional depth. Students are actively engaged, learning is evident, and class flow is effective.

5 - Exemplary / Mastery | Performance is outstanding, highly intentional, and deeply aligned with program pedagogy. Teaching Artist demonstrates artistry, clarity, collaboration, creativity, and strong student-centered practice. Students are joyful, engaged, empowered, and supported in deep learning.

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## Professionalism and Demeanor

|   |     |
|---|-----|
| Professionalism, Preparedness, Punctuality, Appropriate Attire                                    | 1-5 |
| Interaction with school personnel   | 1-5 |
| Teaching style and/or collaboration   | 1-5 |
| Engaging classroom teachers in the experience of the program                                      | 1-5 |
| Rapport with students & presence in the classroom - voice, warmth, command of class, creating joy | 1-5 |

# Teaching Artist Evaluation Rubric

## Parts of Class and Instruction

|  |     |
|--|-----|
| Warm-up: Building technique connected to learning objective.   | 1-5 |
| Improv/Creative Exploration: imaginative, engaging, productive, encourages student agency/creativity | 1-5 |
| Choreography: Depth of Movement  | 1-5 |
| Performance Prep   | 1-5 |
| Reflection - integrate observation, analysis, and feedback into lesson.                              | 1-5 |

## Overall Class Elements

|   |     |
|---|-----|
| Pace and Flow of Class  | 1-5 |
| Energy Level & Physical Engagement - Was there enough movement? Did students explore locomotion? What was the overall energy level of the class?                              | 1-5 |
| Integration of dance vocabulary, themes, academic connections, word of the day, or other goals.   | 1-5 |
| Classroom Management - ability to stay on schedule, engage all students, and create a lively class.   | 1-5 |
| Clarity of Instruction - Did teaching artist model, break-down, offer guidance throughout each exercise and exploration?  | 1-5 |
| Transitions - Was the teaching artist successful at creating flow from one activity to the next and creating imaginative and effective transitions throughout the lesson?     | 1-5 |
| Teaching to the Learning Objectives - Did teaching artist successfully keep activities rooted in the objectives set forth in the curriculum/residency/program?                | 1-5 |
| Use of support materials - Did teaching artist effectively use support materials i.e. visual schedule, word support, outlines, props, costumes, music, text, space, dots/tape | 1-5 |

School Year 2024-2025

# Family Reflections

My child loves to dance and I have been unable to afford classes at this time. This is a great way for her to stay connected to the art and enjoy herself.

- PS 78 Bronx, Parent



Notes in Motion's Dance program had a very emotional/outstanding growth in my daughter's daily activities. She has become more active, playful, and very interactive w/ other people.

- PS 135 Brooklyn, Parent

The impact that Notes in Motion programs have had on my child is magical. My child is less shy to interact, dance, perform, and sing in front of crowds. She is absorbing it all like a sponge and enjoying every minute of it. - PS 376 Queens, Parent

Notes in Motion programs have helped my child become more confident and social.  
-PS 330 Queens, Parent

My child learned a lot about patience, working in teams, and tolerating change. He grew in his ability to move and control his body and developed strong relationships with his peers and teachers.  
- The Neighborhood School Manhattan, Parent

The Notes in Motion dance program has turned our living room into a dance studio. Our daughter showed so much excitement for this program and it has given her one more thing to look forward to. I definately recommend this program continue for many years to come!"  
- PS 63 STAR Academy Manhattan, Parent



School Year 2024-2025

# Classroom Teacher Reflections

"Our students have expressed that their dance classes are therapy for them!" - Cambria Heights Academy Queens, Classroom Teacher

The students made connections with dance class and their own experiences. They connected their culture and how they represent their cultural dances. They were reminded how each culture is different however, many are connected on so many aspects of life. - PS 63 Queens, Classroom Teacher



The residency had a significant impact on our students, both artistically and academically. It introduced them to new styles of music and movement, while also deepening their understanding of core theater concepts such as formations, timing, collaboration, and performance. The experience of working together toward a shared goal—culminating in an onstage performance—enhanced their ability to focus, communicate, and take creative risks. It was both joyful and educational, leaving students with a stronger sense of confidence and community. - The Children's Lab School Queens, Theatre Teacher



"The students experiences in dance fostered a sense of community within our participating students. Notes in Motion helped them to work on skills that are necessary for learning successfully in all subject areas. Some of these skills include: collaboration, creativity, communication, expanding their cultural awareness and building character.

- PS 114 Brooklyn, Classroom Teacher

"Students enjoyed the program very much. They looked forward to the practice every Monday. During the performance, we all could observe and enjoy the result of the hard work of Ms. Raven and the students."

- PS 2 Queens, Classroom Teacher

"The Notes in Motion program has proven to be a meaningful and impactful addition to our school. By improving attendance, boosting confidence, enhancing social-emotional growth, and providing opportunities for creative expression, it has become an essential element of our students' development, particularly for Students with Disabilities and Multi Language Learners. - PS/MS 31 Bronx, Principal

School Year 2024-2025

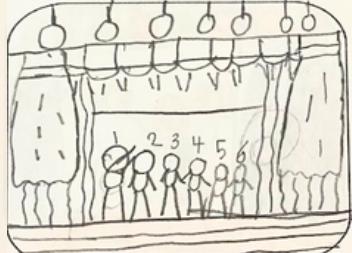
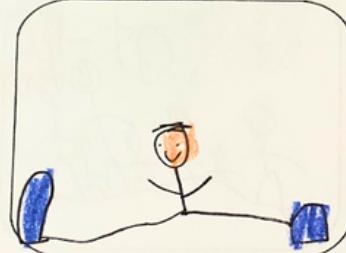
# Student Reflections

"I loved the new experience. It really helped me break out of my comfort zone. The dances were fun to learn and enjoyable. When learning the Chorus Line and all the Jazz, I wasn't exactly confident about myself, but as time come by, I started to become more"

- PS 78 Bronx, Student

What are your favorite things you learned in dance class?

Jazz Square  
step1 → Step 2  
↑ ↓  
00 Step 4 ← Step 3



I Love it So much  
when im Sad  
i dance it helps me.

-PS 53 Bronx, Student

When you dance,  
how do you feel?

What other skills did dance teach you (ex: leadership, collaboration,

Dance taught me time management, multi tasking, and perseverance.

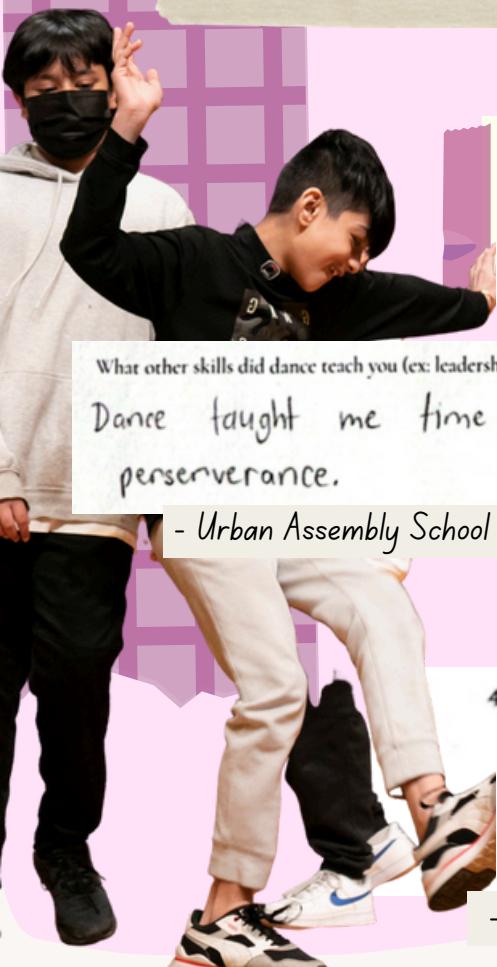
- Urban Assembly School for the Performing Arts, Student



4. Notes in Motion makes me feel:

Confident because im able to learn different styles of dance which makes me feel proud.

-Cypress Hills Collegiate Prep, Brooklyn, Student



# Notes in Motion Team



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Lead Teaching Artist/  
Education Assistant



**Janet Cesarotti**  
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Program Associate



**Alex DiCastro**  
Executive Assistant



**Kathryn Green**  
Archive and Social  
Media Coordinator



**Isaac Kerr**  
Lead Teaching Artist/  
Company Dancer



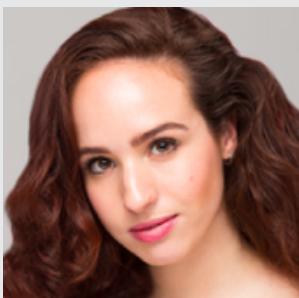
**Ashley McQueen**  
Studio Manager/  
Company Dancer



**Elizabeth Mineau**  
Program Assistant



**Katie Rolph**  
Education Assistant



**Erke Roosen**  
After-School Site Director

# Amanda Selwyn • Notes in Motion D a n c e   T h e a t r e



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