

DANCE

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DANCE - Grade 3 KEY CONCEPTS and SKILLS

Vocabulary: time, space, force/energy, axial and locomotor movement, phrase, dance study, dynamics, pathway, unity

Skills and Knowledge: name, identify, distinguish, create, demonstrate, use

Elements

- Broaden use of **space** to include pathways
- The effect dance elements (time, space, energy/force, shape) and their intensities on body control
- *Manipulate movement sequences by combining and changing spatial and time elements*

Create Sequences and Phrasing

- Combine phrases into a logical sequence that demonstrates unity
- *Improvise changes to the quality of movement in a learned pattern or sequence*

Communicate Personal Meaning

- Perform dance sequences using force/energy to express intention
- Analyze how a dancer applies the dance elements to the body and face to express an idea or to portray a character in a variety of dance styles/performances (ballet, jazz, folk, tap, hip hop).
- **Understand and define the role and relationship of performer and audience member.**

Collaboration and Performance

- Create memorize and perform movement sequences with a partner or small group.

Ceremonial and Folk/traditional Dance

- *Recognize, describe, discuss the connection between dancing and celebrations, rituals, work, traditions, story telling, and socializing among different cultures*

Relationships Between Dance Elements and Other Subjects

- Math, language, and dance to other arts disciplines

THE DANCE CLASSROOM

The Classroom Setting:

- Push tables, chairs and other potentially dangerous objects out of the way or conduct dance class in a multipurpose room. An outside space free of obstacles is acceptable.
- Grass areas are favorable to concrete to ensure safety but beware of distractions.
- Creating a space in the front or back of the room will allow for small group work.
- Use aisles for teaching straight line with leaping, running, etc. Make aisles from tables or chairs.

Exercise control over you actions and emotions

- Emphasize the need to focus and concentrate on movement in class.
- Facilitate a creative environment by using pairing and small groupings.
- Allow for plenty of space in which to conduct games and activities.
- Use the word “freeze” to begin or end an activity then wait for all to freeze.
- Use a control device such as a bell, whistle, drum, etc. to get students’ attention, take positions, etc.
- Use repetition and mimicking so that students will internalize concepts.
- Use a slow, calm, and low voice to present an idea and refocus student’s actions.
- Have students practice running, skipping, walking, climbing, prancing, leaping, etc. in place to control activity and movement.
- Teach slow motion and exaggerated gestures to calm student activity.
- Perform collapse and falling movements in slow motion to reduce the risk of injury.
- After presenting a dramatization, have a plan to focus audience’s and actors’ attention to listen and get ready for the next dramatization.
- Ask dancers to sit down in place while you or the audience is giving comments.
- Keep peer evaluation positive.
- When control issues arrive, ask students to share what could be done in the future to exercise more control.
- Create other strategies that manage the “chaos” that comes with movement activities.

Use movement expressively and safely

- Provide or create ample space in which students may move and play.
- Divide students into small practice groups.
- Encourage the use of practicing opposite, reverse or contradictory actions so students will better understand contrast.
- Model expressive voice and body movement and encourage similar mimicking and repetition.
- Use imagery, voice and language to inspire students to act expressively.
- Challenge students to defend their dramatic intentions and artistic interpretations.
- Create opportunities for students to participate with you in front of the class.

Use listening and observation skills

- Teach students to develop audience skills.
- Ask students to recall what they saw, heard, felt, etc. immediately after a presentation.
- Students should practice being a good audience by watching quietly or responding appropriately during class demonstrations.
- Allow students to practice the roles of both dancer and audience as often as possible to reinforce skills.
- Begin and end instruction and activities with “freeze” and with silence.
- Make signals for starting and stopping action clear and consistent for all students.
- Use side coaching and good questioning strategies.
- Emphasize dance words.

Build social skills: trust cooperation and respect

- Work in a variety of groupings. (e.g., pairs, small and large groups).
- Encourage brainstorming, collaboration and input from all students.
- Allow students to make shared decisions with you and each other.
- Create a non-competitive environment where all students have a chance to explore and express themselves without ridicule or teasing.
- Allow mistakes to happen without retribution. Be willing to try new things.
- Use questions instead of comments to open up student creativity.

Believe what you are doing

- Choose strong images to share with students. Picture books and use of language help students strongly identify with roles and characters.
- Be a good role model when demonstrating physical skills to students. Be enthusiastic and realistic.
- Connect to past experiences and use the five senses: hear, see, touch, taste, smell.
- Use constant reinforcement of a student's creative expression.
- Be quick to point out student's spontaneous movement in dance terms.

Classroom Expenses

- CD's per grade level
 - Kindergarten - \$64
 - Grade 1 - \$123
 - Grade 2 - \$30

DANCE – GRADE 3 DYNAMICS

A Rainbow of Colors Lesson 1

CONTENT STANDARDS

- 1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll, etc.).
- 1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist, etc.).
- 1.3 Expand the ability to incorporate spatial concepts with movement problems.
- 4.2 Describe how the movements in peer dances communicate ideas or moods to the viewer.

ESSENTIAL QUESTIONS

- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create dance?
- How do I communicate ideas and moods through my skills and personal expression?
- How can I determine relationships between elements, mood and expression in dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate increased body awareness as they use locomotor and axial movements to solve movement problems with and without a prop.
- Students will make visual and emotional connections to specific colors and transform them into axial and locomotor movement.

MATERIALS NEEDED

- Chart paper or writing board and marker
- Colored scarves or pieces of fabric: red, blue, yellow, purple, green, orange, black, white
- Crayons and paper
- Optional: Video Camera and Monitor

Words to know:

- **qualities of movement:** the most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.
- **force/energy :**an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions.
- **axial movement:** movement anchored to one spot by a body part. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, and gesturing.
- **locomotor:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, and leaping.
- **space:** an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. It is also the location of a performed dance. **Personal space** refers to movement within a body bubble, without touching anyone or anything. **General space** refers to all the available space in an area.

RESOURCES

- VAPA Core Learnings

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask students to look around their environment and write down as many colors as they see.
- Have students choose their two favorite colors.
- In partners, students discuss why they selected the two colors and why they liked them.
- “What things do your colors make you think of?”
- “How do those colors make you feel?”
- Record responses for each color (moods, feelings, images) on chart paper or writing board. This list will be used as a reference for future lessons.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Using action or feeling words, brainstorm with students the type of energy they might use to describe a color. Examples:
 - **blue:** calm, wavy, smooth, flowing, fluid, slow, freeze, cold
 - **yellow:** sparkly, springy, bright, bouncy, quick, happy
 - **red:** strong, fiery, angry, love, sharp, fast, hot
 - **purple:** royal, peaceful, proud, powerful, marching
 - **black:** dark, heavy, scary, pounding, battle, slow, hiding
 - **green:** growth, wavy, tall, lively
 - **pink:** soft, lovely, gentle
 - **white:** cold, shiver, slick, slippery, smooth, jagged
- Add these responses to your warm-up chart.
- Have students find their personal space in the room. **Personal space** refers to movement within a body bubble.
- Choose a color and guide students to take turns performing movement to express that one color.
- Repeat using different colors.
- Option: Have students choose a color and select specific movements that effectively portray that color.
- Have a student demonstrate for the rest of the class.
- During the demonstration, ask the audience to guess what color the student is portraying.
- The audience demonstrates appropriate behavior. (e.g., watching, listening and responding appropriately).
- Ask the following questions:
 - “What was **movement** clues helped you to guess the color being performed?”
 - “What kind of **energy** was used to portray that particular color?”

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Part 1: Introduce the following chant:

**“Colors Around Us
Colors Surround Us
Colors, Colors
Make Our World Bright”**

- Ask the students to say the chant several times until they have it memorized.
- Repeat the chant a few more times, each time calling upon a student to add a color to the end of the chant.

**“Colors Around Us
Colors Surround Us
Colors, Colors
Make Our World Bright” (GREEN)**

- Once students can say the chant and can spontaneously add a color, divide students into small groups of 4 or 5.
- Taking turns, each group finds its personal space in the room while the rest of the class watches, listens, and responds appropriately as an audience.

- Have each group recite the chant and one designated person from the audience call out a color.
- The focus group will move like that color. (You may have to give movement cues collected from the brainstorming session.)
- Encourage students to be creative by asking them to change their speed (fast, slow) and level (high, low).
- Say “**freeze**”.
- Group will freeze in a shape for 3 seconds.
- Repeat with the same group, using 2 additional colors.
- Change groups and repeat.

Part 2:

- In groups, ask students to select three colors to combine into a dance with a beginning, middle and end.
- Start and end the dance in a frozen pose.
- Each group will create eight (8) counts of movement for each color. (This can be longer if you wish.)
- The dance will have three (3) sections for at least 24 counts with a beginning and ending pose.
- Allow eight (8) minutes for the students to create the dances.
- Each group performs one at a time for the class. The audience demonstrates appropriate audience behavior. (watching, listening and responding appropriately)
- Option: Video tape each group
- After each performance ask the following questions:
 - “Which three colors did the group perform? How did you know?”
 - “What did the movement look like for each color?” (Encourage students to use dance vocabulary such as space [high, medium, low level], shape [curved, angular, straight], force [heavy or light], dynamics [shaky, wiggly, sharp] and speed [fast or slow].)
 - “What kind of feelings did you get from each dance?”

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- Ask the following questions:
 - “What did you learn about the connection of color to movement?”
 - “As a performer, what did you learn about color and mood or feeling?”
 - “Can you think of objects that are certain colors?” (e.g. **blue**: sky, ocean, water, balloon; **yellow**: sun, lemon, lion, etc.)
 - “What kind of movement energy would these objects have?”
 - “How could you create a dance about a blue balloon or ocean? What would the movements look like?”

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Create a color wheel showing the 3 primary and 3 secondary colors in correct placement
- Label each color with the mood and feeling that goes with each color
- List two or three objects that are associated with each color.

DANCE - GRADE 3 PROPS

To Use or Not to Use...That is the Question!! Lesson 2

CONTENT STANDARDS

- 1.1 Combine and perform basic locomotor skills, moving on a specific pathway. (e.g., skip in circles, slide in zigzags, run in a variety of linear paths, etc.) Combine and perform locomotor and axial movements. (e.g., walk and turn, stretch and slide, etc.)
- 1.4 Expand the ability to incorporate spatial and time concepts in movement problems. (e.g., select and combine three locomotor movements traveling in three different pathways and using three different tempos, etc.)
- 2.4 Create a wide variety of shapes and movements, using different levels in space.
- 3.1 Describe commonalities among and differences between dances from various countries.

ESSENTIAL QUESTIONS

- How do I use my knowledge of dance vocabulary, concepts, skills and personal expression to create dance?
- How can improvisation demonstrate my artistic knowledge and personal expression?
- How do I identify, discern, discriminate and reflect on the elements of dance?
- How do I identify differences, commonalities and functions of dance between and among cultures and time periods?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate the use of space (pathway and shape) and time (fast, slow, freeze) using a variety of locomotor and axial movements combinations.
- Students will manipulate and use a prop to interpret and express body movement.
- Students will recognize the importance of using a scarf for expression and communication of ideas in a variety of cultures.

MATERIALS

- 30-36" square scarves of any color or combination of colors (red, green, white, black, yellow, purple, blue, orange, etc.)
- CD player
- CD's:
 - "Arirang", Korean Song
 - "Uskudar" Turkish Song
 - "Ayazein" Egyptian Song
 - "Ve David" (quick tempo)
 - "Mayim" (moderate tempo)
 - "Tanko Bushi" (moderate and punctuated)
 - "Hungarian Dance No. 5 in G Minor (fast to slow. slow to fast)

Words to know:

- **axial movement:** movement anchored to one spot. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, and gesturing.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, and leaping
- **pathway:** a line along which a person or a part of the person, such as an arm or head, moves (e. g.,

her arm took a circular path, or he traveled along a zigzag pathway).

- **prop:** properties, items carried on stage by a dancer; small items on the set used by the dancers
- **mandili:** a small, white handkerchief usually placed on a woman's head or tied to a belt, used by the lead male dancer in a folk dance.

RESOURCES

- "Arirang", *Share the Music: Grade 5*, CD #5, track #16, McGraw-Hill
- "Ayazein", *Share the Music: Grade 4*, CD #4, track #9, McGraw-Hill
- "Uskudar", *Share the Music: Grade 6*, CD #2, track #9, McGraw-Hill
- Folk Dance music available at the VAPA office: "Mayim", "Hungarian Dance No. 5 in G minor", "Ve David", "Tanko Bushi"

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Have students perform **axial movement** at different levels using exaggerated arm movement (e.g., swinging, circling, swooping, reaching, thrashing, cutting, etc.) in different pathways (e.g., curve, straight, zigzag, etc.)
- Have students perform **locomotor movement** at different levels and speeds using the same type of exaggerated arm movement in different pathways. (e.g., curve, straight, zigzag, etc.)
- Ask students to imagine holding a piece of fabric. Have students describe what their imaginary pieces of fabric and what they might look like as they move.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Tell students that in different cultures, dancers use objects such as scarves to express ideas, feelings and emotions.
- Select and play an authentic musical selection from each culture for the following three dances:
- In **Korean** folklore, a length of white cloth symbolizes the path of a spirit because it moves beautifully. A dance in which the performer slowly rises and concludes with an excited, fast-paced section carries a mood of celebration. "Arirang"
 - Using a white scarf, demonstrate or select a student to demonstrate large arm movements showing the scarf being smooth, graceful, flowing like a cloud, waving softly, gentle circles, move in place and around the room while bending, stretching, reaching, etc.
 - Discuss possible reasons why this scarf might represent a spirit or a ghost.
- In **Greek culture**, both men and women cover their heads with a scarf, called a **mandili**. The scarf is taken off and used as a prop by dancers to lead a line, to signify the leader, or to join people together.
 - Place a scarf on or over your head and whip the scarf off raising it above your head, then twirl and snap it quickly. Add jumping, leaping or running including brisk, lively and sharp movements. "Mayim"
 - Ask a student to take one end of the scarf and lead that student around the room.
 - Ask, "How does this movement differ from the Korean scarf dance?"
 - "What do you think this kind of movement represents?"
- In **Eastern dancing**, the dancers use the scarf to hide the face and wrap the body.
 - Using a scarf, place it around your shoulders, walk and turn slowly removing the scarf and wrapping it around your head, then your waist, arm, neck, etc. "Ayazeia"
 - Ask students how this movement is different from the Korean and Greek scarf dances?
 - "What do you think this kind of movement represents?" (give examples)
 - "What thoughts went through your head while you watched each of the scarf dances?"

Music by culture: *Arirang* (Korean), *Mayim* and *Ayazein* (Eastern)

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Give each student a colored scarf.
- Ask students to explore **pathways** and **speeds** with the scarf while doing only **axial movement**.
 - Start at a high level and end at a low level using a quick, zigzag movement

- At a high level, start with scarf behind the body and twist side-to-side bringing arms across body. Then freeze.
- Repeat at a low level and freeze.
- Flick and dab the scarf rapidly in an arc over your head or on the ground.
- Throw the scarf in the air, turn and catch it.
- Improvise additional pathways and speeds.
- Ask students to explore **locomotor movement** and scarf movement
 - Run and scoop at low level and reach high, tossing scarf into the air and catching it. Freeze.
 - Skip and make figure eights or circles over the head.
 - Roll on the floor while using large, slow swooping movements.
 - Gallop while trailing or waving the scarf behind you.
 - Improvise additional locomotor and scarf movements.
- Combine **axial** and **locomotor movement** with varying energies and speed of the scarf.
- Play Hungarian Dance No. 5 and ask students to listen and visualize how the scarf movements might look in the fast and slow parts of the song.
- Have students dance to the music using their scarves.

Music: Hungarian Dance No. 5 in G minor

- **Option:**
- Extend the lesson by working in pairs and using one scarf, have one person throw a scarf into the air for the other to catch before it touches the ground.
- Use a specific body part to catch the scarf: arm, foot, leg, knee, elbow, chest, head, back. Let students think of additional movements.
- After a person catches the scarf, he or she moves with the scarf while the person who tossed it moves without the scarf.
- Repeat several times with students alternating tossing and catching.
- Change speed, pathways, energies and levels.
- For an interesting variation, partners each dance with a different color scarf. Each will toss and catch with a body part then dance with the new color.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- “What kinds of feelings did you have while dancing during the fast and slow parts of the Hungarian Dance?”
- “What type of energy and pathways did you use? Why?”
- “How does your body movement affect the movement of the scarf?”
- “How did you use the scarf to express a feeling or emotion while dancing?”
- “What other movements could you make to produce different feelings and emotions?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Think of one additional object you could use as a prop.
- Describe how you would use that prop in a dance and what it would represent.

DANCE – GRADE 3 MOOD AND EXPRESSION

Feeling Blue? Seeing Red? Lesson 3

CONTENT STANDARDS

- 1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).
- 1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).
- 4.2 Describe how the movement in dances of peers communicates ideas or moods to the viewer.

ESSENTIAL QUESTIONS

- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create dance?
- How do I communicate ideas and moods through my skills and personal expression in dance?
- How can I determine relationships between elements, mood and expression in dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate increased body awareness as they use locomotor and axial movements to solve movement problems with and without a prop.
- Students will make visual, auditory and kinesthetic emotional and mood connections to music and color.
- Students will demonstrate knowledge of force/energy while moving with and without a prop.

MATERIALS

- Pictures of a blue ocean, a yellow or red sun, green grass, brightly colored flowers, golden desert, etc. from any magazine, book or poster.
- Colored scarves (3' square or strips 18"-24' wide by 36"-48" long) or pieces of fabric: red, blue, yellow, purple, green, orange, black, white
- Optional: Video Camera and Monitor
- CD player
- CD's:
 - "Olympic Fanfare"
 - "Carmina Burana"
 - "Topsy"
 - "Gentle Sea"
 - "Midnight Moon"
 - "Twilight"
 - "March"

Words to Know:

- **qualities of movement:** the most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.
- **force/energy:** an element of dance characterized by the release of potential energy into kinetic energy. Examples include push, pull, heavy, light, strong, weak, burst, explode, float, etc.
- It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions.
- **axial movement:** movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-

locomotor movement. (e.g., stretching, bending, turning in place, gesturing, etc.)

- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **space:** an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

RESOURCES

- “Topsy”, “Midnight Moon”, “Gentle Sea”, and “Twilight” from *Movin’* by Hap Palmer,
- “Olympic Fanfare” and “Carmina Burana” available at local music stores or from iTunes

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Review the chart generated as a class about colors and moods/feelings in the warm up and modeling section of lesson 1.
- Show pictures of a blue ocean, a yellow or red sun, green grass and flowers, desert, etc.
- Ask the following questions using the vocabulary from the chart in lesson one:
 - “What colors do you see in this picture?”
 - “How do these colors make you feel? Why?” (e.g., “When I see the ocean picture, I feel calm. I think of the waves splashing.”)
 - “What would the movement look like for (name a color)?”
- Have students try out different movements for each color.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Explain to students that music can create mood and feelings just like the pictures they just looked at.
- Play one or two of the selections of music suggested in this lesson.
- Ask the following questions:
 - “What does this music make you think of?”
 - “How does this music make you feel?”
 - “What color would you choose for this music and why?”
 - “What would movement look like for this music?”
- Guide students through movement for several pieces of music using language to inspire their movements (e.g., if students identify the music as sounding angry, use **quality of movement** action words to facilitate angry movement such as pounding, stomping, thrashing, etc.).

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Divide class into four groups
- Choose and play a different musical selection for each group

Option 1: procedure for classrooms with 1 CD player

- Play music selected for group 1 while all students listen
- Send group 1 off to begin discussing the music. (see questions below)
- Repeat for groups 2, 3 and 4.
- Allow five (5) minutes for discussion
 - “What does this music make you think of?”
 - “How does this music make you feel?”
 - “What color would you choose for this music and why?”
 - “What would the movement look like for this music?”
 - “Select a color to match your music.”
- Walk around and listen to student discussions. Guide and focus as needed.
- When student groups have made a choice, give each student an appropriate colored scarf (blue for soft, string music; red for strong, loud, fully orchestrated music, etc.).
- Ask students to create three (3) different movements for the music using the scarf.

- Each movement must continue for eight (8) counts to equal 24 beats total.
- Each creation should have an entrance, opening pose, ending pose and exit.
- Allow a maximum of 10 minutes for each group to create their piece.
- Each group performs the dance while the audience watches, listening and responding appropriately.

Option 2: procedure for classrooms with multiple CD players

- Give each student group a CD or tape player, and a CD or tape of a musical selection.
- Groups work independently to listen, discuss and create movement.
- Follow same procedure as in option 1.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- After each performance, ask the audience the following questions:
 - “What kind of feeling or mood did the music portray? What gave you that impression?”
 - “Describe the movement for this piece of music.” (Use dance vocabulary such as energy, levels, speed, type of locomotor or axial movement, etc.).
 - “What color was chosen for the movement and the music? Would you have chosen this color? Why or why not?”
 - “Did the color and movement match the mood of the music? Explain your opinions.”
- Ask the performers
 - “How did the music make you feel?”
 - “Why did you choose your particular color for this music?”
 - “How did your movement show the mood and color?”
 - “What might you do differently next time?”
- Questions for the entire class:
 - “What did you learn today about mood and music, mood and color, and mood and movement?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Pay attention to the music you hear at home, in the car, or anywhere you happen to be.
- Think about the movement and the mood and consider what color(s) might best represent that music.
- Share one example with the class.

**DANCE – GRADE 3
ELEMENTS AND CHOREOGRAPHY**

**A Little of This, A Little of That
Lesson 4**

(This lesson to be done in conjunction with lesson 5.)

CONTENT STANDARDS

- 1.4** Expand the ability to incorporate spatial and time concepts into movement problems. (e.g., select and combine three locomotor movements, traveling in three different pathways and using three different tempos)
- 2.4** Create a wide variety of shapes and movements, using different levels in space.

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating dance?
- How do I use my knowledge of dance vocabulary, concepts, skills and personal expression to create dance?
- What criteria do I use to create my evaluation rubric?
- What do I need to know to analyze dance?
- How do I identify, discern, discriminate and reflect on the elements of dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will create phrases using axial and locomotor movement, quality, speed, level, shape, and pathway combinations.
- Students will recognize and demonstrate the effect of dance elements and their intensities on body movement and control.
- Students will identify axial and locomotor movement, quality, speed, level, shape, and pathway seen in movement phrases using dance vocabulary.

MATERIALS

- Paper
- Pencils
- Music:
 - “Flight of the Bumblebee”
 - “Hall of the Mountain King”
 - “Amphibious”
- Movement Drawing Sample with instructions (included)
- Checklist of elements for original dance (included)
- Rubric (included)

Words to know:

- **axial movement:** movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **force/energy:** an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of

movement are sustained, percussive, suspended, swinging, and collapsing.

- **space:** an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.
- **time:** an element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
- **phrase;** a partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.
- **pathway:** a line along which a person or a part of the person, such as an arm or head, moves. (e. g., her arm took a circular path, or he traveled along a zigzag pathway)

RESOURCES

- “Flight of the Bumblebee”, *Share the Music, Grade 1*, CD 2, track 14, McGraw-Hill
- “Hall of the Mountain King”, *Share the Music, Grade 2*, CD 5, track 22, McGraw-Hill
- “Amphibious”, *Music for Creative Movement*, Eric Chappelle

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask students to draw one long, continuous line using a series of at least four (4) pathways from the ideas below (see movement sample as a visual reference).
- Curved, straight and dotted lines
 - Spiral
 - Squiggle
 - Angles
 - Wavy lines
 - Dotted lines
 - Thick, thin, heavy and light lines
- Ask students to select one segment of their line (wavy, zigzag or curvy segment) and discuss the following with a partner using dance vocabulary:
 - “How would you interpret and dance the movement of this line segment?” (e.g., level, speed, pathway, direction, weight, etc.)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Post or display on an overhead, the movement drawing sample included with this lesson.
- Discuss and explore ways to interpret the segments in the “**movement drawing**” sample.
- Select six volunteers and ask each student to demonstrate one segment from the drawing.
- Working from start to finish, combine all six sections to create a complete dance performed by the six students.
 - Performing options (use one or both of these formats):
 1. One student performs section one, then freezes. Second student performs section two, then freezes. Repeat until all six sections are performed.
 2. All six students begin in a frozen position and proceed through the six sections as a group.
- Make sure each segment: the beginning, the end, and the direction are clearly defined.
- After the demonstration ask students in the audience to call out one single dance element to change for each section.
- Include elements such as
 - **tempo** (fast, moderate, slow)
 - **level** (high, middle, low)
 - **movement quality** (heavy, light, sharp, smooth)
 - **direction** (forward, backward, sideways)
- Example: perform section #1 in a fast tempo, section #2 backward, section #3 sharply, etc.
- Have the group perform the dance again making the changes suggested by the audience.

Music: “Amphibious”

- **Option:** Ask students in the audience to make changes to *two or three* elements in each section (e.g., section #4 slowly at a low level or section #5 fast, light and flowing) and then perform them.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Combine students into groups of four.
- Ask student groups to combine their four original drawings and create a new drawing on a clean piece of paper.
- Explain to students that the blank paper they will use to create their new drawing represents the available space to be used for their dance.
- Encourage students to use the entire sheet of paper so that the dance will use a large amount of space in the room.
- Each new drawing will have six (6) sections.

(Students will interpret the tempo, level, quality, and direction of the movement and create a six-part dance in lesson 5.)

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Ask students the following questions:
 - “What process did you use to select and combine your drawings into the group’s creation?” (Explore the difference between making choices for dance reasons and simple random selection.)
 - “Was your choice a random selection or did you think about how the movements would look before you created your original drawing?”
 - “Describe the process that the group had to consider when selecting and creating the original drawing.”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Give each student a checklist and have students select five elements they would like to see used in their dances.
- Once you get to Lesson 5 have students bring their checklists to class and share with the group as the dance is created.
- Read and discuss the assessment rubric found in lesson #5.

Dance Elements Checklist For Dancers and Observers

Group members:

Axial Movements	<input type="checkbox"/> Bend <input type="checkbox"/> Stretch <input type="checkbox"/> Twist	<input type="checkbox"/> Turn <input type="checkbox"/> Reach
Locomotor Movement	<input type="checkbox"/> Run <input type="checkbox"/> Leap <input type="checkbox"/> Skip <input type="checkbox"/> Hop <input type="checkbox"/> Leap	<input type="checkbox"/> Jump <input type="checkbox"/> Gallop <input type="checkbox"/> Walk <input type="checkbox"/> Slide
Qualities of Movement	<input type="checkbox"/> Heavy <input type="checkbox"/> Light <input type="checkbox"/> Smooth <input type="checkbox"/> Flowing	<input type="checkbox"/> Shaky <input type="checkbox"/> Sharp <input type="checkbox"/> Choppy
Time	<input type="checkbox"/> Fast <input type="checkbox"/> Moderate <input type="checkbox"/> Slow	
Levels	<input type="checkbox"/> High <input type="checkbox"/> Medium <input type="checkbox"/> Low	
Pathway	<input type="checkbox"/> Curve <input type="checkbox"/> Straight	<input type="checkbox"/> Zigzag <input type="checkbox"/> Spiral
Shape	<input type="checkbox"/> Open <input type="checkbox"/> Closed <input type="checkbox"/> Narrow	<input type="checkbox"/> Wide <input type="checkbox"/> Curled

SCORING RUBRIC Original Choreography

Category	Advanced 4	Proficient 3	Basic 2	Below Basic 1	N/A 0
Drawing interpretation and Format	The dancers correctly interpret and demonstrate the drawing through appropriate movement choices. The dance progresses smoothly from beginning to ending pose, both, of which are clearly defined. The audience easily identifies and interprets the dance elements from the dance and the drawing.	The dancers' choices interpret the drawing 80% of the time while making two or three inappropriate movement choices. Beginning and ending poses are clearly defined. The audience can interpret the dance elements with assistance from either the dancers or the teacher.	The dancers' choices interpret the drawing 70% of the time while making three or four inappropriate movement choices. Beginning and ending poses are clearly defined. The audience has some difficulty identifying the elements because they do not clearly match the drawing.	The dancers' choices interpret the drawing 50% of the time while making five or more inappropriate movement choices. Beginning and ending poses are in place but are not clearly defined or frozen. The audience has a difficult time recognizing and making connections from the drawing to the dance without teacher assistance.	Not attempted
Dance Elements	Dancers use two (2) or more time changes. The dance is interpreted and demonstrated with clear and accurate directional, shape, level and pathway choices (space). Dancers use two (2) or more levels and shapes. Axial and locomotor movement. The dance uses two (2) or more changes in energy .	Dancers make at least two changes in two of the elements. One of the elements may only show one change.	Dancers make at least two changes in one of the elements and a single change in the other two elements.	Dancers make one change in two of the elements	Not attempted
Dancer Involvement	All dancers participate and are fully involved throughout the entire dance. Good teamwork, focus, and commitment are clearly evident and dancers perform the dance without breaking flow.	All dancers participate but a dancer(s) may not demonstrate focus the entire time. Dancers perform the dance with one break or minor errors in flow.	All dancers participate but some lack focus or interest. Dancer(s) show some confusion with sequence and there are several breaks in the flow.	Not all dancers may participate fully, either stopping or starting erratically. Dancers lack focus and concentration and many breaks happen within the flow.	Not attempted

**DANCE – GRADE 3
ELEMENTS AND CHOREOGRAPHY**

**A Little of This, A Little of That
Lesson 5**

CONTENT STANDARDS

- 1.4 Expand the ability to incorporate spatial and time concepts in movement problems. (e.g., select and combine three locomotor movements, traveling in three different pathways and using three different tempos)
- 2.4 Create a wide variety of shapes and movements, using different levels in space.
- 4.1 Name specific criteria to assess the quality of a dance performance of peers. (e.g., focus, level of personal involvement, physical control)

ESSENTIAL QUESTIONS

- How do I use my knowledge of dance vocabulary, concepts, skills and personal expression to create dance?
- How does my participation in dance increase my focus, concentration and motor skills?
- What criteria do I use to create my evaluation rubric?
- What do I need to know to analyze dance?
- How do I identify, discern, discriminate and reflect on the elements of dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will work cooperatively to create and combine original movement phrases into a dance and perform their compositions for peers.
- Students will identify axial and locomotor movement, quality, speed, level, shape, and pathway seen in movement phrases using appropriate dance vocabulary, checklist and rubric.

MATERIALS

- Student drawings from lesson 4
- Checklist of dance elements (included)
- Rubric (included)
- Any musical selections from previous lessons
- Overhead projector (optional)
- Camcorder (optional)

Words to know:

- **axial movement:** movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, and gesturing.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, and leaping.
- **force/energy:** an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized **qualities of movement** are sustained, percussive, suspended, swinging, and collapsing.
- **space:** an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes:
 - **shape** (the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical), direction

- **pathway** (a line along which a person or a part of the person, such as an arm or head, moves; curve, straight, zigzag, etc.), range (is range a type of space?)
- **level** of movement (high, medium, low).
- **time:** an element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
- **phrase:** a partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.

RESOURCES

- Checklist of dance elements (included)
- Rubric (included)
- Musical selections from previous lessons

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Refer to the Extension assignment in Lesson 4: Give each student a checklist and have students select five elements they would like to see used in their dances. Have students bring their checklists to class and share with the group as the dance is created.
- Ask student groups to compare their lists, looking for similarities and differences.
- Review the following terms:
 - **tempo** (fast, moderate, slow)
 - **level** (high, middle, low)
 - movement **quality** (heavy, light, sharp, smooth)
 - **direction** (forward, backward, sideways, turning)
 - **pathway** (curved, straight, zigzag, dotted line, angles, squiggles, etc.).

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Review the “*movement sample*” drawing from lesson 4.
- Review how the drawing was interpreted through movement.
- Review demonstration with student volunteers as necessary.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Have student groups create movement based on their original drawings. Allow 15 minutes.
- Remind students to have an opening and closing pose. Dances must begin and end in freeze position.
- Dancers must:
 - use a minimum of two (2) different axial and two (2) different locomotor movements.
 - demonstrate at least two (2) changes in speed, level, and energy.
 - appropriately and correctly interpret the pathway and direction of movement of the drawing.
- Groups should rehearse each dance a minimum of three (3) times prior to performing it.
- Project each group’s drawing on an overhead projector or post in front of the class before each performance for students to reference.
- Have each group perform its dance twice.
- Audience members will use the checklist to identify the elements they see in each dance.
- Optional: Videotape performances

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- “What did the dancers do to make the movement look like the drawing?”
- “Refer to your checklists and share what elements you saw in each dance.”
- “What did each element bring to the dance?” (e.g., excitement, stillness, a feeling or emotion, etc.)
- Discuss: tempo, level, quality, direction, and pathway.

- “How would the movement change if any one of the elements was changed?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Write a reflection about your creative experience and working with a group to create and perform that dance.

Dance Elements Checklist For Dancers and Observers

Group members:

Axial Movements	<input type="checkbox"/> Bend <input type="checkbox"/> Stretch <input type="checkbox"/> Twist	<input type="checkbox"/> Turn <input type="checkbox"/> Reach
Locomotor Movement	<input type="checkbox"/> Run <input type="checkbox"/> Leap <input type="checkbox"/> Skip <input type="checkbox"/> Hop <input type="checkbox"/> Leap	<input type="checkbox"/> Jump <input type="checkbox"/> Gallop <input type="checkbox"/> Walk <input type="checkbox"/> Slide
Qualities of Movement	<input type="checkbox"/> Heavy <input type="checkbox"/> Light <input type="checkbox"/> Smooth <input type="checkbox"/> Flowing	<input type="checkbox"/> Shaky <input type="checkbox"/> Sharp <input type="checkbox"/> Choppy
Time	<input type="checkbox"/> Fast <input type="checkbox"/> Moderate <input type="checkbox"/> Slow	
Levels	<input type="checkbox"/> High <input type="checkbox"/> Medium <input type="checkbox"/> Low	
Pathway	<input type="checkbox"/> Curve <input type="checkbox"/> Straight	<input type="checkbox"/> Zigzag <input type="checkbox"/> Spiral
Shape	<input type="checkbox"/> Open <input type="checkbox"/> Closed <input type="checkbox"/> Narrow	<input type="checkbox"/> Wide <input type="checkbox"/> Curled

SCORING RUBRIC Original Choreography

Category	Advanced 4	Proficient 3	Basic 2	Below Basic 1	N/A 0
Drawing interpretation and Format	The dancers correctly interpret and demonstrate the drawing through appropriate movement choices. The dance progresses smoothly from beginning to ending pose, both, of which are clearly defined. The audience easily identifies and interprets the dance elements from the dance and the drawing.	The dancers' choices interpret the drawing 80% of the time while making two or three inappropriate movement choices. Beginning and ending poses are clearly defined. The audience can interpret the dance elements with assistance from either the dancers or the teacher.	The dancers' choices interpret the drawing 70% of the time while making three or four inappropriate movement choices. Beginning and ending poses are clearly defined. The audience has some difficulty identifying the elements because they do not clearly match the drawing.	The dancers' choices interpret the drawing 50% of the time while making five or more inappropriate movement choices. Beginning and ending poses are in place but are not clearly defined or frozen. The audience has a difficult time recognizing and making connections from the drawing to the dance without teacher assistance.	Not attempted
Dance Elements	Dancers use two (2) or more time changes. The dance is interpreted and demonstrated with clear and accurate directional, shape, level and pathway choices (space). Dancers use two (2) or more levels and shapes. Axial and locomotor movement. The dance uses two (2) or more changes in energy .	Dancers make at least two changes in two of the elements. One of the elements may only show one change.	Dancers make at least two changes in one of the elements and a single change in the other two elements.	Dancers make one change in two of the elements	Not attempted
Dancer Involvement	All dancers participate and are fully involved throughout the entire dance. Good teamwork, focus, and commitment are clearly evident and dancers perform the dance without breaking flow.	All dancers participate but a dancer(s) may not demonstrate focus the entire time. Dancers perform the dance with one break or minor errors in flow.	All dancers participate but some lack focus or interest. Dancer(s) show some confusion with sequence and there are several breaks in the flow.	Not all dancers may participate fully, either stopping or starting erratically. Dancers lack focus and concentration and many breaks happen within the flow.	Not attempted

DANCE - GRADE 3 FORM

Letters Are Not Just for Words! Lesson 6

CONTENT STANDARDS

- 2.3** Create a sequence that has a beginning, middle, and end. Name and refine the parts of the sequence.
- 5.1** Explain relationship between dance elements and other subjects (e.g., spatial pathways – maps and grids; geometric shapes – body shapes).

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating dance?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create dance?
- What do I need to know to analyze dance?
- How does the use of dance in everyday life affect and influence me personally?

OBJECTIVES & STUDENT OUTCOMES

- Students will recognize and interpret form through movement.
- Students will recognize form in a variety of genre.

MATERIALS

- 2D or 3D geometric shapes, e.g., circle/sphere, triangle/pyramid, square/cube. (Math manipulatives, available in the classroom)
- CD player
- Music
 - “Contre-Danse”
 - “Jingle Bells”
 - “Travel Notes” (track 14)
 - “Fairytale”
 - “My Country ‘Tis of Thee”, “America, the Beautiful” OR Other simple songs that have an **AB** form and are familiar to all children
- Index cards (one each) marked with form patterns (ABBA, ABAC, ABAB, AABB, ABCA)

Words to know:

- **AB form:** a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).
- **ABA form:** a three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.
- **verse:** in music, poetry a section of a poem or song consisting of a number of lines arranged together to form a single unit
- **chorus:** in music, a set of lines that are sung at least twice in the course of a song, usually being repeated after each verse.

RESOURCES

- “Contra-Danse”, *Share the Music, Grade 2*, CD 4, track 33, McGraw-Hill
- “Jingle Bells”, *Share the Music, Grade 2*, CD 5, track 29, McGraw-Hill
- “Fairytale”, *Music for Creative Dance*, Eric Chappelle, “Travel Notes” track 14, McGraw-Hill

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Using geometric shapes, create a variety of patterns for students to identify. (e.g., a triangle-circle-triangle pattern is called an **ABA form**, a square-square-circle is an **AAB form** and a circle-triangle-square pattern is an **ABC form**.)
- Have students create and identify other patterns and forms.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Have students to describe how patterns occur in math.
- Explain to students that patterns are not only a part of math, but can also be found in writing.
- Display the following poem:

Our art teacher, Mr. Shaw,
Really knows just how to draw.
But his awful paintings
Have caused him many faintings.

- Ask students to identify what they know about poetry.
- Highlight the rhyming words at the end of each stanza.
- Ask students to identify the form of the poem. (*AABB pattern*).
- Explain to students that in music, patterns are used to create an overall structure called **form**.
- Ask students to think about the song *Jingle Bells, My Country 'Tis of Thee or America, the Beautiful*. (You may use another very simple song that has an **AB** form and is familiar to all children).
- Play or sing the verse and chorus of that song.
- Each time you sing or hear the **verse**, write a letter "A". Each time you hear the **chorus**, write the letter "B".
- Students should recognize the AB form.
- Play "Contre-Danse" (CD 4, track 33) and have students identify the patterns and form.
- On the board, label each pattern change with a letter. The form is ABACADAE...)
- Show students how **section A repeats** several times in the song.
- Play the song again and discuss with students what the **A section** would look like in movement. (student responses may include: happy, light, bouncy, skipping, playful, etc.)
- Select a movement to represent what they hear in section A.
- Dance **ONLY THAT MOVEMENT** every time they hear section A.
- When the music changes to section B, have students select a different movement, completely different from the A form and continue dancing.
- When section **A** repeats, have students repeat the original section A movement.
- Continue to change movements for sections C and D while repeating section A exactly as done at the start of the song.

Music: "Contra-Dance"

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Make sure you have multiple copies of the "form cards" to distribute to student groups.
- Divide students into groups of four (4).
- Give a form task card to each group.
- Ask student groups to create their own "form" dance for the form on their index card.
- Each student within the group creates a series of three movements for one of the letters indicated on the index card.
 - All students who do an **A** will create 3 different **axial movements** that change level and freeze in a low shape.
 - All students who do a **B** will create 3 different **locomotor movements** and freeze in a high shape.
 - All students who do a **C** will combine 2 **locomotor** and 1 **axial movements** that changes speeds. Freeze in a medium shape.

- If a letter **repeats**, each student assigned to that letter must perform *the same movement!*
- Each group performs its “form” dance while the audience identifies the correct form.

Music: “Travel Notes”, track 14

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- After each performance, ask the following questions: (Encourage students to use appropriate dance vocabulary)
 - “What was the **form** demonstrated?”
 - “How did you know? What movements were used?”
 - “What did you learn about **form**?”
 - “Where do we see **form in our daily life**?”
 - “Why is form important?” Answers could include gives structure, organization, etc.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Cut pictures out of a magazine.
- Identify two forms and arrange the pictures into those two forms.

FORM INDEX CARDS

ABBA

ABAC

ABAB

AABB

ABCA

ABAA

DANCE – GRADE 3
Native American Dance

Roar! Animal Power
Lesson 7

CONTENT STANDARDS

- 2.3 Create a sequence that has a beginning, middle, and an end. Name and refine the parts of the sequence.
- 2.5 Perform dances to communicate personal meaning, using force and expression.
- 3.3 Explain the function of dance in ceremonial and social community events in Native American culture.

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating dance?
- How do I communicate ideas and moods through my skills and personal expression?
- How can I determine relationships between elements, mood and expression?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify commonalities between dances of United States and Native American culture.
- Students will understand the importance of animals as symbols in Native American culture.
- Students will create movements representing animals used in Native American Dance.

MATERIALS

- Music:
 - “Dakota Dawn”
- CD player
- Picture(s) or illustration(s) of a totem pole
- Optional: pictures of animals such as Badger, Bear, Butterfly, Cougar, Coyote, Deer, Turtle, Snake, Goat, Eagle, and Fox

Words to know:

- **totem pole:** a tribal emblem consisting of a pillar carved and painted with totemic figures; erected by Indian tribes of the northwest Pacific coast

RESOURCES

- “Dakota Dawn”, *Music for Creative Dance*, Eric Chappelle
- <http://www.inquiry.net/outdoor/native/totem/index.htm>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask students the following questions:
 - “What types of traditions do you share with your family?”
 - “How do you celebrate these traditions?” (Student answers might include celebrations such as baby showers, quinceañeras, weddings, bar and bat mitzvahs, etc.)
 - “Why are these traditions important?”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Remind students that many of our traditions focus on celebrating important life events. Native American customs and traditions also focus on these themes.
- Read the following to the students:

One way Native Americans celebrated life events was through dance. Dancers participated in rituals celebrating the life cycle; birth, coming of age, death. For example, the Native Americans of central California participated in initiation ceremonies. These ceremonies included a dance portraying the transition from boyhood to manhood.

Native Americans also danced in worship. Many tribes believed in a Creator, and danced to communicate with the spirit their Creator. In these ceremonies dancers would ask for protection of the tribe; warding away evil spirits, asking for healing, calling on the gods for help in farming and hunting.

Many tribes also worshiped animals. Native American believed that every animal contained a spirit and that through dancing, those animals could be communicated with. They also believed that in dancing like a specific animal, dancers could absorb the power and abilities of that animal. The Hupa participated in a ritual called the Jumping Dance, where dancers imitated the crouching and leaping movements of animals. The Comanche dressed as warriors with eagle feathers on their backs, standing for the bravery and power of the eagle. The Zuni embodied the beauty of the butterfly, dancing as the insect to ask for rain, health and long life for all living things.

During celebrations, animals were also depicted on totem poles for commemoration of an event. Each animal symbolized an emotion or trait, such as; bravery, cunning, beauty, power. By using the symbols of animals, the pole told a story. Totem poles were often seen during festivals and contributed to the importance of animals as a part of Native American culture.

- Animals often represented common themes for different tribes. Have students discuss the characteristics and attributes of each of the animals below and speculate what each might symbolize.
 - Badger: aggressiveness, passion, drive
 - Bear: strength, leadership
 - Butterfly: metamorphosis or change
 - Cougar: power, swiftness
 - Coyote: trickster, sneaky
 - Deer: speed, protection
 - Eagle: bravery, courage
 - Fox: cunning, intelligence

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Students will be exploring the movements of animals worshiped by the Native Americans.
- Ask students to:
 - Imagine that they are walking through the woods.
 - Share what types of animals they might see.
 - Select one animal (e.g., bear, rabbit, eagle, fox, etc.) and discuss the types and qualities of movement that animal would make. (e.g., a bear could run, using heavy, low movements, pausing to swipe at prey. A rabbit would spring lightly and quickly, and pause at a high level on its hind legs, sniffing, etc.)
 - Call on students to model at least five (5) animals using the animal characteristics and attributes described in the modeling section for the class.
- Divide students into groups of four (4).
- Explain that students will choose at least four (4), but no more than six (6) animal movements to create a Totem Pole Dance.
- Have each group make their selection from a variety of animals including coyote, turtle, beaver, rabbit, horse, eagle, snake, fox, cougar, bear, goat, etc.
- Tell students that each group's dance will consist of at least four (4) animals to be represented in their dance.
- The procedure will be as follows:
 - To start, dancers arrange themselves in a straight line, **totem pole pose** (there will be 4 different animal poses).
 - Hold these poses for two (2) counts or drumbeats,

- All four students will dance as a group for a total of eight (8) counts or drum beats with appropriate movement for the first animal.
- After eight (8) counts the dancers move back to the original **totem pole pose and freeze for 2 counts**.
- Repeat 3 more times until all four animals have been danced.
- The dance should end in the original totem pole pose.
- Encourage students to include movements such as jumping, kicking, stepping and stomping, whirling, swirling, shaking, and rattling.
- Continue the totem pole dances until all groups have had a chance to perform.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- After each performance ask the audience:
 - “What animals did you see?”
 - “What types of movement contributed to your understanding of that animal?”
 - “Which qualities of movement did the animals share? Which qualities were different?”
 - “What feelings or emotions did the animals have? How could you tell?”
- Ask the dancers:
 - “Why did you choose your particular animals?”
 - “What was your process for creating the movements?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Students create masks representing the animals they have used in their dance.
- Students perform using the animal masks.



Totem Poles

Many Native American Indians expressed themselves with their artwork carved into totem poles. Many believe that all Indian tribes carved totem poles but this is far from the truth. Those Indians living in the southwest, the plains and Inuit Indians did not have trees to carve. Long ago totem poles were found to stand 40 feet tall. Today Indian artists continue to carve trees but some are short and used in homes as decoration. True Indian carved totem poles take quite a bit of work, craftsmanship and time to produce. This means that an authentic Indian carved pole will cost more than \$500 per foot.

The raising of a totem pole is a big celebration among the Indian tribe. A hole is dug to stand the pole in. The pole is carried to the site in a ceremony, which often hundreds attend. Ropes will be used to raise the pole into place. Singing and dancing to drums accompanies the pole raising. Often poles are raised this way before the carving begins.

Many have believed that totem poles are religious symbols but this is false. Carvings will represent the tribal nation and will convey the tribes' history. Many times the story of a totem pole will be passed down from generation to generation. Having the story documented will help keep this tradition recognized in our history.

Totem poles held messages by those that carved them. Carvings were symbols that may tell a story of the carver, such as his part not just in his own family but his standing within a tribe. Carvings such as an eagle could mean pride in his tribe. Often traditions and tribal life were carved into the pole. Carving totem poles is a tradition among many Indian tribes, especially those tribes that lived along the Pacific coast where forests grew. Many totem poles no longer exist because of decay and rot. Today these poles are still being carved and enjoyed by collectors.

DANCE – GRADE 3 NATIVE AMERICAN DANCE

Powwow Lesson 8

CONTENT STANDARDS

- 2.8 Create, memorize, and perform original movement sequences with a partner or small group.
- 3.3 Explain the function of dance in ceremonial and social community events in Native American cultures.

Essential Questions

- How do I use theme, sequence, space, and rhythm when creating dance?
- How does my participation in dance increase my focus, concentration and motor skills?
- How do I identify differences, commonalities and functions of art between and among cultures and time periods?
- What do I have to know in order to make appropriate inferences in dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will recognize and utilize elements of Native American dance and culture, and apply them to create and perform original movement combinations.

MATERIALS

- Bells strung on elastic (optional)
- Shakers or maracas (optional)
- CD Player
- Music:
 - “Totem Pole”
 - “Dakota Dawn”
 - “Canoe Song and Dance”
 - “Zuni Sunrise Song”
 - “Grand Entry (Powwow)”

Words to know:

- **powwow:** an Indian cultural gathering and dance celebration
- **progression:** a form in folkdance where a leader, traditionally a male, guides dancers chain-style through the space available in the area, weaving, snaking, coiling, etc.

RESOURCES

- “Totem Pole”, “Dakota Dawn”, *Music for Creative Dance*, Eric Chappelle,
- *Share the Music, McGraw-Hill:*
 - “Canoe Song and Dance”, *4th Grade*, CD # 5, track 15
 - “Zuni Sunrise Song”, *5th Grade*, CD #1, track 35
 - “Zuni Sunrise Song”, *6th Grade*, CD #4, track #13
 - “Grand Entry (Powwow)”, *6th grade*, CD #8, track 27
 - “Powama”, *6th grade*, CD #3, track 28
- *Powwow, A Collection of Photographs and Video*; <http://www.csulb.edu/~aisstudy/powwow/>
- *Indian Dance, The Rhythm of the Redman in Song, Dance, and Decoration*; <http://www.inquiry.net/outdoor/native/dance/index.htm>
- Video: “The Grass Dancer”, <http://www.csulb.edu/~aisstudy/powwow/>
- *Fundamental Steps* by Julia Seton found at http://www.inquiry.net/outdoor/native/dance/fundamental_steps.htm

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Show the video, “The Grass Dancer”, several times. Ask students to watch the lead dancer and the background dancers carefully and be able to explain what each does in the dance.
- Generate a list of the types of movements seen in the video. (e.g., jumping, hopping, bending, turning, dancing in circles and lines, etc.).
- Discuss with students the purpose of the **powwow** and Native American dancing.
“The powwow as we know it today and as shown in these video clips was largely influenced by the Indian people of the Great Plains in the early 1800s and had its roots in the celebrations of North American tribes long before European entrance into the western hemisphere. In those days, Indian people gathered at various times of the year to hunt, plant, gather and to celebrate. They came together to renew family, clan, and tribal ties as well as to forge social and political alliances, celebrate victories, and to practice religious and spiritual ceremony. Young Indian men and women met and courted and marriages were often agreed upon or arranged at these gatherings.”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Tell students that Native American dance consists of combinations of movement including jumping, kicking, stepping and stomping, whirling, swirling, shaking, and rattling.
- You will be teaching students some basic Native American Dance steps.
- Tell students that in lesson #9, they will use these steps in various combinations to create original dances about some event in the life of a Native American (as discussed in the warm-up).
- Use *Fundamental Steps* by Julia Seton as a guide.
- Teach basic steps, referring to illustration numbers 1, 2, 3, 5, 6, 15, 16, 21, and 37.
- Repeat the following steps as many times as the students need in order to understand and execute them.
 - **Step-Hop:** Step right, hop on right foot, step left, hop on left foot. This is a moving step that takes 2 counts.
 - **Step-Hop 3 times:** Step right, hop three times on the right foot; step left, hop three times on the left foot. This is a moving step that takes 4 counts.
 - Foot placement for the hop (non weight-bearing leg). Practice both placements.
 - The “free” leg/foot should be placed at the opposite ankle or in front or behind of hopping foot/leg
 - The “free” leg/foot should be placed at mid calf of hopping leg, in front or behind leg
 - **Step-Drop:** step on the ball of the right foot keeping heel raised, then drop the heel, repeat with the left foot. This is a step that can either move or stay in place and takes 2 counts.
 - **Shuffle:** take three small shuffle steps: right, left, right, then hop on right foot. This is a moving step that takes four counts.
 - **Step-Drag:** on the right foot, step forward, backward or to the side, then drag the left foot to meet the right, repeat with the same foot (step right, drag left, step right, drag left, etc.). Repeat the same process starting on the left foot. This is a moving step that takes two counts.
 - **Heel-Step:** Dig or place right heel forward, pull right foot back and step along side of left foot. Repeat with left heel. This step is done in place and takes two counts.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Tell students Native American dances as well as other cultural folk dances are performed in lines, circles and progressions.
- Arrange students in groups of five or six.
- Have students choose three of the steps they just learned and practice each of the steps for 32 counts (four groups of eight (8) counts).
 - Count the steps either from 1-32 or in groups of 4 groups of 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; change to new step and repeat counting).
- Each step will be 32 counts in length. All three steps will total 76 counts.
- Encourage students to stay on a steady beat by having them concentrate on stepping on each pulse.

- Have students choose **two** directions (left, right, forward or backward,) in which to move their sequence.
- Have students decide in which of the following forms their group will move: a progression or circle.
- Have students practice the three (3) combinations in the chosen form.
- Finally ask students to add at least **one** level change (high or low) **and** at least **two** arm movements.
- Select one or two of the songs from the above list and have each group perform its sequences.
- Identify the steady beat of each song and ask students to pat the beat.
- Encourage students to keep a steady beat while dancing.
- **Option:** Once students feel the beat, allow them to use bells on their ankles and shakers for authenticity.
- Ask the students watching to practice being good audience members.
- Ask the following questions after each group's demonstration:
 - "Which three steps did the group choose?"
 - "Which two directions did the group choose?"
 - "Which form did the group choose?"
 - "What level and types of arm motion did the group choose?"
 - "Based on what you saw in this dance, what do you think this dance could be about?"

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- "What are the characteristics of the Native American dance steps?"
- "What are some of the things Native Americans would celebrate?"
- "What kinds of celebrations or stories do you think would take place in the form of a circle?" (e.g., family closeness, unity, curing the sick, etc.).
- "What kinds of celebrations or stories do you think would be told in a progression?" (e.g., traveling to distant lands or hunting for food, following a leader in battle, etc.)

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Have students research the significance of Native American symbols such as coyote, eagle, baskets, arrows, corn, snakes, spirits or ghosts, mountains, water, etc.
- Have students select two symbols and brainstorm ways to express those symbols through dance.
- Have students read the attached Native American dances for males and females and brainstorm ideas of how they might create their own similar dances.





Native American Dance for Males

The Straight Dance, sometimes referred to as Southern Traditional, is the formal and original dance of most of the Oklahoma tribes, including the Ponca, Osage, Kiowa, Comanche, Kaw, and many others. It is a dignified style, where the men who dance it keep a steady, flowing pace that is not interrupted with fancy moves or extra footwork. Because of its slow pace, some people believe that it is an old man's dance, but this is not the case. There are many fine Straight Dancers in the Oklahoma area, ranging in age from ten to eighty.

The Fancy Dance Fancy Dancers dance much faster than all other styles, and it is sometimes freestyle, with dancers doing such wild things as the splits and back flips, but this is more uncommon. Fancy dancers can dance a type of dance known as a ruffle--it is full of shaking, ruffling, and blinding footwork.

The **Traditional Dance** has a few dances that are uniquely his and his alone. One of these is the crow hop, where the dancer will "hop" to the beat of the drum. The other traditional specialty dance is the sneak-up, where the dancer may imitate a warrior in the field or an animal looking for prey.

Gourd Dance The dance is very simple- the dancers stand around the outside of the arena and shake their rattles and lift their heels with the beat of the drum. When the song then reaches a point, the dancers slowly dance away from their spot.

Use of the Dance Staff in Male Dancing

A dance staff is a long "stick" held in one hand by many dancers as they dance. It may be decorated with beadwork, feathers, and colored tape and often has objects attached to it, such as an eagle's foot or head, a bull's horn or antlers. The decoration of the staff is entirely left up to the dancer. The staff is related in history to the coup stick, a staff carried into battle by many tribes. It was considered a greater honor to be able to strike an enemy with a coup stick and return safely than to kill him.





Native American Dance for Females

The Women's Cloth Dance is a formal dress of the powwow. The style of dance is slow and graceful and yet bold and proud; it is one imitating nature becoming tall grass blowing in a breeze, their feet barely touching the ground as though their heels were kissed by the wind. The women use a shawl as an item to dance with.

Jingle Dress Dance is the most exotic of the Southern women's dances. It is nothing in comparison to the legend in which it was created. The idea of the dress was first encountered in the late 1800's, and although there are many legends, one seems to stand out in my mind the most. The woman uses the fabric and movement of her dress to heal a sick man. Legend has it that the man who is healed from the Jingle Dress ceremony can grow strong enough to lead and guide his family for many years! It has been called a medicine dress because it has the power of miracles.

Fancy Shawl Dance is less gentle than the other two dances. The Fancy Shawl Dance uses a shawl that is colorful, has fringe and the movement is like that of butterfly wings, each step so quick and light that the young woman looks as though she is literally dancing on air. Younger Native American women struggled to find their place in the dance arena fighting conformity among other things. This was a new way for the younger women to find a more stylistic approach to traditional dance.

Women's Buckskin is one of the oldest and most beautiful of the women's dances. Often referred to as Women's Traditional, it is danced tall, straight and proud, each step gliding as if on air, each sway of fringe on her dress like a breeze through a willow tree. This is a sophisticated dance style, not restricted to one age group. Women from around the nation, ages six to age ninety, can be found wearing this dress.



DANCE – GRADE 3 NATIVE AMERICAN DANCE

Let's Have a Powwow! Lesson 9

(This lesson may take two or three sessions to complete.)

CONTENT STANDARDS

- 2.3** Create a sequence that has a beginning, middle, and an end. Name and refine the parts of the sequence.
- 2.8** Create, memorize, and perform original movement sequences with a partner or small group.
- 3.3** Explain the function of dance in ceremonial and social community events in Native American cultures.
- 4.3** Explain how a performer's dance skills contribute to communication of ideas and moods when performing a dance. (e.g., focus, strength, and coordination)

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating dance?
- How does my participation in dance increase my focus, concentration and motor skills?
- How do I identify differences, commonalities and functions of dance between and among cultures and time periods?
- What do I have to know in order to make appropriate inferences in dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will recognize and utilize elements of Native American dance and culture, and apply them to create and perform original movement combinations.
- Students will create an original dance that expresses a purpose, an idea or intention.
- Students will identify and describe the type of movement, purpose and intent in a dance using dance vocabulary.

MATERIALS

- "Native American Dances for Males and Females" (attached)
- Large pieces of flowing fabric or shawls
- Poles or sticks 5' long
- Bells strung on elastic (optional)
- Shakers or maracas (optional)
- CD Player
- Music:
 - "Totem Pole"
 - "Dakota Dawn"
 - "Canoe Song and Dance"
 - "Zuni Sunrise Song (5th grade)"
 - "Zuni Sunrise Song (6th grade)"
 - "Grand Entry (Powwow)"
- Video Camera (optional)
- Costumes (optional)

Words to know:

- **powwow:** an Indian cultural gathering and dance celebration
- **progression:** a form in folkdance where a leader (traditionally a male) guides dancers chain-style through the space available in the area (e.g., weaving, snaking, coiling, etc.).

RESOURCES

- “Native American Dances for Males and Females” (see lesson 8)
- “Totem Pole” and “Dakota Dawn”, *Music for Creative Dance*, Eric Chappelle,
- *Share the Music*, McGraw-Hill
 - “Canoe Song and Dance”; *4th Grade*, CD # 5, track 15
 - “Zuni Sunrise Song”, *5th Grade*, CD #1, track 35
 - “Zuni Sunrise Song”, *6th Grade*, CD #4, track #13
 - “Grand Entry (Powwow)”, *6th grade*, CD #8, track 27
 - “Powama”, *6th grade*, CD #3, track 28
- *Powwow, A Collection of Photographs and Video*; <http://www.csulb.edu/~aisstudy/powwow/>
- *Indian Dance, The Rhythm of the Redman in Song, Dance, and Decoration*; <http://www.inquiry.net/outdoor/native/dance/index.htm>

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask student pairs to spend five (5) minutes reviewing their research, from the Extension in lesson #8 about the significance of Native American symbols. (e.g., coyote, eagle, baskets, arrows, corn, snakes, spirits or ghosts, mountains, water, etc.)
- Ask student pairs to share different ways to express those symbols through dance.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Review the “Native American Dances for Males and Females” in lesson 8 to get ideas of how you might create similar dances.
- Review with students the forms these dances take: **circles** that move right, left, in and out; **procession** where a leader guides dancers through a variety of pathways; **partners** as in “Contre-Dance” (from Grade 2, lessons 8 and 9), and combinations of the above.
- Walk students through an example of the dance forms:
 - Place a “mock fire” or feather in the center of the room.
 - All circle 8 counts to the right then 8 counts to the left
 - Move in toward the center for 8 counts and back out of the circle for 8 counts
 - Break the circle and one person leads the others in a chain for 32 counts
 - Bend the line to form two lines where students pair up and dance for 32 counts
- In groups of five (5) or six (6) assign each group a theme to dance about using the Native American forms (procession and circle)

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Divide students into groups of four (4) or six (6)
- Students will create a dance depicting some kind of theme or purpose: a celebration, going off to war, harvest and rain, spirit dance using animals and animal-like movement, etc.
- Using the dance form taught in the modeling section, ask students to add Native American Dance steps learned in lesson #8.
- Option: More advanced and motivated students can create their own dance forms and combinations.
- Students may add ankle bells, shawls, poles, maracas, etc to accentuate their dance.
- Students should enhance their dance theme by making appropriate movement and prop choices.
- Allow students one (1) to two (2) class periods as needed to discuss and create their dances.
- Students will need to prepare a written storyboard showing characters, beginning, middle and end.
- Dances must be within 2 - 3 minutes in length and all dancers must take part in the dance.
- Dances must have a beginning and end pose.
- Each group will perform while the audience tries to determine what the dance is about based upon the movement and prop choices.
- Video tape the performance so that student groups can assess their performances at a later time.
- After each dance, ask the audience what the dance was about and to give reasons for their opinions.

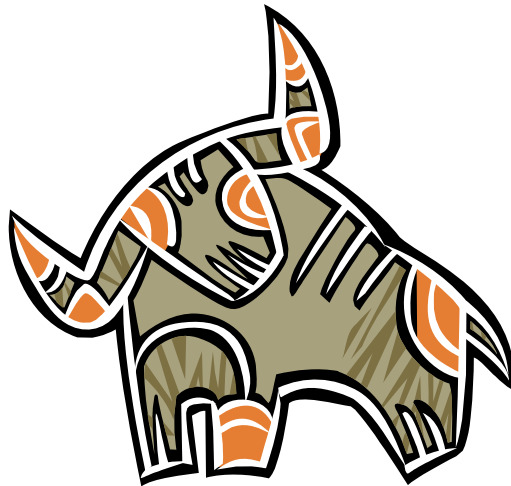
- Option: Perform dances for parents or other classes while narrating (story-telling) the dance.
- Have a “powwow” celebration with Native American foods, games, etc. for all to enjoy.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Have students use the checklist and or rubric from lesson #8 to evaluate each dance.
- Ask the following questions:
 - “What was challenging about creating a dance with intent?”
 - “What did you like best about creating your own meaningful dance?”
 - “What inferences can you draw between Native American traditions and other traditions or cultures?”
 - “What types of events and/or celebrations might we dance about today?”
 - “How might we express those ideas through movement?”
 - “What would the dances look like?”
 - “What would the dancers be wearing or using as props?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Create stories about the dances and have a narrator read them while the class has a powwow. Showcase the dances and stories for another class or for parents.



GRADE 3 DANCE MUSIC

CD	Song
<i>Share the Music, Grade 1, CD #2, track 14</i>	"Flight of the Bumblebee"
<i>Share the Music, Grade 2, CD #5, track 22</i>	"Hall of the Mountain King"
<i>Share the Music, Grade 2, CD #4, track 33</i>	"Contra-Danse"
<i>Share the Music, Grade 2, CD #5, track 29,</i>	"Jingle Bells"
<i>Share the Music: Grade 4, CD #4, track #9</i>	"Ayazein"
<i>Share the Music: 4th Grade, CD #5, track 15</i>	"Canoe Song and Dance"
<i>Share the Music: Grade 5, CD #5, track #16</i>	"Arirang"
<i>Share the Music: 5th Grade, CD #1, track 35</i>	"Zuni Sunrise Song"
<i>Share the Music: 6th Grade, CD #4, track #13</i>	"Zuni Sunrise Song"
<i>Share the Music: Grade 6, CD #2, track #9</i>	"Uskudar",
<i>Share the Music: 6th grade, CD #8, track 27</i>	"Grand Entry (Powwow)"
<i>Share the Music: 6th grade, CD #3, track 28,</i>	"Powama",
Folk Dance music available at the VAPA office or may be downloaded from Internet	"Mayim", "Hungarian Dance No. 5 in G minor", "Ve David", "Tanko Bushi"
<i>"Movin" by Hap Palmer</i>	"Midnight Moon", "Gentle Sea", and "Twilight"
Available at local music stores or from iTunes	"Olympic Fanfare" and "Carmina Burana"
<i>Music for Creative Movement, Eric Chappelle</i>	"Amphibious", "Fairytale", "Dakota Dawn", "Totem Pole"

DANCE ELEMENTS

TIME

- **Speed** – fast, slow, freeze, suspend
- **Rhythm** – pulse, beat, pattern, syncopate

SPACE

- **Place** – self or personal, general space
- **Size** – big, small, far, near
- **Level** – high, middle, low
- **Direction** – forward, backward, left, right, up, down, diagonally
- **Pathway** – straight, curved, zigzag

FORCE/ENERGY

- **Weight** – strong, heavy, light
- **Energy** – sharp, smooth, shaking, swinging, etc.

MOVEMENT CONCEPTS

- **Locomotor** – walk, run, leap, gallop, slide, crawl, roll, creep, slither, alone and in combinations
- **Axial** – bend, twist, stretch, reach, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, shrink, burst, wiggle, explode, etc.

San Diego City Schools – Visual and Performing Arts Department
 California State Content Standards
Core Learnings GRADE THREE
DANCE

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Combine and perform basic locomotor skills, moving on a specific pathway (e.g., skip in circles, slide in zigzags, run in a variety of linear paths). Combine and perform locomotor and axial movements (e.g., walk and turn, stretch and slide). <ul style="list-style-type: none"> • Execute one traveling (locomotor) movement (e.g., skip, hop, walk, etc.) using three different ways of moving the whole body through general space (pathways of zigzag, curved, and straight lines). • Combine a variety of stationary (axial) and locomotor movements into movement sequences using three different pathways.
1.2	Demonstrate the ability to start, change, and stop movement. <ul style="list-style-type: none"> • Discuss the effect dance elements (time, space, energy/force, shape) and their intensities have on body control. • Initiate a locomotor and/or axial movement, change one of the elements and discontinue the movement in a controlled manner.
1.3	Perform short movement problems, emphasizing the element of force/energy (e.g., swing, melt, explode, quiver, etc.) <ul style="list-style-type: none"> • Manipulate locomotor and/or axial movement sequences by changing the force and energy (e.g., heavy to light, etc.). • Transform verbs and adverbs into unique movement ideas depicting the use of energy/force (run in slow motion, dive smoothly, wiggle briskly, etc.). • Combine movement ideas into a short movement phrases.
1.4	Expand the ability to incorporate spatial and time concepts in movement problems (e.g., select and combine three locomotor movements traveling in three different pathways and using three different tempos). <ul style="list-style-type: none"> • Identify shapes, levels, pathway, direction, use of personal and general space (spatial concepts), and tempo, rhythm and speed (time) in movement sequences. • Manipulate movement sequences by combining and changing spatial and time elements in personal and general space.
1.5	Describe dance elements used in personal work and that of others. <ul style="list-style-type: none"> • Identify and discuss the existence of dance elements (time, space, energy/force, shape) in their own dance sequences. • Identify and discuss the existence of dance elements within several different dance styles (ballet, tap, folk, etc.) and in the work of peers or other dancers.
2.0 Creative Expression	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	Create and perform complex improvised movement patterns, dance sequences, and studies. <ul style="list-style-type: none"> • Improvise a short movement sequence or pattern combining three locomotor and three axial movements, and apply two of the dance elements.
2.2	Improvise and select multiple possibilities to solve a given movement problem (e.g., find four different ways to combine a turn, stretch, and jump).

	<ul style="list-style-type: none"> • Explore four ways to combine a series of three axial movements. • Discover four ways to combine a series of three locomotor movements. • Combine axial and locomotor movements to create a three-part movement sequence. • Improvise changes to the quality of movement in a learned pattern or sequence (repeat, do it backwards, size, tempo, rhythm, force, levels, fragment into parts, combine with another sequence).
2.3	<p>Create a sequence that has a beginning, middle, and an end. Name and refine the parts of the sequence.</p> <ul style="list-style-type: none"> • Create three short movement phrases. • Combine three phrases into a logical sequence that demonstrates unity, starting and ending in stillness, and justify the order of the sequence.
2.4	<p>Create a wide variety of shapes and movements, using different levels in space.</p> <ul style="list-style-type: none"> • Create simple movement combinations including gestures, axial and locomotor movements, and explore them through manipulating spatial concepts (e.g., low, medium, and high levels, pathway and direction).
2.5	<p>Perform dances to communicate personal meaning, using force and expression.</p> <ul style="list-style-type: none"> • Perform dance sequences using force/energy to express intention (e.g., power, strength, weakness, lightness, tension, calmness, fear, anger, sadness, joy, happiness, etc.)
2.6	<p>Compare and contrast the role of the performer with that of a member of the audience.</p> <ul style="list-style-type: none"> • Identify the differences in emotional involvement for the performer and an audience member as both an active participant and active observer. • Define the relationship between the performer and the audience and how one affects the other (distraction, expression and level of involvement, proximity of performer to audience; classroom, stage, theatre).
2.7	<p>Demonstrate a variety of partner skills (e.g., imitation, leading/following, mirroring).</p> <ul style="list-style-type: none"> • Create a variety of axial movements while alternating leader/follower in a mirroring exercise. • Move with a partner in a variety of ways (front to front, back to back, side to side, traveling, and standing still). • Follow and repeat a movement pattern initiated by your partner. • Using a variety of movements, lead and follow a partner in a floor pattern.
2.8	<p>Create, memorize, and perform original movement sequences with a partner or a small group.</p> <ul style="list-style-type: none"> • Create and teach a short movement sequence to a partner or small group. • Learn and memorize a three-part movement sequence and perform with a group.
3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	<p>Describe commonalities among and differences between dances from various countries.</p> <ul style="list-style-type: none"> • Recognize and discuss how circle, line, and partner dances are similar or different in movement and pattern (e.g., foot/leg work, walking, kicking, step touch, skipping, direction, etc.) through performing or observing a variety of folk or cultural dance. • Explore the expressive quality and intent of three culturally different dances and discuss how each was conveyed through the movement.
3.2	<p>Describe and demonstrate ceremonial and folk/traditional dances that show work activities (e.g., harvesting, fishing, weaving, etc.)</p> <ul style="list-style-type: none"> • Describe the type of movement used in various work activities (e.g., shoveling, raking, fishing, plowing, hunting, etc.).

	<ul style="list-style-type: none"> • Demonstrate simple circle, line and partner folk dances using that show work activities. • Recognize relationships between children’s songs and dances to the concepts they represent (e.g., <i>May Pole Dance</i> and planting, <i>Tisket-a-Tasket</i> and basket weaving, etc.).
3.3	<p>Explain the function of dance in ceremonial and social community events in Native American cultures.</p> <ul style="list-style-type: none"> • Discuss how Native American people communicate ideas, wants, and needs through dance. • Recognize the connection between dancing and celebrations, rituals, work, traditions, story telling, and socializing among different cultures, including Native Americans.
3.4	<p>Describe how costumes and shoes influence dance movement.</p> <ul style="list-style-type: none"> • Discuss how costumes and accessories are used to give significance to a dance (e.g., movement of skirt, hats, bells, castanets, etc.). • Describe the significance of footwear to a particular dance (e.g., tap, moccasin, ballet slipper, Pointe shoe, character show, bare feet, etc.) from viewing a variety of pictures, artifacts, and watching dance videos.
3.5	<p>Name and demonstrate dances of Native Americans.</p> <ul style="list-style-type: none"> • Name, demonstrate or describe two types of Native American dances (e.g., Spirit Dance or other ceremonial dances).
4.0 Aesthetic Value	
Responding to, Analyzing and Making Judgments About Works of Art	
4.1	<p>Name specific criteria to assess the quality of a dance performance of peers (e.g., focus, level of personal involvement, physical control).</p> <ul style="list-style-type: none"> • Develop a simple rubric identifying the criteria to assess a dance (level, speed, shape, energy, pathway, memorization of the sequence, focus, effort, expression). • Discuss a group dance performance of peers using a rubric and describe what was liked about the dance.
4.2	<p>Explain and demonstrate what it means to be a good audience member.</p> <ul style="list-style-type: none"> • Model appropriate behavior (focused attention, clap, gasp, laugh, etc.), while viewing a live dance performance. • Discuss the performance using dance vocabulary (time, space, energy, shape; what was liked/disliked, etc.).
4.3	<p>Explain how a performer’s dance skills contribute to communication of ideas and moods when performing a dance (e.g., focus, strength, coordination).</p> <ul style="list-style-type: none"> • Analyze how a dancer applies the dance elements to the body and face to express an idea or to portray a character in a variety of dance styles/performances (ballet, jazz, folk, tap, hip hop).
5.0 Connections, Relationships, Applications	
Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	<p>Explain relationships between dance elements and other subjects (e.g., spatial pathways—maps and grids; geometric shapes – body shapes).</p> <ul style="list-style-type: none"> • Discuss how fractions are used in conjunction with dance turns (1/2, 1/4, 360 degrees), parallel and perpendicular lines, geometric shapes, and curves. • Demonstrate and or discuss how a dance uses action words (movement quality), sentence (phrase), and story structure (sequence).
5.2	<p>Describe how dancing develops physical and mental well being (e.g., control, flexibility, posture, strength, risk taking).</p> <ul style="list-style-type: none"> • Explain how dance makes the body feel healthy and happy (e.g., when I move across the floor and practice jumps, I feel light and free; When I do warm-ups my body feels loose, stretched, taller, and ready to go).

	<ul style="list-style-type: none"> • Explain how dancing makes doing work and play activities easier to accomplish. • Explain how dancing gives confidence to try new things.
5.3	<p>Explain how the time management, problem solving, and self-discipline skills required for composing a dance apply to other school activities.</p> <ul style="list-style-type: none"> • Discuss how creating dance inspires creativity and different ways of thinking in other subject areas. • Discuss how focus, concentration, and time management used in creating, practicing, and performing a dance correlates with doing class and homework.
5.4	<p>Give examples of ways in which the activities of professionals in the performing arts are similar to each other (e.g., observing discipline, practicing skills, rehearsing performances, etc.)</p> <ul style="list-style-type: none"> • Identify the types of professionals in the performing arts (dancer, instrumentalist, vocalist, actor, choreographer, composer, conductor, director). • Identify at least three common activities professional performing artists share (e.g., warming up, practicing basic skills such as plies, scales, vocal exercises, and breathing exercises), rehearsing and performing.



DANCE GLOSSARY

- AB form** - a two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).
- ABA form** - a three-part compositional form, in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.
- accent** - a strong movement or gesture.
- aesthetic criteria** - standards applied in making judgments about the artistic merit of a work.
- alignment** - the relationship of the skeleton to the line of gravity and base of support.
- axial movement** - movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.
- balance** - a state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).
- ballet** - a classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.
- body image** - an acceptance of one's body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations.
- canon** - a passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.
- choreography ("dance writing")** - the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.
- contrast** - to set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.
- counterbalance** - a weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.
- dance** - movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.
- dance forms** - the organization or plan for patterning movement; the overall structural organization of a dance or music composition (e. g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).
- dance phrase** - a partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.
- dance sequence** - the order in which a series of movements and shapes occurs.
- dance study** - a short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.
- dynamics** - the energy of movement expressed in varying intensity, accent, and quality.
- focus** - in general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.
- folk/traditional dance** - dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.

force/energy - an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.

genre - a particular kind or style of dance, such as ballet, jazz, modern, folk, tap.

gesture - the movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.

improvisation - movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.

intent - the state of having one's mind fixed on some purpose.

isolation - movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.

jazz dance - dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.

kinesthetic principles - physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.

locomotor - movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

modern dance - a type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth-century idiom.

motif - a distinctive and recurring gesture used to provide a theme or unifying idea.

movement pattern - a repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

movement problem - a specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.

musical phrasing - the grouping and articulation of a group of notes that form a logical unit.

musicality - attention and sensitivity to the musical elements of dance while creating or performing.

partner and group skills - skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.

pathways - a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway).

phrasing - the way in which the parts of a dance are organized.

principles of composition - the presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.

projection - a confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.

pulse - the underlying and consistent beat.

repetition - the duplication of movements or movement phrases within choreography.

retrograde - the act of taking a sequence of choreography and reversing the order from back to front.

rhythm - a structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

shape - the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.

skills - technical abilities; specific movements or combinations.

social dance - dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.

space - an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

spatial - of or relating to space or existing in space.

stylistic nuance - a subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.

tap dance - a type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions.

technique - the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

tempo - the speed of music or a dance.

time - an element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

transition - the bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence.

unison - dance movement that takes place at the same time in a group.

unity - the feeling of wholeness in a dance achieved when all of the parts work well together.

variety in dance - a quantity or range of different things. To maintain audience interest, the composition choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.

work - a piece of choreography or a dance.