

DANCE

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DANCE - Grade 4 KEY CONCEPTS and SKILLS

Vocabulary: focus, transition, variety, contrast, unity, phrase, dance study, accent, time, space, energy, dynamics, choreography

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

- Focus, body control and memorization in performance **1.1, 2.1, 2.4, 2.6**
- Musical pulse and rhythms **1.3, 3.2, 4.1, 5.1**
 - movement and gesture
 - folk and cultural dance
- Extended phrases, combinations and short dance studies **1.2, 1.6, 2.2, 4.2**
 - smooth transitions
 - explore variations of time, space, energy and shape
- Apply concepts of unity, variety and contrast to short dance studies **1.4, 4.2**
- Create choreography **2.3, 2.4, 4.1, 4.2, 5.4**
 - idea
 - explore
 - memorize
 - revise
 - perform
- Feeling and mood in dance **2.5, 2.6, 4.3**

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 Materials:

Grade 4 (\$88)

- Video CD from Centro de La Raza (\$20.00)
- Eric Chappelle CD set 1, 2, 3, 4, (\$68.00) plus tax, etc.

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, life, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, shrink, burst, wiggle, explode, etc.

**DANCE – GRADE 4
DANCE ELEMENTS REVIEW**

**Revisiting the Elements
Lesson 1**

CONTENT STANDARDS

1.3 Demonstrate increased range and use of space, time, and force/energy concepts (e.g., pulse/accent, melt/collapse, weak/strong).

ESSENTIAL QUESTIONS

- How do I apply spatial concepts to dance?
- How do I increase my technical abilities and knowledge in order to create dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will use dance concepts and terms to increase body awareness as they improvise, create and perform solutions to movement problems.

MATERIALS

- Dance elements worksheet (included)
- Any instrumental music (no lyrics) with varying speeds

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.
- **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 and intentions. The most recognized *qualities of movement* are sustained, percussive, suspended, swinging, and collapsing.
- **locomotor** - movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **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). Usually considered a spatial element.
- **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.
- **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.

RESOURCES

- VAPA Core Learnings
- Assorted *Share the Music* CD's, (without lyrics) McGraw-Hill or CD's from previous lessons

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

- Have students brainstorm a list of dance elements. Guide student responses using questioning

techniques. Ask students to describe a variety of movements and then define them. Refer to the chart at the end of this lesson but avoid calling out specific answers.

- Distribute the list of dance elements included at the end of the lesson to each student.
- Divide students into groups of four or five
- Give students 5 minutes to read through the list, discussing and reviewing the terms.
- Clarify any unfamiliar terms so that all students have a clear understanding of the vocabulary.

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

- Referring to the chart, call out a variety of body movements for the students to perform (7-10 minutes):
 - **Axial** (moving in **personal space**): bend, twist, reach, curl, turn, etc.
 - **Locomotor** (moving in **general space**): walk, run, skip, hop, leap, roll, march, etc.
- Mix up and alternate locomotor and axial movements (e.g., gallop, stop and stretch; curl down, reach up, twist side to side then skip, stop and freeze in a shape).
- Add **pathways** (e.g., curve, straight, zigzag, etc.) and directions to your directions. Examples:
 - Gallop sideways in a circle
 - Run backward in a zigzag pathway
 - Put the class in a circle. Have students hop around the circle, stop and move their arms in a slicing zigzag motion, etc.
 - Arrange students in single file and follow the leader in a curved pathway or straight line exploring **space** (levels: reach high, reach low, reach side to side).
- Add changes in **time** (fast, slow) and **force/energy** (heavy, light, sharp, smooth, floating, choppy, vibrating, bouncing, etc.).
- Use an engaging, up-beat piece of instrumental music (no lyrics)

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

- Using the original groupings, ask students to create original movement combinations. They can use their charts for ideas.
- Allow groups 3 minutes to plan their combinations, following the instructions on their dance elements charts
 - Students will select from the list
 - Two axial and locomotor movements
 - One element of force/energy
 - Each movement will be 8 counts in length, for a total of 32 counts for the entire dance.
- Allow students to rehearse for at least 5 minutes (allow more time if necessary)
- Warn students that after they perform their dance the first time, you will be asking them to make some changes to their dance.
- Proceed as follows:
 1. Group one performs their original dance while the rest of the class acts as the audience.
 2. Student group will freeze at the end of their dance and wait for further instruction.
 3. Ask the group to change one or more elements. (e.g., pathway or direction [do the dance sideways or backwards], level [do the dance at a low level], speed [do the dance in slow motion], and energy [do the dance with a shaky energy])
 4. Ask each group to perform their dance again making the new change(s).
 5. Repeat 2 or 3 more times (as time allows) until all three elements (pathway, time and space) have been explored.
- Repeat with each group.
- Debrief with audience after each group:
 - "What did you think was most effective about each dance?"
 - "What movements were most effective?"
 - "What changes had the most impact on the performance?"

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

- Ask Students to reflect on their experience:
 - Review the vocabulary: axial, locomotor, pathways, space, time, force/energy, etc.
 - Have students give examples of movement that represent each term.
 - “How did you explore and choose the movements?”
 - “How did you select and organize these movements?”
 - “What was difficult about the changes made to your dance?”

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.*)

- On your worksheet, circle the pathway, space and time that were changed in your dance.
- Write a paragraph explaining how the changes affected your dance.
- Prompt students to answer the following questions:
 - “Did you like the changes?”
 - “If the changes didn’t work well in the dance, which changes would you have made instead?”

Dance Elements Worksheet

Group # _____

Student Names:

Axial	Locomotor	Force/Energy	Pathway	Space	Time
Bend	Walk	Heavy	Curve	Wide	Fast
Reach	Run	Sink	Straight	Narrow	
Twist	Skip	Melt	Zigzag	Small	
Curl	Gallop	Collapse		Large	Slow
Turn	March		<i>Direction</i>		
Fall	Roll	Light	Forward	Levels	
Sit	Jump	Glide	Backward	Low	Moderate
Kick	Slither	Float	Sideways	Medium	
Kneel	Crawl	Burst	Diagonal	High	
Lunge	Tiptoe				Freeze

Create a group dance by choosing and circling the following from each of the categories above:

1. Select and circle two (2) axial movements
2. Select and circle two (2) locomotor movements
 - each of the movements takes eight (8) counts
3. Select and circle one (1) heavy or light movement from the Force/Energy column

DANCE –GRADE 4 FOCUS

Where's Your Focus? Lesson 2

CONTENT STANDARDS

1.1 Demonstrate mental concentration and physical control in performing dance skills.

ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create dance?
- What do I need to know in order to artistically respond to the environment?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate focus with and without a partner in personal and general space
- Students will explore the idea of focus in a short dance study using the ABC form with multiple focuses

MATERIALS NEEDED

- CD Player
- Instrumental music with moderate tempo
- Small bell, drum or other object for making noise
- Chart Paper, markers
- Focus Handout (included)
- Optional: Video Camera and Monitor

Words to know:

- **ABC form** – a three-part compositional forming, in which each section consists of a distinct and separate form
- **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.
- **focus** – concentrated effort or attention on a particular thing or area of concern or responsibility; a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.
- **locomotor** - 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

- VAPA Core Learnings

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

- Ask students to silently look around the room and **focus** on anything they see that is interesting. (If students are unfamiliar with this word, you may use “look” first and then use the words “look” and “focus” interchangeably until they understand what you are asking.)
- Select a student volunteer to **focus** on an obvious object in the classroom.
- Call on another student to identify what that student is focusing on.

- Repeat several times selecting different student pairs.
- Discuss the definition of **focus** and discuss how concentration and focus work together.

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

Part 1 – Partner Focus

- Apply the concept of **focus** through mirror and shadow dance.
 - Invite a student to come up and be your “shadow” or “mirror”.
 - Have the student follow behind you and imitate you as you travel around the room performing simple movements.
 - Have students comment on what took place when the student followed you mirroring your movements.
 - Identify your choice of noise making object. (e.g., bell, drum, chimes, etc) Explain that when the students hear that sound they are to face you and freeze.
 - Ring the bell and have students (mirrors) face you. Make movements while students focus on you and copy your movements. (If you feel comfortable, you may connect with your partner using palms, knees, hips or other appropriate body parts).
 - After a few movements, ring the bell again and select one of the students to be the leader.
 - Have the student (the leader) lead the movement while the rest of the class (the mirrors) follow.
- Divide students into partners. Let them decide who will be the leader and who will be the mirror. Have students move through general space performing the Shadow/Mirror Dance.
- Ring the bell every 30 seconds or so, then have the pairs switch roles.
- Make sure to ring the bell enough times so that each student has the opportunity to lead at least two times

Part 2 - Focus in Space

- Explore **focus** while creating and performing a Focus Dance.
- Tell students that they will be asked to move around in general space to music.
- When they hear the bell ring instruct them to freeze and focus on an object in the room (e.g., ceiling, floor, door, windows, another dancer, a corner, clock, etc.) with their eyes and whole body.
- Encourage students to use more than just their gaze to show **focus**.
- Ask students to dance while focusing their eyes and their entire body on the selected object. Example: If the focus is on the ceiling, the gaze and movement might be directed at the ceiling; arms waving upward or chest lifted toward the ceiling.
- Ring the bell. Students Freeze.
- Have students comment on what they see others focusing on. Ask students to describe how others used not only their eyes but their body to focus on their object.
- Have students locate another object to focus on.
- Make frequent and specific comments about what you see as your students dance (e.g., gaze and body movement, arms, legs, chest, or head points toward and emphasizes focus on an object or point in space, etc.)
- Repeat the activity at least 3-4 times or until students clearly understand what eye and body focus means.
- Option: You might want to ask a small group of students do a focus dance. Freeze dancers after about 30 seconds. Ask students in the audience to guess where the focus was for each dancer. Repeat with another small group of student performers.

Music: Any instrumental music could be played while performing part 2

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

- Inform students that they will now create their own dances using **ABC form** and **focus**.
- Display the letters ABC on a chart, overhead or whiteboard.
- Ask students to explain an ABC pattern in poetry, math or music as applicable to your students’ experiences.
- Tell students they will be creating a 3-part, **ABC form** dance with three separate and distinct sections

using the following criteria:

- Within each dance the group must focus on at least two different objects (or space) in the room.
- One of the foci (plural for more than one focus) must be on the members of the group.
- Each part will be 16 counts long. (e.g., if part “A” has a focus on the floor, students should create movements with a downward and/or low-level focus continuing for 16 counts)
- Allow students to choose which will be part A, B, and C, unless you feel more structure is needed.
- Divide students into groups of 4.
- Allow 10-15 minutes for students to choreograph and rehearse their **ABC form** dance. Each group should go through the routine at least 3 times.
- Play an instrumental music selection that has a moderate tempo and have each group perform their **ABC form** dance for the class.
- Ask the “audience” to watch carefully for clues that tells them where the group’s focus is for each part of the **ABC form** Dance.
- Ask students to use the Focus Handout (located at the end of this lesson) to keep track of 3 different group’s dances. You can assign these groups or let the students choose.
- Option: Videotape the performances and allow students to watch and evaluate their work.

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 between focus and dance?”
 - “How does body movement give clues about focus?”
 - “Did you prefer to focus on objects or other dancers? Why?”
 - “Why is focus important in dance?”
- Focus can sometimes create mood or feeling in a dance. Guide students to think about what kind of mood or feeling they experienced while doing certain focused movements. (e.g., focusing movement up to the ceiling could create a feeling of hope, worship; focusing on the floor could mean sadness, shyness, etc.)

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 single idea or topic about which you could create a dance.
- Write down a variety of ways in which you could show focus in order to better express yourself.
- In what ways is **focus** important in other subject areas?

FOCUS DANCE WORKSHEET

GROUP #	Part A	Part B	Part C
1	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>
2	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>
3	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>	<p>Where is the group's focus?</p> <hr/> <p>Describe 3 movements that gave you clues.</p>

THEATRE - GRADE 4

WORLD DANCE AND RHYTHMS

I've Got Rhythm Lesson 3

CONTENT STANDARDS

- 1.3 Demonstrate increased range and use of space, time, and force/energy concepts (e.g. pulse, accents, melt/collapse, weak/strong).
- 3.2 Name the musical accompaniment and explain how it relates to the dances they have studied.

ESSENTIAL QUESTIONS

- How is dance a reflection of events in history and daily life especially related to California State History?
- How do I increase my technical abilities and knowledge in order to create dance?
- How can I learn to integrate several art disciplines to combine them into a well-organized performance?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify instrumentation and characteristics of several world rhythms. (African, Latin, Eastern, Chinese, and Native American)
- Students will create movement appropriate to music from one or more world cultures.

MATERIALS

- Music from 3-4 world cultures varying in rhythm and tempo (e.g., Native-American, Latin, Eastern, African, etc.)
- Dance Elements Handout (included)
- CD Player(s)
- Video camera and monitor (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. (e.g., stretching, bending, turning in place, gesturing, etc.)
- **beat:** a unit of measure in rhythmic time, in this case, an even pulse that does not change like a heartbeat.
- **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.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **rhythm:** the organization or pattern of pulses or beats; the combination of long and short, even or uneven sounds that convey a sense of movement in time.
- **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.
- **tempo:** the specified speed of a dance

RESOURCES

- *Music for Creative Dance*, Eric Chappelle, "Dakota Dawn", "Travel Notes", "Totem Pole"
- *Share the Music, 4th Grade*, CD #4, track #9, "Ayazein"; CD # 5, track 15, "Canoe Song and Dance";

track #16, "Arirang"; 5th Grade, CD #1, track 35, "Zuni Sunrise Song"; 6th Grade, CD #4, track #13, "Zuni Sunrise Song"; CD #8, track 27, "Grand Entry (Powwow)"; CD #3, track 28, "Powama"; CD #2, track #9, "Uskudar"

- Grade 3 dance lessons #2, 8 and 9 as a reference for cultural dance resources for Eastern and Native American dance
- **African Dance and Drumming:**
<http://www.worldartswest.org/plm/guide/locator/southafrican.shtml>;
<http://www.alokli.com/site/video/video.html>
<http://www.scottisharts.org.uk/1/artsinscotland/dance/features/archive/styleafricandancing.aspx>
<http://www.cnmat.berkeley.edu/~ladzekpo/Foundation.html>
<http://www.dancedrummer.com/adzogbo.html>, <http://www.dancedrummer.com/atsia.html>,
African dance and music audio and video site: <http://www.alokli.com/site/audio/audio.html>
<http://www.alokli.com/site/video/video.html>
- **Latin and Mexican Dance:**
<http://library.thinkquest.org/J002194F/mainpage.htm>
<http://www.justsalsa.com/movies/>
<http://www.alegria.org/>
<http://www.photohouston.com/Mexican-folk-dance/ballet-folklorico-stock-photos.html>
<http://www.folkloricoquetzales.com/Video.html>
<http://www.geocities.com/balletfolkloricomexicano/>
List of Mexican Dances and Descriptions <http://www.mexfoldanco.org/jarabe.shtml>
<http://www.recfed.com/dancenotes/corrido.htm>
Centro Cultural de la Raza, 2125 Park Blvd. San Diego, CA 92101
619-235-6135 ☐☐ www.centroraza.com; centro@centroraza.com
- *Dance A While: A Handbook for Folk, Square, Contra, and Social Dance*, Seventh Edition, J. Harris, A. Pittman, and M. Waller, Macmillan College Publishing Company, New York, 1994, pgs. 357-372
- **California Dance History**
<http://us.geocities.com/FDFedSouthInc/history.htm>
- **Middle East Dance**
<http://www.sahnobar.com/moreinfo/geninfo.htm>
<http://www.khafif.com/rhy/>
<http://www.shira.net/culture.htm>
- **Asian Dance**
<http://www.artspower.org/shows/dance-asia/>
<http://www.sdhs.org/resources/res-southeast.html>
<http://www.shambles.net/pages/learning/performing/danceasia/>

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

- A review of **beat** and **rhythm** may be required before teaching this lesson. If so, use the following exercise:
 - Ask students to clap softly or tap their thighs with their hands to a steady, even tempo. Tap evenly 1-2-3-4-5-6-7-8. This is called a pulse or the **beat**.
 - Ask half of the class to tap a steady **beat** while the other half claps the words (rhythm) of "Happy Birthday". As students do this together, they will get the idea of the difference between **beat** and **rhythm**.
 - Repeat with another familiar song using the tap/clap method. (e.g., "Old MacDonald" or a patriotic song)
- Play several musical selections from three different cultures. (For illustration purposes, this lesson will focus on African, Middle Eastern and Latin dance.)
- For each selection ask students to find the **beat** of the music.
- Then have students identify various sounds in each selection that make up the **rhythm**.
- Have students compare and contrast the 3 musical selections. Answers may include:
 - Percussion and drums that are strong, heavy, pounding, fast, etc.
 - Violins, flute or piano that sound light, airy, floating, slow, etc.

- Horns that are lively, fast, jumpy, bouncy, quick, etc.
- Chart the answers for the three selections.

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

- Play the African Drumming music from the warm up and ask the students:
 - “Can you feel the **rhythm** of the music?”
 - “Can you put that rhythm into your body?”
- Play the same music again and ask students to move freely for 20-30 seconds.
- Students should show appropriate tempo and rhythm as they move.
- Ask the following questions:
 - “What was the music like?” (e.g., fast, slow, strong, light, heavy, etc.)
 - “What kinds of movement did you choose for this music? Why?”
- Play a sample of Middle Eastern music and repeat the listening activity.
- Have the students move freely and respond to the questions.
- Repeat the process with the Latin selection.
- Select four movements for a dance sequence comprised of combinations of locomotor and axial movements. (e.g., *jump, bend, gallop, bend, etc.*) See attached list for more suggestions.
- Play one of the musical selections and call out specific movements for students to demonstrate. (e.g., play a drumming song and call out the words *jump, bend, gallop, and bend.*)
- Have students perform these movements in sequence showing appropriate rhythm and tempo.
- Repeat with a contrasting piece of music (e.g., a Middle Eastern selection) using the same movement words.
- Ask students the following questions:
 - “Which type of music best fit the movements?”
 - “What changes did you have to make to make the same movements work with the second piece of music?”
 - Students should make connections between musical style and rhythm and movement (e.g., strong, sharp and percussive movements, like jump, punch, gallop, and collapse would feel more appropriate with fast, driving, drumming music while melt, sway, slide, turn, and twist might be more appropriate for slower, softer and smoother music).

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

- Distribute a Dance Elements handout to each student.
- Arrange students in groups of three or four and ask them to review the handout.
- Select two or three pieces of music which students will use to create the movement studies.
- If you have 6 groups, two or three groups can use one musical selection, while the other two or three groups can use the 2nd (or 3rd) musical selection.
 - If all groups use the same music, the students can identify similarities and differences in movement choices between groups.
 - If you have enough tape/CD players, you can distribute one to each group with their own music.
 - If only one CD player is available, you may choose to play the musical selection for each group while the others wait their turns.
- Ask students to describe what the **tempo** and **rhythm** is like for their musical selection.
- Ask students to circle two to three axial and two to three locomotor movements that are appropriate for the musical selection.
- Students will arrange these movements into a dance that will start and end in a frozen shape.
- Each movement selected shall be eight (8) counts in length.
- Encourage students to use pathways and formations (e.g., circles, lines, partners, zigzag, curves, follow the leader, mirror or shadow dancing, procession, etc.) This will be covered more extensively in subsequent lessons.
- Allow 10 minutes for groups to rehearse and then have each group perform for the class.
- Ask members of the audience to use their checklist to identify the style of music used (e.g., Latin, Eastern, etc.) and the movements that were performed.
- Optional: Videotape the performances and show to groups for self-reflection.

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

- Ask students to discuss the following:
 - “What were the similarities and differences between the groups using the same music?”
 - “How did the **rhythms** of the music determine body movement?”
 - “Which of the **rhythms** did you most enjoy seeing? Why?”
 - “Which of the **rhythms** did you most enjoy doing? Why?”
 - “Why is **rhythm** an important element in dance?”

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.*)

- Read about Latin cultural dance styles for next class period. (see attached reading)
- Social studies: Find CD’s and DVD’s of music and dance from a variety of cultures and show them in class. Discuss similarities and differences between cultures and their music.
- Investigate web sites and have students research the dances of different cultures.

Dance Elements Checklist for Dancers and Observers

Circle the elements you will use in your dance or that you saw in someone else's dance

Style of music: _____

Axial Movements	Bend	Stretch	Twist
	Turn	Reach	Stomp
Locomotor Movement	Run	Leap	Gallop
	Skip	Jump	Walk
	Hop	Slide	Leap
Force/Energy	Heavy	Light	Sharp
	Smooth	Shaky	Choppy
	Flowing	Push	Pull
Time	Fast	Moderate	Slow
Levels	High	Medium	Low
Pathway	Curve	Straight	Zigzag
	Spiral	Lines	Circles
Shape	Open	Closed	Curled
	Wide	Narrow	

Reading for Lesson 4 Handout

LATIN DANCE (including dances of Mexico)

Movement: Hip swing, smooth stylized arm gestures (Salsa, Merengue, etc.). Often times, Mexican dance is performed in time with the music: using stamping and intricate footwork, clapping and snapping of fingers; skirtwork (holding billowing skirts and swaying the layers of material back and forth), partnering and pattering, swirling, turning and spinning.

Mexican Folkloric Dance

Men dance with the hands behind their backs and stamp out the rhythms featured in each song. The man also uses his sombrero while dancing the national dance of Mexico, Jarabe Tapatio, a courtship dance also known as the Mexican hat dance. The man tosses the hat on the floor in front of a woman; if she accepts him, she dances on its wide brim. The dance ends with a modest kiss behind the hat.

Women also carry out intricate rhythms of each dance but with a more feminine flair. Her feet gracefully stamp out the rhythms while her skirt waves in a continual motion. She spins and twirls to show off the many colorful ribbons and petticoats she wears.

Other suggestions for dancing Mexican Folk Dance include:

1. Two lines face each other or form one behind the other
2. Dancers circle around a partner in one direction and then reverse direction.
3. One or two lines that circle in one direction and then in reverse direction.
4. Dancers form bridges using their hands and arms sending others down the middle.

DANCE - GRADE 4 WORLD DANCE AND RHYTHMS

Mexican Folk Dance Lesson 4

CONTENT STANDARDS

- 1.3 Demonstrate increased range and use of space, time, and force/energy concepts (e.g. pulse, accents, melt/collapse, weak/strong).
- 3.2 Name the musical accompaniment and explain how it relates to the dances they have studied.

ESSENTIAL QUESTIONS

- How is dance a reflection of events in history and daily life especially related to California State History?
- How do I combine personal knowledge and intent to create dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify and describe characteristics of Latin, specifically Mexican cultural music, dance and costume.
- Students will develop a dance study for a cultural piece of music making appropriate movement choices.

MATERIALS

- Costume/props (optional): Mexican dance: sombreros, full, floor length skirts
- DVD "Centro for Kids" available at the VAPA office
- TV and DVD Player
- CD Player
- Video Camera (optional)

Words to know:

- **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.
- **rhythm:** the organization or pattern of pulses or beats; the combination of long and short, even or uneven sounds that convey a sense of movement in time.
- **beat:** a unit of measure in rhythmic time, in this case, an even pulse that does not change like a heartbeat.
- **El Huarachazo:** This dance originated in Europe. The polka and schottische is danced in this region. In the beginning, dances were "corrida y huarachazo" (running and flat footed steps). The ability of the man to move the women, using brusque movements called "jalón" or pull gives the dance a special style and distinct rural character.

RESOURCES

Latin and Mexican Dance

- Origins of Mexican Dances
<http://www.barraganzone.com/mexicandances.html>
<http://www.photohouston.com/Mexican-folk-dance/ballet-folklorico-stock-photos.html>
<http://www.folkloricoquetzales.com/Video.html>
<http://www.geocities.com/balletfolkloricomexicano/>
- List of Mexican Dances and Descriptions
<http://www.mexfoldanco.org/jarabe.shtml>
<http://www.recfed.com/dancenotes/corrido.htm>
http://escamillaentertainment.com/Regional_Dances.html
- Centro Cultural de la Raza, 2125 Park Blvd. San Diego, CA 92101, 619-235-6135, www.centroraza.com ; centro@centroraza.com; "Centro for Kids" DVD available from the VAPA office
- *Dance A While: A Handbook for Folk, Square, Contra, and Social Dance*, Seventh Edition, J. Harris, A. Pittman, and M. Waller, Macmillan College Publishing Company, New York, 1994, pgs. 357-372

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

- Give student pairs 2-3 minutes to discuss last night's reading about Latin/Mexican Dance.
- Ask pairs to make note (underline on the handout, jot notes, etc.) of three important facts from the reading.
- Show the following one or two websites (or you can print copies) of Mexican Dancers
 - <http://www.photohouston.com/Mexican-folk-dance/ballet-folklorico-stock-photos.html>
 - <http://www.mfdsny.org/fotogallery.html>
 - <http://www.mexfoldanco.org/pictures.shtml>
 - http://www.galenfrysinger.com/folkloric_ballet_guadalajara_mexico.htm
- Ask students to look carefully at the dancers (both men and women) and either write or discuss what they see (type of costume, gestures and postures of men and women, dancing in couples or in same-sex groups, lines, circles, etc.).
- As a class, generate a list of student observations.

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

- Start this lesson by discussing or reviewing the influence of Mexican culture on California history.
- Mexican cultural dance (Ballet Folklorico) and its traditions are still practiced throughout California today.
- Show video clips Mexican Dances such as the following link:
http://www.wttw.com/main.taf?erube_fh=wttw&wttw.submit.viewArtsStory=true&wttw.id=mex_folkloric
 Under "Media Galley" click on "related video".
- Tell students this is an authentic dance of Mexico that took many hours of instruction and training from a professional dancer.
- We will be exploring some of the basic steps and patterns used in Mexican Folk Dance.
- Using the DVD "Centro for Kids" show "El Huarachazo," Intro to give students a historical background of costume and style.
- *Note for teacher:* from the DVD play "Dances" and click on "Classroom" to see a sample of the dance being done in a classroom setting.
- For the students, play "Dances" then "Centro" for a performance version. Students will be able to see what the dance will look like once they have learned the steps.
- For instruction, play "Steps" and a link saying "El Huarachazo Steps" will appear.
- The four steps are as follows:
 1. Heel, step, step - step forward onto the right heel, keeping the toe up. The next two steps follow as in a gallop. The entire step looks like a gallop that leads with the heel and travels forward. Alternate feet right, left, right; left, right, left. This is a "traveling" step.
 2. Stamp left close with right foot (count 1-2), Hold still (counted as "and"), step back to the right with right foot, stamp right, close left, step right in place (similar to a cha-cha step) (counted as 1-2-3). Count this sequence as 1,2 and 1,2,3.
 3. Step back on the left foot while raising the right toe (count 1), step forward on right (count 2 [counts 1 and 2 (looks like a rock step)]), Stamp in place left, right, left (counted 1-2-3 like the cha-cha-cha).

4. Starting right, turn the foot in (like being pigeon-toed) and stomp, turn the right foot out (like a duck foot) and stomp. These stomps are down close to the left standing foot. Repeat the stomps for a total of 6 counts. On count 7 the right foot moves out to the side with toe raised, count 8 cross right foot over left tapping toe on ground. Repeat on the other foot but switching weight to the right with a little hop while starting the stomps on the left foot.

- Teach the four steps to the class. Or have the students watch and mimic the DVD.

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

- Give students the following instructions for pitting the dance together:
- Arrange students into two lines. To make the dance more authentic, boys should be in one line, girls in the other line. Partners should face each other. Boys should place their hands behind their backs, girls act as though they are holding a skirt.
 - a) Step #1: Repeat this step 4 times “*traveling*” toward and passing through each other (right shoulders) turning around to face the original spot (this takes 8 counts). Repeat this pattern 3 more times, switching lines each time the pattern repeats.
 - b) Steps #2 and #3 are done together as a unit. Execute the side step (#2) one time followed by the “rock step” (#3). Do these two steps together 3 times. Lines face each other and steps are done in place.
 - c) Repeat the “a” section again.
 - d) Repeat step #4 four times alternating each leg (students stay in place).
 - e) Repeat dance all over again.
- Arrange students into smaller groups of 8 and perform the dance for the class.
- Videotape if desired.

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

- Have the class watch the video clip again from the modeling section.
- Ask students to compare the dance they just learned to the one on the website video clip.
- Things students should find similar:
 - footwork
 - lines
 - partners
 - changing places
 - music
 - placement of hands
- Things students should find different:
 - partners were holding hands
 - the couples attention was on each other
 - the women didn’t have big skirts
 - there were many different patterns (circles, lines, couple)
 - the dance used more general space and pathways
- Ask students:
 - “What changes could we make to the dance we learned today to make it look more like the dance on the website’s video clip?”
 - “How would we make those changes?”
 - “Can you demonstrate those changes?”

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.*)

- Research another type of Mexican Dance. Discuss the importance of this dance to that Mexican culture.
- Bring in samples of steps and costumes to be shared with the class.
- For next class, read about African Folk Dance. (see below)

Lesson #5 Reading

AFRICAN DANCE AND STYLE

African Movement Vocabulary. African dance moves all parts of the body, in contrast to many European forms that rely mostly on arm and leg movement. Angular bending of arms, legs and torso; shoulder and hip movement; scuffing, stamping, and hopping steps; asymmetrical use of the body, and fluid movement are all part of African dance. Add sharp, percussive movements to stylize your African Dance.

Circle and Line Formations. Many African dances are performed by lines or circles of dancers. Traditional European dance also incorporated lines and circles, and this commonality may have been important in dance exchange.

Rhythms. African music included several rhythms at the same time, and Africans often danced to more than one beat at once. Dancers could move their shoulders to one beat, hips to another, and knees to another.

Orientation Toward the Earth. The African dancer often bends slightly toward the earth and flattens the feet against it in a wide, solid stance. Compare this to traditional European ballet's upright posture, with arms lifted upward and feet raised up onto the toes.

Historical Background: In most of Africa, history has been passed orally from generation to generation. This is one of the reasons that singing and dancing has been so important to communicate culture and background. Dances are used at nearly every social, cultural or religious event. Sometimes they tell the story of a people and other dances give moral "instructions" on how to live a good and harmonic life.

Importance of the Community. Africans danced mainly with and for the community. Solo performers were supported and affirmed by the group through singing, hand clapping, and shouted encouragement.

The Dance “Mouwa”, a traditional African Dance

This dance comes from the Bambara, Senufo, and Minianka people of West Africa. It's a dance for the team of village farm workers who are responsible for weeding the fields. The dance begins with the workers arriving with tools, forming a circle, and greeting one another. Then the workers form a horizontal line and begin to weed the field. Each person has a special song and rhythm that makes the work go faster. These songs and rhythms are played when a worker slows down or during rest time to motivate workers to get the work done. A new rhythm is played for the worker who finishes first. This worker performs a solo dance. Then the workers line up again to go back down the field. This is repeated until the field is completely cleared of weeds.

DANCE - GRADE 4 WORLD DANCE AND RHYTHMS

African Folk Dance Lesson 5

CONTENT STANDARDS

- 1.3 Demonstrate increased range and use of space, time, and force/energy concepts (e.g. pulse, accents, melt/collapse, weak/strong).
- 3.2 Name the musical accompaniment and explain how it relates to the dances they have studied.

ESSENTIAL QUESTIONS

- How is dance a reflection of events in history and daily life especially related to California State History?
- How do I increase my technical abilities and knowledge in order to create dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify and describe characteristics of African cultural music and dance.
- Students will learn and perform a variety of African dance movements.

MATERIALS

- Audio clips available at <http://www.alokli.com/site/audio/audio.html>
- Traditional Music of Ghana CD (available at the IMC)
- Multicultural Folk Dance CD
- African Dance and Rhythms reading from Lesson #4 (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. (e.g., stretching, bending, turning in place, gesturing, etc.)
- **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.
- **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

African Dance (pictures and videos)

- <http://www.alokli.com/site/dances/dances.html>
- <http://www.africadance.dk/en/video/index.html>
- <http://www.tropix.co.uk/Themes/africandance.htm>

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

- Ask students to review lesson #4's reading about African dance and rhythms.
- Show the following video clips of African Dance:
 - **Ahazevu.** Slow social dancing from <http://www.alokli.com/site/dances/dances.html>

- **Sovu.** Ritual dance from the Yewe sect. <http://www.alokli.com/site/video/vd/of02sovu1.mpg>
- **Adzohu (a.k.a. Adzogbo).** A ritual war dance from ancient Dahomey (now Benin). <http://www.alokli.com/site/video/vd/cp02adzohu2.mpg> and <http://www.alokli.com/site/video/vd/cp02adzohu1.mpg>
- Ask students:
 - “What is unique about this type of dance?”
 - “What body parts are the dancers using?” (e.g., hips, torso and rib cage, head, arms, legs, shoulders, etc.)
 - “How is this kind of dance different from the Mexican cultural dance we learned in lesson #4?”
 - “What is the musical accompaniment like and how is it different from the Mexican cultural accompaniment?”

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

- Watch the following two video clips.
 - <http://www.alokli.com/site/vidmakeeo/vd/of02bawa2.mpg> and
 - <http://www.alokli.com/site/video/vd/cp02adzohu2.mpg>
- Tell students to watch closely since they will be learning similar steps.
- The steps are as follows:
 - 1) **Locomotor Step:** Jog in place swinging arms in an alternating, forward overhead (swimming) motion. Do this for 16 counts.
 - 2) **Axial Step:** Using the right arm, make large figure eights on the side of the body starting forward, then back. Add right leg motion stepping forward on the right, back on the left (as in a rocking motion) then step back on the right foot, rocking forward on the left foot. Execute both arm and leg movements together as one motion for 8 counts (each forward *and* back motion is considered one (1) count. Repeat on the left side for 8 counts.
 - 3) **Axial Step:** Using a heavy and bouncy motion and wide steps, starting right, step to the side then back together, step left to the side and back together. Hold arms like riding a bike and roll shoulders forward while bouncing the head. Extend forward rolling motion by encouraging students to use the torso and rib cage. Repeat side to side for 8 counts.
 - 4) **Axial Step:** Standing with feet shoulder width apart, jump straight up in the air on two feet (do not bend knees). Land with knees bent, shake hips quickly from side to side while moving hands in small circles in front of the chest (as if washing windows).
 - 5) **Axial Step:** Stand with feet about 2 feet apart. Place hands together in prayer position, elbows out. Starting with hands at face level swing hips and sway body from a high to low level. Execute for 6 counts, do a half turn and repeat facing opposite direction.
 - 6) **Axial Step:** Students assume crab walk position kick and quickly stomp feet 2 times (total of 4 counts) flip all the way over and repeat.
 - 7) **Locomotor Step:** Start with feet slightly apart, bend knees, lean and reach arms forward, head down. Take 8 quick small jumps backwards leading with backside.
 - 8) **Locomotor Step:** Start with hands on hips. The step is slow walking while alternating shoulder movements and level change. Step forward with the right foot, drop right shoulder and pulse two times (shoulder is at waist level), step left, twist so that left shoulder is forward pulse two times (level is high and upright).

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

- As a class, perform the 8 steps, one at a time, to African Drumming music available at <http://www.alokli.com/site/audio/audio.html>; <http://www.pacifier.com/~drum/sound/sicklicks/mksl7.mp3>; <http://www.pacifier.com/~drum/sound/sicklicks/fkrdm9.mp3>
- Practice each step several times in succession before moving on to the next step.
- If time permits, combine two different steps together (e.g., step 1 and step 5).
- Repeat the sequence 2 or three times in succession.

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

- Ask the students:

- “What is unique about African dance compared to other dances you have done?”
- “What was challenging about learning and moving in an African style? Why?”
- “What are three differences between African and Mexican Cultural dance?” (e.g., Mexican dance moves feet and arms, African dance uses the entire body; African dance is very heavy and toward the earth Mexican dance is more lifted and light; instruments are different)
- “What do African and Mexican Cultural dance have in common?” (e.g., dance done in circles and lines; done in groups and is very social, celebrates culture and tradition)
- “Speculate why the dancers chose the movements they used.”

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.*)

- Practice the dance steps for the next lesson.
- Try to put two or three of the steps together to make a sequence.

Reading From Lesson #4

AFRICAN DANCE AND STYLE:

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Historical Background: In most of Africa, history has been passed orally from generation to generation. This is one of the reasons that singing and dancing has been so important to communicate culture and background. Dances are used at nearly every social, cultural or religious event. Sometimes they tell the story of a people and other dances give moral "instructions" on how to live a good and harmonic life.

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**DANCE - GRADE 4
SEQUENCE, PHRASE AND TRANSITION**

**Building Dances
Lesson 6**

CONTENT STANDARDS

- 1.2 Demonstrate the ability to use smooth transitions when connecting one movement phrase to another.
- 1.4 Explain the principles of variety, unity and contrast and apply to a dance sequence.
- 2.1 Create, develop and memorize set movement patterns and sequences.

ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create dance?
- What does the artistic process from inception to completion look like?

OBJECTIVES & STUDENT OUTCOMES

- Students will create transitions to combine one movement phrase to another (unity).
- Students will create contrast in movement phrases by changing the elements of time, force or space.
- Students will expand movement phrases to create a simple dance study.
- Students will perform memorized movement phrases.

MATERIALS

- Building a Dance Map (included)

Words to know:

- **choreographer** - a person who creates and composes dances
- **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.
- **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.
- **intent** - the state of having one's mind fixed on some purpose.
- **phrasing** - the way in which the parts of a dance are organized.
- **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
- **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.

RESOURCES

- SDUSD VAPA Core Learnings

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

- Review the eight (8) steps from lesson #5 without music.

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

- Ask for one or two students to demonstrate two of the steps:
- **Sequence A:**
 - Ask students to perform the following two steps right after each other without stopping: step #2 (the figure 8 movement) and step #6 (the crab walk step).
 - Ask dancers to perform these steps two more times.
- **Sequence B:**
 - Ask the same two students to perform step #2 followed by step #7. Repeat two times.
- Ask the student dancers: “Which sequence was easier to do? Why?” (Answers should include difficulty in abrupt changing of levels from high to low, speed, force/energy, momentum, etc.).
- Ask the audience: “Which of the two sequences flowed together? Why?”
- Tell students that movements that flow together easily have smooth **transitions**. Making a smooth **transition** can be done in many ways such as adding another movement to act as a bridge or changing the speed in which movements are done. Sometimes movements can be abbreviated or taken away.
- Divide the class into groups of 4 and ask each group to create a smooth **transition** for Sequence A. Allow 5 minutes to explore while you visit groups and provide help if needed.
- Bring the class back together and ask for volunteer group(s) to share their solutions and perform the sequence with the new transition.
- Ask the audience what the group did to make the **transition** smooth.
- Tell students “when movements are strung together with purposeful transitions they create a **phrase**. Sometimes **phrases** can be smooth or abrupt, depending on the purpose and intent of the movement or choreographer”.

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

- Using the checklist included with this lesson, students will create an original African style **dance study** showing **transition** and **phrasing**.
- Arrange students in groups of four and give each group the worksheet.
- Review the criteria:
 1. Select one locomotor step.
 2. Step #6 (the crab step) must be included and appear in the middle of the study. It may not start or end the study.
 3. Select two axial steps.
 4. Two of the steps must be repeated somewhere within the dance study.
 5. Dance studies are to be a minimum of 48 counts long.
- Students meet in groups to select their movements and complete the checklist (5 minutes).
- Allow 15-20 minutes for each group to compose and rehearse its dance study.
- Move from group to group, offering assistance as needed.
- Have each group perform its dance study to music. The following web sites are for your reference:
 - <http://www.alokli.com/site/audio/audio.html>;
 - <http://www.pacifier.com/~drum/sound/sicklicks/mksl7.mp3>;
 - <http://www.pacifier.com/~drum/sound/sicklicks/fkrdm9.mp3>
- Option: Videotape group performances

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

- Have students discuss the following questions:
 - “What did you do with your movement to make the transitions smooth?”
 - “What did you learn about the organizing of steps into a **dance study**?”
 - “Which of the dance studies had the smoothest transitions and why?”
 - “What would happen if you changed the order of the movements in your dance study?”
 - “What did your group have to do in order to meet the criteria for smooth transitions?”

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.*)

- Name three components in your dance that are similar and different.
- Find the definitions of the words “unity”, “variety” and “contrast”. Draw a picture that illustrates each word.
- Use each word in a paragraph.
- Can these words be used in other subject areas? (e.g., math, science, literature, PE, social science, etc.)

MAP for BUILDING A DANCE

1st Movement (Beginning)	Transition	2nd Movement	Transition	3rd Movement	Transition
4th Movement	Transition	5th Movement	Transition	6th Movement	Transition (ending)

**DANCE - GRADE 4
UNITY, VARIETY AND CONTRAST**

**Creating Variety
Lesson 7**

CONTENT STANDARDS

1.4 Explain the principles of variety, unity and contrast and apply to a dance sequence.

ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create art?
- How do I increase my technical abilities and knowledge in order to create art?
- What do I need to know in order to artistically respond to the environment?
- How I apply spatial concepts to art?
- What inferences can be drawn from artistic detail?

OBJECTIVES & STUDENT OUTCOMES

- Students will explore and create variations and opposing movement phrases as they explore the concepts of variety and contrast.

MATERIALS

- pictures of the same animal (attached)
- pictures of a variety of animals (attached)
- pictures of different shapes, flowers
- variety of musical selections that are similar and different (slow, quick, march, Latin rhythms, solo instrument vs. full orchestra, etc.)

Words to know:

- **contrast** – setting elements side by side to emphasize the differences. Two contrasting movements may differ in size, style, theme, direction, level, design (symmetrical vs. asymmetrical; open vs. closed), timing (fast, slow, even or uneven) or pattern.
- **dance elements** – time (speed), space (shape, pathway, level) and force/energy (light, heavy, sharp, smooth and other qualities).
- **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.
- **phrasing** - the way in which the parts of a dance are organized.
- **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
- **unity** – a sense of wholeness when all the parts of a dance work well together
- **variety** – combining dance elements and movements in different ways to create interest

RESOURCES

- VAPA Core Learnings

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

- Show nine pictures of one single animal (see attached) and discuss how this is boring and predictable, but when there are a variety of nine dogs (see attached) it looks more interesting. This creates “variety”.
- Ask students to sort and classify pictures according to similarities and contrasts. (e.g., two-legged, four-legged, striped, furry, reptile, large, etc.)
- Create a pattern of similar animals with an extremely different one mixed here and there (four-legged

animals and a fish, for example).

- Discuss the words **variety** and **contrast** and where we find variety in the real world.
- Extend the discussion to include why variety and contrast is important (use examples such as foods, clothing, color, music, etc).

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

- Using the sample Chihuahua, Chihuahua, St. Bernard, Poodle, St. Bernard, St. Bernard, Chihuahua, Poodle and using the elements of dance ask students to think about what the energy, size, shape would be for each animal and generate a list for each of the animals. (e.g. a chihuahua could be small, quick, abrupt, jumpy movement, etc.)
- One at a time, transform each of the words (Chihuahua, St. Bernard, and Poodle) into 8-counts of movement (each. For example, movements and phrases for “Chihuahua” could be small, quick, abrupt and jumpy. Note: the movement should not look like a “real dog” but depict the qualities and characteristics described.
- Create an 8-count movement phrase for the next animal’s description. (e.g. a St. Bernard is large, slow, heavy, lumbering, carefree, etc.) Make eight counts of movement for “St. Bernard”.
- Combine the two 8-count movement phrases (Chihuahua and St. Bernard) to make a 16-count phrase.
- Create an 8-count movement phrase for the third animal’s description (Poodle). Hint:: both the Chihuahua and the Poodle are small and quite similar, but *how are they different*?)
- Combine all three movement phrases together. The dance is now 24 counts in length.
- Students perform the entire 24-count dance as a large group.

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

- Remind students the sequence of the dance study (you may want to write on the board: Chihuahua, Chihuahua, St. Bernard, Poodle, St. Bernard, St. Bernard, Chihuahua, Poodle).
- As a class, perform the eight-part dance study (64 counts total) 2 times so that students have a flow of the pattern.
- Divide students into groups of four, five or six (whichever you feel is most manageable).
- Each group is to change one of the three main parts in the sequence to create greater variety
- Here are some ideas to consider for making changes:
 - direction
 - speed
 - energy
 - level
 - pathway
 - style (African or Latin, folk style)
 - arrangement of pattern
 - form (circle, line, square, procession, etc.)
- Each group will perform the dance study with the changes they made.
- Ask the audience after each performance:
 - What change(s) were made and where did the change happen.
 - How did this new change create variety (what made it interesting)?

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

- As a review, ask the following questions:
 - What is **variety** and why is it important to dance?
 - Give some examples of how variety is created in dance (e.g. doing the same basic movement combinations with more subtle changes in time, space or energy).
 - Define the word “**contrast**”.
 - What is contrast and why is it important to dance?
 - Give some examples of how contrast is created in dance (e.g. dance (e.g. using the basic movement combinations create dramatic changes in time, space or energy).

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 a single way to change one of the three parts in the dance study to show contrast.
- Play several selections of music that are similar and different, sort and classify
- Where else might we find unity, variety and contrast in everyday life? (e.g., food we eat, books we read, nature, clothing, etc.).
- What would life be like without unity, variety or contrast? Give examples.

GRADE 4 - DANCE
UNITY, VARIETY AND CONTRAST

Creating Contrast
Lesson 8

This lesson done in conjunction with lesson 9

CONTENT STANDARDS

1.4 Explain the principles of variety, unity and contrast and apply to a dance sequence.

ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create art?
- How do I increase my technical abilities and knowledge in order to create art?
- What do I need to know in order to artistically respond to the environment?
- How I apply spatial concepts to art?
- What inferences can be drawn from artistic detail?

OBJECTIVES & STUDENT OUTCOMES

- Students will explore and create variations and opposing movement phrases as they explore the concept of variety and contrast.

MATERIALS

- Pictures of similar and very different animals (varieties of dogs, cats, monkeys, four-legged, two legged, fish and sea life, birds, etc.) and/or of different shapes, flowers, trees, and other environmental objects (clouds, moon, stars, etc.)
- Magazines that students can use to cut out pictures
- List of movement words (included)

Words to know:

- **unity** – a sense of wholeness when all the parts of a dance work well together
- **variety** – combining dance elements and movements in different ways to create interest
- **contrast** – setting elements side by side to emphasize the differences. Two contrasting movements may differ in size, style, theme, direction, level, design (symmetrical vs. asymmetrical; open vs. closed), timing (fast, slow, even or uneven) or pattern.
- **phrasing** – the way in which the parts of a dance are organized.
- **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
- **dance elements** – time (speed), space (shape, pathway, level) and force/energy (light, heavy, sharp, smooth and other qualities).
- **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.

RESOURCES

VAPA Core Learnings
Pictures available from books or magazines in school library, Instructional Media Center, local library, etc.

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

- Review the extension from lesson #7.

- Discuss the definition of contrast and why it is important (radically different point of view, difference in perspective or creating a possibility for a clear and decided break).
- Ask student pairs to create an eight-picture sequence to demonstrate contrast (using pre made pictures or have students cut out their own from magazines).

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

- Write the following movements on the board or overhead projector (**or** you may choose your own movement words or let students select their own from the list):
 - Hop
 - Collapse
 - Swing
 - Stretch
- Ask students to think about what a contrasting movement would look like for each.
- Ask for volunteers to demonstrate a contrasting movement (e.g., a hop is performed on one foot, body is upright and in the air, the contrasting movement would be more grounded and possibly at a lower level)
- As a review for lesson #7, ask students to create a variation of each movement (e.g. a collapse to the floor with the entire body could show variation with collapse of an arm or of the torso).

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

- Arrange students in groups of four.
- Phrase 1:
 - Ask students to combine all four movements into a phrase, lengthening each of the movements into four counts (the length of this phrase will be 16 counts in length: 4 counts of hop, collapse, swing, stretch).
 - Encourage students to change the order of the phrase (e.g. stretch, collapse, swing, hop).
 - Allow 5 minutes to create the first phrase.
- Phrase 2:
 - Create a 16-count contrasting phrase, each part being four counts in length.
 - Combine phrases 1 and 2, Allow 10 minutes.
- Phrase 3:
 - Create a 16-count phrase showing a variation of phrase 1.
 - Combine all three phrases in any order (123; 321; 213; 132; 231; 312)
 - Allow 10 minutes
- As you move from group to group, assist where needed, encouraging students to explore variations and contrasts within the movement.
- Encourage students to use both axial and locomotor movements (this is also an example of contrast!)

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

- What was challenging about creating contrast?
- Which is more challenging to create, variety or contrast? Explain
- Why is variety and contrast important in dance?
- What would a dance look like if there were no variety or contrast?
- Remind students that they must memorize their dance for the performance in Lesson #9.

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.*)

- Rehearse your dance throughout the week with your group.
- Find music to fit your dance.
- Put together a simple costume for each of the dancers to wear for the performance in lesson 9.

Movement Words

Bounce	Coil	Crawl	Dab	Dart
Dash	Flick	Float	Flop	Gallop
Hop	Jump	Leap	Punch	Reach
Roll	Run	Scout	Skip	Spiral
Stagger	Stretch	Stroll	Sway	Swim
Tilt	Turn	Twist	Walk	Wiggle
Waddle	Clomp	Rotate	Fly	Hang
Collapse	Scurry	Lumber	Wobble	Swirl

GRADE 4 - DANCE
UNITY, VARIETY AND CONTRAST

Performing the Dance Study
Lesson 9

CONTENT STANDARDS

- 1.1 Demonstrate mental concentration and physical control in performing dance skills.
- 1.4 Explain the principles of variety, unity and contrast and apply to a dance sequence.
- 2.1 Create, develop, and memorize set movement patterns and sequences.
- 4.2 Name and use specific criteria in assessing personal and professional dance choreography (e.g. contrast, phrasing, unity).
- 5.3 Demonstrate recognition of personal space and respect for the personal space of others.
- 5.4 Analyze the choreographic process and its relation to the writing process (e.g. brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

ESSENTIAL QUESTIONS

- What does the artistic process from inception to completion look like?
- How do I combine personal knowledge and intent to create art?
- How do I increase my technical abilities and knowledge in order to create art?
- What inferences can be drawn from artistic detail?

OBJECTIVES & STUDENT OUTCOMES

- Students will create, memorize and perform a dance study about unity, variety and contrast.
- Students will use criteria too assess student choreography and that of their own.
- Students will describe the process of creating and performing a dance study.

MATERIALS

- CD Player
- Criteria for assessing the dance study (included)
- Video Camera and Monitor (optional)

Words to know:

- **unity** – a sense of wholeness when all the parts of a dance work well together
- **variety** – combining dance elements and movements in different ways to create interest
- **contrast** – setting elements side by side to emphasize the differences. Two contrasting movements may differ in size, style, theme, direction, level, design (symmetrical vs. asymmetrical; open vs. closed), timing (fast, slow, even or uneven) or pattern.
- **phrasing** - the way in which the parts of a dance are organized.
- **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
- **dance elements** – time (speed), space (shape, pathway, level) and force/energy (light, heavy, sharp, smooth and other qualities).
- **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.

RESOURCES

- VAPA Core Learnings

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

learning)

- Prepare students for performance
 - Make sure music is labeled and ready (if students selected music)
 - Make sure costumes are ready (if being used)
 - Rehearse dance study from lesson #8. Allow 10 minutes and have student groups rehearse it at least 5 times.
 - Encourage good performance presence: looking up at the audience, smiling, etc.

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

- Go over the criteria for assessing the dance study with the class. (see attached rubric)

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

- One at a time, student groups will perform their dance study while the rest of the class responds with appropriate audience behavior.
- Allow each group to perform twice.
- Videotape each performance (optional)

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

- If videotaping each performance, allow the performances to progress without stopping.
- If not videotaping, stop after each performance and discuss:
 - “In what order did the three sections appear?” (See lesson #8 for the 6 orders)
 - “How did the group show variety?”
 - “How did the group show contrast?”
 - “Name three things you liked about the group’s performance.”

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.)*

- Watch the videotape of your group’s performance, identify and discuss what you did well and areas of improvement.
- Select from one of the following and write a paper, create a collage or skit to demonstrate:
 - How would your life be impacted if there were no **variety** in it? (e.g. all your clothes were the same color, you ate the same foods everyday, you could only move from place to place walking, but could never run, jump or skip, come up with more examples...)
 - Think of the word **contrast**. What would life be like if everything was constantly in opposition?
 - Think of the word **unison**. What role does unison play in your life? (Consider sports, singing, going along with the crowd as opposed to "marching to the beat of your own drum", etc.)

**Grade 4 Dance
Unity, Variety and Contrast Rubric**

Category	4 Advanced	3 Proficient	2 Basic	1 Below Basic	0 Not Attempted
Performance	Demonstrates focus by memorizing the dance study, looks to the audience and displays confidence. Performs with appropriate spatial boundaries, maintaining personal space and physical control, shows regard for own and other's safety.	Demonstrates focus by memorizing the dance study, displays confidence most of the time. Performs with appropriate spatial boundaries, maintaining personal space and physical control, shows regard for own and other's safety.	Has most of the dance study memorized, makes a few errors, lacking confidence at times. Performs with appropriate spatial boundaries, maintaining personal space and physical control, shows regard for own and other's safety.	May have to watch others to get through the dance study, displays lack of confidence. May have one or two spatial control problems, shows regard for own and other's safety.	
Unity	Dance study demonstrates all three parts integrated into a 48 count (three 16 count sections). Transitions are smooth and group is well prepared and rehearsed.	Dance study demonstrates all three parts. Transitions are apparent but may not be smooth. Group is prepared.	Dance study demonstrates all three parts but transitions are rough between sections. Group is somewhat prepared.	Dance study demonstrates all three parts, but transitions are unclear. Group may stop and start, show confusion and are not well prepared.	
Variety	Dance study displays variety showing subtle differences in dance elements. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays variety showing subtle differences in dance elements. There is clarity in 3 of the original 4 movements and the audience easily perceives the variations.	Dance study displays some variety showing subtle differences in dance elements. There is clarity in 2 or 3 of the original 4 movements and the audience perceives the variations with assistance from the teacher.	Dance study displays some variety in dance elements. There is some clarity in 1 or 2 of the original 4 movements and the audience perceives the variations with assistance from the teacher.	
Contrast	Dance study displays contrast using a wide and dynamic opposing range of dance elements. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays contrast using a wide and dynamic range of opposing dance elements in 3 of the 4. There is clarity between the original 4 movements and the audience easily perceives the variations.	Dance study displays a weaker contrast, with less dynamic opposition of dance elements. There may be repetition with only 2 or the original movements showing clarity. The audience perceives the variations with teacher assistance.	Dance study displays a weak contrast, with little dynamic opposition of dance elements. There may be repetition with only 1 or 2 or the original movements showing clarity. The audience perceives the variations with teacher assistance.	

**San Diego Unified School District
Visual and Performing Arts Department**

**California State Content Standards
Core Learnings**

**GRADE FOUR
DANCE**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Demonstrate mental concentration and physical control in performing dance skills. <ul style="list-style-type: none"> ▪ Memorize and perform a short dance combination that includes changes in level, direction, speed and/or dynamics from beginning to end with appropriate body control, behavior and focus.
1.2	Demonstrate the ability to use smooth transitions when connecting one movement phrase to another. <ul style="list-style-type: none"> ▪ Describe how one movement phrase connects to another with flow like a complex sentence is bridged with the word “and”. ▪ Discuss the difference between smooth and abrupt transitions. Transform an abrupt transition into a smooth one. ▪ Perform at least two connected phrases with focus and without hesitation.
1.3	Demonstrate increased range and use of space, time, and force/energy concepts (e.g., pulse/accents, melt/collapse, weak/strong). <ul style="list-style-type: none"> ▪ Use dance elements with a strong focus and clear intent. ▪ Vary different parts of a steady beat by accentuating musical pulse and rhythms through punctuated or emphasized movements or gestures. ▪ Combine elements of time (pause, sustain, syncopate, steady beat, and freeze) in a variety of combinations. ▪ Demonstrate increased balance and body control through manipulation of energy and speed of axial and locomotor movement combinations. ▪ Discuss the difference in body energy and effort between weak and strong movement, recognizing that sometimes it takes just as much energy to control weak movement as strong (e.g., fall to the floor in a controlled collapse without injury).
1.4	Explain the principles of variety, contrast, and unity and apply to a dance sequence. <ul style="list-style-type: none"> ▪ Identify and discuss how the movements in a dance sequence relate and are connected to each other (unity). ▪ Manipulate a dance phrase creating variety by subtly shifting its energy, direction, level, speed, or emotion (variety). ▪ Manipulate a dance phrase, making radical shifts in energy, direction, level, speed, or emotion (contrast).
1.5	Describe a specific movement, using appropriate dance vocabulary. <ul style="list-style-type: none"> ▪ Describe a singularly executed dance movement in detail using at least one dance vocabulary term from each of the four elements of dance (e.g., high, quick leaps with sharp angular arms that move around the floor in a zigzag).
1.6	Identify, define, and use <i>phrasing</i> in dances learned or observed. <ul style="list-style-type: none"> ▪ Identify phrase as the simplest, shortest form of dance with a beginning, middle and an end. ▪ Identify dance phrases within a dance sequence noting high and low points. ▪ Describe the difference between a string of dance steps (a movement combination) and the meaning or intent and emotional impact of the movement combination (phrase).

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	<p>Create, develop, and memorize set movement patterns and sequences.</p> <ul style="list-style-type: none"> ▪ Create and memorize movement patterns applying a combination of the four dance elements (time, space, energy/force, and shape). ▪ Organize at least three movement sequences into a short dance study. ▪ Create an overlapping of repeated movement (round) at varying degrees of intensity, speed, or level.
2.2	<p>Improvise extended movement phrases.</p> <ul style="list-style-type: none"> ▪ Improvise transitions to combine three or more phrases into a larger section. ▪ Through improvisation, expand movement ideas for longer periods of time through exploring variations by manipulating the dance elements.
2.3	<p>Describe, discuss, and analyze the process used by choreographers to create a dance.</p> <ul style="list-style-type: none"> ▪ Discuss where choreographers get inspiration to create dances (an idea or concept, feeling, image, historical event, music, etc.). ▪ Analyze movement phrases of varying lengths and discuss how it expresses the choreographer's ideas. ▪ Discuss the progression of creating movement ideas from start to finish (source of inspiration or idea, brainstorm, build phrases, revise, perform).
2.4	<p>Create a dance study that has a beginning, a middle and an end. Review, revise, and refine.</p> <ul style="list-style-type: none"> ▪ Create a four-part movement study using combinations of axial and locomotor movement based on a source of inspiration or a problem to solve. ▪ Reflect upon, clarify and improve the flow and sequencing of a dance through the rehearsal process.
2.5	<p>Convey a range of feelings through shape/postures and movements when performing for peers.</p> <ul style="list-style-type: none"> ▪ Express a minimum of three different emotional responses through a combination of locomotor and axial movements and perform with a partner or in a small group for the class.
2.6	<p>Perform improvised movement and dance studies with focus and expression.</p> <ul style="list-style-type: none"> ▪ Explore the freedom of emotional response in an improvised movement sequence or dance study and compare it to a planned or scripted study. ▪ Create a center of attention (focal point) within improvised movement. ▪ Demonstrate focus by carrying out a movement or expressive idea with consistency from beginning to end.
2.7	<p>Demonstrate a variety of partner skills (e.g., imitation, leading/following, mirroring).</p> <ul style="list-style-type: none"> ▪ Show a variety of ways to move across the floor (locomotor) with a partner and in a group. ▪ Initiate a movement pattern (call) and respond with a completing, imitating, or contrasting response. ▪ Move from partner to group work within a dance sequence. ▪ Demonstrate and maintain spatial relationships (space between dancers for maintaining and or moving forms and shapes) between individuals in a dance.
3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	<p>Perform and identify dances from various countries with different arrangements of dancers (e.g., lines, circles, couples).</p> <ul style="list-style-type: none"> ▪ Identify three dances from different countries and discuss how the dance changes form and

	<p>pattern (e.g., the square dance that has partner work, weaving, circle and line work all within one dance).</p> <ul style="list-style-type: none"> Identify two line, circle, and couple dances from different countries and perform one of each type of dance.
3.2	<p>Name the musical accompaniment and explain how it relates to the dances they have studied.</p> <ul style="list-style-type: none"> Identify the type of instruments used (drum, fiddle, flute, etc.), and the style (Latin, American Folk, American Indian, etc.) in a variety of musical selections used in dance. Discuss how the music influences the qualities and expressiveness of the dance steps and patterns. Identify and discuss how particular cultures utilize dance as musical accompaniment (e.g., Irish step dance, tap dance, hambone, contemporary “stomp” dance, etc.)
3.3	<p>Perform and describe dances that reflect the geographical place in which the dances are performed (e.g., deserts, rain forests, islands).</p> <ul style="list-style-type: none"> Research and discuss how environment and climate of a region influences movement in a dance (Troika from Russia is vigorous and costumes are heavy with boots as footwear, whereas dancers from Polynesia wear light clothing and dance barefoot, the movements are more supple and flowing). Learn and perform a variety of dances from contrasting geographical regions.
3.4	<p>Perform and identify folk/traditional and social dances from California History.</p> <ul style="list-style-type: none"> Recognize and demonstrate dances from Native American, Hispanic, Asian, Pacific Islanders, and African, and European cultures (e.g. square and contra dancing, La Raspa, social dance with a partner, Tinikling, etc.)
4.0 Aesthetic Value	
Responding to, Analyzing and Making Judgments About Works of Art	
4.1	<p>Use dance vocabulary to describe unique characteristics of dances they have watched or performed from countries studied in the history social science curriculum (e.g., rhythms, spatial patterns, gestures, intent).</p> <ul style="list-style-type: none"> Compare and contrast two different dances representative of California Culture using dance vocabulary.
4.2	<p>Name and use specific criteria in assessing personal and professional dance choreography (e.g., contrast, phrasing, unity).</p> <ul style="list-style-type: none"> Develop a rubric identifying the criteria to assess personal and professional dances (beginning, middle and end clearly defined, flow, smooth transitions, clarity of intent, use of space, tempo, energy, unity, variety and contrast). Discuss personal and professional dance performances using a rubric, and describe what was liked about the dance.
4.3	<p>Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).</p> <ul style="list-style-type: none"> Recognize and discuss the way a dancer uses speed, focus, strength and power, stillness, facial expression, flexibility, and proper use of dance elements to convey emotions or ideas.
4.4	<p>List the expectations the audience has for a performer and vise versa.</p> <ul style="list-style-type: none"> Design a rubric for appropriate audience and performer etiquette (e.g., performers are expected to be focused, well rehearsed, quiet on or off stage, and prepared in appropriate costume, makeup etc., while audience members focus attention on the performer, and respond appropriately).
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 how dance practice relates to and uses the vocabulary of other art subjects (e.g., positive and negative space, shape, line, rhythm, character).</p> <ul style="list-style-type: none"> ▪ Discuss how the elements of dance, visual art, music, and theatre share common vocabulary but may be interpreted differently. ▪ Discuss the similarities between dance and drama (character development, expressive qualities, gesture, performing for an audience, etc.). ▪ Discuss the commonalities between dance and visual art (line, shape, form, space, foreground, middle ground and background and pattern, etc.). ▪ Discuss the correlations between dance and music (tempo, rhythm, beats, counts, accents, phrasing, etc.)
5.2	<p>Describe how dancing develops strength, flexibility, and endurance in accordance with physical education standards.</p> <ul style="list-style-type: none"> ▪ Discuss how sports activities and skills can be described in dance terms (swinging a bat is direct, powerful energy, axial in nature, involves rotation, etc.). ▪ Discuss how the training for both dancers and athletes is similar (warm-up and stretch to prevent injury, practice skills to improve performance, eat nutritious food, drink plenty of water, and rest to maintain a healthy body). ▪ Discuss the importance of body control in personal and general space to maintain safety while dancing in a group or playing on a team.
5.3	<p>Demonstrate recognition of personal space and respect for the personal space of others.</p> <ul style="list-style-type: none"> ▪ Demonstrate the ability to perform in a group through appropriate spatial boundaries, maintaining personal space and physical control while showing regard for own and other's safety.
5.4	<p>Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).</p> <ul style="list-style-type: none"> ▪ Demonstrate the ability to form an idea (brainstorm) for a short four-part dance study. ▪ Develop a dance idea (pre-write) using the elements of dance. ▪ Explore and create movement sequences that reflect an idea (draft), including emotional intent. ▪ Combine movement sequences (create the story structure) into a dance with a definite beginning, a well development midsection, and clear ending (draft). ▪ Perform for peers and solicit feedback (reflect) and revise (rewrite/edit) the dance study



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.