

Grade 2

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Key Concepts

Based on the *California State VAPA Standards*
(found in the *Core Learnings* at the end of this section)

Grade 2

Dance

Vocabulary: rhythm, beat, tempo, suspend, sustain, syncopate, combination, unity, phrase, solo, trio, energy quality

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

Use basic dance vocabulary to name and describe dance 1.5, 3.3, 4.1

- List a variety of dance steps, movement patterns and formations (solo, pairs, groups, lines, circles, repeating phrases, etc.) you see in a dance.
- Describe the type of energy quality seen (twist, turn, stretch, bend, vibrate, sustain, burst, wiggle) in a dance and the emotion it represents.
- Identify strong and weak beats within a rhythm pattern (e.g., waltz compared to polka).
- Create movements to communicate an idea, perform for the class, and discuss how the energy, upper body movement (gesture), tempo, and facial expression contributed to the meaning of the dance.
- Identify commonalities in movement from various cultural dances.
- List a variety of dance steps, movement patterns and formations (solo, pairs, groups, lines, circles, repeating phrases, etc.) you see in a dance.
- Describe the type of energy quality seen (twist, turn, stretch, bend, vibrate, sustain, burst, wiggle) in a dance and the emotion it represents.
- Recognize and discuss how circle, line, and partner dances often share similar foot/leg work (walking, kicking, step touch, skipping, etc).
- Recognize and discuss how circle, line, and partner dances use similar movement patterns

Elements of Time and Space 1.1, 1.2, 1.3, 2.4, 3.3, 4.1

- Perform a combination of even (walk, hop) and syncopated (skip) rhythmic movement.
- Perform combinations of movement that employs level change (jump, run, roll).
- Vary speed in movement combinations (run fast, slide slowly, gallop briskly, slow to fast, fast to slow).
- Solve movement problems and perform axial and locomotor combinations, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting)
- Count a series of eight movements (locomotor or axial) and then freeze.
- Perform two locomotor and two axial movements in combination, varying in speed (run fast, stop and stretch slowly, wiggle lively and float like a balloon in a strong wind).
- Transform rhythmic patterns of sound into body movements – even and uneven rhythms
- List a variety of dance steps, movement patterns and formations (solo, pairs, groups, lines, circles, repeating phrases, etc.) you see in a dance.
- Describe the type of energy quality seen (twist, turn, stretch, bend, vibrate, sustain, burst, wiggle) in a dance and the emotion it represents.
- Identify strong and weak beats within a rhythm pattern (e.g., waltz compared to polka).

Create simple sequences of movement with a beginning, middle and an end 2.1, 2.3, 2.5

- Incorporate speed and spatial changes.
- Use levels, direction, and shape (elements of space) to combine five movements that relate to one another and has a definite start, longer middle section, and finish (phrase).
- Move from slow to fast, and fast to slow using a variety of axial and locomotor movement ideas.
- Select a variety of locomotor and axial movements and combine to create a movement sequence.

- Improvise movement based on directions (e.g., a seed is planted, it grows, it withers, and dies), from a simple verbal instruction.
- Using a combination of axial and locomotor movements, create a complete movement idea with a start and a finish and explain how the parts relate to each other.

Work cooperatively in groups 2.6, 2.7, 2.8

- Create, share, and perform dance phrases with members of a group.
- Demonstrate the ability to lead and follow through mirroring partner exercises.
- Move with a partner in a variety of ways (e.g., front to front, back to back, front to back, side to side; traveling, and standing still).
- Create movement phrases, with a definite start and finish, rehearse in a group, and perform for classmates.
- Demonstrate the ability to lead and follow through mirroring partner exercises.
- Move with a partner in a variety of ways (e.g., front to front, back to back, front to back, side to side; traveling, and standing still).

Recognize and perform a variety of circle, line, and partner dances representing various cultures in your classroom 3.1, 3.2, 4.3

- Recognize and discuss how circle, line, and partner dances often share similar foot/leg work (walking, kicking, step touch, skipping, etc). Recognize and discuss how circle, line, and partner dances use similar movement patterns (forward/backward, in/out, left/right).
- Recognize and discuss the use of gesture (arm/hand placement, bowing and body position, etc.).

Connections to Other Subject Areas 4.2, 5.1, 5.2

- Interpret parts of a simple story or text using body movement (e.g., beginning, middle, end, character and setting and how a verbal statement is changed by altering the punctuation: period/freeze, comma/pause or hold, exclamation point/explosive, etc.).
- Create body movement that reinforces the idea of sequencing and following direction.
- Create simple rhythms using the whole body to demonstrate word analysis (syllable and rhythm pattern)

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 devise such as a bell, whistle, drum, etc. to get students’ attention, take positions, etc.
- Use repetition and mimicking so that students will internalize concepts.
- Use a slow, calm, and low voice to present an idea and refocus student’s actions.
- Have students practice running, skipping, walking, climbing, prancing, leaping, etc. in place to control activity and movement.
- Teach slow motion and exaggerated gestures to calm student activity.
- Perform collapse and falling movements in slow motion to reduce the risk of injury.
- After presenting a dramatization, have a plan to focus audience’s and actors’ attention to listen and get ready for the next dramatization.
- Ask dancers to sit down in place while you or the audience is giving comments.
- Keep peer evaluation positive.
- When control issues arrive, ask students to share what could be done in the future to exercise more control.
- Create other strategies that manage the “chaos” that comes with movement activities.

Use movement expressively and safely

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

Use listening and observation skills

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

Build social skills: trust cooperation and respect

- Work in a variety of groupings. (e.g., pairs, small and large groups).
- Encourage brainstorming, collaboration and input from all students.

- Allow students to make shared decisions with you and each other.
- Create a non-competitive environment where all students have a chance to explore and express themselves without ridicule or teasing.
- Allow mistakes to happen without retribution. Be willing to try new things.
- Use questions instead of comments to open up student creativity.

Believe what you are doing

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

Classroom Expenses

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

DANCE – GRADE 2 PATHWAYS

Finding my Path in Life Lesson 1

CONTENT STANDARDS

- 2.1 Create and improvise movement patterns and sequences.
- 2.3 Create a simple sequence of movement with a beginning, middle and an end, incorporating level and directional changes.
- 4.1 Use Basic vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I improvise to create dance?
- How do I use my knowledge of dance vocabulary, concepts and skills to create dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will interpret letters drawn on paper and transform them into axial and locomotor movement using direction and line.
- Students will demonstrate understanding of dance vocabulary through identifying and manipulating dance elements (time, space and energy) in a dance.
- Students will work together in trios to create a pathway dance.

MATERIALS

- Paper and pencils
- Tape or Chalk
- Music – any varying in style and tempo

Words to know:

- **axial movement:** movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **pathway:** an element of space that refers to the immediate spherical space surrounding the body in all directions. Pathway in dance is synonymous to line in visual art: a point that moves through space that can vary in width, length, curvature and direction. In dance, a body part of the entire body can move in a variety of pathways.
- **personal space:** an element of space that refers to the immediate space surrounding the body in all directions and within a body bubble. Students do not move freely around the room.
- **general space:** an element of space that refers to the immediate space surrounding the body in all directions. Students are free to move around the room in all available space.

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

- Ask students to draw their initials largely.
- One side of the paper students will draw large uppercase letters. On the other side of the paper, students will draw large lowercase letters.

- Tell students that these letters will be used later in the lesson to learn about dancing in pathways.

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

- Review the word *pathway* - means to travel in a particular line, using a single body part in personal space (e.g. making a circular path with an arm or head) or moving the entire body in general space (e.g., walking or running in a zigzag pathway).
- Review *locomotor movement* as a way to get from one place to another in *general space* (e.g., walk, run, gallop, skip, roll, etc.) and *axial movement* as a way to move in *personal or self-space* (e.g., bend, stretch, reach, curl, etc.)
- Using your own personal initials, ask students to identify the kinds of lines they see (e.g., curved, straight, zigzag, combination).
- Ask students to copy your initials in the air with their finger (this is axial movement).
 - “Can move your whole body while you write with your finger?”
 - Encourage students to bend, twist reach high and low while making the tracing in the air very large.
 - “Can you draw these initials with another body part?”
 - Guide students through the drawing of the initials using their head, elbow, foot, etc.
 - Tell students that they are making *pathways in the air* with their body parts in personal or self-space.
- Explain that the entire body can trace the initials.
- Demonstrate how the body can move around the room “tracing” a pathway on the floor while doing a particular locomotor movement (e.g. walking).
- Using a pre-made taped or chalked pathway of your initial(s), ask one or two students at a time to move their whole body along that pathway.
- Determine ahead of time the starting and ending point for each letter students will be “tracing”.
- As students begin tracing your initials, call out locomotor movement prompts. (e.g., “I want you to skip highly, gallop quickly, walk while swaying, run slowly, etc.)
- Ask students “what kinds of lines are we using in this pathway?”
- Tell them what you see as you watch them moving in a particular pathway (e.g., square, triangle, zigzag, curved, circular, etc.).

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

- Now refer to the student’s initials in the warm-up,
- Ask students to trace their initials with their hands and fingers using very large letters that stretch up to the ceiling and down to the ground
- Next, ask students to trace their initials with two other body parts of their choice.
 - Ask students to make changes in speed or level of the movement fast, slow, freeze, high, medium, low.
 - Ask students to change the quality and dynamics of the movement (e.g., strong, wiggly, lightly, sharply, flowing, choppy, etc.).
- Select a few students who seem to have a clear grasp of the concept to demonstrate to the class.
- Have students in the audience call out what kind of lines in the pathways they see.
- Next, have students trace one of their initials on the floor using a particular locomotor movement you name.
 - Ask students to change the speed or level of the movement.
 - Ask students to change the quality and dynamics of the movement

Create a Dance

- Arrange students into trios (three students) and tell them they are going to create a pathway dance with a beginning, middle and end, each person using one of his/her own initials.
- Preparation:
 - Each trio decides who will perform the first part, second part, and third part in the dance.
 - The trio creates a starting pose in which all hold until their turn to dance and then create an ending pose that all three will do together when the dance is complete.
- Procedure:

- Person #1 begins the dance by tracing in the air one of his/her initials using large letters (dancer #2 and #3 are still holding the opening pose).
- Person #2 then traces one of his/her initials on the floor using either a body part or the entire body. Person #1 holds pose from the letter he/she just traced while person #3 is still holding the opening pose.
- Person #3 begins by tracing one of his/her initials using a different body part. Persons #1 and #2 continue holding positions from their previous movements.
- Together, the trio performs a single, unifying pose to end the dance.
- Students who are watching will respond with appropriate audience behavior (watch, listen and respond)

Options:

- Ask individuals or trios to change the level, speed or energy (e.g., wiggly, shaky, floating, jerky, etc.) of their movement.
- Have trios learn and perform all three parts of the dance at the same time.
- Change each of the individual's movement to reflect a different speed, level or energy so that all three are performing the same dance but in a different way.

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

- Ask the following questions:
 - "What is a pathway?"
 - "What do pathways consist of?"
 - "How is pathway in dance and line in visual art similar?"
 - "What are the different ways we can show pathways with our bodies?"
 - "What was challenging about changing the speed or energy of a pathway?"
 - "What is the difference between a curved and zigzag pathway?"
 - "Which of the two do you think would use smooth, flowing movement? Why?"
 - "What type of movement energy would represent zigzag?"
 - "What was challenging about working in trios to create a 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.*)

- Students create a three-part dance using all of their initials. Dances must have an opening and closing pose.
- Look for the use of line on the playground. "What types of lines did you see? What kinds of shapes did these lines make? What would it look like if these lines and shapes were done with the body?"
- Practice walking around the campus (e.g., to recess, lunch, library, etc.) and back to class in a variety of pathways using several locomotor movements at different speeds and energies. Add an arm motion to accompany and compliment the locomotor movement.

DANCE – GRADE 2 PATHWAYS

Finding my Path in Life Lesson 2

CONTENT STANDARDS

- 2.1 Create and improvise movement patterns and sequences.
- 2.7 Demonstrate partner skills (e.g. imitating and leading/following).
- 2.3 Create a simple sequence of movement with a beginning, middle and an end, incorporating level and directional changes.
- 4.1 Use Basic vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I improvise to create dance?
- How do I use my knowledge of dance vocabulary, concepts and skills to create dance?
- How do I use cooperative skills and concentration to create, appreciate and interpret dance?
- What is improvisation and why is it an important process?

OBJECTIVES & STUDENT OUTCOMES

- Students will interpret drawn lines on paper and transform them into axial and locomotor movement using direction and line.
- Students will work together in pairs to create a pathway dance.
- Students will demonstrate understanding of dance vocabulary through identifying and manipulating dance elements (time, space and energy) in a dance.
- Students will work together in trios to create a pathway dance.

MATERIALS

- Paper and pencils
- Music – any varying in style and tempo

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.
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- **personal space:** an element of space that refers to the immediate space surrounding the body in all directions and within a body bubble. Students do not move freely around the room.
- **general space:** an element of space that refers to the immediate space surrounding the body in all directions. Students are free to move around the room in all available space.

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

- Review the word pathway: to travel in a particular line (and direction), using a single body part in personal space (e.g., making a circular path with an arm or head) or moving the entire body in general space (walking or running in a zigzag pathway).
- Review locomotor movement as a way to get from one place to another in general space (walk, run, gallop, skip, roll, etc.) and axial movement as a way to move in personal or self-space (bend, stretch, reach, curl, etc.)
- Have students make a list of several locomotor and axial movements.
- Share student created dances from lesson #1 extension.
- Students will act as a good audience by watching, listening and responding.

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

- Show students examples of lines. You can either draw them yourself or use ready-made cards that show samples of lines: curved lines (including squiggly or curly lines, arcs, etc.), straight lines and zigzag lines (a series of lines that go back and forth that have sharp angles).
- Using a single sheet of unlined 8 ½" x 11" paper:
 - Ask students to fold the paper in half, it doesn't matter which direction.
 - On one side of the paper, place a large dot anywhere on the paper.
 - On the other side of the paper, place another large dot anywhere on the paper
 - Ask students to connect the two dots using any type of line (curved, straight, zigzagged, dotted, circular, wiggly, etc.).
 - If a student draws a simple straight line to connect the dots that is OK, but try to encourage their creativity by drawing squiggles, zigzags, circles, loops, combining straight and curved, etc. to connect one dot to the other.
- Check the students' drawing as you walk around the room.
- Using a sample that you drew yourself or a ready-made sample, ask students to identify the kinds of lines they see (curved, straight, zigzag, combinations, etc.).
- Model tracing your line in the air then ask students to trace the same line in the air with their fingers/hand (this is axial movement).
 - Ask "Can you move your whole body while you write with your finger?"
 - Encourage students to bend, twist, and reach high and low while tracing in the air using very large movements.
 - Ask "Can you draw these initials with another body part?"
 - Guide students through the drawing of the initials using their head, elbow, foot, etc.
 - Remind students that they are making **pathways** in the air with their body parts in personal or self-space as they are moving (students are not to move around the room).
 - Use dance vocabulary as you describe what you are seeing while students are moving; e.g. speed, level, energy, etc.
- Now, using their own original line drawing, ask students to trace their line in the air with their hand/fingers.
- Try tracing your line with one other body part.
- When you have found a student who has strong understanding of the concept, ask for a demonstration for the class.

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

- Review lesson #1: "Remember how we traced our initials on the floor, in a pathway using different locomotor movements? Today we are going to create original dances using the drawings that we just made."
- **Note:** Make sure students have ample space in which to move. It might be a good idea to do this lesson outdoors.
- Arrange students in pairs and ask them to create a dance from one of their drawings. (If time permits, you may do the other drawing on another day).
- Pairs will collaborate and discuss what kinds of lines are depicted in the drawing they chose and how

they might interpret it through movement.

- Procedure:
 - Suggest that students first explore ways to move from one dot to the other (point A to point B) making their bodies travel as close to possible to the line and direction in their drawing.
 - Ask students to identify what kind of locomotor movement they will use.
 - Ask students to decide how they will move as a pair (e.g., one at a time, imitate, mirror, or shadow, hold hands, etc.).
 - Give students about 5-7 minutes to explore and create a pathway dance.
 - Remind students to use large movement so that the pathway can be clearly seen.
 - You may have to set boundaries. (e.g., dance within a taped or painted square or circle on the playground or in the classroom because students may not use the space well thus making the dance hard to follow (too spread out or too tight and crowded).
 - Show the class the drawing they will see being interpreted prior to each group demonstration.
 - Option: Do not show the drawing before the performance and ask the audience if they can identify the type of line used.
- Student pairs demonstrate their dance using any musical selection or act as a good audience (watch, listen and respond appropriately).
- Ask the following questions:
 - "What kinds of lines did you see?"
 - "What did the dancers do to make their dance look like the drawing?"

Options:

- Ask student pairs to change the level, speed, energy (wiggly, shaky, floating, jerky, etc.), or emotion (sad, happy, tired, ill, sleepy) of their dance.
- Ask the audience how those new elements changed the dance.
- Ask student pairs to create arm and body movement to accompany their pathway dance.
- Change the musical selection and ask students to change the way they move from point A to B.

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

- "What is a pathway? Explain."
- "What are the different ways we can show pathways with our bodies?"
- "What was challenging about creating a dance from a picture? Why?"
- "What was the process you and your partner took to choose the drawing to dance?"
- "What pathways are more challenging to create? Why?"
- "Which pathways do you enjoy doing most? Why?"
- "Which pathway do you think would use smooth, flowing movement? Why?"
- "What type of movement energy would represent zigzag? Explain."
- "What was challenging about working in pairs to create a dance? What would you do differently?"
- "Which pathways are easiest to do as sharp, jerky movements? Why?"
- "Which pathways are easiest to do as smooth, slowing movement? Why?"

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 walking to the playground and back to class in a variety of pathways using several locomotor movements at different speeds, energies and emotions. Add an arm motion to accompany and compliment the locomotor movement.
- How many ways can you move to the sink and back to your chair without doing the same pathway twice?

**DANCE – GRADE 2
BODY CONTROL AND BEAT**

**OFF MY ROCKER
Lesson 3**

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 1.4 Expand the ability to incorporate spatial concepts with movement problems.
- 2.1 Create and improvise movement patterns and sequences.

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I act, move, and perform differently when I create alone or in a group?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- How do I use dance to explore and solve problems in other subject areas (and vice versa)?
- What do I need to know to analyze, compare and contrast dances?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate the use of space (personal and general, levels and shapes) in a variety of ways.
- Students will demonstrate a steady beat to music.
- Students will demonstrate movement sequences that combine time, space and force/energy.

MATERIALS

- Hand made activity cards (made of construction paper or on 5" x 7" index cards): sweeping the floor, washing windows, walking the dog, running the dog, making the bed, dusting furniture, putting toys away, making a sandwich, etc.
- CD player
- CD's:
 - "Islands"
 - "Chirpa Chirpa"
 - "Tempo Tantrum"

Words to know:

- **duration:** length of time or interval; a period of time
- **beats:** pulses that indicate rhythm; counts
- **balance:** equilibrium referring to the balance of weight or the spatial arrangement of bodies

RESOURCES

- *Music for Creative Dance*, by Eric Chappelle; "Islands", "Chirpa Chirpa" , "Tempo Tantrum"

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

- Give each pair of students an activity or chore (e.g. washing the windows, making the bed, reading a book, etc.).
- Ask pairs to take turns practicing that activity or chore at a fast speed and at a slow speed while the other watches.
- Allow 5 minutes to explore.

- Ask the following questions:
 - “What happened to the movement when you changed speeds?”
 - “Did you get out of control, tired, etc?”

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

- Give students a simple movement to perform in personal space (e.g., start at a low level and end up at a very high level, spiral to the ground, etc.) in 16 counts.
- Play a drum or simply count to 16 while students perform the movement.
 - It should take students all 16 counts to complete the movement.
- Repeat the same movement for 8 counts, then 4 counts, finally 2 counts.
- Try reversing the movements. Go from a high level to a very low level or from a low level and spiral to a high level.
- Ask the following questions:
 - “How did the number of counts affect the speed of the movement?” Students recognize that the fewer counts there are (shorter duration) the faster the movement has to be performed, and longer duration leads to slower movement.
 - “What happened to your body as the movements got faster or slower?” Students recognize that some times faster movement causes loss of control (balance) and slower movement takes more control (balance).
 - What happened as you performed the movement in reverse? What challenges did you face?

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

- Arrange students in pairs and ask them to decide who is going to be partner A and B.
- Partner A will move in personal (self) space from low to high in the number of counts you specify.
- Partner B will travel in general space away from partner A and return back again by the last count.
- On the last count, both partners are to make a connected shape of some kind.
- Count out loud and/or play a drum, percussion instrument or music for a specific number of counts.
- Switch roles and vary the number of counts each time you change partners.

Music: Use one or all three songs “Islands”, “Chirpa Chirpa” and “Tempo Tantrum”

Option:

- Add specific locomotor movements or combinations
 - **Partner A** - bend and stretch from the floor to the ceiling; twist and turn from a high to a low level.
 - **Partner B** - hop away from partner and skip back, pose; roll away on a low level from partner and leap back on a high level.
- Call out a specific energy to use (e.g., swingy, shaky, smooth, jerky) while moving in personal or general space
- Match low and high pitches in music to low and high levels of movement. (listening skills)
- Use math equations like 4 counts + 4 counts = 8 counts. Perform movement to a math solution and end in a shape.
- End all connected shapes in a balancing pose.

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

- “How did the number of counts affect the speed of the movement?”
- “What happened to your body as the movements got faster or slower?”
- “What was the challenge of moving away from your partner and getting back before the last count?”
- “Did you prefer to use more or less counts? Why?”

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

- Create a dance that has two sections of 16 counts each.

- Teach to a partner and perform for the class.

DANCE – GRADE 2 SPATIAL RELATIONSHIPS

Making a Connection Lesson 4

CONTENT STANDARDS

- 1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).
- 1.4 Expand the ability to incorporate spatial concepts with movement problems.
- 2.5 Develop a dance phrase that has a sense of unity.

ESSENTIAL QUESTIONS

- How do I use dance in daily life?
- How do I act, move, and perform differently when I create alone or in a group?
- How do I use dance to explore and solve problems in other subject areas (and vice versa)?
- What problem solving skills do I need to create dance?
- How do I use cooperative skills and concentration to create, appreciate and interpret dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate increased body awareness as they use locomotor and axial movements to solve movement problems with and without a prop.
- Students will demonstrate knowledge of spatial concepts and relationships while moving over, under, on, etc. objects and partners.
- Students will create a simple three-part dance with a partner using a prop.

MATERIALS

- Familiar objects: Scarves, ribbons or strips of fabric in various colors, hula hoops, balls (larger rubber balls, smaller balls) umbrellas, hats, bean bags, ropes or clothesline (6-8' lengths)
- CD Player

Music: any upbeat instrumental music (no lyrics) in varying styles (jazz, classical, ethnic) and tempos, slow, fast moderate

Words to know:

- **spatial relationship:** relating to space or existing in space. Relationship exists between people and objects in relation to position and/or connection (e.g. on, off, under, through, side-by-side, etc.).
- **shape:** the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.
- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **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.
- **pathway:** a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway).

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

- Show students several familiar objects and discuss how they are typically used.
- Talk about spatial relationships: (e.g., off, on, above, below, near, far, beside, between, in, out, under, around and through) in relationship to one or two familiar objects. (e.g., use a hula hoop, desk or rope to demonstrate the above spatial relationships)

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

- Talk about other ways to use the same objects.
 - “Can you think of other ways to use a scarf, ball, hoop, hat, beanbag, etc.?”
- Select a few objects for students to manipulate using spatial relationships (e.g. off, on, above, below, near, far, beside, between, in, out, under, around and through)
- Use as many as time allows for students to explore. Here are some ideas:
 - Ropes or clothesline: 6’ foot lengths, students working in pairs: twist and stretch it into constellations, shapes, hold it high, diagonally, on the floor, wrap around a body part, three partners on different levels, etc.
 - Scarves: Working in pairs, one partner tosses, the other catches using a different body part (head, chest, elbow, hand, foot), catch on the floor or in the air.
 - Beanbags. Two students per bag. Balance the beanbag on your head, shoulder, wrist, back, knee, etc. Work with a partner and transfer the beanbag from one person to the other. Toss and catch on a particular body part.
- Call out spatial relationship words and ask students to move with the prop in that way. Encourage them to use different body parts, throw, catch, turn or spin while tossing, etc.
- Ask for a few pairs of volunteers to demonstrate what they did with the objects.
- Discuss with students the spatial relationships (over, under, etc.) and dance elements that were used (fast, slow, sharp, smooth, twisted, levels, shape).

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

- Working in pairs, have students create a dance with a beginning, middle and end. Dance must start and end in a shape and stillness.
- Ask students to choose a prop of their choice.
- Choose two (or more) of the following spatial relationship words to explore with the prop: ABOVE, BELOW, NEAR, FAR, BESIDE, BETWEEN, IN, OUT, UNDER, AROUND
- Choose two (or more) of the following spatial relationship words to have students explore with a partner and the prop: MIRROR, SHADOW, MEET, PART, ALONE, TOGETHER, CONNECT, UNISON
- Allow students about 10 minutes to explore ideas with their partner.
- Rehearse at least four times before performing for class.
- After each pair performs, ask the audience to identify the spatial and partner relationships used from the lists above.
 - “What did the dancer do to show the relationships between each other and the prop?”
 - After each performance, ask students in the audience to identify and describe the spatial relationships between the object and partners.

Options:

- Provide a variety of musical selections and ask students to select a song that will match the dance they created (e.g., choose slow, flowing music for a floating scarf dance or sharp percussive music for a scarf dance that is strong and choppy).
- “Did the music add a new dimension to the mood of the dance? How?”

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

- “What was most challenging about working with an object? Why? What will you need to do next time to make it easier?”
- “What was challenging about working with a partner and an object? Why?”
- “What did you like best about dancing with an object? Why?”

- “Which object did you like moving with the most and why?”
- “What kinds of interesting things did you see in your classmate’s dances? Encourage students to identify, describe and use dance vocabulary; e.g. tempo, shape, pathways, patterns, locomotor and axial movement, etc.

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

- Create a story for your dance and share with the class.

DANCE – GRADE 2 BEAT AND RHYTHM

1, 2, 3, 4.... Or is it 1, 2, 3, 4?

Lesson 5

This lesson may need to be taught in two different class periods due to the difficulty of the concepts and length of the lesson.

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 2.1 Create and improvise movement patterns and sequences.
- 4.1 Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- How do I use dance to explore and solve problems in other subject areas (and vice versa)?
- How do I use my knowledge of dance vocabulary, concepts and skills to create dance?
- What skills and vocabulary do I need to create and appreciate dance?
- What do I need to know to analyze, compare and contrast dances?

OBJECTIVES & STUDENT OUTCOMES

- Students will create and repeat movement phrases.
- Students will demonstrate movement emphasizing strong and weak beats.
- Students will create and perform simple rhythmic patterns.

MATERIALS

- Movement and Music Map (attached)
- CD Player
- CD's:
 - "Take Me Out to the Ball Game"
 - "Up & At 'Em"
 - "Totem Pole"

Words to know:

- **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.
- **beat** - an element of time that rhythmically repeats and is steady.
- **tempo** - an element of time depicting specific speed of a dance; the pace of which a dance moves according to the underlying beat of the music.
- **rhythm** - an element of time depicting structure of movement patterns, pulses or beats; the dance pattern produced by the emphasis and duration of notes in music.
- **accent** – a strong movement or gesture emphasizing a particular beat.

RESOURCES

- *Music for Creative Dance*, by Eric Chappelle Composer; "Up & At 'Em", "Totem Pole"

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

- Note: This part of the lesson uses 3/4 time or waltz tempo emphasizing the strong beat on count 1.
- Ask students to recall things that happen at a baseball game and generate a list (e.g., the skills of the players and what they do, the audience, the food, the vendors, the umpire, the uniforms, etc.).
- Teach and or review with students the lyrics to “Take Me Out to the Ball Game”.
- Work in groups to review and speak the lyrics.
- As a group, sing the song several times without music.

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

Part 1

- Students will need ample personal space.
- Ask students to perform movement to “Take Me Out to the Ball Game”.
- For every group of three beats, perform the song as follows:
 - **Take me** (tap an imaginary bat on home plate on count 1, hold counts 2 and 3)
 - **Out to the** (put imaginary bat on shoulder on count 1, hold counts 2 and 3)
 - **Ball** (swing the bat)
 - **Game** (freeze)
 - Repeat for each measure of the song (see chart)
 - On the words **one, two, three strikes you’re out** have students gesture an umpire counting with fingers and throw thumb over the shoulder
- Ask students to create their own original ending for the song. In groups of four, guide students to create an ending to the dance. Remember it must be about a baseball game. Recall what you discussed in the warm-up.
- One or two groups at a time will perform the song showing their unique ending to the song.

Music: “Take Me Out to the Ball Game”

Part 2

- Discuss with students how strong beats can be found anywhere within a certain number of beats.
- Illustrate this visually by asking for four volunteers who will simulate 4 beats.
- Arrange the first student in a standing pose with the other three at a lower level pose. The tallest, strongest individual represents the strong beat. Ask students to say, “**ONE**, two, three, four, **ONE**, two, three, four...” (emphasizing beat one) as you point to the student who represents that particular beat.
- Guide the four students into creating four dance poses to represent the four beats with the strong beat being very obvious. (e.g., use a tall or wide strong angular shape for the strong beat and a limp, curved low shape for the weaker beats).
- Students will visually be able to distinguish strong from weak beats.
- Ask the class to arrange the same four students showing the third beat as the strongest beat. (e.g., say aloud the phrase, “one, two, **THREE**, four, one, two, **THREE**, four...”)
- Repeat for strong beats in the 2nd and 4th position if there is time.
- Create shapes for those four beat phrases as well.

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

Part 1

- Ask students to create two different representations of strong and weak beats using four beats. (e.g., **1**, 2,3,4 or 1, **2**, 3,4, or 1,2, **3** 4, etc.)
- For the performance/demonstration, ask students to show their representations, in order, one beat at a time.
- The audience will identify where the strong beat occurs.
- Ask all students to mimic the movement for each beat while saying aloud one, two, three or four with strong emphasis on the appropriate strong beat.

- Compare and contrast similar representations between groups. (e.g. if two or three groups do one, two, three, **FOUR**, compare the shapes among the groups.)

Part 2

- Ask students to create short dance phrases using strong and weak beats while alternating axial and locomotor movement.
- The strong beat will be shown using a punctuated movement (accent) (e.g., a jump, strong pose, quick twist, sharp chop, throwing arms in the air, etc.)
- The weak beats will be shown through a lesser locomotor movement (e.g., walk, march, stroll, run, roll, etc).
- Each group will repeat their movement phrase four times (for a total of 16 beats).
- Have one group at a time perform for the audience. Ask members of the audience to identify where the strong and weak beats are.
- If time permits, compare similar phrases or have one group teach their dance to another group.

Music Options: For strong beats on counts 2 and 4, "Up & At 'Em", for strong beats on counts 1 and 3, "Totem Pole".

Options:

- A single student, pair or trio of students creates a four-count movement phrase showing one strong and three weak beats.
- A single student, pair or trio of students creates a four-count movement phrase that has two strong beats and two weak beats.
- Combine movement phrases together to make a longer dance sequence.
- Combine 3 beats and four beats together into a mixed meter dance. Students would count their phrases 1-2-3, 1-2-3-4, 1-2-3, 1-2-3-4, etc.

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

- "What did you learn about beat?"
- "What did you learn about beat and movement?"
- "How can strong beats be shown through movement?"
- "What would strong beats sound like in a piece of music?"
- "What would a movement phrase look like that has more strong beats?"
- "What are other ways we can represent strong beat besides using sharp movement?"
- "What are other ways to show weak beats?"

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

- Students draw representations of strong and weak beats using pictures.
- Clip images from a magazine and arrange them into groups of four using strong and weak beats.
- Create a dance showing two groups of four beats (eight counts) and do to music.
- Students teach the dances to peers and perform for the class.

TAKE ME OUT TO THE BALL GAME
Movement and Music Chart

Take me / out to the / ball / game /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

Take me / out to the / crowd / (hold crowd) /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

Buy me some / peanuts and / crac - ker / jack /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

I don't / care if I / ever get / back for it's /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

Root root / root for the / home / team if /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

They don't / win it's a / shame / *rest* for it's /
1 2 3 1 2 3 1 2 3 1 2 3
tap bat *bat to shoulder* *swing* *freeze*

One / Two / Three strikes you're / out at the /
1 2 3 1 2 3 1 2 3 1 2 3
1 finger up 2 fingers up 3 fingers up thumb up and back

Old / ball / game / rest /
1 2 3 1 2 3 1 2 3 1 2 3
students create their own ending

DANCE – GRADE 2 PATTERN & FOLK DANCE

Around & Around Folk Dance – Circle and Structure Lesson 6

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 2.1 Create and improvise movement patterns and sequences.
- 2.7 Work cooperatively in large and small groups.
- 3.3 Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movements).

ESSENTIAL QUESTIONS

- How do I use dance in daily life?
- How do I act, move, and perform differently when I create alone or in a group?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- What do I know about dance from different cultures?
- How can I communicate my feelings through dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify traditional folk dance form, patterns, origin and historical significance.
- Students will create and repeat movement phrases.
- Students will create and perform simple rhythmic patterns that repeat.
- Students will perform line and circle dances using varying phrase lengths.
- Students will work in groups to create dances and perform for peers.

MATERIALS

- Video Camera (*optional*)
- CD Player
- CD's:
 - "Soldier's Joy"
 - "Little Brown Jug"
 - "Celtic Suite"
 - "Skip the Jig"
 - "Spootiskerry"
 - "Skippity Jig"
 - (optional) Contemporary rock, country rock music, Disney Tunes

Words to know:

- **beat** - an element of time that rhythmically repeats and is steady.
- **tempo** - an element of time depicting specific speed of a dance; the pace of which a dance moves according to the underlying beat of the music.
- **energy**: n 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.

RESOURCES

- *Music for Creative Dance*, Eric Chapelle, Composer; “Celtic Suite”, “Skip the Jig”, “Spootiskerry”
- *Music for Creative Dance Disc 4*, Eric Chapelle; “Skippity Jig”
- Folk Dance Music, “Soldier’s Joy”, “Little Brown Jug”, available at the SDCS VAPA office

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

- In pairs, ask students to generate two lists:
 - All the locomotor movements they can think of. (e.g., run, walk, hop, skip, gallop, slide, hop, jump, roll, etc.)
 - All the ways to travel through space. (e.g., straight, curved and zigzag lines, over, under, through, in, out, sideways, forward, backward, left, right, clockwise, counterclockwise, etc.).
- Ask the following questions:
 - “Have you ever danced at any family or cultural celebrations?”
 - “Which of these steps do you remember doing?”
 - “What kind of formation or pattern did you dance in?” (e.g., couples, circles, lines, follow the leader, etc.)
- Record answers on a chart.

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

- Ask students to identify the functions and traditions of the circle dance as it relates to various cultures.
 - “We danced to petition and appease the gods, to help the sunrise, the rivers flow, and the plants grow and thrive.” (**worship**)
 - “By dancing we understood our power and our place in the universe, and through dance we transmitted this understanding to the next generation.” (**communication**)
 - “We danced to celebrate life’s rites of passage, from birth to death; through the dance we attuned to and imitated the rhythms, cycles and the awe-inspiring process of nature, and we danced to express our joy, fear, grief and hope.” (**meeting needs**)
 - “Most importantly we danced together. We danced in a circle, the very symbol of unity and wholeness.” (**community and sharing**)
- Emphasize that the dance was done in large groups, everyone danced together, celebrated or suffered together. (e.g., everyone could see each other’s eyes, bodies, and facial expressions. It was a time of sharing something significant.)

Procedure:

- “Let’s suppose we are going to do a dance using four directions and two different locomotor steps.”
- Ask students as a group to select directions and steps (e.g. left, right, in, out and skip walk)
- Practice with students how to count groups of eight beats. Count from 1 to 8 in even rhythm.
- Tell students you will dance four groups of 8 beats (because there are four parts to the dance).
- Arrange students in a circle and execute the directions alternating locomotor movement:
 - circle **left and skip**
 - circle **right and walk**
 - let go of hands and **skip to** the center of the circle
 - **back out** of the circle with a **walk**.
- Perform each of these movements for eight counts: students count the beats out loud.
- Option: Ask students to add arm or body movements to their skipping and walking steps.

Music: Choose any song with an upbeat tempo (not too fast), a strong beat and easily countable.

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

- Explore a variety of options in which to perform the dance by giving smaller groups of students the following problems to solve:
 - Practice the four parts while you vary the speed; fast, slow, and freeze. Do one part fast, another slow, and freeze. Or do parts 1 and 3 fast, and 2 and 4 slow, freeze, etc.

- Practice the entire dance with your backs into the circle rather than facing forward into the center of the circle.
- Reverse the entire order of the four-part sequence.
- Create a strong beat (see lesson #5) within each 8 beats using a gesture to accent the strong beat.
- Change levels (on tip toe, bent over and crouched, rising from low to high and high to low as you travel around or move in and out of the circle).
- Explore energy changes: wiggly, sharp, flowing, shaky, swinging, twisting, etc. as each of the sections is practiced.
- Change the emotion of the dance: sad, angry, happy, scared or timid, etc.
- Ask the following questions:
 - “How your group effectively solve the problem?”
 - “What happened to the dance when changes were made?”
 - “How did the movement change?”
 - “Did you notice certain movements accompanying certain feeling?” (Students notice jumping, leaping and lifting as being happy, stooped, dragging, slow as being ill, tired, sad, etc).
- Change the musical selection to something ethnic, slower, or even contemporary rock or country.
- Ask students to adapt their circle dance to reflect the new music – Very challenging and lots of fun!!
- Students who are not performing are to watch and identify what changes were made and how those influenced the dance.

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

- “What did you learn about counting beats?”
- “What did you learn about beat and movement?”
- “Did having more beats to perform movement helpful?”
- “What was challenging about adding arm and body movement to your dance? Why?”
- “How did you show strong beats in your dance?”
- “What was challenging about combining locomotor movement and direction changes? What will you do differently next time?”
- “What was challenging about working with such a large group of peers? Why?”
- “What did you enjoy most about creating your own dance? Why?”
- “What happened to the dance when you faced a different direction or changed the speed or energy of one or more parts?”
- “What happened to the dance when the movement changed?”
- As an audience, was there a change in feeling?
- “Did you notice certain movements accompanying certain feeling?” (e.g., students notice jumping, leaping and lifting as being happy, stooped, dragging, slow as being ill, tired, sad, etc).

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

- Students create a scenario or story for the dance they created and answer the following questions:
 - “What is the feeling or emotion of your dance?”
 - “What is the dance about? What is the scenario or story?”
 - “Where would you see this dance being done? Is it a celebration of some kind? What would you expect to see people doing?”

DANCE – GRADE 2 PATTERN & FOLK DANCE

Around & Around Folk Dance – Circle and Structure Lesson 7

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 2.1 Create and improvise movement patterns and sequences.
- 3.3 Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movements).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I act, move, and perform differently when I create alone or in a group?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- What do I know about dances from different cultures?
- How do I use cooperative skills and concentration to create, appreciate and interpret dance?
- How do I reflect upon, describe and make meaning of dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will create and repeat movement phrases and rhythmic patterns.
- Students will perform line and circle dances using varying phrase lengths.
- Students will work in groups to create dances and perform for peers.
- Students will identify traditional folk dance form, patterns, origin and historical significance.

MATERIALS

- Video Camera (*optional*)
- CD Player
- CD's:
 - "Soldier's Joy"
 - "Little Brown Jug"
 - "Celtic Suite"
 - "Skip the Jig"
 - "Spootiskerry"
 - "Skippity Jig"
 - Contemporary rock, country rock music, Disney Tunes (*optional*)

Words to know:

- **locomotor movement:** movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
- **beats:** pulses that indicate rhythm; counts

RESOURCES

- *Music for Creative Dance*, by Eric Chapelle; "Celtic Suite", "Skip the Jig", "Spootiskerry"
- *Music for Creative Dance*, by Eric Chapelle, "Skippity Jig"
- Folk Dance Music, "Soldier's Joy", "Little Brown Jug", available at the SDCS VAPA office

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

- In pairs, have students review their locomotor and directional movements from lesson #6.
- “Can you add any more?”
- Review the role of circle dance from lesson #6
- Review circle dances from lesson #6

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

- Discuss ways that people link together to dance. They can hold hands low or up high in the air, link elbows, place arms on shoulders, around the waist, etc. People use their arms and legs in creative ways to create meaning to their dances: they shake their hands, raise and lower arms, kick legs, jump and leap, prance, sway or rock from side to side raising their arms over head, etc.
- Using lesson #6 dances, guide students through adding the above ideas into the dance. (e.g., add a sway after walking or sliding to the right for eight beats, circle back the other direction with hands held in the air, shake hands and raise arms while moving forward and closing the circle, add 4 step claps, back out of the circle while lowering arms and stomp foot on beat eight)

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

- Working in groups of eight,
 - Ask students to select their own locomotor movements and directions to be performed as an original circle dance (highest level of thinking and creativity) **OR**
 - Have pre-arranged cards with directions and locomotor movements that students can choose from making a forced selection **OR**
 - Each group can be given the **SAME** four locomotor movements and directions.
- Make sure students understand that each locomotor movement gets eight beats and movement.
- Students are to add two or more arm, body or foot movements to their dance.
- Students will perform their dances for the class.
- Videotape groups if desired for later viewing.
- Create a simple rubric to evaluate the dance using vocabulary.
- The “audience” will identify the type of locomotor movement. (e.g., arm, foot or body movement, speed, energy, and direction they see performed in the dance.)
- Ask the students, “As an audience member what kind of feeling did you get while you watched each of the dances being performed?”

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

- Ask students the following questions:
 - “As an audience member what kind of feeling did you get while you watched each of the dances being performed? Explain.”
 - “What did you learn about adding a variety of body movements into your dance (difficult, more fun, etc.)?”
 - “What was challenging about working with such a large group of peers? What do you plan to do next time to make it better?”
 - “What did you enjoy most about creating your own dance? Why?”
 - “If you had to create a purpose for your dance, what would it be about?”
 - “Who would be dancing in this dance: children, adults, older people, etc.?”

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

- Students create a story or scenario for their dance, considering the following questions:
 - “What is the feeling of your dance?”
 - “What is your dance about?”
 - “At what kind of celebration would a dance like this be done?”

DANCE – GRADE 2 PATTERN & FOLK DANCE

Line 'em Up! Folk Dance A – Line and Structure Lesson 8

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 2.1 Create and improvise movement patterns and sequences.
- 2.7 Work cooperatively in large and small groups.
- 3.3 Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movements).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I act, move, and perform differently when I create alone or in a group?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- What do I know about dances from different cultures?
- How do I use cooperative skills and concentration to create, appreciate and interpret dance?
- How do I reflect upon, describe and make meaning of dance?

OBJECTIVES & STUDENT OUTCOMES

- Students will create and repeat movement phrases.
- Students will create and perform simple rhythmic patterns that repeat.
- Students will perform line and circle dances using varying phrase lengths.
- Students will work in groups to create dances and perform for peers.
- Students will identify traditional folk dance form, patterns, origin and historical significance.

MATERIALS

- Video Camera (*optional*)
- CD Player
- CD's:
 - "Soldier's Joy"
 - "Little Brown Jug"
 - "Celtic Suite"
 - "Skip the Jig"
 - "Spootiskerry"
 - "Skippity Jig"
 - Contemporary rock, country rock music, Disney Tunes (*optional*)
- Masking Tape or Chalk
- Folk Dance Diagram (*included*)
- Social Etiquette for Dance discussion points (*included*)

Words to know:

- **pathway:** - a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway).
- **contra dance:** a dance done in two lines with pairs facing each other.
- **elbow swing:** pairs hook right elbows and turn once around returning back to original position.
- **do-sa-do:** face partner, pass each other right shoulder to right shoulder, move around each other

passing back to back and return to original position

- **sashay:** facing each other pairs hold hands then slide or gallop one direction then back to original position.
- **right and left through:** also called *trading places*; opposite partners walk toward each other extending right hand pass right shoulders and assume position on opposite side of the line.
- **cast off:** partners at the top or head of the line turn away from the line and walk to the back of the line leaving a new lead pair.

RESOURCES

- *Music for Creative Dance Disc 3*, by Eric Chapelle, "Celtic Suite", "Skip the Jig", "Spootiskerry"
- *Music for Creative Dance Disc 4*, by Eric Chapelle, "Skippity Jig"
- Folk Dance Music, "Soldier's Joy", "Little Brown Jug", available at the SDCS VAPA office
- Lists of folk dance patterns and pictures available at the SDCS VAPA office
- *Dance A While: Handbook of Folk, Square, Contra, and Social Dance*, by Jane A. Harris is available from Amazon.com or at the SDCS VAPA office

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

- Ask student pairs to recall their lists of locomotor movements, (e.g., run, walk, hop, skip, gallop, slide, hop, jump, roll, etc.) and movement patterns (e.g., straight, curved and zigzag lines, over, under, through, in, out, sideways, forward, backward, left, right, clockwise, counterclockwise, etc.) from lesson #7.
- Ask student groups to recall their circle dance from lesson #7.
- Ask students if they have ever danced at any line type dance at a family or cultural celebration.
 - "Which steps do you remember doing in the dance?"
 - "In what kind of formation or pattern did you dance?" (couples, lines, follow the leader, etc.)
 - Record answers on a chart
- Discuss Social Etiquette for Dance

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

- Discuss the function and tradition of Line and Contra dance to cultures.
- **Contra dance** is a dance of opposition, a dance performed by many couples face to face. **Contra dance** came to the United States from the British Isles and were danced by the country people of the new America.
- **Contra dances** are resistant to change and have been done the same way for over 300 years.
- "Why did people change to line dance from circle dance?"
- Answers can include:
 - "We lost touch with our communal unity."
 - "Dance became more purely social."
 - "The circle became opposing lines and squares, then broke into couples, until it broke apart and everyone was dancing alone."
 - Dancers were more isolated from one another."
 - "Dance became more formal."
- **Contra dance** is still done today for the same reasons as they were long ago: the sense of community and fellowship is strong, it's a part of our heritage and it is fun!

Partner movements:

- Model with students several types of partner movement progressions (use progression cards):
 - **Right elbow swing:** pairs lock right elbows and walk around each other back to original position.
 - **Do-sa-do:** face partner, walk toward partner, pass right shoulders with partner as you make a circle around partner and back to your beginning position. **Progression for the do-sa-do:** With your back to the students in shadowing fashion, walk forward, and start to move clockwise to the right, stepping sideways and back to original starting position in a backing up walk. Ask students to pretend they are circling around an object.

- **Sashay:** facing each other pairs hold hands then slide or gallop from one side to the other.
- **Forward and back:** pairs face each other walk toward each other and back away from each other to starting position.
- **Right and left through:** (or *trading places*) opposite partners walk toward each other, pass right shoulders and assume position on opposite side of the line.
- **Cast off:** partners at the top or head of the line turn away from the line and walk to the back of the line leaving a new lead pair.
- Tape two parallel lines on the floor (or if doing outdoors, use chalk) to designate where each line of student partners are to stand. Students get a partner and face each other, one partner on each line.
- Do a dance sequence using two of the contra progressions. (e.g., **sashay and cast off**)
- Each couple has a chance to slide down the line and back again, then **cast off** leaving a new pair to slide down the line and back again. Take 8 counts to slide down, 8 counts to slide back and 16 counts to cast off. Repeat until all pairs have had a turn.
- Choose another two progressions: **Forward and Back** and **Right and Left Through**. Practice 6 times.

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

- From the list of six progressions, ask small groups of students to choose three and arrange them into an order. All dances must use **Cast Off** as the fourth progression. (e.g., **sashay, elbow swing, forward and back, cast off**)
- Share out progressions and select two to perform.
- Ask student groups to select the type of locomotor movement they will do for each progression (e.g., skip on the elbow swing, gallop on the sashay, hop on the forward and back, run on the cast off)
- Select two or three choices of locomotor movements to perform in the two progressions chosen earlier.
- Arrange class into two lines to perform the two line dances with the appropriate locomotor movements.
- Make sure students understand that each progression gets eight beats and the sashay gets 16 beats.
- Perform in groups. One group demonstrates, the others practice being a good audience (watch, listen and respond).
- Create a simple rubric students can use to evaluate the dance using vocabulary.

Preparation for lesson #9:

- Ask students to create arm or body (axial) movement for those partners who are standing in line waiting their turn as the head couple (e.g., punches, step claps, bounces, hip shakes, etc.).
- Students will perform their dances for the class. Videotape groups if desired for later viewing.
- The audience will call out the type of locomotor movement, arm, foot or body movement they see performed in the dance.

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

- "What did you learn about line and contra dance?"
- "What are the similarities and differences between contra and circle dance?"
- "What was challenging about adding locomotor movement to the dance? Why?"
- "What was challenging about combining locomotor movement and direction changes?"
- "What was challenging about working with such a large group of peers? What can you do next time to improve the process?"
- "What did you enjoy most about contra dance? Why?"
- "Which did you like best, circle or contra dance? Why?"
- "How did you feel when you were doing a contra dance as opposed to a circle dance?"
- "How were your feelings the same or different? Explain."

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.)

- Ask students to think of one or two other ways partners can move in, around, through, etc., during a line dance.
- Use these ideas for the next class.

Social Etiquette for Dance

Social Etiquette for Dance is everybody's responsibility. It is part of helping everyone to have a good experience. Each individual should contribute by being a good partner. Discuss the following points:

1. Personal grooming, clean hands
2. Giving proper attention to your partner. This makes a person feel good. Security develops from a friendly smile, a cheerful word, being alert to your partner rather than looking around the room.
3. Good partners help their partners when they make obvious errors. Don't get angry. Give encouragement.
4. Cooperate with your partner. Work together as a team. Be able to talk over a problem, come to a solution, and encourage each other to try something different or ask for help.
5. Always begin and end your partner dance with a symbol of courtesy: a nod of the head, a bow or curtsy, a wave, etc.
6. Graciously accept a change in partners and practice the above courtesies.
7. Do not show off or try to attract attention to yourself or to your partner if it is not warranted.

Couples in a Line – Double file, Long way or Contra Set, partners facing

→ ↓ ← foot

→ ←

→ ←

→ ←

→ u ←

→ p ←

→ ↑ ← head

DANCE – GRADE 2 PATTERN & FOLK DANCE

Line ‘em Up! Folk Dance B – Contra, Line and Structure Lesson 9

CONTENT STANDARDS

- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- 2.1 Create and improvise movement patterns and sequences.
- 2.7 Work cooperatively in large and small groups.
- 3.3 Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movements).

ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm, and form when creating dance?
- How do I act, move, and perform differently when I create alone or in a group?
- How can I compose, choreograph, direct and create dance through combining, expanding and sequencing?
- How do I use my knowledge of dance vocabulary, concepts and skills to create dance?
- What do I know about dances from different cultures?
- How do I use cooperative skills and concentration to create, appreciate and interpret dance?
- What skills and vocabulary do I need to create and appreciate dance?
- What do I need to know to analyze, compare and contrast dances?

OBJECTIVES & STUDENT OUTCOMES

- Students will create and repeat movement phrases.
- Students will create and perform simple rhythmic patterns that repeat.
- Students will perform line and circle dances using varying phrase lengths.
- Students will work in groups to create dances and perform for peers.
- Students will identify traditional folk dance form, patterns, origin and historical significance.

MATERIALS

- Video Camera (*optional*)
- CD Player
- CD's:
 - "Soldier's Joy"
 - "Little Brown Jug"
 - "Celtic Suite"
 - "Skip the Jig"
 - "Spootiskerry"
 - "Skippity Jig"
 - Contemporary rock, country rock music, Disney Tunes (*optional*)
- Masking Tape or Chalk

Words to know:

- **pathway:** - a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway).
- **contra dance:** a dance done in two lines with pairs facing each other.
- **elbow swing:** pairs hook right elbows and turn once around returning back to original position.
- **do-sa-do:** face partner, pass each other right shoulder to right shoulder, move around each other

passing back to back and return to original position

- **sashay:** facing each other pairs hold hands then slide or gallop one direction then back to original position.
- **right and left through:** also called *trading places*; opposite partners walk toward each other extending right hand pass right shoulders and assume position on opposite side of the line.
- **cast off:** partners at the top or head of the line turn away from the line and walk to the back of the line leaving a new lead pair.

RESOURCES

- *Music for Creative Dance*, by Eric Chapelle, "Celtic Suite", "Skip the Jig", "Spootiskerry"
- *Music for Creative Dance*, by Eric Chapelle, "Skippity Jig"
- Folk Dance Music, "Soldier's Joy", "Little Brown Jug", available at the SDCS VAPA office
- Lists of folk dance patterns and pictures available at the SDCS VAPA office
- *Dance A While: Handbook of Folk, Square, Contra, and social Dance* by Jane A. Harris available from Amazon.com or at the SDCS VAPA office

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

- Ask students to share one or two ways partners can move in, around, through, etc., during a line dance (extension from lesson #8).
- Ask students to demonstrate with their partner or explain.
- Chart answers.

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

- Review the two contra dances from lesson #8 by having entire class call out order of progressions.
- Dance both dances as an entire class.
- Ask Students:
 - "How do you feel as one of the people who are waiting for your turn as the head partner?" (e.g., bored, excited, etc.)
 - "Can you think of some axial movement we could do while we are waiting to dance as the lead partners?"
- Ask for suggestions from the warm-up and guide students through the execution of these steps. The new dance would look something like this:
 - Two lines of students facing each other, each has a partner
 - Both lines move **forward and back** while **skipping** (eight beats each direction).
 - Head partners **sashay** down the line holding hands and **galloping**, or partners can be back to back or side by side (eight beats down and eight beats back).
 - Those who are waiting in the line can:
 - Form a "bridge" with their arms for the lead partners to slide through
 - **OR** sit down and touch feet as head couple jumps over their legs,
 - **OR** do a dance step like step and clap, or some arm movement, etc. for a total of 16 beats. (You may have to prompt students to encourage creative thinking. "Can you use only arms, legs, hips, head or can you dance at a different level?")
 - All **elbow swing** their partners for eight beats while hopping on one foot
 - Head partners **cast off** while rolling or turning while those who are moving up the line will twist and move their feet from side to side as they move to the right to form new head partners.
- Follow the same procedure to create a second dance.

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

- Ask each pair of students to come up with a creative way to move down the line and back again and to cast off.
 - Prompt them to explore mirroring side-by-side, back-to-back, on the floor, piggyback, etc.
- Allow about 10 minutes for students to create arm and body movement while you move around the room providing prompts and giving feedback.

- Perform the dance or dances with half the class as the other half watches as good audience members (watch, listen, respond).
- Create a simple rubric for students to use to identify dance steps.
- Repeat one or both dances as many times as necessary to allow each pair to perform their original partner movement down the center and back, and during the cast off.
- Ask audience members to respond by identifying (using dance vocabulary) the changes they saw in the partner's movement
- Optional: Videotape dances and let students watch themselves for self-evaluation.

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

- "What did you learn about line and contra dance?"
- "What are the similarities and differences between contra and circle dance?"
- "What was challenging about adding locomotor movement to the dance?"
- "What was challenging about combining locomotor movement and direction changes?"
- "What was challenging about working with such a large group of peers?"
- "What did you enjoy most about contra dance?"
- "Which did you like best, circle or contra dance? Why?"
- "How did you feel when you were doing a contra dance as opposed to a circle dance?"
- "Were your feelings the same or different?"

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.*)

- Ask students create costumes and meaning for their dance.
 - Clip pictures from magazines, draw own original designs, etc.
 - Write a brief explanation of the dance and it's meaning.
- Ask the following questions:
 - Where would you see this dance being performed and by whom (elderly, children, families, etc.).
 - What significance would this dance have? (Celebration? What kind? Birthday, wedding, holiday, parade)?

Social Etiquette for Dance

Social Etiquette for Dance is everybody's responsibility. It is part of helping everyone to have a good experience. Each individual should contribute by being a good partner. Discuss the following points:

8. Personal grooming, clean hands
9. Giving proper attention to your partner. This makes a person feel good. Security develops from a friendly smile, a cheerful word, being alert to your partner rather than looking around the room.
10. Good partners help their partners when they make obvious errors. Don't get angry. Give encouragement.
11. Cooperate with your partner. Work together as a team. Be able to talk over a problem, come to a solution, and encourage each other to try something different or ask for help.
12. Always begin and end your partner dance with a symbol of courtesy: a nod of the head, a bow or curtsy, a wave, etc.
13. Graciously accept a change in partners and practice the above courtesies.
14. Do not show off or try to attract attention to yourself or to your partner if it is not warranted.

GRADE K-2 DANCE MUSIC – CD's

CD	Artist
Music for Creative Dance, CD's Discs 1-4	Eric Chappelle
Perceptual Motor Rhythm Games	Capon and Hallum
Kids in Motion	Greg and Steve
Ready, Set, Move!	Greg and Steve
We All Live Together, Vol. 3	Greg and Steve
We All Live Together, Vol. 5	Greg and Steve
Creative Movement and Rhythmic Expression	Hap Palmer
Getting to Know Myself	Hap Palmer
Ideas, Thoughts and Feelings	Hap Palmer
Movin'	Hap Palmer
Sally the Swinging Snake	Hap Palmer
Rhythms On Parade	Hap Palmer
So Big	Hap Palmer
Can a Jumbo Jet Sing the Alphabet? (optional)	Hap Palmer
Music and Movement in the Classroom, PreK-K	Steven Traugh
Music and Movement in the Classroom Grades 1 & 2	Steven Traugh

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.

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

**GRADE TWO
DANCE**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	<p>Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).</p> <ul style="list-style-type: none"> • Perform a combination of even (walk, hop) and syncopated (skip) rhythmic movement. • Perform combinations of movement that employs level change (jump, run, roll). • Vary speed in movement combinations (run fast, slide slowly, gallop briskly).
1.2	<p>Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).</p> <ul style="list-style-type: none"> • Demonstrate beginning skills in balance by transferring weight from one foot to the other, moving the body in a pendulum motion, and taking center of gravity off balance while sustaining balance on one foot. • Combine three axial movements that emphasize how you move (movement qualities e.g., twist, turn, stretch, bend, vibrate, sustain, burst, etc)
1.3	<p>Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).</p> <ul style="list-style-type: none"> • Demonstrate ability to count a series of eight movements (locomotor or axial) and then freeze. • Perform two locomotor and two axial movements in combination, varying in speed (run fast, stop and stretch slowly, wiggle lively and float like a balloon in a strong wind). • Transform rhythmic patterns of sound into body movements.
1.4	<p>Expand the ability to incorporate spatial concepts with movement problems.</p> <ul style="list-style-type: none"> • Combine a minimum of four movements incorporating shapes, levels, and directions (space) while performing locomotor or axial movements, (e.g.. move at a low level in a curved shape, make an angular shape on a high level).
1.5	<p>Name a large number of locomotor and axial movements in dance.</p> <ul style="list-style-type: none"> • Identify and name ten locomotor and ten axial movements using correct terminology.
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 and improvise movement patterns and sequences.</p> <ul style="list-style-type: none"> • Select a variety of locomotor movements and combine to create a movement sequence. • Select a variety of axial movements and combine to create a movement sequence. • Combine a minimum of two locomotor and two axial movements into a movement sequence. • Improvise movement based on directions (e.g., a seed is planted, it grows, it withers, and dies), from a simple verbal instruction.

2.2	<p>Demonstrate multiple solutions in response to a given movement problem (e.g., In how many ways can you travel from point A to point B?).</p> <ul style="list-style-type: none"> • Use a variety of ways to change a movement idea from one shape to another (e.g., straight line to a circle). • Create a variety ways to change the tempo of a movement sequence. • Create a variety of ways to change the force/energy of a movement sequence. • Create a variety of ways to change the emotion (sad, happy, etc) of a movement sequence. • Create original movement in response to a single visual or auditory prompt.
2.3	<p>Create a simple sequence of movement with a beginning, middle and an end, incorporating level and directional changes.</p> <ul style="list-style-type: none"> • Create ways to use levels, direction, and shape (elements of space) to combine five movements that relate to one another and has a definite start, longer middle section, and finish (phrase).
2.4	<p>Create shapes and movements, using fast and slow tempos.</p> <ul style="list-style-type: none"> • Demonstrate the ability to move from slow to fast, and fast to slow using a variety of axial and locomotor movement ideas.
2.5	<p>Develop a dance phrase that has a sense of unity.</p> <ul style="list-style-type: none"> • Using a combination of axial and locomotor movements, develop a repeating movement phrase (round). • Using a combination of axial and locomotor movements, create a complete movement idea with a start and a finish and explain how the parts relate to each other.
2.6	<p>Create, memorize, and perform original expressive movements for peers.</p> <ul style="list-style-type: none"> • Create movement phrases, with a definite start and finish, rehearse in a group, and perform for classmates.
2.7	<p>Work cooperatively in small and large groups.</p> <ul style="list-style-type: none"> • Create, share, and perform dance phrases with members of a group. • Demonstrate the ability to transform a movement sequence through full and small group guided practice by manipulating dance elements (e.g., change direction, pattern, tempo, shape) to show choices.
2.8	<p>Demonstrate partner skills (e.g., imitating and leading/following).</p> <ul style="list-style-type: none"> • Demonstrate the ability to lead and follow through mirroring partner exercises. • Move with a partner in a variety of ways (e.g., front to front, back to back, front to back, side to side; traveling, and standing still).
<p>3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p>Name and perform social and traditional dances from various cultures.</p> <ul style="list-style-type: none"> • Perform a variety of circle, line, and partner dances representing various cultures in your classroom.
3.2	<p>Explain commonalities among basic locomotor and axial movements in dances from various countries.</p> <ul style="list-style-type: none"> • Recognize and discuss how circle, line, and partner dances often share similar foot/leg work (walking, kicking, step touch, skipping, etc.). • Recognize and discuss how circle, line, and partner dances use similar movement patterns (forward/backward, in/out, left/right). • Recognize and discuss the use of gesture (arm/hand placement, bowing and body

	position, etc.).
3.3	<p>Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movements).</p> <ul style="list-style-type: none"> • Explore even and uneven (syncopated) rhythms through body movement. Discuss the similarities found in rhythms from different cultures.
3.4	<p>Describe dances seen in celebrations and community events.</p> <ul style="list-style-type: none"> • Using dance vocabulary of time, space, and energy/force, describe dance sequences seen in traditional, celebratory or current dances. • Recognize simple dance phrases and patterns that repeat in traditional, celebratory or current dances.
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).</p> <ul style="list-style-type: none"> • List a variety of dance steps, movement patterns and formations (solo, pairs, groups, lines, circles, repeating phrases, etc.) you see in a dance. • Describe the type of energy quality seen (twist, turn, stretch, bend, vibrate, sustain, burst, wiggle) in a dance and the emotion it represents. • Identify strong and weak beats within a rhythm pattern (e.g., waltz compared to polka).
4.2	<p>Describe how the movement in dances of peers communicates ideas or moods to the viewer (e.g., ocean environment or a sad or joyous dance).</p> <ul style="list-style-type: none"> • Create movements to communicate an idea, perform for the class, and discuss how the energy, upper body movement (gesture), tempo, and facial expression contributed to the meaning of the dance.
4.3	<p>Describe the similarities and differences in performing various dances (e.g., direction changes, steps, type of energy and tempo).</p> <ul style="list-style-type: none"> • Perform two or three different dances and compare and contrast the similarities and differences in body movement and pattern (e.g., energy/force, speed, leg/footwork, hand holding, arm and body work, head/shoulders, changes in direction, use groups, partners, formations, etc.). • View a variety of dances and using dance vocabulary, tell which one you would prefer to perform and why.
<p>5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p>Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme).</p> <ul style="list-style-type: none"> • Create an improvisation or movement phrase from a simple piece of text, image, or song lyrics.
5.2	<p>Demonstrate language arts concepts through dance (e.g., show different punctuation marks through movement).</p> <ul style="list-style-type: none"> • Interpret parts of a simple story or text using body movement (e.g., beginning, middle, end, character and setting and how altering the punctuation: period/freeze, comma/pause or hold, exclamation point/explosive, etc.). • Create body movement that reinforces the idea of sequencing and following direction. • Create simple rhythms using the whole body to demonstrate word analysis (syllable and rhythm pattern).

5.3	Describe how choreographers create dances. <ul style="list-style-type: none">• Talk about how choreographers create dances through movement phrases like writers write stories (beginning, middle, and end, character and setting).• Discuss where choreographers get their inspiration (music, literature, emotions, current events, and everyday movement).
5.4	Describe how dancing requires good health-related habits (e.g., adequate nutrition, water, and rest, proper preparation for physical activity). <ul style="list-style-type: none">• Understand how warm-up helps prevent injury and gets the body ready to move.• Discuss reasons why eating good food and drinking water gives you energy to move.• Discuss why rest is important for healing and growing when not dancing.

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.