

# GRADE TWO DANCE LESSONS

## Pre-lesson: Elements of Dance

1. Time: Beat and Rhythm
2. Time: Beat and Tempo
3. Creating a Pathway Dance with my Initials
4. Energy: Characteristics of Movement
5. Space: Pathways and Choreography
6. Spatial Relationships: Making a Connection
  - 6B. Dance and Language Arts: Language Arts Through Movement Experiences\*
7. A. Folk/Traditional Dance: Circle Dance and Structure
7. B. Folk/Traditional Dance: Procession (or Chain) Dance and Structure
8. Folk/Traditional Dance: Contra Dance and Structure
9. Folk/Traditional Dance: Creating and Original Folk Dance
10. Folk/Traditional Dance: Stories and Folk Dance\*

\* Indicates Integration Lesson

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

### **Use movement expressively and safely**

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

### **Use listening and observation skills**

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

**Build social skills: trust cooperation and respect**

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

**Believe what you are doing**

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

**Classroom Expenses**

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

SDUSD Visual and Performing Arts Department  
Dance - Grade 2

Prior Knowledge – At-a-glance

Preparing the second grade student for dance:

Review Vocabulary (refer to glossary at the end of the dance unit):

**1. Element of Space** (components):

- **Personal Space** (K Dance Lesson #1)
  - *Axial Movement*: bend, twist, reach, curl, stretch, turn
- **General Space** (K Dance Lesson #2)
  - *Locomotor Movement*: run, hop, jump, leap, skip, roll, slide, march, tiptoe, walk, slither
- **Size** (large and small) and **Level** (high, medium and low) (K Dance Lesson #3)
- **Shape** (wide, narrow, flat, geometric, twisted) (K Dance Lesson #4, 8 and 9)
- **Level**

**3. Element of Time** (components) (K Dance Lesson #5 and 6)

- Fast, slow, freeze

**4. Element of Energy/Force** (components): (K Dance Lesson #6):

- Heavy and light
- Tight Loose
- Effort (Grade 1 Lesson #1)
- Movement quality (Grade 1 Lessons #2 and #3)

**5. Reinforce counting** beats and movements in groups of 4's and 8's.

\*Grade 1 students will be asked to count dance movements up to *16 beats*.

**6. Expression and sequencing** movement for meaning (Grade 1 Lessons #5, #7, #8, #9)

## Grade 2 Dance Lesson #1

### Time

#### Beat and Rhythm

Lesson-at-a-Glance

#### Warm Up

In a circle clap, slap, march, stomp and perform simple hand and arm movements to a song with a strong beat.

#### Modeling

Discuss beat and rhythm. Tap on the desk lightly to show weak beats, pound heavily to show strong beats. Arrange beats into a rhythm. Play on a drum while students use movement to express even (walk), uneven (skip and gallop), fast and slow rhythms.

#### Guided Practice

Arrange students in groups of four and create representations of four beat sequences with multiple rhythms in both personal and general space.

#### Debrief

Assess group performance using individual flash cards, and criteria and rubric.

#### Extension

Recognize the rhythmic pattern in poetry and create movement.

#### Materials

Visual Representation of Beats Flash Cards  
Group Performance Criteria and Rubrics 1 and 2  
CD Player  
Video Camera

#### Assessment

Discussion, Performance, Q&A, Criteria and Rubric, Visual Representation of Beats Flash Cards

#### ELA Standards Addressed

*Reading Comprehension: 2.2 Use the purpose in reading, (i.e., tell what information is sought).*  
*Literary Response: 3.4 Identify the use of rhythm, rhyme, and alliteration in poetry.*

**DANCE – GRADE 2  
TIME**

<p><b>BEAT AND RHYTHM</b> <b>Lesson 1</b></p> <p><i>This lesson may need to be taught in two class periods due to the length of the lesson and difficulty of the concepts (especially without prior music instruction).</i></p>	
<p><b>CONTENT STANDARDS</b></p> <p>1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting). 4.1 Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).</p>	
<p><b>TOPICAL QUESTIONS</b></p> <ul style="list-style-type: none"> <li>• How do I arrange beats into a rhythm and show through movement?</li> </ul>	
<p><b>OBJECTIVES &amp; STUDENT OUTCOMES</b></p> <ul style="list-style-type: none"> <li>• Students will create and repeat movement phrases that emphasize beats in rhythmic patterns.</li> </ul>	
<p><b>ASSESSMENT</b> (Various strategies to evaluate effectiveness of instruction and student learning)</p> <ul style="list-style-type: none"> <li>• <b>Feedback for Teacher</b> <ul style="list-style-type: none"> <li>○ Group Choreography and Performance Criteria and Rubric (included)</li> <li>○ Student response to inquiry</li> <li>○ Performance</li> </ul> </li> <li>• <b>Feedback for Student</b> <ul style="list-style-type: none"> <li>○ Teacher feedback</li> <li>○ Peer feedback</li> </ul> </li> </ul>	
<p><b>WORDS TO KNOW</b></p> <ul style="list-style-type: none"> <li>• <b>beat</b> - an element of time that rhythmically repeats and is steady.</li> <li>• <b>tempo</b> - 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.</li> <li>• <b>rhythm</b> - 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.</li> </ul>	
<p><b>MATERIALS</b></p> <ul style="list-style-type: none"> <li>• Group Performance Assessment (included)</li> <li>• Visual Representation of Beats Flash Cards</li> <li>• Video Camera (optional)</li> <li>• CD Player</li> <li>• CD's:             <ul style="list-style-type: none"> <li>&gt; "Up &amp; At 'Em"</li> <li>&gt; "Totem Pole"</li> </ul> </li> </ul>	
<p><b>RESOURCES</b></p> <ul style="list-style-type: none"> <li>• <i>Music for Creative Dance</i>, by Eric Chappelle Composer; "Up &amp; At 'Em", "Totem Pole"</li> </ul>	
<p><b>WARM UP</b> (Engage students, access prior learning, review, hook or activity to focus the</p>	



student for learning)

- Arrange class in a circle.
- Play a familiar song with a strong beat (Marches are good). Clap hands, stomp feet, slap legs, etc. to the music. Allow students to move their body in personal space while clapping. Have students stand and march to the beat. Raise arms, clap hands and march in place, move in general space, etc.
- Tell students that they just performed to a **steady beat**.
- Repeat above exercise and do a strong movement on one of the beats (e.g. beat 1 by clapping hands or raising arms...hold beats 2-3-4. Do a strong movement on two beats, clap or raise arms on beats 1 and 3, hold 2 and 4, etc.)
- Tell students that when we emphasize a beat with a strong movement that is called an **accent**.
- To emphasize, create a conga line while students roll arms and throw one hand up in the air on beat 4...roll, roll, roll, arms up, etc.

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

Part One

- Review beat, accent and **introduce rhythm** (a pattern of beats).
- Tell students they are going to explore a variety of rhythms and they will respond by using appropriate movement in personal and general space.
- Using a drum, clapping your hands or tapping on an object, create rhythms for **freeze and hold** (drum beat on count 1, silent 2-4), **elephant walk** (drum beats on counts 1 and 3 silent on beats 2 and 4, slow stomp), **normal walk** (drum beats on 1, 2, 3, 4) this rhythm also represents the steady beat, **gallop or skip** (drum beats on 1 and 2 and 3 and 4 and), and **mouse run** – (fast **tiptoe**) (drum beats quickly 1 e-and-ah, 2 e-and-ah, 3 e-and-ah, 4 e-and-a).
- Ask students to find their personal space and play rhythms from the slowest to fastest for 4 sets of 4 beats (16 counts total) for each rhythm. Perform movement in either personal or general space for each set of rhythms.
- Change the order of the rhythms (e.g. mouse run, elephant walk, mouse run, normal walk, freeze and hold).
- Change the number of beats you will use for each rhythm. When you stop playing, the student must **freeze**.
- Pay close attention to any anticipation, hesitation and **body control**. Encourage students to control **balance** when changing speeds or freezing.
- Part Two
- Create movement combinations in both personal and general space while playing varying rhythms (slice the air in personal space with a mouse run, create a frozen shape at a different level each time on the freeze and hold). Play corresponding rhythms.
- Create 2 or 3 more combinations.

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

Part 1

- Have all students review steady beat (normal walk). Practice in personal and general space. Continue to play a steady beat and prompt students to mouse run, skip, freeze and hold, elephant walk, gallop, and normal walk. Students must get used to hearing the steady beat and dancing in rhythm. Guide them towards the understanding that the steady beat is within the rhythm.
- Ask students to march in place, normal walk, or use another axial movement to illustrate the steady beat while you play varying rhythms. Students MUST maintain the steady beat when they hear the rhythm played.
- Once students understand beat and rhythm, divide the room in half designating one side as **Steady Beat Land**, the other side as **Rhythm Land**. Divide the class in half and place them in either **Steady Beat** or **Rhythm Land**.

- Select a movement in *personal or general space* and tell students in *Steady Beat Land* they must keep the steady beat at all times, even when they hear the rhythm change. E.g., students in *Rhythm Land* will perform movement in general space (gallop, freeze and hold, etc.) corresponding to the rhythm of the drum, and students in *Steady Beat Land* will perform movement in personal space (bounce, march, etc.) expressing the steady beat within the rhythm being played.
- Switch groups and repeat.
- Remind students that in *Steady Beat Land* the movement must be steady and not in rhythm with the drum.
- **Part Two**
- Review accents and have students perform shapes on a certain beat within a group of 4. Freeze and hold on beat 1, create two shapes instead of *Elephant Walk* on beats 1 and 3; throw arms up in the air on beat 4 (as in a conga rhythm).
- Perform these in combinations in personal and general space (e.g., *Elephant Walk* for 4 beats create shapes for 4 beats, repeat walking and shapes. Add level and direction changes.
- Combine rhythms and accent (Clap for 8 beats, slide for 8 beats, freeze and hold for 8 beats). Repeat.
- \*Option: If students are ready, create a flocking exercise where 4 groups create movement for steady beat, accent on 1, 1 and 3, and fast rhythm. Each group starts in one corner of the room. Group 1 begins, group two starts on the 3<sup>rd</sup> set of beats, group three starts on the 5<sup>th</sup> set of beats, and group four starts on the 7<sup>th</sup> group of beats. The exercise can be repeated until the rhythms fall apart or feel free to stop and start as often as needed until the rhythms are clearly seen.

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

- Review the meaning of beat and rhythm.
- Sit students in a circle. Play a few pieces of music and ask them to find the steady beat by clapping hands or patting thighs.
- Add another movement to the beat (lift head from side to side, lift and lower hands or shoulders, move elbows, etc.
- Playing the drum select movements and play varying rhythms. Ask students how it feels to do movement when rhythm is fast (hard, tiring, rushed, etc.) and when it is slow (boring, tired, etc.).
- Use Group Performance Rubric #1
- Make copies of the Visual Representation cards and distribute two cards to each group of 4 students.
- 2. Ask students to identify the type of rhythm and create two sequences (2 groups of 4 beats, totaling 8 beats) for each rhythm card.
- **Day Two Option 2 – Assessment: Creating Beat and Rhythm Sequences**
- Use Group Performance Criteria and Rubric #2.
- **Criteria:**
- 1. Groups of four students create two four-beat sequences done twice in succession (2 groups of 4 beats each for a total of 16 beats).
- 2. Section 1 movement must emphasize steady beat, section two movement must show a contrasting rhythm.
- 3. Make changes as prompted in size, level, shape or direction.

**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 a series of pictures or shapes.
- Clip images from a magazine and arrange them into groups demonstrating strong and weak beats.
- Literacy Connection
  - Recognize the rhythmic pattern in poetry and create movement. E.g. translate simple nursery rhymes from familiar poems into movement (e.g., Humpty Dumpty is interpreted as 2 stanzas of galloping, 1 stanza (4 counts) of mouse running and 1 stanza of galloping. (Have students gallop forward on stanza 1 (4 counts), change direction and gallop on stanza 2 (4 counts), stanza 3 (4 counts) mouse run in a circle, stanza 4 (4 counts) gallop in another direction freeze on count 4.
  - Recognize words with emphasis and strength in text.
  - Write a brief narrative using two or three strongly emphasized words.

Visual Representation: Beat and Rhythm with Description

1 2 3 4  
Normal Walk – Steady Beat

1 2 3 4  
Freeze and hold

1 2 3 4  
Elephant Walk

1 2 3 4  
and and and and  
Gallop or Skip

1 2 3 4  
e and ah e and ah e and ah e and ah  
Mouse Run

1 e and ah 2 e and ah 3 e and ah 4 e and ah

1 and 2 and 3 and 4 and

1 2 3 4

1 2 3 4

1 2 3 4

## Assessment #1 – Beat and Rhythm

**Criteria:**

1. Rhythm is identified correctly
  2. Two four-beat sequences done twice in succession (2 groups of 4 beats each for a total of 16 beats).
  3. Repeat sequences and make changes as prompted in size, level, shape or direction.
- 3 Proficient:** Group identified each rhythm and represented two four-beat phrases with movement. Dancers made changes as prompted with little or no coaching.
- 2 Basic:** Group identified each rhythm and represented two four-beat phrases with movement with some coaching. Dancers may hesitate and need some side coaching throughout exercise.
- 1 Approaching:** Group had difficulty interpreting and creating sequences and needed heavy coaching from peers or teacher.

Group #	Criteria Met			Score		
<b>Names:</b>  Comments:	<sup>1</sup> Y N	<sup>2</sup> Y N	<sup>3</sup> Y N	3	2	1
<b>Names:</b>  Comments:	<sup>1</sup> Y N	<sup>2</sup> Y N	<sup>3</sup> Y N	3	2	1
<b>Names:</b>  Comments:	<sup>1</sup> Y N	<sup>2</sup> Y N	<sup>3</sup> Y N	3	2	1

**Group Performance Criteria and Rubric – Beat and Rhythm Dance**

**Criteria:**

1. Two four-beat sequences done twice in succession (2 groups of 4 beats each for a total of 16 beats).
2. Section 1 movement must emphasize steady beat, section two movement must show a contrasting rhythm.
3. Make changes as prompted in size, level, shape or direction.

**3 Proficient:** Group created two four-beat phrases with an accent movement showing one with steady beat movement and the 2<sup>nd</sup> showing a contrasting rhythm. Each phrase was repeated twice in succession. Dancers made changes as prompted with little guidance.

**2 Basic:** Group created two four-beat phrases sequences but contrasting rhythms not clearly noted. Each phrase was repeated twice in succession. Dancers hesitated and needed side coaching throughout exercise.

**1 Approaching:** Group had difficulty creating sequences and needed modeling from peers or teacher.

Group #	Criteria Met			Score		
	1	2	3	3	2	1
Names:	Y N	Y N	Y N	Comments:		
Names:	Y N	Y N	Y N	Comments:		
Names:	Y N	Y N	Y N	Comments:		

## Grade 2 Dance Lesson #2

### Time

Beat and Tempo

Lesson-at-a-Glance

### Warm Up

Select an activity or chore and create movement for that activity. Do at a fast speed and at a slow speed while a partner watches.

### Modeling

As a group, select a single movement (e.g. start standing and spin to the ground) and do this movement for 16 beats. Speed up the movement by reducing the number of beats by one half. Continue to reduce the number of beats by half until the movement is a single beat, motion or shape. Reverse the movement and increase the number of beats.

### Guided Practice

In pairs create a two-part dance (one part in personal space, the other part in general space) that will be done simultaneously in 16 beats. Lengthen or shorten the number of counts and discuss what happens to the movement (speeds up with less beats, slows down with more beats).

### Debrief

Discuss the criteria and rubric for the Beats and Tempo performance and use as pairs perform. Discuss what happens to the movement when beats are added or taken away.

### Extension

Create a dance from a poem or short story that can be divided into three sections. Identify character, setting, and sequence and create movement for each of the three sections in 16 counts. Reduce the number of counts to show tempo change. Discuss the importance of abbreviation and the use of descriptive words to add length and meaning to a story.

### Materials

Beats and Tempo Criteria and Rubric  
CD Player and Music  
Video Camera and/or Digital Camera

### Assessment

Discussion, Performance, Q&A, Criteria and Rubric

### ELA Standards Addressed

*Literary Response and Analysis:* 3.1 Compare and contrast plots, settings, and characters presented by different authors.  
*Writing Strategies:* 1.1 Organization and Focus Group related ideas and maintain a consistent focus.; 1.4 Revise original drafts to improve sequence and provide more descriptive detail.  
*Listening and Speaking:* 1.8 Retell stories including characters, setting and plot.



## DANCE – GRADE 2 TIME

### Beat and Tempo Lesson 2

#### CONTENT STANDARDS

1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).

#### TOPICAL QUESTIONS

- What are beats and how do I use them to show time and tempo in dance?
- What happens when beats are increased or decreased in a dance?

#### 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 for a specific number of counts.
- Students will demonstrate movement sequences that combine time, space and force/energy.

#### ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Assessment Criteria Beat and Tempo (included)
  - Student response to inquiry
  - Performance
- **Feedback for Student**
  - Teacher feedback
  - Performance

#### WORDS TO KNOW

- **beats** - pulses that indicate rhythm; counts
- **time** - an element of dance involving rhythm, phrasing, tempo, accent, and duration.
- **tempo** - the speed of music or dance

#### 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"

#### RESOURCES

- *Music for Creative Dance*, by Eric Chappelle; "Islands", "Chirpa Chirpa", "Tempo Tantrum"
- *Music and Movement in the Classroom Grades 1 and 2*, by Steven Traugh, "Eensy Weensy Caterpillar", pg 51, CD #2

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

- Review **beat and rhythm** from lesson #1.
- Give each pair of students an activity or chore (e.g. washing the windows).
- Ask pairs to take turns practicing (one minute) that activity or chore at a fast speed and at a slow speed while the other watches. Prompt students when to change tempo. Switch partners and repeat.
  - “What happened to the movement when you changed speeds?” (Did you get out of control or tired? Was the movement blurred or too quick to execute?).

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

- Give students a simple 16-count movement to perform in personal space (start at a low level and move to a very high level, spiral to the ground from a high level to a low level, etc.).
- Play a drum or simply count to 16 while students perform a simple movement.
  - It should take students all 16 counts to complete the movement.
- Repeat the same movement for 8 counts, then 4 counts, 2 counts and 1 count.
- Try reversing the direction of the movement. (e.g., 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 the faster the movement has to be performed, and many counts causes the movement to become slower.)
  - “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 makes movement more difficult to execute and slower movement takes more sustained control (balance). **Both require energy** of different kinds.)
  - 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 either ask them to choose or label them as partner A and B.
- Partner A will move in **personal space** from low to high in the number of counts you specify. *Students may choose their own axial movement or assign a movement to combine with their level change.*
- Partner B will travel in **general space** away from partner A and return back again by the last count. *Students may choose their own locomotor movement or assign a movement.*
- Rehearse both parts separately then together. If necessary, draw attention to the halfway point in the selected count, which will guide students to know when they should be halfway through their movement in personal space, or on their way back in general space. This is a good math connection to doubles.
- On the last count, both partners are to make a **connected shape showing balance** to complete the dance. The partners must connect in some way (head to shoulder, hand-to-hand, foot to hip, etc.) You may want to practice this skill with the students a few times before having them do the entire activity.
- Count out loud and/or play a drum, percussion instrument or use music for a specific number of counts.
- Assign a new movement and see if students can make the change spontaneously without rehearsing. **Note:** Students dancing in personal space must do their movement once, and not as a repetitive movement, or else their timing is not effected by the varying counts. (Other axial ideas: a turn, an arc with the arm from right to left, a diagonal slice with the hand).
  - If using music, use a piece that is easy to count. Play the music several times, find the steady beat and count 4, 8, 16, 24, etc. beats to the music.
- Switch roles and vary the number of counts (beats) each time you change partners (shorten or increase the number). Students will quickly see that it takes a certain number of counts (beats) to complete certain tasks with success.

**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., swifty, 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  $4 \text{ counts} + 4 \text{ counts} = 8 \text{ counts}$ . Perform movement to a math solution and end in a shape.
- End all connected shapes in a balancing shape.

**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 (beats) 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 (beats) in your dance? 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 two-part dance and teach it to a peer. Each section must be 16 beats long. Create a shortened version of the dance by decreasing the number of beats to eight (8), then four (4). Create single frozen shapes to show abbreviation.
- **Literacy Connection:**
  - Create a dance from a poem or short story that can be divided into three sections.
    - Recommendation: *Eensy Weensy Caterpillar* with CD used here.
  - Distribute a copy of the poem and read along while listening to the CD
  - As a group, discuss the sequence of events, the action, the character and the setting in each section.
  - In Pairs, decide who will dance the part in personal space and who will dance in general space. Also determine who the character will be in each section of the poem. (E.g., In "Caterpillar" the two characters in the first section are the *egg/caterpillar* and a *leafy bush*).
  - Every two lines will represent 8 beats of movement (remember frozen shapes are also counted). The dance in total should consist of 48 beats or three sections of 16 beats.
  - Abbreviate each section into eight (8) counts, then four, two and a single frozen shape.
- Discuss the importance of abbreviation and, in contrast, why descriptive language that extends an idea is important to good writing and communication.



## Grade 2 Dance Lesson #3

### **Pathway** Creating a Pathway Dance with My Initials

#### Lesson-at-a-Glance

#### **Warm Up**

Distribute paper and draw large initials for first and last name in *upper case letters*.

#### **Modeling**

Discuss *pathway*. Draw your initials in the air and create pathways for your initials on the floor and have students mimic. Identify the types of lines and movement used in personal and general space.

#### **Guided Practice**

Have students explore pathways in the air and on the floor in personal and general space with their own initials. Create a three-part pathway dance with peers.

#### **Debrief**

Discuss the criteria and rubric for the "Pathway Dance" performance. After performances, discuss pathway and how certain types of lines beg for certain energies (zigzag=sharp, curves=smooth).

#### **Extension**

Have students create a three-part dance using all of their initials. Discuss how the choreographer and the author use the same format (beginning, middle, and end, opening and closing remarks, conclusion, etc.).

#### **Materials**

Pathway Dance Criteria and Rubric  
CD Player and Music  
Student Worksheet  
Video Camera

#### **Assessment**

Discussion, Performance, Q&A, Student Worksheet, Criteria and Rubric

#### **ELA Standards Addressed**

*Word Analysis:* 1.8 Use knowledge of individual words in unknown compound words to predict their meaning.

*Writing Strategies:* 1.4 Revise original drafts to improve sequence and provide more descriptive detail.

*Listening and Speaking:* 1.4 Give and follow three- and four-step oral instructions, 1.9 Report on a topic with supportive facts and details.

## DANCE – GRADE 2 PATHWAY

### Creating a Pathway Dance with My Initials Lesson 3

It is recommended that the Grade 2 Pre-lesson be as a review before starting this lesson.

#### CONTENT STANDARDS

- 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).

#### TOPICAL QUESTIONS

- What is pathway and how do I use my knowledge of space to create a pathway dance with peers?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will interpret letters drawn on paper and transform them into axial and locomotor movement using direction and line.
- Students will work together in trios to create a pathway dance.

#### ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Pathway Criteria and Rubric (included)
  - Student response to inquiry
  - Student Worksheet
- **Feedback for Student**
  - Teacher feedback
  - Student Pathway Worksheet
  - Pathway Criteria and Rubric

#### WORDS TO KNOW

- **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.

#### MATERIALS

- Paper and pencils
- Tape or Chalk
- Music – “Tempo Tantrum” or any instrumental music with tempo changes.
- Video Camera and monitor

#### RESOURCES

- *Music for Creative Dance* by Eric Chappelle

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

- Distribute paper and tell students to draw their first and last name initials largely in upper

- case letters*. On the other side of the paper tell students to draw their *lower case initials*.
- 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*)

- Discuss the word *pathway* - 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).
- Using your own (teacher) initials, ask students to identify the kinds of lines they see (e.g., curved, straight, zigzag, combination).
- Ask students to write your initials in the air with their finger (this is axial movement).
  - Encourage students to move their whole body as they draw with their finger: bend, twist, reach high and low, and side to side while making the tracing in the air very large.
  - Guide students through the drawing of the initials using another body part: head, elbow, foot, etc.
  - Tell students that they are making *pathways* in the air with their body in personal space.
- Demonstrate how the body can move around the room creating a pathway on the floor while doing a particular locomotor movement (e.g. walking in a curved line/pathway). Assign eight counts to this movement.
- 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 (like tracing the lines on the playground).
- Determine ahead of time where students will start and end as they create *pathways* for each letter.
- As students begin to create a pathway for 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., straight, zigzag, curved, circular, etc.).

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

- Using the initials students did in the warm-up part of this lesson (you choose whether to use the upper or lower case letters), ask students to create pathways for their initials with their hands and fingers using very large letters that stretch up to the ceiling and down to the ground. Assign eight (8) counts for this.
- Next, ask students to create a pathway for their initials with two other body parts of their choice (also eight counts).
  - Make changes in speed or level of the movement; fast, slow, freeze, high, medium, low.
  - Change the quality and dynamics of the movement; strong, wiggly, lightly, sharply, flowing, choppy, etc. (See Grade 1 lesson #7 for ideas).
- 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 create a pathway for one of their initials on the floor using a particular locomotor movement you name.
  - Change the speed or level of the movement.
  - Change the quality and dynamics of the movement.

**Create a Dance**

- Arrange students in trios (three students) and tell them they are going to create a pathway dance with a beginning, middle and end, with each person using one of his/her own initials.
- **Preparation:**
  - Each trio decides who will perform the first part, second part, and third part of the dance.
  - Allow students to select which initial they will dance (*first or last initial, upper or lower case letter*)

- Each dancer in the trio will create a starting shape that will be frozen until it is their turn to dance.
- As a group the trio will create an ending shape that all three will do *together* when the dance is complete.
- **Procedure:**
  - Person #1 begins the dance by creating a large pathway for one of his/her initials using large letters **in the air (personal space) with a body part** (dancer #2 and #3 are still holding their opening shape). Eight counts.
  - Person #2 begins by creating a pathway for one of his/her initials **on the floor using his/her whole body and locomotor movement** Person #1 holds shape from the letter he/she just created while person #3 is still holding the opening shape. Eight counts.
  - Person #3 will create a pathway for one of his/her initials **using either a body part (personal space and axial movement) or the entire body (general space and locomotor movement) different** than the previous two students.. Persons #1 and #2 continue holding shapes from their previous movements. Eight counts.
  - Together, the trio performs a single, unifying shape to end the dance. (e.g. own shapes, same shapes, connected shape).
  - Students who are watching will respond with appropriate audience behavior.
  - What can be done to the dance to make it better? How could you revise it?
- Videotape performances.

**Music:** Any instrumental music from Eric Chappelle's collection.

**Options:**

1. Challenge the dancers either individually or as a group by changing the level, speed or energy (e.g., wiggly, shaky, floating, jerky, etc.) of their movement.
2. Have trios learn and perform each other's initials and perform as a group.
3. 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?*)

- Discuss the criteria and rubric for the "Pathway Dance" and use to assess student work.
- Ask the following questions:
  - "What is a pathway?"
  - "What do pathways consist of?"
  - "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. Discuss how the choreographer and the author use the same format (beginning, middle, and end, opening and closing remarks, conclusion, etc.) and creative process (brainstorm, create, organize, revise and completed work).



## Student Pathway Worksheet

Name: \_\_\_\_\_

People in my group:

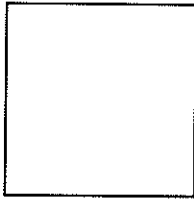
1. \_\_\_\_\_

2. \_\_\_\_\_

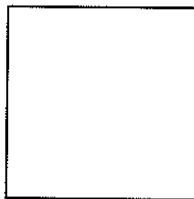
3. \_\_\_\_\_

Which initials did we choose (writer upper or lower case letters below)

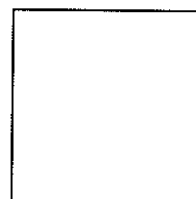
1.



2.



3.



Describe the movement for YOUR initial.

Levels:

Direction:

Axial Movement:

Locomotor Movement:

Speed:

Energy:



## Grade 2 Dance Lesson #4

# ENERGY

### Characteristics of Movement

#### Lesson-at-a-Glance

#### Warm Up

Draw a comparison of energy in dance to descriptive words to writing. Use a simple sentence and movement phrase to demonstrate.

#### Modeling

Discuss how energy makes dance more interesting. Review heavy/light, and tight/loose from Grades K Dance lesson #6 and Grade 1 Dance lessons 1-3. Discuss energy words, create similes and movement for each.

#### Guided Practice

In groups, create and perform simple energy sequences. Combine opposing energies into a movement sequences in personal and general space and perform.

#### Debrief

Student groups will create energy sequences based on the description of an energy. Student groups will locate the group with an opposing energy and create a new movement sequence using the original movement sequence in the warm-up.

#### Extension

- Identify descriptive words and explore ideas in text that could be identified through or as energy
- Create a sequence of movement that will show progression of a story, changes in or to a story. (Refer to Gr 2 ELA Units 2 and 3)
- Create characters based upon the type of energy seen in text and pictures. Then create a setting and a beginning middle and end for a story.

#### Materials

Energy Word Pairs and descriptors (included)  
Matching Energy words to descriptors  
CD Player and Music

#### Assessment

Discussion, Performance, Q&A, Matching

#### ELA Standards Addressed

*Word Analysis:* 1.7 Understand and explain common antonyms and synonyms; *Reading Comprehension:* 2.4 Ask clarifying questions about essential textual elements of exposition. 2.6 Recognize cause-and-effect relationships in text. *Listening and Speaking:* 1.4 Give and follow three- and four-step oral instructions, 1.9 Report on a topic with supportive facts and details.

## DANCE – GRADE 2 ENERGY

### **Characteristics of Movement** *Energy are the Adjectives of Dance*

#### **Lesson 4**

Given the complexity of the *energy* concept as it relates to movement, this lesson will scaffold learning from the Grade 1 standard 1.1 *Demonstrate the ability to vary control and direct force/energy used in basic locomotor and axial movements (e.g. skip lightly, turn strongly, fall heavily).*

#### **CONTENT STANDARDS**

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

#### **TOPICAL QUESTIONS**

- How do I distinguish between differing body energies and how do I use energy to create interesting movement?

#### **OBJECTIVES & STUDENT OUTCOMES**

- Students will explore changes in body energy through axial and locomotor movement.
- Students will distinguish between and describe body energies using dance vocabulary (time, space, and effort).

#### **ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Chart of Energy Terms
  - Student response to inquiry
  - Student performance
- **Feedback for Student**
  - Teacher feedback

#### **WORDS TO KNOW**

- **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.
- **qualities of movement:** The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. Movement qualities are considered a part of the element of force/energy.

#### **MATERIALS**

- Energy Word Pairs and Description Cards
- CD Player and Music

#### **RESOURCES**

- *Music for Creative Dance* by Eric Chappelle

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

*student for learning)*

- Energy is the descriptors we use to make dance interesting just like adjectives and adverbs are used to make writing interesting.
- Using the sentence "The dog ate his dinner.", ask the students how to make this sentence more interesting without changing any of the words.
- Guide them through transforming the sentence into a more interesting one using descriptive words e.g., "The great big, furry dog ate his gooey, stinky, sloppy dinner".
- What makes this statement more interesting? Discuss.
- Begin the tie in with movement: Stand in stillness in personal space for 8 counts, Walk in general space for 8 counts. Repeat three times. Use a drum or music.
- Ask the students how interesting is this dance sequence. How can the walk be made more interesting?

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

- Energy makes dance, like descriptive words make writing, more interesting.
- Review energy words from Grades K and 1, heavy/light and tight/loose. Have students perform these actions.
- Display a chart of energy words:
  - sharp, smooth, wiggle, vibrate or shake, tight, loose, push, pull, turn, spin, melt, collapse, float, sink
- Ask students to think of similes for the energy words and perform movement for each (e.g. Wiggle like jello, sharp like a robot, vibrate like a cellphone, float like a balloon, smooth like a snake or like a fish, heavy like an elephant, melt like ice cream, collapse like a tower, loose like a cooked noodle, light as a feather, tight like a soldier, push like a bulldozer, pull like a tow truck, turn like a key, spin like a top, sink like a ship).

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

- Begin exploring one of the energies (**sharp**) in personal space for 8 counts and general space for 8 counts. (E.g., perform sharp axial movement for 8 counts then travel around the room moving sharply for 8 counts and **freeze**). Encourage correct rhythm and steady beat.
- Repeat the 16-count dance sequence for **smooth** energy: 8 counts each in both personal and general space.
- Combine BOTH **sharp** and **smooth** into a 16-count sequence. 8 counts *sharp in personal space*, then 8 counts *smooth in general space*.
- Stop to discuss how the two energies felt different: E.g. **sharp** is strong, heavy, starts and stops, zigzag lines, tight; and **smooth** is light, continuous flow, curved lines.
- Continue exploration of the remainder of the energy words one by one then in pairs so that the students can "feel" and distinguish between each pair of words.

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

Part One

- Display the energy words on the board.
- Provide student groups of three or four with a card that describes one of the energy words (refer to materials).
- Using the prompts on the card, have student groups identify which energy word it would be and create a 16-count sequence (8 counts in personal space and 8 counts in general space).
- Each group will take turns performing for the class. The "audience" will watch and try to identify the energy. The performers will tell the audience what their criteria was on the card. Check to see if correct and if not, review and guide students through the correction.

Part Two

- Ask student groups to find their partner energy word and make a larger group, (partner energies are energies explored in opposition above: sharp/smooth, heavy/light, push/pull, melt/collapse etc.).

- Have all students perform the original dance sequence: stand in stillness for 8 counts, walk in general space for 8 counts.
- Paired energy word groups create movement for a new sequence (e.g., pull in personal space, push in general space then freeze).
- **\*Note:** If students are ready, encourage them to change level, speed and direction
- Take turns performing. If time permits, repeat the process with more energy word pairs.
- Ask students "How does changing energy make a simple movement like standing in stillness and walking more interesting?"
- "What else could we add to our 16-count dance sequence to make it even more interesting?" Consider responses like change levels, directions, pathways, tempo, add accent, etc.
- If time permits, have a group of students perform an 8-count sequence (e.g. float from a low to high level while making a curved pathway).

**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.)*

- Identify descriptive words and explore ideas in text that could be identified through or as energy. E.g. a character that is sad would use heavy, sinking energy.
- Create a sequence of movement that will show progression of a story, changes in or to a story. (Refer to Gr 2 ELA Units 2 and 3)
- Create characters based upon the type of energy they use as they move while staying in personal space or moving through general space. E.g. A character that wiggles slowly in place and walks slowly while wiggling could be sick or hot or simply acting silly.
  - Create a setting and a beginning middle and end for their story. Dance their story.

**Energy Paired Words**

**sharp smooth**

**quiver vibrate**

**wiggle shake**

**push pull**

**turn**

**spin**

**melt**

**collapse**

**float**

**sink**

**swing**

**explode**



ENERGY DESCRIPTORS

<b>SHARP</b>	heavy zigzag line quick
<b>SMOOTH</b>	light curved line continuous
<b>WIGGLE</b>	light wavy lines loose twist
<b>VIBRATE</b>	tight heavy back & forth fast

SHAKE	tight heavy back & forth fast
PUSH	tight heavy very slow forward
PULL	tight heavy very slow backward
TURN	slow or fast around once smooth

<b>SPIN</b>	fast around many times smooth
<b>MELT</b>	slow high to low loose
<b>COLLAPSE</b>	fast high to low loose
<b>FLOAT</b>	light slow low to high

**SINK**

**light**

**slow**

**high to low**

## Grade 2 Dance Lesson #5

### **Space** Pathways and Choreography

#### Lesson-at-a-Glance

#### **Warm Up**

Review the word pathway. Move in personal and general space to create pathways.

#### **Modeling**

Discuss *pathway*. Draw your initials in the air and create pathways for your initials on the floor and have students mimic. Identify the types of lines and movement used in personal and general space.

#### **Guided Practice**

Have students create their own Pathway Drawing using the template. In Pairs, students will interpret the lines they make into axial or locomotor movement using dance elements of time, space and energy/force.

#### **Debrief**

Discuss the criteria and rubric for the "Pathway Dance" performance. After performances, discuss pathway and how certain types of lines beg for certain movements, speeds and energies.

#### **Extension**

Create a story for the Pathway Dance. Use pathways to move about throughout the day: to and from recess, lunch, from place to place inside the room, transitioning from seat to carpet, etc.

#### **Materials**

Pathway Dance Criteria and Rubric  
Teacher Notes  
CD Player and Music  
Student Worksheet  
Pathway Dance Template and Pencils  
Video Camera and/or Digital Camera

#### **Assessment**

Discussion, Performance, Q&A, Student Worksheet, Criteria and Rubric

#### **ELA Standards Addressed**

*Literary Response and Analysis:* 3.1 Compare and contrast plots, settings, and characters presented by different authors.

*Writing Strategies:* 1.1 Organization and Focus Group related ideas and maintain a consistent focus.; 1.4 Revise original drafts to improve sequence and provide more descriptive detail.

*Writing Applications:* 2.1 Write brief narratives based on experiences.

*Listening and Speaking:* 1.8 Retell stories including characters, setting and plot.

## DANCE – GRADE 2 SPACE

### Pathways and Choreography Lesson 5

#### CONTENT STANDARDS

- 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).

#### TOPICAL QUESTIONS

- How do I use my knowledge of space and energy to create a dance about pathways from a line drawing?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will interpret a line drawing and transform it into a *pathway* dance using axial and locomotor movement and the elements of time, space and energy.

#### ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Assessment Checklist and Rubric Pathway Dance (included)
  - Student response to inquiry
  - Performance
  - Pathway Drawing Template
  - Student Worksheet
- **Feedback for Student**
  - Teacher feedback
  - Student Worksheet
  - Video Recording
  - Pathway Drawing Template

#### WORDS TO KNOW

- **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.

#### MATERIALS

- Paper and pencils
- Music – any varying in style and tempo
- Sample Lines Overhead (included)
- Pathway Drawing Template (included)
- Pathway Dance Criteria and Rubric Assessment (included)
- Sample Drawing (included)
- Video camera and digital camera (optional)

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

- Review the word *pathway*.
- Ask students to move 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 (walk from their desk to the trash can in a zigzag pathway very sharply or in a curved pathway very smoothly).
- Ask each pair to select one locomotor movement and create a pathway around an object or to and from somewhere in the room.

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

- Discuss the types of lines we can use in our Pathway Dance (use template: straight, curved, zigzag, spiral, dotted, dashed, etc.).
- Create a drawing on chart paper or the board by placing a dot on one side of the paper/board and a dot on the opposite side of the paper/board.
- Draw a connected line from one dot to another by dragging the marker in all directions. Use a series of the lines just discussed.
- Distribute a copy of the Pathway Drawing Template to each student.
  - Ask students to connect the two dots using 3 of any of the lines (curved, straight, zigzagged, dotted, circular, wiggly, etc.). Allow three (3) minutes.
- Check the students' drawing as you walk around the room.
- Using the line that you drew yourself (or use the sample) ask students to identify the kinds of lines they see (curved, straight, zigzag, combinations, etc.).
- With your finger model tracing your line or a portion of your line as a picture in the air. Ask students to mimic what you did.
  - Using the same portion of the line, encourage students to bend, twist, and reach high and low while tracing in the air using very large movements.
  - Guide students through creating the line with their head, elbow, or foot, etc.
  - Remind students that they are making **pathways** in the air with their body parts in personal or self-space (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. Take into consideration the thickness (heavy movement) and thinness (light movement) of the line.
- Students will now look to their own original line drawing, ask students to create the line in the air with their hand/fingers.
  - **Note:** If the student's drawing is very long and intricate, select a small portion of 3 sections of the drawing.
- Try creating the 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. First show the line drawing, then ask the student to demonstrate through movement.
- Discuss how locomotor movement could be used to show the line's direction and movement from point to point.
- Guide student through the demonstration of interpreting his/her line through locomotor movement or demonstrate using your sample line.
  - Determine a beginning and ending point.
  - Select or allow student to choose locomotor movement
  - Travel from beginning point to ending point in a pathway that matches the line drawing.

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

- **Note:** Make sure students have ample space in which to move. It might be a good idea to do this lesson outdoors. All students use their drawing as a map.
- Discuss the criteria for the Pathway Dance.
- Arrange students in pairs and ask them to choose and 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.

- o **Note:** Chunk the drawing into manageable sections or if the drawing is very long and intricate, select a small portion of the drawing to interpret.

**Variation:** All students work alone to interpret their drawing with movement. Presentations can be done in groups of 3-4, all students performing their own work.

• Procedure:

- o 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 as possible to the line and direction in their drawing.
- o Ask students to identify what kind of locomotor movement they will use. (If you think students are ready you may allow them to use a different locomotor for each section of the drawing).
- o Ask students to decide how they will move as a pair (e.g., one at a time, imitate, mirror, or shadow, hold hands, etc.).
- o Give students about 5-7 minutes to explore and create a pathway dance.
- o Remind students to use large movement so that the pathway can be clearly seen.
- o You may have to set boundaries. (e.g., dance within a taped or painted square or circle on the playground or in a designated area 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).
- o Show the class the drawing either before or after the performance.
  - If you choose to show the picture before the performance, ask students what types of movement the dancers did to show the type of line.
  - If you choose to show the drawing after the performance, ask the audience if they can identify the type of lines they saw and what movement gave them those clues.
- Student pairs demonstrate their dance using any instrumental music selection.
- Photograph the drawing and videotape performance.
- Ask the following questions:
  - o "What kinds of lines did you see?"
  - o "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?*)

- Use Pathway Dance Criteria Checklist and rubric for student performances.
- Distribute student worksheet and have students write the movement and dance elements used in their dance.
- Discuss as a group:
  - o "What is a pathway? Explain."
  - o "What are the different ways we can show pathways with our bodies?"
  - o "What was challenging about creating a dance from a picture?"
  - o "What was the process you and your partner took to choose the drawing to dance?"
  - o "Which pathways are more challenging to create? Why?"
  - o "What type of movement energy would represent zigzag? Explain."
  - o "Which pathways are easiest to do as sharp, jerky movements? Why?"
  - o "Which pathways are easiest to do as smooth, slow 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?
- **Language Arts Connection:**
  - Create a story for the Pathway Dance. Identify beginning, middle and end. Look for places of conflict or tension and resolution (see Grade 2 Theatre lessons #1-3). Create characters and a setting in which the dance will take place. Revise movement and tell the story as the dance is being performed, or with instrumental music, perform the dance. Compare and contrast with another students work. Or, create several dances from a single picture and compare and contrast artist/author perspective and intent.



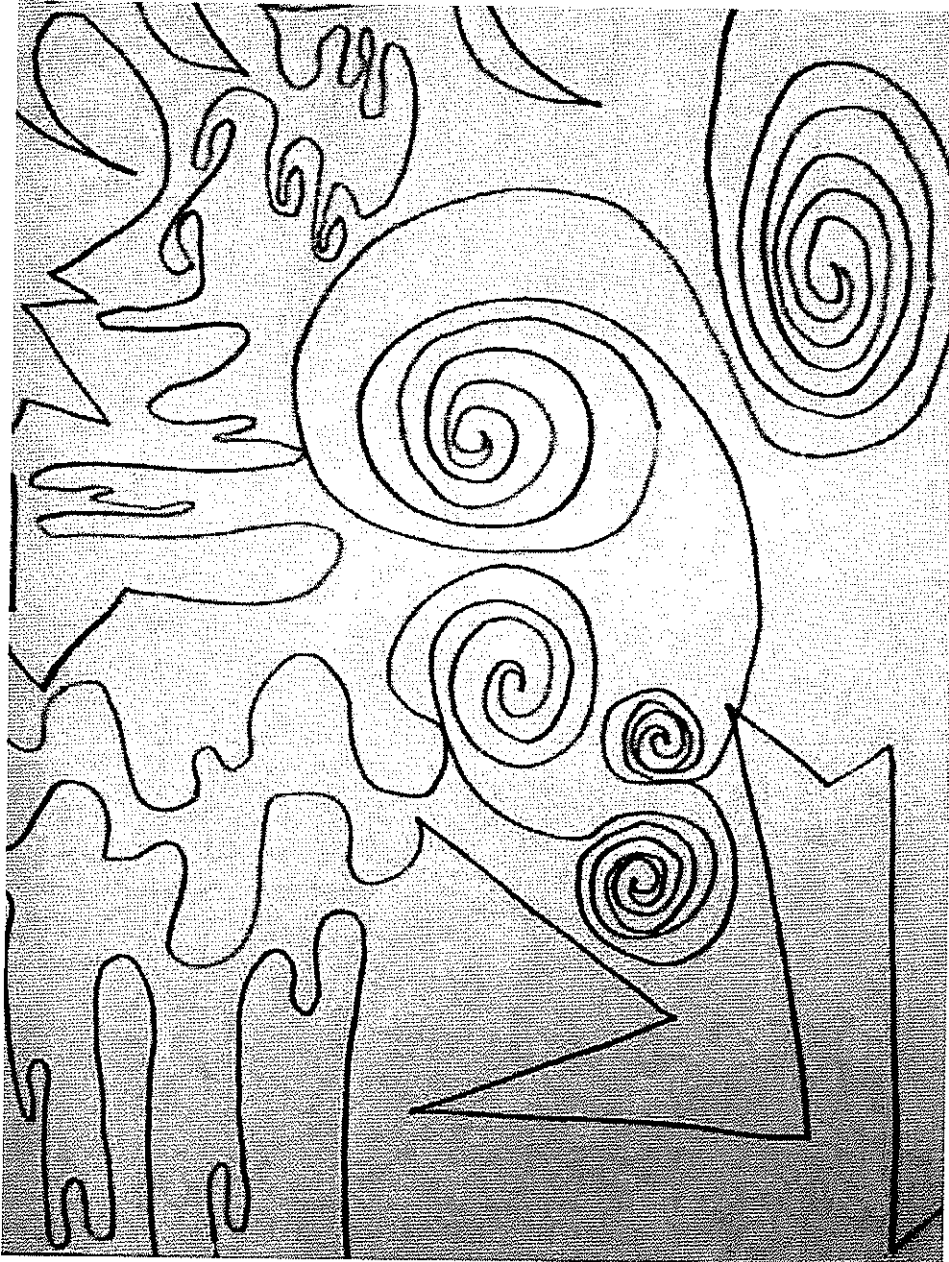


**Sample Line Drawing:**

*Circle groups of lines in the illustration below and discuss with students what the axial and locomotor movement might look like for that grouping.*

Use words like: curved, straight, zigzag, spiral; and make energy connections: wiggly (many irregular curves), squiggly, sharp, straight, curved, curvy, wavy, jagged, etc.) motivate movement.


Start



End

Types of lines we can use in our drawing

**Straight Lines:** // \\ \_\_\_\_\_ |

**Curved Lines:** 

**Dotted Lines:** ■ ■ ■ ■ ■

**Dashed Lines:** — — —

**Zigzag Lines:** 

**Spiral:** 

**FOR THE TEACHER:**

**What kinds of movement can I do for each type of line?**

**Some guidelines:**

- All lines can be transferred to the floor with locomotor movement, but the advanced and proficient student will create both *axial and locomotor* movements to interpret the line in the drawing.
- Thick lines would be done with **heavy** energy or done more largely than a thin line, movement more deliberate and slow.
- Thin lines would be lighter in energy and could possibly move faster
- Spiral lines denote spinning or turning at a faster speed or from slow to fast
- Dotted and dashed lines are typically more sharp and quick than dashed lines which usually are longer.

**Straight:** jump, vertical and horizontal position of legs and arms, sharp, stiff, rigid, quick, strong, walk or run quickly, forward, backward.

**Curved:** bending, curling, smooth, float, glide, slow, twist, spin twirl

**Dotted Line:** punch, hop, jump, leap, forward, backward, sideways, bounce, low level curled in a ball

**Dashed Line:** slide, glide, side step, swing arms/leg, smooth or sharp, sideways leap

**Zigzag Line:** jump from side to side, sharp, quick, slice, move whole body from side to side while starting at high level and ending at low level, Walk a straight line make a sharp turn while changing direction,

<http://www.heliospaint.com/screenshots.html> (lines samples)

# STUDENT WORKSHEET

Fill in the chart below with words that describe your dance.

NAME \_\_\_\_\_

Type of Line	LOCOMOTOR MOVEMENT	AXIAL MOVEMENT	TIME: fast slow or freeze	SPACE: Levels, direction, large, small	FORCE/ENERGY Action words
STRAIGHT					
CURVE					
DOTTED					
DASHED					
ZIGZAG					

Name \_\_\_\_\_

## Pathway Dance Drawing Template

■ **Begin**

■ **End**



## Grade 2 Dance Lesson #6

# Spatial Relationships

## Making a Connection

### Lesson-at-a-Glance

#### Warm Up

Discuss spatial relationships. Using a familiar object demonstrate relationships to that object

#### Modeling

Give each student an object and have him or her demonstrate spatial relationships.

#### Guided Practice

In pairs, create a three-part dance that begins and ends in stillness. Select an object and three spatial relationship words and create 8 beats of movement for each, using axial and locomotor movements, tempos and energies.

#### Debrief

As a group discuss the criteria and rubric for the Spatial Relationship Dance and student performances. Discuss spatial relationships and how they are important in our lives. What purpose do spatial relationships serve? What information do they give us about people?

#### Extension

Look for spatial relationship words in text, in writing and everyday activities. Notice relationship of characters in text or in pictures and create frozen relationship shapes. Create axial and locomotor movement that would further show the relationship.

#### Materials

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

Student Worksheet (included)

Performance Assessment (included)

CD Player

Video Camera

#### Assessment

Discussion, Performance, Q&A, Criteria and Rubric, Student Worksheet

#### ELA Standards Addressed

*Word Analysis:* 1.7 Recognize and explain common antonyms and synonyms

*Reading Comprehension:* Recognize cause-and-effect relationships in a text.

*Writing Applications:* 2.1 Write brief narratives based on experiences. b. Describe the setting, characters, objects, and events in detail.

## DANCE – GRADE 2 SPATIAL RELATIONSHIPS

### Making a Connection Lesson 6

#### **CONTENT STANDARDS**

1.4 Expand the ability to incorporate spatial concepts with movement problems.

#### **TOPICAL QUESTIONS**

- What are spatial relationships in dance and how can I demonstrate them?

#### **OBJECTIVES & STUDENT OUTCOMES**

- Students will demonstrate knowledge of spatial concepts and relationships while moving over, under, on, etc. with objects and partners.

#### **ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Performance Assessment (included)
  - Student Worksheet (included)
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Student worksheet
  - Peer Feedback
  - Performance Assessment

#### **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.).

#### **MATERIALS**

- Familiar objects: Scarves, chairs, ribbons or strips of fabric in various colors, hula hoops, balls (larger rubber balls, smaller balls), bean bags, ropes or clothesline (6-8' lengths)
- Student Worksheet (included)
- Performance Assessment (included)
- CD Player
- Video Camera

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

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

- Discuss spatial relationships (e.g., off, on, above, below, near, far, beside, between, in, out, under, around and through).
- Using a familiar object (chair, table, scarf, ball, hula hoop, etc) select a volunteer to demonstrate relationships to an object.

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

- Give each student a scarf or object that they can use to demonstrate spatial relationships.
- As you call out a spatial relationship (off, on, above, below, near, far, beside, between, in, out, under, around and through) have students demonstrate with the object.
- Call out spatial relationship words and ask students to move with the object in that way. Encourage them to use different body parts, throw, catch, turn or spin while tossing, etc.
- **Note:** Spatial relationships do not have to be done in personal space. Allow students to create movement in general space (e.g. for "around" a student could travel around an object in a circle as opposed to circling an object with the arms).
- Ask for a few pairs of volunteers to demonstrate what they did with the object.

**Music:** Any instrumental music or selection from *Music for Creative Dance*

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

- Working in pairs, have students create a three-part dance that starts and ends in stillness (frozen shape).
- Distribute Student Worksheet and ask pairs to fill in the chart (this could also be done as a reflection in the Debrief and Evaluate section).
- Ask students to choose an object of their choice (scarf, chair, etc.).
- In pairs, select two of the following spatial relationship words to explore with the object: ABOVE, BELOW, NEAR, FAR, BESIDE, BETWEEN, IN, OUT, UNDER, AROUND
- In pairs, choose one of the following spatial relationship words to explore with the object: MIRROR, SHADOW, MEET, PART, ALONE, TOGETHER, CONNECT, UNISON
- Each spatial relationship action must have both axial and locomotor movement and be eight (8) beats long. Allow students about 10 minutes to explore ideas with their partner.
- Rehearse at least three (3) times before performing for class.
- After each pair performs, ask the audience to identify the spatial and partner relationships used from the lists above.
- Videotape performance and use as a tool for discussion.
- Use Performance Assessment tool for student work.
  - "What did the dancers do to show the relationships between each other and the object?"
  - After each performance, ask students in the audience to identify and describe the spatial relationships between the object and partners.

**Music:** Any instrumental music or selection from *Music for Creative Dance*

- Have students show spatial relationship in groups.
  - Ask one student to make a shape and freeze.
  - Call a student in to show a relationship with the frozen shape (e.g. over), second student freezes.
  - Call another student in to show relationship (e.g. under), third student freezes.
  - Do this until you have a large group shape.
- In groups of 5 or 6, ask students to create their own group shape by selecting four or five relationship words. And repeating the process.
- Perform for the class.
- **Option:** Some challenging ideas to try:
  - Ropes or clothesline: 6' foot lengths, students working in pairs: twist and stretch it to show relationship
  - Scarves: Working in pairs, one partner tosses, the other catches using a different body part (head, chest, elbow, hand, foot) to show spatial relationship
  - 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.

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

- Distribute Student Worksheet and ask pairs to fill in the chart (this could also be done as a worksheet in the Guided Practice Section).
- Review the spatial relationship words.
  - Discuss the following about performance:
  - “What was most challenging about working with an object?”
  - “What was challenging about working with a partner and an object?”
  - “What did you like best about dancing with an object?”
  - “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.
- Discuss spatial relationships and how they are important in our lives. What purpose do spatial relationships serve? What information do they give us about people? How do spatial relationships between people give us clues to what they are thinking and feeling?

**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.*)

- Look for spatial relationship words in text, in writing and everyday activities.
- Notice relationship of characters in text or in pictures and create frozen relationship shapes. Create axial and locomotor movement that would further show the relationship.
- Create a story for your dance and share with the class.

## Performance Assessment – Spatial Relationship Dance

**Criteria:** Dance starts and ends in stillness, three *spatial relationship* words each eight beats in length, both an object, axial, and locomotor movements are used

**4 Advanced:** Dancers start and end the dance in stillness, selects three spatial relationship words and demonstrates them clearly for eight (8) beats each, uses the object, axial, and locomotor movements. Dancers performed without prompting or hesitation.

**3 Proficient:** Dancers start and end the dance in stillness, selects three spatial relationship words and demonstrates three of the four clearly showing appropriate number of beats and using the object, axial, and locomotor movement. Dancers showed some hesitation by either looking at their words or receiving a little prompting or coaching.

**2 Basic:** Dancers start and end the dance in stillness, selects three spatial relationship words and demonstrates 2 of them clearly. Beats may have varied from the required eight. Movement was mostly axial and object /partner work not well defined. Dancers needed moderate prompting or coaching (sequence, how to do the movement, etc.).

**1 Approaching:** Dancers start in stillness, selects three spatial relationship words but could not demonstrate them without frequent prompting and coaching.

Pair - Names	Performance			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			
	4	3	2	1
	Comments:			

## Student Worksheet – Spatial Relationships

Name \_\_\_\_\_

Spatial Relationship	Tempo	Space	Energy	Axial Movement	Locomotor Movement
1.					
2.					
3.					
4.					

## Grade 2 Dance Lesson #6B

### **Dance and Language Arts** Language Arts Through Movement Experiences

#### Lesson-at-a-Glance

#### **Warm Up**

Ask students what they know about the following and give an example:

- o Synonyms and antonyms
- o Prefix and suffix
- o Punctuation
- o Capitalization

#### **Exploring**

Teach students to play activities and games that support learning in the above.

#### **Debrief**

Ask students how using movement has helped them to better understand language arts concepts

#### **Extension**

- Refer to Anne Green Gilbert's book for movement ideas to reinforce these activities as you teach language arts throughout the year. Other ELA content areas to consider are Syllables, Stress and Accent, Comparatives, Rhythm and Poetry, Emotions..
- Have students physically and verbally demonstrate punctuation in text as they see it and before they write a narrative or personal letter.

#### **Materials**

CD Player  
CD's

#### **Assessment**

Discussion, Performance, Q&A

#### **Standards Addressed**

**VAPA 5.2** Demonstrate language arts concepts through dance (e.g. show different punctuation marks through movement).

**ELA Vocabulary and Concept Development:** 1.7 Understand and explain common *synonyms* and *antonyms*. 1.9 Know the meaning of simple *prefixes* and *suffixes* (e.g. over, in, -ing, -ly).

**ELA Written and Oral English Language Conventions:** Punctuation 1.5 and 1.6 Capitalization

**DANCE and ELA INTEGRATION – GRADE 2**  
**Dance and Language Arts**

**Language Arts Through Movement Experiences**  
**Lesson 6B**

**CONTENT STANDARDS**

**VAPA 5.2** Demonstrate language arts concepts through dance (e.g. show different punctuation marks through movement).

**ELA Vocabulary and Concept Development: 1.7** Understand and explain common *synonyms* and *antonyms*. **1.9** Know the meaning of simple *prefixes* and *suffixes* (e.g. over, in, -ing, -ly).

**ELA Written and Oral English Language Conventions: Punctuation 1.5** and **1.6** Capitalization

**TOPICAL QUESTIONS**

- How can I show my knowledge of language arts concepts and skills through movement?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will explore the language arts concepts of synonyms, antonyms, prefixes, suffixes, punctuation and capitalization through movement.

**ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Student response to inquiry
  - Student performance
- **Feedback for Student**
  - Teacher feedback

**MATERIALS**

- CD Player and Music

**RESOURCES**

- *Music for Creative Dance* by Eric Chappelle
- *Teaching the Three R's through Movement Experiences*, Anne Green Gilbert, National Dance Education Organization, pp 23-82

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

This lesson will *introduce* classroom teachers to strategies that will physically engage students in learning language arts vocabulary and concepts.

- (Note: select one concept at a time and continue through the Exploring section, then return here to explore another concept).
- Ask students what they know about the following and give an example:
  - Synonyms and antonyms
  - Prefix and suffix
  - Punctuation
  - Capitalization
- 

**EXPLORING**

1. **Synonyms:** Write a list of words on the board that have apparent synonyms, (e.g. big, cold, fast) .



- Select one word and create a shape.
  - Ask students to think of a synonym for that word.
  - Have a student copy your original shape then demonstrate how to create a shape for the synonym that is only *slightly different* from the first word (lower or increase the level, make the arms or legs bigger or smaller, but retain the same basic shape).
  - Tell or remind students that synonyms have **almost** the same meaning, so the shapes will be **almost** the same.
  - Keep the synonym word pairs in front of the room so that students can see the similarity in design.
  - In pairs, have students create shapes and "synonym shapes" for other words.
- II. **Antonyms:** Write on the board or say out loud a pair of words that have opposite meanings.
- **Activity #1**
    - Ask one student to show through movement what the word means. Ask a second student to show what the antonym means.
    - Ask student audience to describe how the movements were different.
    - Some word pairs could be: large/small, high/low, fast/slow, sticky/slick, tight/loose, straight/curved, loud/soft, sharp/smooth, wide/narrow, etc.
  - **Activity #2**
    - Form two straight lines opposing each other.
    - Stand behind one line and show an index card to the line facing you.
    - The line that sees the card will perform movement for that word.
    - The line with their backs to the teacher will try and guess the word and perform the opposite movement.
- III. **Prefixes**
- **UN:** zip, able, wind, screw, pack, happy, tie, do, lock, like, cover, comfortable, button
    - Ask students to show an action and then "undo" the action: e.g. show a happy walk and then an unhappy walk. Repeat with 2-3 more words.
    - Students can work in pairs or groups also, e.g. two lines of students fold into one line showing "zip" and move back to two lines showing "unzip".
    - Discuss the differences between each of the movements. Use dance vocabulary such as speed, level, and energy.
  - **OVER:** work, joy, eat, come, head, sleep, do, fill
    - Demonstrate an action with expression.
    - Exaggerate the action when "over" is added to it (sleep and oversleep or slept).
    - Discuss similarities and differences. Use dance vocabulary such as speed, level, and energy.
    - Discuss action and reaction as an extension. E.g. one person sleeps and gets up on time, movement after rising is moderate and calm, for example getting ready for school and walking to school. Repeat with the student who *oversleeps*. What happens to that person's movement as they get ready for and walk to school? Speeds up, becomes sloppy, careless, misses steps, etc.
- IV. **Suffixes**
- **ly:** Words ending in *ly* normally tell **how** or how often **something is done**. In dance, this is called the **characteristics of movement** or **energy**. Use the words .quick, slow, happy, sad, soft, proud, brave, sharp, smooth, bold, and close as examples.
    - Perform movement that shows the action with *ly* words.
    - Say the word quick. Use the word in a sentence showing action. I walked quickly around the room.
    - Discuss how *ly* shows the effort, speed and space used to show the word through movement.
- V. **Punctuation and Capitalization**
- Each capital letter that begins a sentence will be physically demonstrated. In order to begin this activity, allow students to create sentences or use those available to you.
    - Create capital letters with the body.
    - Create punctuation with the body, either with shape or with movement.

- Create capital letters with the body.
  
- Example: John said, "Let's play basketball."
  - Identify the capital letters (J and L)
  - Create body shapes for those letters
- Structure the dance as follows (for 6 or 8 students):
  1. One student begins by forming the appropriate **capital letter** (J) and says aloud **John said.**
  2. Another student rolls in next to the first student and creates a **comma**
  3. One or two students forms opening **quotation marks** next to person 2
  4. If a student created the sentence, that student will get to dance *Let's play basketball*. Or you can assign a student to dance for 8 counts the motion for dribbling (*general space*) and shooting (*personal space*) a basketball. This student will end up next to the quotation marks making the appropriate **capital letter** (L) and says aloud **Let's play basketball.**
  5. Another student rolls in and creates a **period**.
  6. The last student or two students create **closing quotation marks**.

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

- Ask students how using movement has helped them to better understand language arts concepts.
- Which activity was their favorite?

**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.*)

- Refer to Anne Green Gilbert's book for movement ideas to reinforce these activities as you teach language arts throughout the year. Other ELA content areas to consider are Syllables, Stress and Accent, Comparatives, Rhythm and Poetry, Emotions.
- Have students physically and verbally demonstrate punctuation in text as they see it and before they write a narrative or personal letter.

## Grade 2 Dance Lesson #7A

### **Folk/Traditional Dance** Circle Dance and Structure

#### Lesson-at-a-Glance

#### **Warm Up**

Generate a list of movement words in personal and general space. Ask students if they have ever saw or experienced dance at a celebration or social event.

#### **Modeling**

Discuss the significance of traditional/folk dance and the importance of dancing in a circle. Create a circle dance consisting of two directions one locomotor movement, and one axial movement (clap). Each movement phrase will consist of eight beats.

#### **Guided Practice**

Create problems for students to solve within the folk dance structure: change sequence, position, add a feeling or emotion, etc.

#### **Debrief**

Assess group performance using group performance rubric and Student Dance Map. As a group discuss the challenges of working with and solving problems in a large group.

#### **Extension**

Create a scenario or story for the dance created by adding the following: feeling or emotion of your dance, descriptive words that describe each section of the dance, setting, etc.

#### **Materials**

Student Worksheets (included)  
Group Performance Criteria and Rubric (included)  
CD Player  
Video Camera

#### **Assessment**

Discussion, Performance, Q&A, Group Problem Solving Rubric, Student Dance Map

#### **ELA Standards Addressed**

*Literary Response* 3.3 Compare and contrast different versions of the same stories that reflect different cultures.  
*Writing Applications* 2.1 Write a brief narratives based on their experience.

## DANCE – GRADE 2 FOLK/TRADITIONAL DANCE

### Circle Dance and Structure Lesson 7A

*This lesson will take two days to complete*

#### **CONTENT STANDARDS**

- 2.7 Work cooperatively in large and small groups.
- 3.1 Name and perform social and traditional dances from various cultures.

#### **TOPICAL QUESTIONS**

- What is the significance of dancing in a circle and how do I create a circle dance?

#### **OBJECTIVES & STUDENT OUTCOMES**

- Students will identify traditional folk dance form, patterns and significance by working in collaborative groups to create a circle dance.

#### **ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Problem Solving Circle Dance Rubric (included)
  - Student Dance Map Worksheet
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Dance Map Worksheet
  - Problem Solving Rubric
  - Performance

#### **WORDS TO KNOW**

- **beat** - an element of time that rhythmically repeats and is steady.
- **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.

#### **MATERIALS**

- Student Worksheets (included)
- Group Performance Criteria and Rubric (included)
- Video Camera (*optional*)
- CD Player
- CD's:
  - "Soldier's Joy"
  - "Little Brown Jug"
  - "Celtic Suite"
  - "Skip the Jig"

#### **RESOURCES**

- *Music for Creative Dance*, Eric Chapelle, Composer; "Celtic Suite", "Skip the Jig", "Spootiskerry"

- 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 (**Note:** *if you already have a list of movement words available, skip to the ways to travel through space question*).
  - All the locomotor movements they can think of. (e.g., run, walk, hop, skip, gallop, slide, hop, jump, roll, etc.)
  - All the axial movements they can think of (e.g., clap, bend, turn, reach, 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.)
- Chart Answers.

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

- Ask students to identify the functions and traditions of traditional folk dance (for this lesson the *circle dance*) as it relates to various cultures (facts are stated below):
  - "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. We dance in a circle so that everyone can see each other's eyes, bodies, and facial expressions. Being in a circle means it is a time of sharing something significant.

**Procedure (one class period):**

- Ask students as a group to select two directions (left, right), one locomotor movement (skip) and one axial movement (clap)
- Practice with students counting groups of eight beats.
- Tell students that each direction and step will take eight beats to dance.
- Arrange students in a circle (you may or may not hold hands) and execute the directions and steps.
  - (holding hands or not) circle **left and skip** for eight beats
  - stop and **clap** eight beats
  - (holding hands or not) circle **right and skip** for eight beats
  - stop and **clap** for eight beats
  - Repeat two times.
- Select and play piece of music ("Celtic Suite", "Skip the Jig") and count groups of eight beats several times. Ask students to count and/or clap with you.
  - Perform the four eight count phrases with music, (skip left, clap, skip right, clap).
- Select two more directions (in and out), one locomotor movement (jump) and one axial movement (clap)
  - Jump to the center of the circle four beats (1-4), stop and clap four beats (5-8).
  - Jump backwards out of the circle four beats, clap 4 beats.
  - Repeat two times

- Dance to music
- Put all the parts of the dance together:
  - Circle left and skip, stop and clap
  - Circle right and skip, stop and clap
  - Jump into the circle stop and clap
  - Jump backwards out of the circle, stop and clap.
- Perform with music

**Music: “Celtic Suite” or “Skip the Jig”.** Or 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)*

#### **One Class Period - Exploration**

- Review the dance from the modeling section several times.
- Explore a variety of options in which to modify the dance. Give smaller groups of students (six or eight) one or more problems to solve:
  1. Perform the entire dance with your backs into the circle rather than facing forward into the center of the circle.
  2. Reverse the entire order of the dance. Consider a new starting position
  3. Rearrange the parts into a new sequence.
  4. Create a strong beat (see lesson #5) within each 8 beats using an accent movement.
  5. 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).
  6. Change the energy and effort: wiggly, sharp, flowing, shaky, stomping, dragging, swinging, twisting, etc. for one or more sections.
  7. Change the emotion of the dance: sad, angry, happy, scared or timid, etc.
- Groups perform their modified dance.
- Students who are not performing are to watch and identify the changes that were made and how those influenced the dance.
- Ask the following questions:
  - “How did your group solve the problem?”
  - “What happened to the dance when changes were made?”
  - “How did the movement change?”
  - “Did you notice certain movements accompanying certain feelings?” (Students notice jumping, leaping and lifting as being happy; stooped, dragging, slow as being ill, tired, sad, etc).
- Options:
  - 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!!

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

- Distribute student worksheet
- Assess student problem solving practice and outcome using rubric.
- “What is traditional dance? Which is the best form to use so that all people can communicate well?”
- “What was challenging about adding arm and body movement to your dance?”
- “How did you show strong beats in your dance?”
- “What was challenging about working with such a large group of peers? Why?”
- “What happened to the dance when you faced a different direction or changed the speed or energy of one or more parts?”
- “As an audience, was there a change in feeling? Did you notice certain movements accompanying certain feelings?” (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 created by answering the following questions:
  - "What was the feeling or emotion of your dance?"
  - "What descriptive words can you attach to each section of dance?"
  - "Where would you see this dance being done (setting)? Is it a celebration of some kind? What would you expect to see people doing?"
- Select two different versions of the same story. Create a folk dance for each. Compare and contrast the movement and expression for each and how it would represent a culture.

## Group Circle Dance - Problem Solving Rubric

Problems (or create your own)

1. Perform the entire dance with your backs into the circle rather than facing forward into the center of the circle.
2. Reverse the entire order of the dance doing. Consider new starting position
3. Rearrange the parts into a new sequence.
4. Create a strong beat (see lesson #5) within each 8 beats using an accent movement.
5. 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).
6. Change the energy and effort: wiggly, sharp, flowing, shaky, stomping, dragging, swinging, twisting, etc. for one or more sections.
7. Change the emotion of the dance: sad, angry, happy, scared or timid, etc.
- 8.

Group # Collaboration, respect, cooperation	Problem # Or state your own	Solution	Outcome



Student Dance Map  
Circle Dance Sequence and Description

Name \_\_\_\_\_

Dance Section	Number of Beats	Direction	Movement
1			
2			
3			
4			
5			
6			

Answers:

Dance Section	Number of Beats	Direction	Movement
1	8	Left	Skip
2	8		Clap
3	8	Right	Skip
4	8		Clap
5	4+4 = 8	In	Jump Forward and Clap
6	4+4 = 8	Out	Jump Backward and Clap

## Grade 2 Dance Lesson #7B

### **Folk/Traditional Dance** Procession (or Chain) Dance and Structure

#### Lesson-at-a-Glance

#### **Warm Up**

Ask students if they have ever danced in any type of line dance at a family or cultural celebration. Discuss steps and patterns they remember.

#### **Modeling**

Discuss the function and tradition of *Line* dance to cultures. In a long line and holding hands, lead students around in general space using a walking step to music with a strong steady beat.

#### **Guided Practice**

In two or three smaller groups, select a body movement (stomp, clap, turn, sway, etc.) and add it to the walking step. Each step is eight beats long. Repeat the 16 beat phrase over and over while leader guides the line in general space.

#### **Debrief**

Review criteria for Checklist assessment. As a group discuss what a progression dance is and how it is different from a line dance. Discuss the possible function of a progression.

#### **Extension**

Using a short story, fable or fairy tale, clearly define the hero, the purpose, outcome and/or moral of the story. Discuss the types of movements and patterns that could be done by the hero in a celebratory procession dance. Create and perform a dance.

#### **Materials**

Progression Dance Performance Checklist (included)  
Body Movement Chart (included)  
CD Player and CD's: "Ayazein", "Uskudar", "Mayim"  
Video Camera (optional)

#### **Assessment**

Discussion, Performance, Q&A, Progression Dance Checklist, Body Movement Chart

#### **ELA Standards Addressed**

*Reading Comprehension:* 2.2 State the purpose in reading, 2.3 Use the knowledge of the author's purpose(s) to comprehend informational text, 2.5 Re-state facts and details in the text to clarify and organize ideas  
*Writing Applications* 2.1 Write brief narratives based on their experience.

**DANCE – GRADE 2  
FOLK/TRADITIONAL DANCE**

**Procession (or Chain) Dance and Structure  
Lesson 7B**

**CONTENT STANDARDS**

- 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).
- 2.7 Work cooperatively in large and small groups.

**TOPICAL QUESTIONS**

- What is a progression dance?
- How do I work with others to create and dance a progression?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will work with peers to create and perform a progression dance with repeated movement phrases and rhythmic patterns.
- Students will identify traditional folk dance form, patterns, and historical significance.

**ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Progression Dance Checklist (included)
  - Student response to inquiry
  - Performance
- **Feedback for Student**
  - Teacher feedback
  - Performance

**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).
- **procession** – a group of people moving in a line lead by a leader as part of a celebration.

**MATERIALS**

- Progression Dance Performance Checklist (included)
- Body Movement Chart (included)
- CD Player
- CD's:
  - "Ayazein", Egypti
  - "Uskudar", Turkey
  - "Mayim" and "Ve David", Israel
- Video Camera (optional)

**RESOURCES**

- Folk Dance Music Ayazein", "Uskudar", "Mayim", and "Ve David" 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

- *Line Dance* [http://en.wikipedia.org/wiki/Line\\_dance](http://en.wikipedia.org/wiki/Line_dance)

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

- Ask students if they have ever danced in any type of **line** dance at a family or cultural celebration (bunny hop, chicken dance, Macarena, Country-Western, etc.).
  - "Which steps do you remember doing in the dance?"
  - How do you think dancing in a straight line is different than dancing in a circle?
  - "In what kind of formation or pattern did you dance?" (couples, lines without touching anyone, follow the leader, etc.).

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

**Procession Dance**

- Discuss the function and tradition of *Line* dance to cultures.
- A **procession** (or *chain Dance*) is derived from the circle dance. The circle is broken and a line of dancers begin to move and travel (ask students what is the dance vocabulary word: *locomotor movement*) from one place to another (ask students the vocabulary word *general space*) while holding hands. In old times, it was thought that magic or good luck from the circle could be distributed over a large area. Anyone could dance this dance: boys, girls, or combination of boys and girls.
- Make sure you have ample space.
- Teacher as the leader, line students up in a one behind another and hold hands, one hand reaching back and one hand reaching forward.
- Walk slowly starting with the right foot as you lead the students through several pathways in general space (straight, curved, zigzag circling, over, under etc.).
- Play music and practice walking with a steady beat. Repeat several times.
- Identify a student as the leader and have that student lead the class in pathways around the room.
- Play music and practice walking with steady beat.

**Music:** "Uskudar"

- Ask "Why do you think people changed to line dance from circle dance?"
- Answers can include:
  - "We lost touch with our communal nature. People felt more isolated from one another"
  - "Dance became more social and less formal."
  - "As a symbol of leadership".
  - "The circle became opposing lines and squares, then broke into couples, until it broke apart and everyone was dancing alone."

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

**Procession Dance**

- Post the list of body movements included with this lesson.
- Ask a student to select a single movement from the list (e.g. sway, stomp, step-kick, clap, etc.) to add to the walking step.
- Perform a **procession** dance: eight beats of walking, eight beats of selected body movement. Repeat dance at least six or eight times as the leader travels in pathways around the room.
- Arrange students into two or three smaller groups.
- Ask each group to think of one body movement to add to the walk. Perform for 16 beats (eight beats of walking+ eight beats of selected movemnt) and repeat six or eight times with the leader traveling around the room.
- Change leaders if desired and repeat.
- Videotape Dances.

**Music:** "Uskudar", "Ayazein" or "Mayim"

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

- As students are dancing assess each with the Checklist. Check to see that each student:
  - Maintains personal space
  - Memorizes the two-part sequence
  - Performs the steps correctly
  - Maintains steady beat
- Leader should be assessed on ability to lead and guide dancers in general space: over, under, circling, etc.
- "What is procession dance?"
- "What are the similarities and differences between procession and circle dance?"
- "What was challenging about performing a progression dance?"
- "What did you enjoy most about procession dance? Why?"
- "Which did you like best, circle or procession dance? Why?"
- "Can you infer to why a group of people would choose to do a procession dance? What purpose would a procession dance serve?" (*Answers could include display of leadership, guidance, showing the way, 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.*)

- Research a culture and create a procession dance.
- Using a short story, fable or fairy tale, clearly define the hero, the purpose, outcome and/or moral of the story. Discuss the types of movements and patterns that could be done by the hero in a celebratory procession dance. Create and perform a dance.

[www.bobandjulie.net/bnj/Gallery.htm](http://www.bobandjulie.net/bnj/Gallery.htm)

[elbow swing and sashay](#)

<http://www.countryliving.com/cooking/entertaining/brykill-farm-hoedown-0908>

### Assessment Checklist – Progression Dance

Name	Maintains Personal Space	Memorizes Sequence	Keeps Steady Beat	Performs Steps Correctly	Leader's Confidence
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:
	Y Notes:	N Notes:	N Notes:	Y Notes:	N Notes:
	N Notes:	N Notes:	N Notes:	N Notes:	N/A Notes:

# BODY MOVEMENTS

Sway

Rock

Stomp

Kick

Slide

Turn and clap hands

Turn and shake hands

Step-Kick

## Grade 2 Dance Lesson #8

### **Folk/Traditional Dance** Contra Dance and Structure

#### Lesson-at-a-Glance

#### **Warm Up**

Review the function of circle and line (procession or chain) dance.

#### **Modeling**

Discuss the function and tradition of **Contra Line** dance to cultures. Teach the six Contra Dance steps: Forward and back, *Right elbow swing*, *Do-si-do*, *Right and left through*, *Sashay*, and *Cast off*.

#### **Guided Practice**

*Create a Contra Dance.* Arrange students in groups of four. From the list of five steps, ask each group to choose two and arrange them into a sequence with cast off and bow and curtsy both to precede and complete the dance.

#### **Debrief**

Review criteria for Checklist assessment. As a group discuss what a Contra dance is and how it is different from a procession and circle dance. Discuss Social Dance Etiquette.

#### **Extension**

Write a story or poem for the circle dance. Describe the "who, what, where, when and why" of the dance.

Using a short story, fable or fairy tale, clearly define the opposing ideas, purpose, outcome and/or moral of the story. Discuss the types of movements that could be done by the people in a contra dance. Create and perform a dance.

#### **Materials**

Contra Dance Performance Checklist (included)  
Social Dance Etiquette (included)  
Contra Dance Line Diagram  
CD Player and CD's  
Video Camera (optional)

#### **Assessment**

Discussion, Performance, Q&A, Contra Dance Checklist, Video

#### **ELA Standards Addressed**

*Reading Comprehension:* 2.2 State the purpose in reading, 2.3 Use the knowledge of the author's purpose(s) to comprehend informational text, 2.5 Re-state facts and details in the text to clarify and organize ideas  
*Writing Applications* 2.1 Write brief narratives based on their experience.



## DANCE – GRADE 2 FOLK/TRADITIONAL DANCE

### Contra Dance and Structure Lesson 8

*This lesson will take three or more sessions to complete.*

#### CONTENT STANDARDS

- 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).
- 2.7 Work cooperatively in large and small groups.

#### TOPICAL QUESTIONS

- What is a contra dance and how do I organize steps to create a contra dance?
- What is my personal responsibility when I perform a dance with a partner?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will work with peers to create and perform a contra dance with repeated movement phrases and rhythmic patterns.
- Students will identify traditional folk dance form, patterns, and historical significance.

#### ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Contra Dance Checklist (included)
  - Student response to inquiry
  - Performance
- **Feedback for Student**
  - Teacher feedback
  - Video
  - Peer feedback

#### WORDS TO KNOW

- **contra dance:** a dance done in two lines with pairs facing each other.
- **forward and back:** pairs walk toward each other then back up to original position.
- **elbow swing:** pairs hook right elbows and turn once around returning back to original position.
- **do-si-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.

#### MATERIALS

- Video Camera (*optional*)
- CD Player

- CD's:
  - "Americana"
  - "Irish Jig"
  - "Soldier's Joy"
  - "Little Brown Jug"
  - "Celtic Suite"
  - "Skip the Jig"
  - "Spootiskerry"
  - "Skippity Jig"
- Masking Tape or Chalk
- Folk Dance Diagram (included)
- Contra Dance Performance Checklist (included)
- Social Etiquette for Dance discussion points (included)

## RESOURCES

- *Music for Creative Dance*, by Eric Chapelle, "Celtic Suite", "Skip the Jig", "Spootiskerry" "Skippity Jig"
- Folk Dance Music, "Americana", "Irish Jig", "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*)

- Review the function of circle and line (procession or chain) dance.

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

**Note:** *This section will take one to two full days to teach*

**Discussion:** the function and tradition of **Contra Line** dance to cultures. **Contra dance** is:

- A dance of opposition, a dance performed by many couples (pairs, partners) in two facing lines of indefinite length.
- Developed and danced in Britain and France and was danced by the country people new to the United States.
- Family friendly and open to everyone regardless of experience
- A social dance. Cooperation is vital to contra dancing. Individuals interact with not just their partners but everyone else in the set, contra dancing might be considered a group activity.
- 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!
- "Why do you think people changed to **Contra** dance from circle dance?"
- Answers can include:
  - "We lost touch with our communal nature. People felt more isolated from one another"
  - "Dance became more social and less formal."
  - "The circle became opposing lines and squares, then broke into couples, until it broke apart and everyone was dancing alone."

**Partner movements:**

- **Review Social Dance Etiquette** (included).
- Model with students each of the following partner movements, or model one at a time and allow student pairs to practice each move:
  - **Forward and back:** pairs face each other walk toward each other, four beats, and back away from each other to starting position, four beats.
  - **Right elbow swing:** pairs lock right elbows and walk around each other back to original position eight beats.

- **Do-si-do:** face partner, walk toward partner, pass right shoulders with partner, side step to the right circling around partner and walk backwards to your beginning position.  
*Demonstration of the do-si-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. Eight beats.
  - **Right and left through:** (or *trading places*) opposite partners walk toward each other, join right hands (as in shaking someone's hand) pass by partner (right shoulders) and assume position on opposite side of the line once again, facing partner. Eight beats.
  - **Sashay:** facing each other pairs hold hands then slide or gallop from the head of the lines to the foot of the line and back again. Eight beats down and eight beats back.
  - **Cast off:** partners at the top or head of the line turn away from the line and walk to the back or foot of the line leaving a new lead pair. Eight beats (can be extended to 16 beats if necessary).
- Tape or chalk two parallel lines on the floor. 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., **forward and back** and **right and left through**).
  - Ask each dancer to address their partner before the dance starts by bowing or curtsying (eight beats).
  - Define the locomotor step for both **forward and back** (*walk or march, etc.*) and **right and left through** (*walk or skip, etc.*). Perform these two steps with the locomotor movement selected.
  - Finish with a bow or curtsey.
  - Repeat this progression a few times until students understand the steps and pattern.
  - Choose another two progressions: **do-si-do** and **right elbow swing** and a locomotor movement for each.
  - Perform as above.
  - Teach **Sashay** and **Cast off** (see description). Practice these two steps until every pair has had a chance to try it. \*Note: Sashay is done as a slide and cast off is a walking step.

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

#### **Creating a Contra Dance** (*one to two days to complete*)

- Arrange students in groups of four.
- From the list of five steps, ask each group to choose two and arrange them into a sequence. Write on a piece of paper and place into a container for later selection.
- **Note:** All dances will use **Cast Off** as the last step (e.g., **elbow swing, forward and back, cast off**).
- Arrange students in pairs and place all students in two opposing lines.
- Select a progression sequence, post on board or overhead and discuss. Make certain students understand that each step gets eight beats, is repeated, and the sashay and cast off gets 16 beats. **Note:** If the **sashay** is one of the steps, do not repeat as it is already 16 beats long.
- **PROGRESSION SEQUENCE**
  - Begin with bow or curtsey (eight beats)
  - Step #1 eight beats (repeat for a total of 16 beats)
  - Step #2 eight beats (repeat for a total of 16 beats)
  - Cast Off 16 beats
  - Repeat above progression as many times as music allows or until everyone has had a chance to **cast off**.
  - End with bow or curtsy (8 beats).
- Select another progression and repeat.
- Videotape dances.

**Music:** "Americana", "Irish Jig", "Spootiskerry" or any from the materials list.

- **Options:** Ask four student pairs to select the type of locomotor movement to be done for each step (e.g., skip on the elbow swing, gallop on the sashay, hop on the forward and back, run on the cast off).
- Perform in TWO groups. One group performs the others practice being a good audience.
- Perform before a live audience in a more formal setting.

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

- As students are dancing assess each with the Checklist. Check to see that each student:
  - Maintains personal space
  - Memorizes the two-part sequence
  - Performs the steps correctly
  - Maintains steady beat
  - Social Dance Etiquette
- Review Social Dance Etiquette.
- "What is contra dance?"
- "What are the similarities and differences between contra, procession and circle dance?"
- "What was challenging about adding locomotor movement to the contra steps?"
- "What did you enjoy most about contra dance?"
- "Which did you like best, circle, procession or contra dance? 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.*)

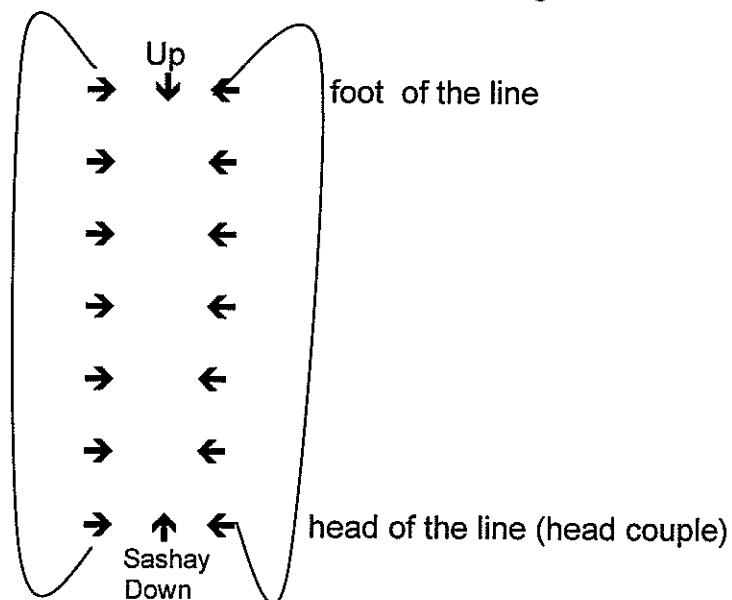
- Ask students to create costumes and meaning for their dance.
  - Clip pictures from magazines, draw own original designs, etc.
  - Write a brief explanation of the dance and it's meaning.
  - Ask the following questions:
    - Where would you see this dance being performed and by whom (elderly, children, families, etc.).
    - What significance would this dance have? (Celebration? What kind? Birthday, wedding, holiday, parade)?
- Write a story or poem for the circle dance. Describe the "who, what, where, when and why" of the dance.
- Using a short story, fable or fairy tale, clearly define the opposing ideas, purpose, outcome and/or moral of the story. Discuss the types of movements that could be done by the people in a contra dance. Create and perform a dance.

## 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, Contra Set, partners facing each other**



### Cast Off

Head couple walks along the outside of the line and takes new position at the foot of the line. Everyone moves up one position.



## Grade 2 Dance Lesson #9

### **Folk/Traditional Dance** Creating and Original Folk Dance

#### Lesson-at-a-Glance

#### **Warm Up**

Review vocabulary, beats and the list of locomotor and directional movements generated in lesson #7A.

#### **Modeling**

Discuss ways in which people can connect in a dance (elbows, hold hands, etc.). Practice in pairs, and in small and large groups.

#### **Guided Practice**

Distribute Student Dance Map to each group. Using the map, create a four-part circle dance that repeats employing connection, direction, locomotor, and body movement.

#### **Debrief**

Review criteria and performance rubric. Allow time for all students to complete the Student Dance Map. As a group discuss the challenges of working with and solving problems in a large group. Discuss what was seen in the performance and infer ideas as to what these dances could be celebrating.

#### **Extension**

Write a story or poem for the circle dance. Describe the “who, what, where, when and why” of the dance. Perform the dance to other cultural songs (“Ayazein” from Egypt, “Mayim” from Israel or “Ariiang” from Korea. Discuss how the movement may have to be changed to fit this new music. If this was a sad or somber event, how would the dance change? Take a few minutes to create two phrases of dance that would demonstrate sadness.

#### **Materials**

Circle Dance Movement Ideas Handout (included)  
Student Dance Map (included)  
Circle Dance Criteria and Group Performance Rubric (included)  
Video Camera (*optional*)  
CD Player and CD

#### **Assessment**

Discussion, Performance, Q&A, Circle Dance Criteria and Rubric, Student Dance Map

#### **ELA Standards Addressed**

*Reading Comprehension:* 2.7 Interpret information from diagrams, charts, and graphs.

*Literary Response:* 3.3 Compare and contrast different versions of the same stories that reflect different cultures.

*Writing Applications* 2.1 Write brief narratives based on their experiences.

**DANCE – GRADE 2**  
**Folk/Traditional Dance**

**Creating an Original Folk Dance**  
**Lesson 9**

**CONTENT STANDARDS**

- 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).
- 2.7 Work cooperatively in large and small groups.

**TOPICAL QUESTIONS**

- What is the significance of dancing in a circle and how do I create a circle dance showing connection and phrases that repeat?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will work with peers to create and perform a circle dance with repeated movement phrases and rhythmic patterns.
- Students will identify traditional folk dance form, patterns, and historical significance.

**ASSESSMENT** (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Circle Dance Criteria and Group Performance Rubric (included)
  - Student Dance Map
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Student Dance Map
  - Circle Dance Criteria and Group Performance Rubric

**WORDS TO KNOW**

- **beat** - an element of time that rhythmically repeats and is steady.
- **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.
- **rehearse** – to practice before performance

**MATERIALS**

- Circle Dance Movement Ideas Handout (included)
- Student Dance Map (included)
- Circle Dance Criteria and Group Performance Rubric (included)
- Video Camera (*optional*)
- CD Player
- CD's:
  - "Celtic Suite"
  - "Ayazein"
  - "Mayim"
  - "Ariang"

**RESOURCES**

- *Music for Creative Dance*, by Eric Chapelle; "Celtic Suite", "Skip the Jig", "Sputiskerry" "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 the list of locomotor and directional movements generated in lesson #7A.
- Review the role of circle dance *and* the original dance from lesson #6

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

- Discuss and find ways that people link together to dance: hold hands low or up high in the air, link elbows, place arms on shoulders, around the waist, etc.)
  - Have students perform these connections with a partner.
  - Ask students to come up with one more way to show a connection with their partner and in groups of four.
- Discuss how people use their arms and legs in creative ways (chart ideas):
  - shake hands, while raising and lowering arms, four beats up, four beats down
  - kick legs (or step and kick)
  - jump or leap
  - prance
  - sway or rock raising their arms over head
  - stomp
  - slide and step together
  - turn around four counts, clap four counts
  - sway and clap
  - create your own combination to try
- As a whole group try these movements. Then try in connection with a partner and in small groups.
- Using lesson #7A dances, guide students through adding some of the above ideas into the dance.

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

- Working in larger groups of six or eight.
- Distribute a dance map to each student (or you may distribute a single map per group). Have the group fill in the map as they make choices for creating the dance.
- Students may refer to the list of movements and connections included at the end of this lesson.
- Create a four-part circle dance. Section 1 is completed and looks like the following:

Dance Section	Number of Beats	Connection	Direction	Locomotor Movement	Body Movement
1	8	hold hands	Counterclockwise (circle right)	walk	swing arms forward and back

- Using the template attached, students fill in the boxes for sections 2, 3 and 4 to complete the dance.
- **Note:** Sections 1 and 2 are to be repeated (total 32 beats). Section 3 and 4 are to be repeated (total 32 beats). The entire dance will be 64 beats long.
- Encourage capable students to add layered movement (combined arm, leg and body movement) to one or more sections of the dance (this makes the dance more interesting). Energy words can also be added to the movement (wiggly, sharp, jerky, smooth, float, heavy, light, etc.).

**Music:** "Celtic Suite"

- Rehearse the dance at least three times with and without music.
- Students will perform their dances for the class.
- Videotape groups for later viewing.
- 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?*)

- Review criteria and rubric with students.
- Distribute a dance map to each student if not already done at the beginning. Give a few minutes for all students in the group to complete it.
- Ask students the following questions:
  - "Which of the dances did you like best and why?" (Have students describe using dance vocabulary. Also have students comment on performance including confidence, etc.)
  - "What did you learn about adding 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?"
  - "Why do you think a movement pattern would repeat?" (*Maybe the communication in that phrase needed to be stated again; it fit the music better, it is easier to make the dance longer, etc.*)
  - "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.*)

- Write a story or poem for the circle dance.
  - Describe who the people are, what they are celebrating
  - "Where does the celebration take place?"
  - "What significance the movement has as a means of communicating an idea?"
  - "What is the feeling of your dance?"
- Perform the dance to other cultural songs ("Ayazein" from Egypt, "Mayim" from Israel or "Ariiang" from Korea. Discuss how the movement may have to be changed to fit this new music.
- If this was a sad or somber event, how would the dance change? Take a few minutes to create two dance phrases that would demonstrate sadness.

## Circle Dance Movement Ideas

CONNECTIONS	LOCOMOTOR MOVEMENTS	BODY MOVEMENTS
Link elbows Hold hands Hands on shoulders Arms around waist Hands up or at sides	Jump Hop Walk Skip Run Slide Gallop	Sway Rock Stomp Kick Raise and lower arms Shake hands Turn Clap Reach and stretch

**Creating an Original Circle Dance**

**Criteria:**

1. **Three** eight-beat phrases created and repeated one time in succession for a total of 64 beats (First eight-beat phrase is done for the group).
2. Connection, locomotor and body movement observed.

**4 Advanced:** Group created **three** eight-beat phrases. Phrases 1 and 2 and 3 and 4 were repeated once for a total of 64 beats. Dancers incorporated body movement along with simple locomotor steps or axial movement. Dance was memorized and performed without hesitation to the music. Strong group cooperation.

**3 Proficient:** Group created **two** eight-beat phrases with some help from the teacher. Phrases 1 and 2 and 3 and 4 were repeated once for a total of 64 beats with. Dancers performance showed some hesitation and may have got off the beat of the music. Group needed some prompting throughout from teacher. Group cooperation is good.

**2 Basic:** Group created **two** eight-beat phrases with frequent help from the teacher. Performance was hesitant and dancers could not get through the dance without frequent coaching/modeling from the teacher. Group cooperation is fair.

**1 Approaching:** Group struggled to create **one** phrase. Assistance from the teacher was needed. Students could not dance the dance without the teacher or student leader doing it with them. Group cooperation is negligible without guidance.

Group #	Criteria Met		Score			
Names:	1 Y N	2 Y N	4	3	2	1
	Notes:		Notes:			
Names:	1 Y N	2 Y N	4	3	2	1
	Notes:		Notes:			
Names:	1 Y N	2 Y N	4	3	2	1
	Notes:		Notes:			
Names:	1 Y N	2 Y N	4	3	2	1
	Notes:		Notes:			

Student Dance Map  
Circle Dance Sequence and Description

Name \_\_\_\_\_

Dance Section	Number of Beats	Connection	Direction	Locomotor Movement	Body Movement
1	8	hold hands	Counterclockwise (circle right)	walk	swing arms forward and back
2	8				sway

Repeat sections 1 and 2 one time (for a total of 32 beats)

3					
4					

Repeat sections 3 and 4 one time (for a total of 32 beats)

## Grade 2 Dance Lesson #10

### **Folk/Traditional Dance** Stories and Folk Dance

#### Lesson-at-a-Glance

#### **Warm Up**

**Option 1:** If creating folk dance from a story or stories, review sequence of events, characters (their feelings, motivations, objectives, setting, etc.).

**Option 2:** If writing a story from a folk dance, review the folk dance: formation, body and locomotor movement, directions, connections and relationships.

#### **Modeling**

**Option 1:** Storyboard a story, determine formations, directions, relationships and movement for each important event.

**Option 2:** Generate ideas for each section of a folk dance already known and write descriptive sentences.

#### **Guided Practice**

Distribute Student Dance Map to each group. Using the map, create a four-part circle dance that repeats employing connection, direction, locomotor, and body movement.

#### **Debrief**

Perform to music and narration if desired before a live audience. Videotape performance for self-reflection and opportunities to revise for improvement.

#### **Extension**

Take a similar story or fable from another country. Change the music and the style of dance to match the culture of the story; create a folk dance from a favorite story or poem; perform a folk dance already known to a different song from another culture (e.g. "Ayazein" from Egypt, "Mayim" from Israel or "Ariang" from Korea). Discuss how the movement may have to change to fit this new music.

#### **Materials**

Circle Dance Movement Ideas Handout (included), Assessment Checklist (included), Storyboard Template (included), Video Camera (*optional*), CD Player and CD

#### **Assessment**

Discussion, Performance, Q&A, Storyboard Template, Checklist

#### **Standards:**

**VAPA 3.1** Name and perform social and traditional dances from various cultures; **5.1** Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme)

**ELA Literary Response and Analysis: 3.3** Compare and contrast different versions of the same stories that reflect different cultures.

**Writing Applications: 2.1** Write brief narratives based on their experiences.

## DANCE and ELA INTEGRATION– GRADE 2 Folk/Traditional Dance

### Stories and Folk Dance Lesson 10

*Note: This series of lessons can be taught in one of two ways: interpret a story or different versions of stories and create folk dances OR write a story from a folk dance already created.*

*It will take three weeks to complete this lesson.*

#### CONTENT STANDARDS

VAPA 3.1 Name and perform social and traditional dances from various cultures.

VAPA 5.1 Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme)

ELA *Literary Response and Analysis*: 3.3 Compare and contrast different versions of the same stories that reflect different cultures.

ELA *Writing Applications*: 2.1 Write brief narratives based on their experiences.

#### TOPICAL QUESTIONS

- How can I create a folk dance from a story and how would it change if I use a different version of the story?
- How can I write a story showing sequence, setting, character and detail from a folk dance?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will work with peers to interpret a story or similar stories into movement and create folk dances.
- Students will write a narrative inspired by a folk dance.

#### ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - Folk Dance checklist
  - Storyboard
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Storyboard
  - Folk Dance Checklist

#### WORDS TO KNOW

- **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.
- **rehearse** – to practice before performance
- **narrative** – a story or an account of a sequence of events in the order which they happened

#### MATERIALS

- Circle Dance Movement Ideas Handout (included)
- Student Dance Map (included)
- Circle Dance Criteria and Group Performance Rubric (included)
- Video Camera (*optional*)
- CD Player

- CD's:
  - "Celtic Suite"
  - "Ayazein"
  - "Mayim"
  - "Ariang"
  - Any other cultural dance music

## RESOURCES

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

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

**Option 1:** If creating folk dance from a story or stories, review sequence of events, characters (their feelings, motivations, objectives, setting, etc.).

**Option 2:** If writing a story from a folk dance, review the folk dance: formation, body and locomotor movement, directions, connections and relationships.

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

- **Option 1 – Weeks 12 & 13**
  1. Divide story into **4-6 important events** and assign a formation for each section (e.g. sharing or celebration could be a circle, showing leadership could be chain, opposition could be contra). The folk dance could have multiple forms represented.
  2. Discuss any character features (mood, mannerisms, possible ways of moving, etc). What movement quality/energy would this character have; heavy/light, fast/slow, sharp/smooth, etc. Incorporate this energy into the movement.
  3. Assign a number of beats to each section of the dance (4, 8, or 16).
  4. Decide upon the direction the formation will move, and locomotor and body movement to be done (handout of ideas included).
  5. Decide what connections and relationships the dancers will have with each other in whole group, small group, partners and solos.
  6. *Rehearse* the formations first, several times with steady beat.
  7. Add locomotor and body movement with steady beat.
  8. Begin layering connections and relationships in steady beat.

**Note:** If comparing stories, discuss how the dance would change when done in another culture. Record changes and create a report or storyboard (or another dance) discussing the differences between the two dances.

**Note:** Remember to remind students what important event each part of the dance represents in the story. Frequently ask them *why* movements and formation choices were made. Encourage students to *defend* their choices as they make their selections

- **Option 2 Weeks 12 & 13**
  1. Using a folk dance already created, interpret the formations, movement, directions, connections and relationships into meaningful events for a story.
  2. Consider each complete section of the dance an important event.
  3. Brainstorm activities and situations. Think of as many ideas as possible and narrow choices later.
  4. Choose and define characters if appropriate for the story
  5. Define characters, motivation, objective, emotions, etc. (if applicable)
  6. Write descriptive words for movement, time, space and energy concepts (e.g., held hands and skipped lightly and happily, stomped vigorously, etc.).
  7. Add descriptive words and phrases into a narrative format with a beginning, middle and end.



8. Rehearse one part of the dance, stopping to discuss what is happening in the story. Follow the dance and continue writing the narrative format for each event.

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

**Music:** Select appropriate music for the culture presented in the dance or story.

**Option 1: Week 14**

1. Illustrate and create a storyboard for the story (handout included).
2. Rehearse the dance a section at a time to review what is happening in the story.
3. Rehearse the dance two sections, then three, four and then the entire dance until the movement is memorized and the students can give an abbreviated version of the story.

**Option 2: Weeks 14**

1. Illustrate, create a storyboard, and publish story (see Gr. 2 theatre lesson #7).
  2. Read the story as the dance is performed giving the dancers enough time to complete each movement section before continuing the reading.
  3. Rehearse frequently for memorization and pacing.
- Present before a live audience.
  - Provide an opportunity for a talk back session after the performance where students share the process of creating a dance from a story or stories or for writing a story from a folk dance.
  - Videotape the performance for self-assessment.

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

- Review storyboard from options 1 and 2 and discuss each important event and how the movement in the dance fit together.
- View videotape and discuss the success of the group to execute the dance: with steady beat, memorization of the sequence, and accuracy of steps (movement, direction, connection and relationship) accurately. Discuss what changes could be made to make the dance or story even better.
- Ask students the following questions:
  - Have students comment on the performance including confidence, anxiety, 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?"

**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.*)

- Take a similar story or fable from another country. Change the music and the style of dance to match the culture of the story.
- Create a folk dance from a favorite story or poem.
- Perform a folk dance already known to a different song form another culture (e.g. "Ayazein" from Egypt, "Mayim" from Israel or "Ariang" from Korea). Discuss how the movement may have to change to fit this new music.
- If this was a sad or somber event, how would the dance change? Take a few minutes to create two dance phrases that would demonstrate sadness.

## Circle Dance Movement Ideas

FORM	CONNECTIONS	RELATIONSHIP	DIRECTION	LOCOMOTOR MOVEMENT	BODY MOVEMENT
Chain Circle Contra	<ul style="list-style-type: none"> <li>• Hold hands</li> <li>• Link elbows</li> <li>• Hands on shoulders</li> <li>• Arms around waist</li> <li>• Hands up or at sides</li> </ul>	<ul style="list-style-type: none"> <li>• Beside</li> <li>• Back-to-back</li> <li>• Partners</li> <li>• Over</li> <li>• Under</li> <li>• Around</li> <li>• Through</li> <li>• Above</li> <li>• Below</li> </ul>	<ul style="list-style-type: none"> <li>• Clockwise</li> <li>• Counterclockwise</li> <li>• In</li> <li>• Out</li> <li>• Forward</li> <li>• Backward</li> <li>• Down the center</li> <li>• Cast off</li> </ul>	<ul style="list-style-type: none"> <li>• Jump</li> <li>• Hop</li> <li>• Walk</li> <li>• Skip</li> <li>• Run</li> <li>• Slide</li> <li>• Gallop</li> </ul>	<ul style="list-style-type: none"> <li>• Sway</li> <li>• Rock</li> <li>• Stomp</li> <li>• Kick</li> <li>• Raise and lower arms</li> <li>• Shake hands</li> <li>• Turn</li> <li>• Clap</li> <li>• Reach and stretch</li> </ul>





## GRADE K-2 DANCE MUSIC – CD's

<b>CD</b>	<b>Artist</b>
<b>Music for Creative Dance, CD's Discs 1-4</b>	Eric Chappelle
<b>Perceptual Motor Rhythm Games</b>	Capon and Hallum
<b>Kids in Motion</b>	Greg and Steve
<b>Ready, Set, Move!</b>	Greg and Steve
<b>We All Live Together, Vol. 3</b>	Greg and Steve
<b>We All Live Together, Vol. 5</b>	Greg and Steve
<b>Creative Movement and Rhythmic Expression</b>	Hap Palmer
<b>Getting to Know Myself</b>	Hap Palmer
<b>Ideas, Thoughts and Feelings</b>	Hap Palmer
<b>Movin'</b>	Hap Palmer
<b>Sally the Swinging Snake</b>	Hap Palmer
<b>Rhythms On Parade</b>	Hap Palmer
<b>So Big</b>	Hap Palmer
<b>Music and Movement in the Classroom, PreK-K</b>	Steven Traugh
<b>Music and Movement in the Classroom Grades 1 &amp; 2</b>	Steven Traugh
<b>Folk Dance Music</b>	Various Artists

## 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**

<b>1.0 Artistic Perception</b>	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
<b>1.1</b>	<p><b>Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).</b></p> <ul style="list-style-type: none"> <li>• Perform a combination of even (walk, hop) and syncopated (skip) rhythmic movement.</li> <li>• Perform combinations of movement that employs level change (jump, run, roll).</li> <li>• Vary speed in movement combinations (run fast, slide slowly, gallop briskly).</li> </ul>
<b>1.2</b>	<p><b>Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Combine three axial movements that emphasize how you move (movement qualities e.g., twist, turn, stretch, bend, vibrate, sustain, burst, etc)</li> </ul>
<b>1.3</b>	<p><b>Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).</b></p> <ul style="list-style-type: none"> <li>• Demonstrate ability to count a series of eight movements (locomotor or axial) and then freeze.</li> <li>• 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).</li> <li>• Transform rhythmic patterns of sound into body movements.</li> </ul>
<b>1.4</b>	<p><b>Expand the ability to incorporate spatial concepts with movement problems.</b></p> <ul style="list-style-type: none"> <li>• 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).</li> </ul>
<b>1.5</b>	<p><b>Name a large number of locomotor and axial movements in dance.</b></p> <ul style="list-style-type: none"> <li>• Identify and name ten locomotor and ten axial movements using correct terminology.</li> </ul>
<b>2.0 Creative Expression</b>	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
<b>2.1</b>	<p><b>Create and improvise movement patterns and sequences.</b></p> <ul style="list-style-type: none"> <li>• Select a variety of locomotor movements and combine to create a movement sequence.</li> <li>• Select a variety of axial movements and combine to create a movement sequence.</li> <li>• Combine a minimum of two locomotor and two axial movements into a movement sequence.</li> <li>• Improvise movement based on directions (e.g., a seed is planted, it grows, it withers, and dies), from a simple verbal instruction.</li> </ul>
<b>2.2</b>	<b>Demonstrate multiple solutions in response to a given movement problem (e.g., In</b>

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



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

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

## 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.