Department of Education

Blueprint for Teaching and Learning in Dance, PreK-12
Office of Arts and Special Projects

Dance Units

Inspired by Social Studies Themes

Table of Contents

Page	Title of the Unit	Dance Blueprint Benchmark
1	My City, My Community	2
5	Belly Dance is a Social Dance	2-5
11	Life Doesn't Frighten Me at All	5
16	Dancing the Underground Railroad	5
27	Walking in Immigrant Shoes: A Dance Journey Through Ellis Island	5
34	Dance is Community…Community is Dance	8
40	Egyptian Folkloric/ Cane Dance	8
45	Greece, Mythology and Storytelling in Narrative Ballets	8
52	Black Jazz Dance in the Harlem Renaissance	12
56	From Africa to America	12
62	Socially Conscious Choreography	12

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Compiled and edited by Ana Nery Fragoso, Director of Dance and Amy Russo, Program Manager for the Citywide Dance Professional Development on January 30th, 2015.

Department of Education

Cover photo: Purelements An Evolution in Dance
Choreographer: Lakai Worrell
Title: The Council
Photo by Becky Holladay.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: My City, My Community	**Unit Dates:** September - November **Number of Class Sessions**: 8 – 10 sessions
Dance Teacher Name: Andrew Jannetti **School:** PS 79 Francis Lewis School	**Benchmark(s):** 2nd Grade Dance Blueprint Benchmark **Grade/Class:** 1st – 2nd grade

Unit Description

What will students do in this unit? (one to three brief sentences)

Using dance and movement exploration as a tool, students will examine their community through its architecture (civic and private landmarks), street life (everyday people in their neighborhood), and civic and private sector community helpers (policemen, firemen, doctors, nurses, dentists, bus drivers, cab drivers, teachers, mailmen, store owners, etc.) The dance and movement exploration enables students to deepen their understanding of their city, their surroundings and the people who inhabit it.

Big Ideas of this Unit: Students will understand that:	Essential Questions of this Unit: Students will answer:
• Dance can be used to depict an environment (landscape, cityscape) • Dance can be inspired by the activities of everyday people • Dance builds community	• How can we learn about our community through dance? • How does our environment inspire our dance making? • How can dance be used to depict characters? • What movement tools are used to create a vision of our community? • How can I show through dance what I contribute to my community?

Indicators of Student Learning

CONTENT—Students will know:	SKILLS—Students will be able to:
• What buildings exist in their community/neighborhood • What street life exists in their neighborhood • Who are the "helpers" in their neighborhood • How to use movement to depict character • The basic concepts of movement abstraction	• Create a cityscapes using the elements of Body/Shape • Work alone and in small groups • Create group dances based on the street life in their neighborhood • Explore various elements of dance to embody character • Develop skills important for collaboration

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed)

Dance Making	Developing Dance Literacy	Making Connections	Working with Community and Cultural Resources	Exploring Careers and Lifelong Learning
• Develop Skills and Techniques • Improvise • Choreograph • Perform	• Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	• Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	• Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
• Students demonstrate independence by working alone and in small groups • Students build strong content knowledge specifically about their community • Students respond to the varying demands of audience, task, purpose, and discipline. • Students come to understand other perspectives and cultures within their community • Students value evidence as they search for people and things within their community • Students comprehend as well as critique during showing and observational time • Students make use of technology and digital media to research their community

Learning Experiences **(Briefly describe each experience)**
• Dance warm-ups to develop strength, coordination, and flexibility as well as shape and movement ideas based on community structures and everyday pedestrian activity
• Identifying neighborhood and community through picture books and creating individual and small group visual representations
• Identifying ways of creating abstraction of city scenes by watching a “Pilobolus” video abut NYC
• Individual and group work to create individual building shapes and a culminating cityscape
• Individual work to identify and create shapes and movements that represent members of the community
• Small group work to create movement scenarios of people and places in the community
• Structuring of a dance that is a culmination of all material created individually and in groups
• Peer observation of each part of the dance and a feedback discussion of structure and performance quality
• Culminating performance for family and friends in an informal classroom setting
• Sharing of final project with other classes by performing “dance attacks” or “flash mobs”

Pre-Assessment

What do students already know and understand about this area of Dance Making?	What skills related to this unit have students already developed?
• Understand the basic structure of a dance class • Ability to work in small groups • Understand how to create a variety of shapes • Understand basic locomotor movements	• Ability to work independently to make shapes and movements around a specific topic • Ability to follow instruction when working with stage direction in one large group • Are able to follow a short movement sequence

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
• Weekly exit slips using a checklist of tasks accomplished for the day's assignment • Verbal, written, and/or visual representation of performance after viewing final videotape	• Observation and discussion each week on each step of the process • Viewing of final videotape and discussion	• Observation of student work using a rubric and/or check list • Recording of each stage of the process for formative assessment • Recording of final project

Resources

(Books, music, articles, websites, etc.)

- Pilobolus video *New York in Shadows* at Vimeo https://vimeo.com/26601160 or https://vimeo.com/22153154
- Any books with cityscapes of New York, both photographic as well as children's books with artistic renderings. Some examples are *123 NYC*, *ABC NYC*, *B is for Brooklyn*, *123 Brooklyn*, *This is New York* (for a more historical vision of the city, first published in 1960), travel guides of New York for kids.
- Any books on community helpers and/or visuals. All available online at multiple teacher websites as well as in Google images.
- Large chart paper to draw large version of visuals created by the kids.
- Markers, crayons, pencils
- Music any songs about New York but more importantly a song that the kids respond to. One year we used "Survivor" by Destiny's Child. But others are "I like New York" by Madonna but you will have to edit out one verse and what I might use this year is "Welcome to New York" by Taylor Swift. For something more historical and nostalgic and without words the karaoke version of *New York, New York*.

Teacher Self-Assessment / Reflection Strategies

What worked well?	What should be changed? Provide suggestions.
Creating a cityscape especially after watching the Pilobolus video Small groups working on specific movement scenes depicting scenarios on the street. For example: skateboarders, basketball, jumping rope, etc. Each week we built on the week before so there was always something to add. I start with individual shape making to depict a building, we then form small groups of 2 – 4 to create a block of buildings and then we put them all together to make one big cityscape. After the cityscape is done, then we work on scenes from the neighborhood or depicting specific community helpers. I usually let students self-select so that they are working with a group that have chosen a particular profession or scenario from their community.	I am always looking for ways of assessing that are quick, give me the information I need and allow me to assign some kind of grade to the project. I like to involve the students in this process also. Since it is 1st or 2nd grade I am constantly looking for a simple straight-forward way to assess. I find checklists helpful and I have even started to qualify them by adding a 1 -4 component to each step. Too much writing gets cumbersome for them, sometimes I find their visual representations to be more interesting and telling of how they feel about what they have done. It might be fun to collaborate with the visual art teacher so that the students are creating visuals of cityscapes and neighborhood scenarios.

All pictures show second and third grade students from PS 79 working on city landscapes.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Belly Dance is a Social Dance (in Egyptian dance)	**Unit Dates:** **Number of Class Sessions: 8 -12**
Dance Teacher Name: Vivian Garcilazo **School:** The Ella Baker School (PS 225M) **Email:** ebsdance@gmail.com	**Benchmark(s):** 2nd and 5th grade Blueprint Benchmark (Students illuminate their relationship to dance by exploring dances of different cultures and periods, find shared elements among the arts, use video and interactive technology to support dance learning, and analyze the effects of dance on body and mind.) **Grade/Class: 3-5th grades**

Unit Description

What will students do in this unit? (one to three brief sentences)

During this unit, students learn about the social nature of belly dance as well as its history and influences. They will practice basic belly dance technique and become familiar with various belly dance forms. This unit culminates in a choreographic project in which the dancers create, rehearse, revise and perform their own unique "*shaabi*" style dances.

Big Ideas of this Unit: Students will understand that:	Essential Questions of this Unit: Students will answer:
• Dance is an evolving cultural art • Socio-cultural practices and geographical location influence dance • Dance exploration allows one to delve into another culture in a physical and intellectual way • Dancers/choreographers can be anthropologists and researchers • Belly dance has a very long tradition which has only begun to be notated and codified into "schools" of dance	• What is "dance research"? • How can we learn about another culture through dance? • What are the tools of the dance anthropologist when there is not a literary record or dance notation for dances? • How are our ideas shared through dance? • How do culture, geography and history shape a community? How are world communities the same? How are they different? • How do gender roles in other cultures influence dance? • How do dance relationships shift depending on social context? • How are American social dances similar and different from those in the Middle East?

Indicators of Student Learning

CONTENT—Students will know:	SKILLS—Students will be able to:
• Belly dance history and the influence of folkloric dance and when and why dances are performed • Connections between North American social dance and current belly dance styles • Major artists in belly dance • Middle Eastern *saidi* rhythm • Dance props are essential aspects of belly dance • Movement sentence principles • The elements of effective collaboration • The appropriate use of space to safely use a cane around other dancers • The criteria for completing the dance making project	• Develop basic belly dance technique • Use belly dance vocabulary and terminology • Identify the main characteristics of belly dancing • Understand the differences and similarities between male and female belly dancing • Create a dance based on movement sentence • Explore elements of movement variation, such as change of direction, level, quality, effort, mirroring and opposition • Execute a traditional cane dance using appropriate steps, technique and dynamics • Improvise using belly dance movement • Create, rehearse, and revise a belly dance in small groups • Use a rubric to engage in peer to peer feedback • Record, notate, and map the dances • Discuss ways to improve their dances • Develop collaborative skills in dance making • Use positive feedback with peers • Write a short research paper on belly dancing • Perform at a school wide town meeting • Evaluate and analyze a professional belly dance performance

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • **Develop Skills and Techniques** • **Improvise** • **Choreograph** • **Perform**	**Developing Dance Literacy** • **Understand Dance as a Means of Expression and Communication** • **Apply Dance Vocabulary, Terminology and Symbols** • **Analyze, Critique and Communicate About Dance** • **Identify and Compare Dance Styles, Genres, Major Works and Artists**	**Making Connections** • **Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)** • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions Colleges and Universities • **Use Dance Research Resources** • **Share Dance Experiences in and Between Schools**	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • **Value Dance as a Source of Enjoyment and Lifelong Learning**

Common Core Learning Standards Addressed
• CCLS- In ELA -for students who are college and career ready in reading, writing, listening and speaking • Build content knowledge • Come to understand other perspectives and cultures

Learning Experiences **(Briefly describe each experience)**
• **Introduction to Belly dance technique**- Students identify the country of Egypt on a world map as well as the upper and lower regions in Egypt. They view the film *Latcho Drom* and engage in a history discussion that addresses some of the unit essential questions. Discuss what students understand about the Middle East, especially Egypt. • Begin with a line and circular dance, the *Debbke* dance as a way to create community (step forward on right foot, back on left and move crossing right foot over left, the left over right). • Introduce Belly dance locomotor/ non locomotor steps in a warm up based on the Serena Technique of Belly Dance- head slides, shoulder isolations, rolling, side to side, forward and back; hip isolations, up, down, circular and twisting; forward belly undulation and walking using these in pathways (straight, circular, curvy). • Students could wear hip scarves or sashes to enhance hip movements
• **The importance of rhythm.** Introduction of the *saidi* rhythm. Using clapping hands in the Arabic style: finger fully extended and palms hitting symmetrically, stomping with feet, drums, finger cymbals, rhythm sticks. • Students revisit the basic technique introduced in previous sessions as a warm up with scaffolded musical instruction. • They will be lead to hear that the *Saidi* music has a distinct rhythm of Dum Tek-pause- Dum Dum-pause-Tek, and that it is called a *Makloub*. • They will use their bodies to make the rhythm as we stand in a circle. They will follow simple foot movements such as we used in the *Debbke, Saidi* hip isolations and simple hand gestures.

- **Gender in Belly dancing.** The students will listen to *Saidi* music (*Saidi* Cocktail song) and describe the instruments they hear. They will be identified as a dumbek (drum), mizmar, nay, and flute. They will listen to the various Middle Eastern music samples again and hear that these instruments are used a lot. It will be stressed again that the rhythm is what distinguishes a *Saidi*.
- Using the traditional *Raks el Tahtib* and *Raks el Assaya* (cane dances) to explore gender roles in the Egyptian cane dances. This is an exploration of body part isolations as learned in the warm up, and use of space with canes for beginning cane technique.
- Students learn about the Said region in Egypt and how the cane dance reflects pastoral life. Students will learn how to dance their respective male and female dances by exploring twirling the cane forward and back, overhead, or like a baton.
- Begin by tracing a large circle around oneself with the cane extended to the floor.
- Practice walking with the cane forward and back; explore using the cane in front of body in different levels, over the head whether in place or walking, to create pathways in the air.

- **Dance relationships.** Men and women's roles are changing in the Middle East, but in the upper region of Egypt, the Said region men are shepherds and farmers. Men use staffs and canes. These canes can be used to fight. They will take notes on *tahtib*- mock fighting dancing. Women in this dance usually mock the men. Dancing with a cane is called *Raks Assaya*.
- Students will create individual 3 step movement sentences with the cane that will merge into a boy-girl pair to create a joint *Raks al Tahtib* and *raks al Assaya* with 6 steps in the movement sentence.
- The choreographic structure includes repetition, mirroring and opposition. These dances will include a storyline that students must create based on what they understand about cane dance and the technique they've learned.
- Whole group instruction will include manipulating a cane while doing isolated hip and shoulder movements, as well incorporate aggressive or softer gestures. Group work will consist of students using 2-3 movements and 1-2 *tahtib* or *assaya* gestures. Students focus on levels and dynamics. They will create dance maps to record their dances.

- ***Shaabi.*** This is popular street dance, akin to American hip-hop. It shares many of the same elements of pop and lock hip-hop, breakdance, belly dance and rhythmic songs about everyday street life. There are very exaggerated gestures used in this form (like miming), pointing with index finger out, up or down, mock surprise with the hand to the side of the face, (think "Home Alone" face).
- Using the song "Belly Dance," (from *Saad* cd) students in groups can make up one or two gestures to add to 2 hip hop moves plus two belly dance moves to create a movement sentence. It is a form that is evolving within the world dance scene.
- Students create a Venn diagram of similarities and differences between American hip-hop and *Shaabi* to compare and contrast both dance genres.

- **Create, revise, rehearse and perform a *shaabi* original group dance or a cane dance.** Several sessions are dedicated to develop students' original choreographic work and get it ready for performance. Revising, editing and formalizing a group dance.
- Students keep journals throughout the unit reflecting on the dance process. They will write to make connections to their previous dance making experiences.
- Students will write a short research paper about belly dance.
- They will reflect on the how certain dance forms are not codified as in the Western dance tradition and are passed on through families and local culture.
- Students can make connections to their own culture and their dances.
- Students will perform for a school wide town meeting.

Pre-Assessment

What do students already know and understand about this area of Dance Making? Students…	What skills related to this unit have students already developed? Students…
• Know how to create and invent steps to be performed in sequence • Understand individual space requirements and safety concepts when dancing with others • Can improvise and create original movements to express an idea and create meaning in dance • Can create movement sentences using varied dance elements and revise and edit them • Students can record their movement sentences using basic Language of Dance (LOD) vocabulary	• Can do several line and circular folk dances with specific gender roles • Have varied ways to record their dances • Are very comfortable with creating movement sentences using action words

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
• Dance journal • Self-assessment form with videotape of work	• Peer to peer feedback using a rubric • Peer observation and group discussion • Sharing dance maps	• Dance journal with teacher feedback • Observation and listening for use of belly dance vocabulary and terminology • Research paper on belly dance • Rubric for summative assessment of unit choreographies

Resources

(Books, music, articles, websites, etc.)

- *The Serpent of the Nile: Women and Dance in the Arab World*, by Wendy Buonaventura; Saqi books,1989.
- *The Serena Technique of Belly Dance*, by Serena and Rip Wilson, Mc Graw Hill, 1983.
- Arabesque Magazine
- Habibi Magazine
- Latch Drom, New Yorker Video, 1996.
- *Rakset El Assaya, An introduction to Egyptian Raks El Assaya*, by Nourhan Sharif; Sharif Productions; www.sharifwear.com
- *The Serena Technique of Belly Dancing; basic beginner class DVD*; The Museum of Dance, Saratoga Springs, N.Y. July 2005.
- www.mohamedshahin.net; Saidi videos of *Raks el Tahtib* (male) and group Saidi (male and female).
- www.shira.net; music; historical information about belly dance; a full resource for music.
- www.dahlalinternational.com
- Belly Dance America 265 W.37th Street, NY, NY 10018.
- *Best of Saidi with Fatme Serhan* CD; Hollywood Music Center.
- *Saad The Dance of My Heart* CD; www.bellydancesuperstars.com
- "Saidi Cocktail song" from Leila Helwa; Egyptian Bellydance music from www.dahlalinternational.com
- Canes from Bellydance America or Dahlal international.

Teacher Self-Assessment / Reflection Strategies	
What worked well? Beginning with the *debbke,* while not essential, helped everyone to be in the same place and just enjoy working together as a class. The opportunities to use rhythm and various props engaged students. Giving students the opportunity to "play" with the movements especially in the first few lessons was invaluable, as they could feel comfortable moving in a new ways. Reviewing and scaffolding their understanding throughout the process was critical in the dance exploration. Addressing safe movement was very important as we had no accidents with the canes. As students worked individually, in pairs, and in groups, I was able to see their participation in various settings. Using various types of movement (belly dance, *shaabi* and cane) with dance elements such as levels, pathways, and effort made students create dance in a new dynamic way. Student choice for the final project whether *shaabi* or cane was important for personal choice. I think that the dance journal was a very important tool for student reflection.	**What should be changed? Provide suggestions.** As I've only done this unit with 4/5th grades, I would like to simplify for earlier grades. I envision using either dowels or plastic batons instead of canes for smaller bodies. Boys were more likely to choose a cane dance as their final project, even though *shaabi* offers hip-hop as strength. I would like to focus more time on *shaabi*, as it is more accessible once you have basic belly dance movement vocabulary. I think that the curvy body movements are still uncomfortable for some boys. Perhaps showing more videos of male dancers, perhaps balancing bottles or trays would be appealing. I would like to add more cultural elements to the dance making rubric that reflect understanding of Egyptian culture, i.e.- clapping in an Arabic way, gestures and *Zahgareet* (vocal ululations that are used for applause)

First grade girls belly dancing at Ella Baker School.

Belly Dance is a Social Dance
Vivian Garcilazo

Sixth grader from Ella Baker School's talent show.

Saidi Cane dancers from the National Folkloric Troupe in the Cairo Opera House.

8th grade dance elective from Ella Baker School preparing for a performance at Serena studios with their belly dance instructor Vivian Garcilazo.

Second grade boys from EBS practicing *saidi* dance.

The Blueprint for Teaching and Learning in Dance: Unit Planner

Title of the Unit: Life Doesn't Frighten Me at All	**Unit Dates:** January-February **Number of Class Sessions:** 6-8
Dance Teacher Name: Catherine Gallant **School:** PS 89 M	**Benchmark(s):** Grade 5 **Grade/Class:** 5

Unit Description/Background

This unit, originally conceived by dance educator Ann Biddle in 2004, includes rich opportunities for learning as it explores strategies for provoking new ideas about dance while making connections to visual arts and poetry. This unit can also ignite a discussion dealing with the social/emotional challenges of peer pressure and incidents of bullying.

In this unit, Maya Angelou's poem addresses the social/emotional challenges of children as they navigate the world of school, peers and personal identity. This unit may be particularly helpful as a discreet way for older elementary and middle school students to have an opportunity to face their own fears in a controlled, supportive environment through the expressive physicality of dance. Part of growing up is acknowledging fears without letting them overtake one's actions. Maya Angelou had said: "I wrote this poem for all children who whistle in the dark and who refuse to admit that they are frightened out of their wits." Through the process of the unit, students share their fears and discover that they are often discussing versions of the same anxieties and doubts. The unit fosters a sense of community which grows out of the group choreography, creating a feeling of strength in knowing that we are not alone in our fears.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
• Concepts and content from visual arts and poetry can inspire dance • Emotions may be explored and shared through movement • Abstraction can be used in poetry, dance and visual arts	• How does a poem or a painting become a dance? • How can we use speaking within our choreography? • How do we make choreographic decisions collaboratively?

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• Biographies of artists Maya Angelou and Jean–Michel Basquiat • Poetry uses words as dance uses movement • Dances can be inspired by personal responses to the world around us	• Identify action words within a text and create a movement sentence • Explore movement elements through directed improvisation • Edit and revise their work towards a final product • Use transitions between one group's section and another

Dance Blueprint Strands Addressed

Dance Making	**Developing Dance Literacy**	**Making Connections**	**Working with Community and Cultural Resources**	**Exploring Careers and Lifelong Learning**
• ***Develop Skills and Techniques*** • ***Improvise*** • ***Choreograph*** • ***Perform***	• Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • ***Analyze, Critique and Communicate About Dance*** • Identify and Compare Dance Styles, Genres, Major Works and Artists	• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • ***Connect Dance to Other Arts and Disciplines*** • ***Utilize Technology in Connection with Dance*** • Connect Dance to Health and Well-Being	• ***Engage with Community and Cultural Institutions,*** **Colleges and Universities** • Use Dance Research Resources • Share Dance Experiences in and Between Schools	• Learn About Careers in and Related to Dance • ***Set and Work Toward Goals*** • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed		
Students comprehend as well as critique	Students value evidence	Students come to understand others' perspectives

Learning Experiences
Lesson 1 **INTRODUCTION What is frightening to you?** Handshake Dance: working with a partner At the end of the class read ***Life Doesn't Frighten Me at All*** by Maya Angelou Discussion: What is the attitude of the poem's narrator? Ask students to think about what frightens them And write one thing on a post-it and hand to the teacher Explain that these will remain anonymous and be used in the next session as we start our dance making explorations
Lesson 2 **Word Exploration - How do words influence movement?** Review the poem *Life Doesn't Frighten Me at All* while showing the illustrations Introduce biographies of Maya Angelou & Jean Michel Basquiat Analyze poem through brainstorming, discussion, webbing and writing Warm-up (Hip Hop/Breakdance or other high energy full body work) Exploration of chorus: *Life Doesn't Frighten Me* through LMA action words Creation of movement sentence for chorus (whole group) Sharing of movement sentences Teacher reads list of "fears" from prior lesson.
Lesson 3 **Partners: How do choreographers EXPERIMENT in dance-making?** Warm-up Exploration of first stanza: Shadows on the wall; Noises down the hall (model process students will engage in) Quick review poem –distribute handout with poem and images Look at the list of fears generated from the lesson one session. Students consider the range and types of fears, phobias and anxieties and think about how these might enter their dances. Duet choreographic task emphasizing, "shadowing" Sharing of movement sentences Revision of duets
Lesson 4 **Groups: How do we collaborate in group dance-making?** Warm-up Review chorus and first stanza in exploration Assign group choreography tasks linked to different stanzas (approximately 6 groups) Keep duets and combine to quartets if possible. These groups choose a name for themselves like a "crew" in Hip Hop-Breakdance. Looking at the paintings of Jean Michel Basquiat On organization sheet provided brainstorm action words in response to Basquiat's work (each group has a page sized copy of one or two paintings) Share and revise group choreography tasks according to rubric.
Lesson 5 **Choreographic Tools: What are choreographic tools? How can we experiment with them?** Continue developing group choreography. Create a choreographic structure to include all group work Whole group, duets and small group dances Refer to choreography tools handout during revision process. Add music. (See resources for suggested music without lyrics). End this session by viewing an excerpt of Eleo Pomare's *Blues for the Jungle* on the *Free to Dance* DVD set. Students post free write of two to three sentences as exit slip.
Lesson 6 **Collaboration: How can we ASSESS the work we have done together?** Put entire group dance together (duets, small groups, whole group). Assign speaking roles (to recite poem). Each group creates a rhythmic way to speak the text Delivery of their stanza turning it into a chant or rap. Set choreographic structure for all group dances based on peer feedback from sharing. Notate or map all group dances using graphic organizer. Rehearse final group dance with music, speaking and or singing.

Lesson 7 **Formative Assessment: How will PERFORMING our dances deepen our learning experience?** (final class of unit if not performing onstage) Perform group dance in the studio. Teacher and Peer Assessment using the performance rubric (see resources) Reflect on group process through discussion and short written response.
Lesson 8 **Rehearsal**: **What does it take to put our work onstage?** Students take their work to the stage for rehearsal. Start with each group taking a turn to run their dance. When all are calm and comfortable work on whole group blocking, entrances and exits. Groups that are waiting for their turn onstage look at the stage map (see resources) sheet make sure they understand the terminology. They may also use this to map their dance. Check microphone if needed for speaking. Discuss clothing (costumes) as appropriate.
Lesson 9 **Dress Rehearsal: How does it feel to share your work with others in performance?** Dress rehearsal in performance space. Photos. Video. Invite a small audience
Lesson 11 **Reflection: What did we create and how did we do it?** Reflection session, post performance. Watch video. Discuss how performers felt onstage. What was their favorite moment? How did they feel before? How did they feel after? What other elements could be included in this unit? How might this unit help your future dance-making?

Pre-Assessment	
What do students already know and understand about this area of Dance Making? • Students have worked collaboratively with in small groups since grade 3 • Students have explored contact through improvisation and choreography • Students have explored connections to visual arts and poetry since grade 2	**What skills related to this unit have students already developed?** • Students have practiced observation and response to the dance-making of their peers • Students participate in a rigorous music curriculum at school

Unit Assessments **Examples**: Performance task with checklist, peer observation with feedback protocol, student self-assessment form Videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment • Graphic organizer to stay focused and on task • Video observation of process	**Peer Assessment** • Whole class rubric responses during editing and revising • Performance task checklist	**Teacher Assessment** • Formative assessment of group work • Exit slips after lesson 3 and 6 • Post-performance notes and suggestions

Resources (Books, music, articles, websites, etc.)
• **Life Doesn't Frighten Me at All** (poetry Maya Angelou, paintings Jean-Michel Basquiat) 1993 • Eleo Pomare choreographer (related works on youtube and FREE To DANCE DVD) – teacher preview required • Maya Angelou reads her poetry on youtube and vimeo • Jean-Michel Basquiat – images on pinterest • *Hip Hop for Children* – instrumental tracks various rhythms/tempi • *Hip Hop Grooves* (Groovaloos) - – instrumental tracks various rhythms/tempi

Teacher Self-Assessment / Reflection Strategies	
What worked well? Students were open in their personal responses to prompts. Collaboration rubric provided support for groups as needed. A strong sense of shared ownership emerged within group and expanded to the larger group as the dance making progressed.	**What should be changed? Provide suggestions.** Finding more ways to collaborate with classroom and visual art teachers. Incorporating live music through use of percussion. More initial demonstrations before students venture into group work.

LIFE DOESN'T FRIGHTEN ME
By: Maya Angelou

Shadows on the wall
Noises down the hail
Life doesn't frighten me at all

Bad dogs barking loud
Big ghosts in a cloud
Life doesn't frighten me at all.

Mean old Mother Goose
Lions on the loose
They don't frighten me at all

Dragons breathing flame
On my counterpane
That doesn't frighten me at all.

I go boo
Make them shoo
I make fun
Way they run
I won't cry
So they fly
I just smile
They go wild
Life doesn't frighten me at all.

Tough guys fight
All alone at night
Life doesn't frighten me at all.

Panthers in the park
Strangers in the dark
No, they don't frighten me at all.

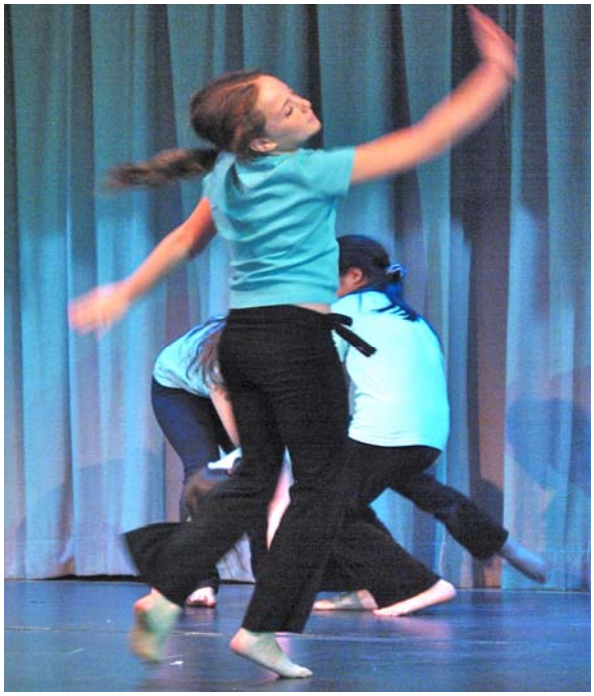
That new classroom where
Boys all pull my hair
(Kissy little girls
With their hair in curls)
They don't frighten me at all.

Don't show me frogs and snakes
And listen for my scream,
If I'm afraid at all
It's only in my dreams.

I've got a magic charm
That I keep up my sleeve,
I can walk the ocean floor
And never have to breathe.

Life doesn't frighten me at all
Not at all
Not at all
Life doesn't frighten me at all.

Jean Michel Basquiat
Maya Angelou



Dance Students from PS 89, Manhattan.
Photo by Ann Currier 2006

Dance Students from PS 89, Manhattan.
Photo by Fran Dickson 1999

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Bringing History to Life Through Dance: The Underground Railroad	**Unit Dates:** December – February (preferable to end as a culmination of the Black History month with a school presentation) **Number of Class Sessions:** 12
Dance Teacher Name: Ana Nery Fragoso **School:** N/A	**Benchmark(s):** 5th and 8th Dance Blueprint Benchmark **Grade/Class:** 4th-5th grade

Unit Description

What will students do in this unit? (one to three brief sentences)

Through dance research and movement experimentation, the students explore the historical events and circumstances surrounding the Underground Railroad. Students use the knowledge they gained through the unit about the subject to inform their movement improvisations leading to choreographic process. They will create a dance inspired by these events and experiences. At the end of the unit, the students will share their dance at the Black History Month Assembly with other students in their grade. Students learn about the role of dance researchers and dance historians.

Big Ideas of this Unit: Students will understand that:	Essential Questions of this Unit: Students will answer:
• Dances can be inspired by a historical event, people and earlier dances. • Dancers/choreographers can be historians and researchers	• How can we learn about American History through dance? • How do actual historical events inspire our dance-making? • What is "dance research"? • What are the tools of the dance anthropologist? • How are our ideas shared through dance? • When do dancers and choreographers become historians and researchers? • What are some tools and strategies choreographers use to create dances? • What is the difference between creating an original dance inspired by a historical event and reconstructing a historical dance such as the *Buzzard Lope*?

Indicators of Student Learning

CONTENT—Students will know:	SKILLS—Students will be able to:
• What the Underground Railroad was and the role Harriet Tubman played in the escape system • The vocabulary extracted from the Harriet and The Promised Land book by Jacob Lawrence • Basic information about the physics involved in pulling and traveling with a partner through space • What a tableau is • Movement sentence principles • The definition of movement transitions • The concept of movement abstraction • The use of the Laban Movement Analysis charts (LMA) to manipulate movement and to assist their dance making process	• Travel in space pulling and jumping with a partner, exploring the actions of pulling and jumping over while traveling in a diagonal straight pathway • Work solo, with a partner and in small groups • Create a tableau with the students as slaves traveling in a boat guided by Tubman • Abstract movement • To explore elements of movement variation and manipulation such as change of direction, level, quality, effort, canon and repetition • Create a dance based on a movement sentence • Create transitions.

• The elements of an effective collaboration • The criteria for completing the dance making project • The movement characteristics of the *Buzzard Lope* • *The Notes from Georgia Sea Island Songs* by Alan Lomax • How dance historians used to describe movement in detail in writing, before video and film were invented, as a tool to document dances • How themes are expressed in dance • That sometimes dancers/choreographers research historical events to gather information to create and develop their dances • How dance historians and anthropologists play a crucial role in preserving cultural dances • How choreographers use a variety of tools and strategies to create their dances. • The role that rehearsal and performance strategies (e.g. staying on task, freezing when others are performing, maintaining a dance presence throughout the entire performance, staying focused if they make a mistake, that the dance doesn't end until the end of the bow) play in the successful presentation of their work • The processes involved in dance research • The differences between creating an original dance and reconstructing a historical dance	• Engage in dance making using the movement sentence structure • Record/notate/map the dances • Apply compositional tools • Discuss ideas about how to make their dances more interesting • Develop their collaborative skills in dance making • Give positive feedback using a protocol • To discuss their original dances and give positive feedback to peers • Analyze the characteristics of the *Buzzard Lope* using literary descriptions • Reconstruct the *Buzzard Lope* based on the analysis • Choreograph and perform a version of the *Buzzard Lope* based on *The Notes from Georgia Sea Island Songs* by Alan Lomax

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed)

Dance Making	Developing Dance Literacy	Making Connections	Working with Community and Cultural Resources	Exploring Careers and Lifelong Learning
• Develop Skills and Techniques • Improvise • Choreograph • Perform	• Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	• Engage with Community and Cultural Institutions, • Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	• Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
CCLS ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK–5 NYS: 5th Grade Reading: Informational Text **Key ideas and Details** Anchor Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. 4th Grade standard: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. Anchor Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text. 4th Grade standard: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. **Integration of Knowledge and Ideas** Anchor Standard 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. 4th Grade standard: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

Learning Experiences (Briefly describe each experience)
Dance warm ups to develop strength, flexibility and coordination.
Individual student research paper on the Underground Railroad Historical Events.
Partnering work on pulling and jumping through.
Shared reading and discussion with a partner of a book on the Theme.
Creating a tableau: Slaves crossing the river in a boat.
Learning to sing the *Drinkin' Gourd*.
Improvising on action and descriptive words from the book Harriet and The Promised Land by Jacob Lawrence.
Working with a small group to create a dance from a movement sentence.
Recording, notating and mapping their dances.
Reconstructing the *Buzzard Lope* from a written description.
Peer observation and discussion of group dances during feedback sessions.
Performance at the Black History Month Assembly.

Pre-Assessment

What do students already know and understand about this area of Dance Making?	What skills related to this unit have students already developed?
• Have some experience on making small group dances. • Understand the routine and expectations of a dance class.	• Can follow the structure of a movement sentence. • Can improvise and explore actions and descriptive words. • Are familiar with group formations and directions.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
• Fill out "final thought" slip. • Drawing and written assignment after viewing videotape of the performance.	• Peer observation/discussion during feedback sessions. • Class discussion of videotaped performance.	• Observation of live and videotaped student work using a rubric. • Research paper on the Underground Railroad. • Recording and mapping of dances.

Resources

(Books, music, articles, websites, etc.)

MATERIALS

- Book: Lawrence, Jacob. Harriet and The Promised Land.
- LMA (Laban Movement Analysis) Chart
- Movement Sentences Group Charts
- Vocabulary Lists Charts: content, dance specific and actions and descriptive vocabulary from the Jacob Lawrence book
- Feedback Protocol Charts
- Dance Making Rubric Chart
- Collaboration Rubric Chart
- Prop: Handkerchief for the *Buzzard Lope*

RESOURCES

- Alan Lomax *The Notes from Georgia Sea Island Songs*
- *Buzzard Lope* Additional Notes
- The *Buzzard Lope* Movement Analysis
- List of children's books and videos on the subject
- Photo documentation

MUSIC

- Spiritual songs
- *The Drinkin' Gourd*
- *Freedom Train*
- *Go Down Moses*
- *Good Morning Blues*
- *Run Molly Run*
- *Buzzard Lope*
- Drum

Upper Elementary/MS: Students' Books

Bains, Rae. Harriet Tubman The Road to Freedom.

Benjamin, Anne. Young Harriet Tubman Freedom Fighter.

Carter, Polly. Harriet Tubman and Black History Month.

Ferris, Jerry. Go Free or Die: A Story About Harriet Tubman.

Hamilton, Virginia. Many Thousand Gone: African Americans from Slave.

Heinrichs, Ann. The Underground Railroad.

Klingel, Cynthia Fitterer. Harriet Tubman.

Mara, Wil. Harriet Tubman.

McGovern, Ann. Wanted-Dead or Alive.

Petry, Ann. Harriet Tubman, Conductor On the Underground Railroad.

Rau, Dana. Harriet Tubman.

Ringgold, Faith. Aunt Harriet's Underground Railroad in the Sky.

Rustad, Martha. Harriet Tubman.

Schroeder, Alan. Minty: A Story of Young Harriet Tubman.

Sullivan, George. Harriet Tubman.

Williams, Carla. The Underground Railroad.

Upper Elementary/MS: Students' DVDs

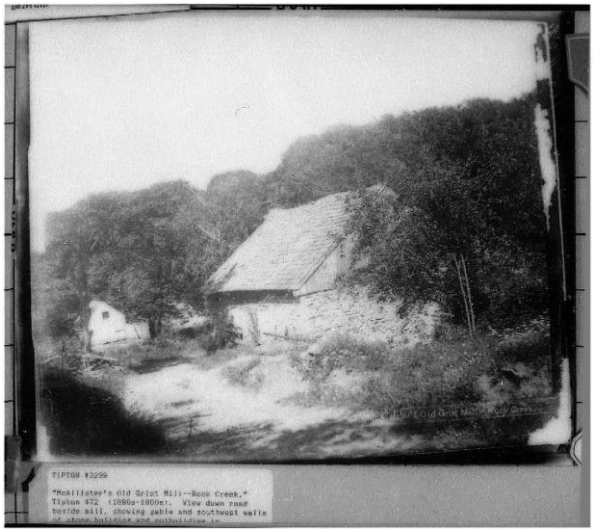
Follow the Drinking Gourd: A Story of the Underground Railroad. Rabbit Ears Storybook Collection. Clearvue & Sve

Roots of Resistance: The Story of the Underground Railroad. American Experience. WGBH Boston Video

Teacher Self-Assessment / Reflection Strategies	
What worked well?	**What should be changed? Provide suggestions.**
The first lessons of the unit introduced the students to the book Harriet and The Promised Land by Jacob Lawrence. The students webbed and listed actions and descriptive words from this book's beautiful illustrations that became the movement palette of the groups' choreographic projects. In a section called "crossing the river," the students did a partnering improvisation inspired by one illustration in which some slaves help others cross and jump the river by pulling them. They were always very excited about this experience and opened up interesting class discussions about family and community and how important it is to help each other, especially during times of hardship. Throughout the unit, students engaged in different improvisations exploring and manipulating actions using different directions, levels, pathways and qualities which helped them expand their movement invention. Once they were ready, they worked with movement sentences that became the structure for the group choreographies.	I have taught this unit so many times that by now I think every section has a clear purpose and intention. With that said, I believe that each time the lesson is taught, it should be flexible and adaptable to the needs and skills of the student population who is currently learning it. Each teacher should introduce her/his own perspective and research on the subject, develop or extend the movement tasks and include more current resources.

Using *The Notes from Georgia Sea Island Songs* by Alan Lomax the students reconstructed a traditional slave dance called the *Buzzard Lope*. There was no video recording available of this dance, so they had to identify its movement characteristics by paying attention to the descriptions in the text. For the final project, all the classes presented a dance that was a collage of the different sections of the unit. Sometimes it was presented informally in the dance studio to another class or more formally in a school assembly. The students' work was assessed individually throughout the unit and in groups at the last session using a rubric. The criteria were: clear performance of actions, shapes, use of the body, and focus. I also wanted to see how well each member had participated in the group's work and how all the elements of the movement sentence were included in the dance. After my third year teaching this unit, I realized how useful it was having a solid unit structure that allowed me and my students to move and create freely within a lesson, spending as much time as we needed to explore each section.	

Harriet Tubman on the left with a group from the Underground Railroad



Underground Railroad station

Underground Railroad map

Underground Railroad Dance Making Rubric for Group Choreographic Project

Class: _____ Group: _____ Date: _____

CRITERIA	4	3	2	1
ACTIONS SHAPES USE OF THE BODY	The dancers performed with intention. The actions and shapes were **decisive** and **full** of energy.	Body actions are clearly articulated (demonstrated)	**Some** of the shapes and actions performed by the dancers were **tentative and lacked energy.**	**Some** of the shapes and actions performed by the dancers were **tentative.** The movements were **sloppy** and **lacked** energy.
BEGINNING / END	**All** dancers had a **clear** and **dynamic** shape and were still at the beginning and end of the dance.	The study has a variety of direction and level changes	**Only some** of the dancers had a clear shape and / or were still at the beginning and end of the dance.	**None** of the dancers had a clear shape or was still at the beginning and end of the dance.
SPACE / PATHWAYS	The dancers' use of space was **closely connected** to their theme. They used a wide **variety** of pathways.	The thematic ideas are clearly shown in the choreographic choices	The **connection** between the dancers' use of space and their theme **faded in and out.** The use of pathways was **limited.**	The dancers' use of space **was not connected at all to their theme.** The use of pathways was **very limited.**
TIME / RHYTHM / ACCENTS	The dancers' movements were arranged in a **variety** of rhythmic patterns and used accent **effectively** to create contrast.	The designs of pathways and formations are varied and clear	**Some** of the dancers' movements were arranged in rhythmic patterns and accent was **ineffectively** used to create contrast.	**Most** of the dancers' movements were monotonous and **didn't** create any contrast.

CRITERIA	4	3	2	1
ACTIONS SHAPES USE OF THE BODY				
BEGINNING / END				
SPACE / PATHWAYS				
TIME / RHYTHM / ACCENTS				

Next Steps. What do you need to do to improve your dance?

_____

_____

_____

_____

_____

_____

_____

_____

Ana Nery Fragoso © 2012

Underground Railroad Movement Sentences

Group Dance Making Project

Task: Create short dances based on the following movement sentences

1. Descriptive word: SCARED

Movement Sentence:

SHAPE – CREEP – POINT– RUN – SHAPE

2. Descriptive word: HOPEFUL

Movement Sentence:

SHAPE – WALK – CLIMB - STRUGLE – SHAPE

3. Descriptive word: HUNGRY

Movement Sentence:

SHAPE – KNEEL (PRAY) – REACH – HIDE – SHAPE

4. Descriptive word: SAD

Movement Sentence:

SHAPE – SCRUB – DIG – PICK UP COTTON - SHAPE

Dance Feedback Protocol

Dance Studio Informal Sharing

1. **A dancer/group performs their work for the rest of the class.**
2. **While observing the dance, everyone in the audience thinks about the requirements to complete the dance project.**
3. **Only <u>two</u> comments from the audience using the following sentence:**

   "I like the way (NAME/GROUP) did _____ because, _____."

4. **Only <u>two</u> suggestions for improvement from the audience using the following sentence:**

   "I would like to suggest (NAME/GROUP) that _____ because _____."

5. **Revision: The dancer/group takes the feedback and decides how to apply it to revise the dance.**

Ana Nery Fragoso©2009

Underground Railroad Dance Vocabulary

Action Words

Walk
Point
March
Raise Hands
Pull
Jump
Run
Sleep
Hold (baby)
Climb
Cross
Reach
Kneel (pray)
Hide
Creep
Crawl
Struggle

Working Actions

Clean
Scrub
Dig
Pick Up Cotton
Sweep

Descriptive Words

Scared
Hopeful
Sad
Disappointed
Threatened
Frighten
Upset
Proud
Tired
Helpful
Hungry

Ana Nery Fragoso © 2006

All pictures from 2006-2007 Underground Railroad performance.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Walking in Immigrant Shoes: A Dance Journey Through Ellis Island	**Unit Dates: _____--_____** **Number of Class Sessions: 12 + 6 classroom lessons**
Dance Teacher Name: Susan Thomasson **School: N/A**	**Benchmark(s):** 2nd and 5th Grade **Grade/Class: 3rd, 4th, 5th Grades**

Unit Description

What will students do in this unit? (one to three brief sentences)

Through historical research, exploration of cultural dances and stylization of everyday movement, students will embody and express themes of immigration past and present. Inspired by some of the experiences of immigrants who came through Ellis Island, students will create a dance which depicts the historical forces that propel immigration, the voyage itself, and the transfer of cultural traditions to a new American life. Students will perform their dance for the school community and their families, "walking in the shoes" of earlier immigrants. The unit is designed to be taught as an interdisciplinary collaboration by a classroom teacher and dance specialist, and could also be done as a multidisciplinary by a dance specialist in in a combination of classroom and studio sessions.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
• **Immigration, the movement of people from one homeland to another, can be an inspiration for a dance.** • **Embodying a human experience in dance, "walking in the shoes of others," helps us understand their cultural heritage as well as our own.**	• **What forces in our environment and culture propel people to immigrate?** • **How are cultural traditions transferred from one place to another?** • **How can historical experiences be expressed through dance?** • **How can embodiment of the immigration process help our understanding of the perspectives of others?**

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• Reasons for immigration, including famine, natural disasters, war, jobs, religious and political freedom, slavery. • Specific historical events influencing immigration to the US, such as the Irish Potato Famine, the Chinese immigrant role in the Transcontinental Railroad, the West African slave trade. • Historical information about the journey to Ellis Island and the arrival process. • The idea of "historical license" in performance – sometimes historical events are depicted differently to help the audience understand a larger dramatic picture. • Basic categories of stationary and locomotor movement. • How everyday movements are stylized to create dance movement. • Dance characteristics of Irish jig. • Dance characteristics of Chinese ribbon dance. • Dance characteristics of South African *Pata Pata*. • Choreographic devices of repetition, unison, canon. • Dance patterns and motifs can be combined into a collage or "quilt." • The processes involved in collaboration in rehearsal and performance. • The role of feedback – teacher/student and peer feedback in developing a dance performance piece.	• Perform and use basic stationary and locomotor movements. • Stylize everyday movement through exaggeration and use of dance elements. • Use choreographic devices of repetition, unison and canon. • Create patterns from everyday movement based on a theme: planting/harvesting, fishing, laying rails, walking in shackles. • Perform an Irish jig. • Perform a Chinese ribbon dance . • Perform the South African *Pata Pata*. • Work in groups to select and recombine dance patterns and motifs into "cultural dance quilt." • Express a narrative of an immigrant journey through dance. • Write a reflective essay from the perspective of an immigrant child of their age, describing one "special object'' the child has selected to take with them on the journey to America.

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • Develop Skills and Techniques • Improvise • Choreograph • Perform	**Developing Dance Literacy** • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	**Making Connections** • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed

CCLS

ELA COMMON CORE STANDARDS:

1. DEMONSTRATES INDEPENDENCE

• Students make choreographic choices individually and in small groups

• Students write personal essay, "My Special Object," describing the toy or object they would bring on the journey to America

• Students research reasons for immigration and research details of historical events connected to immigration

2. DEMONSTRATE STRONG CONTENT KNOWLEDGE

• Students embody characters from different immigrant groups

• Students use understanding of the immigration journey to Ellis Island to dramatize the boat trip and arrival procedure

• Students build original choreography from knowledge of various cultural dances

3. COMPREHEND AS WELL AS CRITIQUE

• Students use understanding of reasons for immigration to make choreographic choices

• Students use peer and self-reflection to revise and clarify choreography and performance

4. ADAPT TO TASK, PURPOSE, AUDIENCE

• Students use movement and dramatic action to tell immigrant story

• Students create immigrant characters based on their historical research and contextual knowledge

• Students use point-of-view of self as immigrant child of 100 years ago to write a personal essay

5. UNDERSTAND THE CULTURE AND PERSPECTIVE OF OTHERS

• Use understanding of different cultural dance traditions to synthesize material into "cultural dance quilt.'

• Understand immigration experience of various cultures by embodying characters in performance

• Use historical understanding to make choreographic choices as part of a narrative.

6. USE OF TECHNOLOGY

• Students use internet for research about immigration.

• Access music for various cultural dances through internet

Key ideas and Details 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
Integration of Knowledge and Ideas 7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, timelines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appear

Reading Standards for Informational Text, Grade 5 students

2. 3. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Writing Standards K–5

Grade 5 students:

4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.
a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.

Learning Experiences **(Briefly describe each experience)**
• Classroom teacher or dance specialist introduces reasons for immigration, including famine, natural disasters, war, jobs and work, religious and political freedom, slavery (forced immigration).
• Guided by classroom teacher or dance specialist, students research in small groups, focusing on Irish Potato Famine, Chinese immigrant workers on the Transcontinental Railroad, West African slave trade.
• Classroom teacher or dance specialist introduces Ellis Island as the immigrant gateway to America, and describes the arrival process for immigrants at Ellis Island.
• Students explore and review basic stationary and locomotor movements as building blocks for cultural dances and everyday movement.
• Students learn basic Irish jig. • Students learn Chinese ribbon dance. • Students learn South African *Pata Pata*.
• Students create a travelling phrase for the Irish Potato Famine with stylized movements of planting and harvesting. • Students create a travelling phrase for Chinese fishermen with stylized fishing and boating movements transforming into laying railroad ties with wooden dowels. • Students create a travelling phrase for slave traders in Africa, with stylized capture and walking in shackles.
• Students write reflective essay – Imagine you are child immigrating 100 years ago or more. What 'special object' (toy, book, doll, momento) would you bring to remind you of home if you could bring only one small object on the boat? Write about the object and draw or photograph it. Bring the object to rehearsal wrapped in a cloth or scarf as your 'bundle' on the boat to Ellis Island.
• Dance specialist leads students in the process of loading the "boat" to Ellis Island, waving goodbye, moving the boat in the waves, a storm at sea, approaching the NY harbor, disembarking from the boat, being examined at Ellis Island.
• In groups students choose favorite movements, spatial patterns and rhythms from the 3 cultural dances (Irish, Chinese, African). Students recombine the movements, making their own "cultural dance quilt."
• Students help assemble whole dance sequence: Irish immigrants travel to boat, Chinese immigrants travel to boat, West African slaves are taken to boat. The boat is loaded and the journey to Ellis Island begins. The immigrants arrive at Ellis Island. Immigrants share their cultural dances with other groups and end by dancing their cultural dance quilt.
• Students rehearse and refine the narrative sequence, using teacher/student feedback and peer feedback to help focus and add details to the various parts of the dance.
• Students perform their dance, "Walking in Immigrant Shoes: a Dance Journey Through Ellis Island," for the school community and families. Students write reflective responses to the process following the performance

Pre-Assessment

What do students already know and understand about this area of Dance Making?	What skills related to this unit have students already developed?
• Students can work in small groups for creative tasks • Students know a few choreographic devices, like unison and simple canon.	• Students know basic stationary and locomotor movements • Students can make everyday movement into dance movements, with teacher directions.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
• Written post-performance self-reflection • Post-performance discussion with videotape of the work.	• Shortened Ladder of Feedback for peer feedback in rehearsal process. • Post-performance discussion with videotape of the work.	• Verbal feedback in creative work and performance preparation • Post-performance discussion with videotape of the work.

Resources

(Books, music, articles, websites, etc.)

Books:

- *An Ellis Island Christmas* by Maxinne Rhea Leighton
- *Immigrant Kids* by Russell Freedman
- *My Grandfather's Coat* by Jim Aylesworth

Websites:

- http://www.nps.gov/elis/forteachers/index.htm
- Scholastic.com http://teacher.scholastic.com/activities/immigration/tour/
- https://www.**teacher**vision.com/**immigration**/**teacher**-**resources**/6633.html

Music:

- *Paddy Whack* (Irish jig)
- *Feng Yang Song* (China)
- *Pata Pata* (South Africa)

Teacher Self-Assessment / Reflection Strategies

What worked well?	What should be changed? Provide suggestions.
• Contextual curriculum exploration for Irish Potato Famine, Transcontinental Railroad and West African slave trade provides specific historical events as examples of immigration. • Basic stationary and locomotor dance movements provide a foundation for the more complex movements of cultural dances. • Identifying/writing about "My Special Object" – What single object or toy would you take on the boat as an immigrant child to remind you of home? – creates personal relevance for each student. • Each immigrant group uses their reason for immigration as an entrance into the space (for example – Irish use planting and harvesting movements as motifs). • Embodying the boat journey to Ellis Island through only movement and visual illusion is dramatically effective. • Students enjoyed choreographing their own "cultural dance quilt" using favorite movements, spatial patterns and sequences.	• Project can be adapted to reflect the nationalities and immigration issues in an individual school (for example – adding Russian, Italian or Latin-American immigrant groups). • Dance teacher/teaching artist should choreograph the boat journey sequence and teach it to students to expedite process. • Provide simple movement choices and several choreographic devices (for example – unison, canon, and repetition) with which students can make compositional choices. • Encourage extensions of the project post-performance – fieldtrip to Ellis Island, families researching and sharing their own family immigrations stories and cultural dances. • Use teachers and aides as "characters" in the story, helping to load the boat, playing the Statue of Liberty, playing the inspectors at Ellis Island. • Engage classroom teachers in rehearsing and refining cultural dances and movement sequences.

IMMIGRATION - MY SPECIAL OBJECT

Imagine that you are living 100 years ago, around 1900. Your family has just told you that you will be leaving your home country for what they hope will be a better life in another country. You will be allowed to take just one object – a toy, book, game, doll, picture, or piece of clothing to remind you of your old life in your home country. The object must fit in a small piece of cloth, a bundle that you can carry yourself. Your family, like many others, cannot afford suitcases and must carry your household belongings in these bundles. Remember that your object must be something that would have been around 100 years ago – you cannot bring electronics, a phone, video games or your computer. Think about what one object would mean the most to you. In the box below, draw the object, or take a photo of your object. Label your object.

Why did you choose this object?

How does your object remind you of your home country?

How would you feel if your object is taken away from at the border and you are not allowed to bring it with you?

Imagine that you bring your special object as you immigrate, and live your life in your new country. Someday in the future, you show your special object to your own child. What would you tell your child about your object and the journey you have taken with it?

“Welcome to the land of freedom" published 1887 in Frank Leslie's illustrated newspaper from a sketch by unknown staff artist.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Dance is Community…Community is Dance	**Unit Dates:** 2008--Present **Number of Class Sessions:** 10 - 15
Dance Teacher Name: Edwin Brathwaite **School:** Meyer Levin Performing Arts Schools, IS 285	**Benchmark(s):** Grade 8 **Grade/Class:** 6-8

Unit Description

What will students do in this unit? (one to three brief sentences)

Students will gather insight into self and community through improvisation and dance making.
Students will create a dance that addresses the concepts of awareness to self and others: Address – others and different body parts; Nearness – relationship to others; Connect – making connections; and Support – the push and pull in the way we interact with others.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
Dance is community...community is dance. Just like it takes multiple dots to print a letter on a page it takes people to create a community and each person plays a vital part in the community.	• Who am I? • What is my role in my community? • How can I gain valuable insight into self that will allow me to be a productive part of my community? • What role can dance play in the search for self-knowledge?

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• Who they are and the role they presently play in their community • Select LOD concepts and LMA motif symbols • Two (2) ways of documenting life experiences – life map and autobiographical poem	• Gather insight into self and community through improvisation • Explore choreography and perform complete work • Identify and write motif symbols • Connect personal life experiences to movement • Document personal life experiences through artwork and poetry

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making	**Developing Dance Literacy**	**Making Connections**	**Working with Community and Cultural Resources**	**Exploring Careers and Lifelong Learning**
• Develop Skills and Techniques • Improvise • Choreograph • Perform	• Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	• Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	• Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed

CCLS

ELA & Literacy in History/Social Studies, Science, & Technical Subjects

6-12: Informational Text

Key ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
6. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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Learning Experiences
(Briefly describe each experience)

- Exhibiting proper muscle use, alignment, and posture appropriate to style.
- Varying movement phrases by changing rhythm, tempo, dynamics and use of space.
- Clearly express the intent of the theme of the dance.
- Recall and reproduce complex movement phrases and special formations.
- Compose poetry and visual art inspired by individual and group-shared experiences.
- Choreograph a group dance that explores one's role in the community.
- Explore and apply LMA movement vocabulary.
- Work alone or collaborate with a partner or midsize group.
- Reflect upon personal and group criteria for evaluating dance phrases.
- Consider questions such as: what constitutes a metaphor in dance?
- Share dance notation and documentation with other students.
- Use motif symbols or invented notation to indicate lead in parts of the body.
- Perform in class and in school assemblies.

Pre-Assessment

What do students already know and understand about this area of Dance Making?

- Working collaboratively and the rubric that governs this practice
- The use of choreographic devices such as: unison, canon, ABA.
- Basic application of LMA: space use, levels, body shapes etc.

What skills related to this unit have students already developed?

- Create a journey map
- Identify motif symbols
- Working and interacting with partner
- Observation
- Guidelines for classroom discuss
- Audience etiquette

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Journal writing
- Self-reflection – mapping one's journey
- Autobiographical poem

Peer Assessment

- Improvisation activities that allow students to explore their bodies and environment. Through observation and a movement exercise, teacher can assess students' background and dance vocabulary.
- Peer observation
- Whole group discussion of performances both live and recorded

Teacher Assessment

- Pre assessment
- Lesson task checklist
- Completion of map
- Creating an autobiographical poem
- Appropriate use of motif symbols
- Working and interacting with partner
- Collaboration
- Test – Motif Symbols
- Performance task checklist

Resources
(Books, music, articles, websites, etc.)

Music:
- Dare to Dream
- Other inspirational music

Posters/Charts:
- LMA charts
- LOD chart

Teaching/Learning Aids:
- LOD symbols cards
- Autobiographical poem & self-portrait handout
- Journey map
- Chart paper & markers
- Task cards

Teacher Self-Assessment / Reflection Strategies

What worked well?

Introducing the students to the unit worked well. Students participated and enjoyed the assigned activities.
The activities worked well with the first few groups. Students enjoyed interacting with motif symbols.

The layout of the lesson, and the execution of the way in which the lesson unfolded worked extremely well. This was evident in the classroom atmosphere as students began to see each other both as individuals and part of a wider community.

What should be changed? Provide suggestions.

I did not account for those students who were extremely shy and did not willingly volunteer to present his or her autobiographical poem. Students seemed more willing to present their autobiographical poem once they were paired and the partner was reading the writer's autobiography as the author danced. As a result of this, I will give students the option of performing their work with a reader or performing it individually

Another thing that should be changed is the amount of time allotted to complete the assignments. A good indicator for timing assignments will be your students. They will tell you if you are moving too slowly or too quickly.

In the past I did not make connections for my students in regards to engaging with community and cultural organizations. I can bridge this connection with my students' work by showing them Ailey's *Revelations*, one of his master works, as he explored dance in his life and the community, titled "blood memories".

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Autobiographical Poem

Write your autobiographical poem and create a dance phrase based on your poem. Movement must explore: Flexion, Extension, Traveling, Levels and Stillness. You may choose to say your first name at the beginning of the dance phrase and last name the end, between any of the lines or omit completely.

Line 1	First Name:
Line 2	3 adjectives that describe you
Line 3	3 things you like/enjoy doing
Line 4	3 fears
Line 5	Last Name:

Dance is Community…Community is Dance
Edwin Braithwaite

Seventh graders exploring gesturing in dance.

Eighth graders collaborating and partnering in dance.

Eight graders sharing their choreography with each other.

All pictures taken by Edwin Braithwaite.

The Blueprint for Teaching and Learning in Dance

Title of the Unit: Egyptian Folkloric/ Cane Dance	**Unit Dates: _____--_____** **Number of Class Sessions: 6-8**
Dance Teacher Name: Cheryl Galzur **School: IS 61** **Email: csingergalzur@schools.nyc.gov**	**Benchmark(s):** Grade 8 Benchmark: **Grade/Class: 8th grade**

Unit Description

What will students do in this unit? (one to three brief sentences)

The students will explore Egyptian music via the Saidi/*Makloub* rhythm. They will study Egyptian folkloric dance through the lens of *Raks Assaya* and *Tahteb*. They will learn and develop choreographic devices that are appropriate in terms of gender roles in Egyptian folkloric dance. Boys will explore the art of *tahteb* (mock fighting), and girls as well as boys will experiment with cane manipulation and gesture in dance. This unit will use basic belly dance movements such as hip and shoulder isolations, and undulations. This unit will help develop student creativity in terms of creating stories, as well as bring Social Studies to a more palpable, tangible level. The students will connect the everyday lives of people to dance, and to their own lives as well.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
• Folkloric dance is deeply rooted in the everyday life of people. • Gestures are turned into artistic movement. • In order to understand dance, a dancer must be familiar with various rhythms and musical patterns.	• How does dance express everyday life? • How does movement convey meaning? • How are traditional gender roles used in folkloric dance?

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• The upper region of Egypt is called Said, and the music from Said has a distinct rhythm called a *Makloub*. • Egyptian folkloric dance is called *Raqs Baladi*, and under that umbrella, cane dance is called *Raqs Assaya*. • *Tahkteb* is "dance" that portrays a mock fight which uses canes. • Women also dance to this music, but with a different cane, and they do not mock fight, but they mock the men. • When dancing to Saidi the feet are flat, not on *relevé*.	• Identify a *Makloub*, and compare it to other rhythms. • Manipulate a cane in the dance. • Isolate lateral and vertical hip movements, as well as shoulders. • Perform upper torso undulations. • Use gestural movement to help tell a story. • Use spatial pathways and choreographic devices to choreograph a *tahteb* (for the boys) and *Raqs Assaya* (for the girls)

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed)

Dance Making	**Developing Dance Literacy**	**Making Connections**	**Working with Community and Cultural Resources**	**Exploring Careers and Lifelong Learning**
• Develop Skills and Techniques • Improvise • Choreograph • Perform	• Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	• Engage with Community and Cultural Institutions, • Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	• Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
Key Idea 2.1: The study of world history requires an understanding of world cultures and civilizations, including an analysis of important ideas, social and cultural values, beliefs, and traditions. **Key Idea 3.1:** Geography can be divided into six essential elements, which can be used to analyze important historic, geographic, economic, and environmental questions and issues. These six elements include: the world in spatial terms, places and regions, physical settings (including natural resources), human systems, environment and society, and the use of geography.

Learning Experiences **(Briefly describe each experience)**
• The students will discuss what they know about the Middle East, and we will fill out a thinking map. We will focus on music and dance. The students will listen to various samples of Middle Eastern music from various countries and regions. They will compare and contrast them. We will find Egypt on the map, locate the Said region, and briefly discuss life in the region. They will see that the Saidi music has a distinct rhythm of Dum Tek-pause- Dum Dum-pause- Tek. This rhythm is called a *Makloub*. The students will internalize this rhythm by standing in a circle while clapping and stomping it out. They will follow simple foot movements, Saidi hip isolations, and simple hand gestures to the rhythm.
• The students will listen to Saidi music and describe or identify the instruments they hear. The teacher will point out the *dumbek* (drum), mizmar, nay, and flute. They will listen to the various Middle Eastern music samples again and hear that these instruments are very common. Explain that this is why rhythm is important. Rhythm is what distinguishes a Saidi. Students will refer to the thinking maps, and gender roles will be brought up. Men and women's roles are changing in the Middle East, but in the upper region of Egypt, the Said region men are shepherds and farmers. Men use staffs, canes. These canes can be used to fight. They will take notes on *tahteb*- mock fighting dancing. Women in this dance usually mock the men. Dancing with a cane is called *Raks Assaya*. Whole group instruction will include manipulating a cane while doing isolated hip and shoulder movements, as well incorporate aggressive gestures in the correct positions. Group work will consist of students using 2-3 movements and 1-2 *tahteb* gestures.
• Students will be told they have an official task of creating a *Raks Assaya* dance. We will generate possible story lines and chart them. They should be reminded that this is folkloric dance, so the stories should be appropriate according to gender roles. They will be taught repetition, variation and development by following a simple series of basic steps. Students will briefly discuss how this develops a story. Groups will decide which choreographic devices they want to use, and apply them to their dance.
• Students will be taught spatial pathways to enter and move around the space. The teacher will model how to turn axial hip movements into locomotor movements. Various cane movement positions will be taught, and the students will follow simple travelling combinations. Groups will apply locomotor movement and spatial pathways to their choreographies. Students will critique the use of their movements.
• Students will watch and analyze a Tito Seif video, focusing on his artistic use of the cane and gesture. Students will discuss how their dance compares to his, and decided on one way to make their gestures more artistic. Groups will apply this to their dancing in their group work.
• Students will perform their dances. Their peers will critique them in terms of technique, musicality, gestural movement and intention (story development).

Pre-Assessment

What do students already know and understand about this area of Dance Making?	What skills related to this unit have students already developed?
• Meaning of folkloric dance as compared to ballet • Basic choreographic devices such as mirroring and shadowing • Gestural movement exaggeration and diminution	• Body isolations • How to count- identifying dums and teks within the count • How to spot- developing basic turns • Difference between flat and *relevé* in terms of gender appropriate roles

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
• Checklist (posture, foot position, gestures, cane manipulation…) • Student self-assessment form (conveying intention, story development…) • Journal entries- How did I start out? How did I improve? What still needs work?	• Checklist • Peer observation with feedback • Students building on each other's dances (you did this, we added this- or-you did this, but we changed this)	• Videotape of student work • Quick checks for internalized *Makloub* rhythm- have students clap/stomp out dum tek dum dum tek • Mid unit check conferencing • Rubric for technique • Rubric for intention • Rubric for choreographic devices/spatial pathways

Resources

(Books, music, articles, websites, etc.)

- Tito Seif Tahtib videos
- Shira.net
- Arabesque Magazine
- For canes and other bellydance props: Bellydance America, Dahlal International www.dahlal.com
- DVD: *A Life For Dancing - Homage to Mahmoud Reda*
- DVD: *Farida- The Life of Fardia Fahmy*
- DVD: *The Zar Dance*
- Book: *The Serena Technique of Belly Dancing* by Serena Wilson and Alan Wilson
- Websites for middle eastern rhythms- http://www.karimnagi.com/ http://www.khafif.com/rhy/

Teacher Self-Assessment / Reflection Strategies

What worked well?	What should be changed? Provide suggestions.
Using stomps and claps to perform the *Makloub*. The students were able to internalize the rhythm quickly. Developing hip and shoulder isolations (for the girls). The students enjoyed using canes to connect to one other, and to make various shapes. Applying gestures in the *tahteb* came quickly.	More repetition of transforming axial hip movements into locomotor movements. More across the floor exercises as warm ups would help. Getting the boys used to hip movement could be helped by more creative vocabulary. Generating story lines along the line of being a shepherd was a little foreign to them. More visuals would help. Having students choose story lines to develop would push the creative process along faster.

NAME:_____ DATE_____ CLASS_____

RAKS ASSAYA DANCE CHECKLIST

CRITERIA	**GOT IT?**
MUSICALITY	
CANE TECHNIQUE	
HIP TECHNIQUE	
SHOULDER MOVEMENTS	
SPATIAL PATHWAYS	
CHOREOGRAPHIC DEVICES	
CLARITY OF INTENTION	

REFLECTION: BASED ON YOUR ASSESSMENT, DESCRIBE YOUR NEXT STEPS.

_____
_____
_____
_____
_____
_____
_____
_____
_____

Egyptian Folkloric Dance
Cheryl Galzur

All pictures show sixth graders from IS61.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Greece, Mythology and Storytelling in Narrative ballets	**Unit Dates:** March (to coincide with students' Ancient Greece unit of study in Social Studies) **Number of Class Sessions:** 8
Dance Teacher Name: Richard Toda Organization: American Ballet Theatre	**Benchmark(s):** 8th grade benchmark **Grade/Class:** 6th grade

Unit Description

What will students do in this unit? (one to three brief sentences)

Students will use their knowledge and understanding of Greek ideals of proportion, balance and symmetry as shown in Athenian government and architecture and juxtapose their findings with those ideals of the Spartans – warriors, an unbalanced or conquering culture. They will create dances with symmetrical beginnings and formations- the Athens ideal- and juxtapose this with a counter phrase- the Spartan ideal. They will learn and construct these dances in ABA form. Classes will read and analyze the Greek myth *Orpheus*, explaining plot lines and characters that interact with the protagonist. Finally, students will explore creating characters in God-like proportions based on their personal interests and hobbies. They will present these character studies in movement phrases that describe their hobby or interest and show their intention or influence on everyday life in Greece.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
• Dance making ideas come from a variety of sources including historical cultures, time periods, and stories/myths. • Dance makers have used Greek myths to inspire such ballets as George Balanchine's balletic Greek trilogy *Apollo, Orpheus and Agon*, Frederick Ashton's ballet *Sylvia*, Martha Graham's *Cave of the Heart*, Lar Lubovitch's *Artemis*, and Glen Tetley's ballet *The Sphinx*. • Exploring the concept of abstracting gesture to complete their dance making assignments. • Creating characters that are recognizable for their character traits.	• How are dances shaped by setting, story, plot or action? • How are dances influenced by your personal choices? • When is a dance complete? Have I included or explored all of the narrative and edited my phrases for understanding of character and plot? Have I followed, explored or considered alternate choices for completing my "creating a Greek god rule dances"? • When is a character fully realized? (costuming or through physicality and intention) The cause and effect of each characters inclusion in the narrative.

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• *Plié*: 1st, 2nd and 3rd positions • *Tendu: Tendu ala quatrieme devant, tendu ala seconde, tendu ala quatrieme derriere* • *Tendu ala quatrieme devant* and step to close in first to begin on the second side or step to close in 3rd or 5th to repeat on the same side • *Temps lié* as transfer of weight and preparation for *ron de jambe a terré* • *Grand Battement* (in parts) *ct 1 tendu, ct 2, releve lent, ct 3 return to tendu* and close to 1st or 5th position • Three step turn as *chasse, relevé, chasse*, and *chasse entrénaut* • Running and runs on *relevé* to pose in 3rd arabesque, and stepping to 3rd arabesque, or stepping to curtsey or bow • *Port de bras* and mime	• Recall, identify, and perform the seven movements of classical dance • Learn and execute warm-up exercises that utilize the seven movements of classical dance • Construct movement phrases based on students' personal hobbies, hidden talents and understandings of Greek culture from 6th Grade Greece Unit • Perform and evaluate the performance of their peers, using appropriate dance vocabulary terminology • Participate and contribute to group choreography assignments based on Greek archaeology and ancient Greece unit readings of mythology • Present their understanding and knowledge of the Greek gods

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • Develop Skills and Techniques • Improvise • Choreograph • Perform	**Developing Dance Literacy** • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	**Making Connections** • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
Key Ideas and Details 1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. Cite specific textual evidence to support analysis of primary and secondary sources. *Integration of Knowledge and Ideas* 7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Learning Experiences **(Briefly describe each experience)**
• Learn and refine the seven movements of classical ballet, through participation in warm ups and exercises that build facility and efficiency in presentation.
• Create movement phrases in groups that reflect students' understanding and knowledge of the Greek cultures of Athens and Sparta. Use and refine the ballet vocabulary and present your understanding of movement skills and quality of movement.
• Read and analyze the Greek myth Orpheus for plot points, settings and characters.
• Create characters based on their personal interests or hobbies, showing intention and an understanding of the gods' effect on everyday life in Greece, i.e. Poseidon the God of the Sea.
• Participate in choreography assignments either in groups or alone to accomplish a retelling of the Greek myth Orpheus. Assign roles or groups to accomplish the actions of each character working in relation to those characters they interact with in the story.

Pre-Assessment	
What do students already know and understand about this area of Dance Making? • They have made dances using teaching artist led phrases and incorporating specific dance concepts. • They have created entrances and exits and maintain formations and pathways. • They can collaborate with others to offer ideas and make choices to accomplish a task.	**What skills related to this unit have students already developed?** • They have created dances of opposites. • They have created dances in partners and in small ensembles. • They have followed a leader in small ensembles in diamond formations and created dances based on call and response. • They have created movement phrases based on their own writing samples, i.e. "I dance because..."

Unit Assessments **Examples**: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment • Adherence to rule dance outlines	**Peer Assessment** • Peer observation with feedback	**Teacher Assessment** • Teacher feedback and coaching • Collaborating teacher feedback

Resources
(Books, music, articles, websites, etc.)

- The Greek myth *Orpheus*
- Photographs of architecture in Athens and Sparta
- Vocabulary lists and descriptions of the seven movements of classical ballet and continuing word lists for ballet technique
- Photographs of ballets and dances inspired by Greek myths. George Balanchine's balletic Greek trilogy *Apollo*, *Orpheus* and *Agon*, Frederick Ashton's ballet *Sylvia*, Martha Graham's, *Cave of the Heart*, Lar Lubovitch's *Artemis,* Glen Tetley's ballet *The Sphinx*

Teacher Self-Assessment / Reflection Strategies	
What worked well? • Students were able to choose and interpret character traits of a Greek god they admire. • Students' use of symmetry; in shape, formation and design. And understanding that formations can be made symmetrical even if the body shape is asymmetrical. This made the students responsible for their personal effort in their group dances. • Students' adherence to the listing of "rules" for our assignments: i.e. using ballet vocabulary, use of rotation, exploring size and dimension in harmony with top and lower body halves- for example, small jumps small arms, big jumps big arms.	**What should be changed? Provide suggestions.** • Consider ways to stimulate students' use of transitions in their choreographic assignments. • Keep those transitions such as step to close, *temps lie* to close, or *chasse* to close. Including *tourné* to close, or run to pose or explore a movement skill such as chasse in a variety of directions, *en face*, *éfface*, or *croisé*, to stimulate students' use of directions of the body in their dance making. • Give additional demonstrations of transitional movements

Orpheus

These selected lines from the Greek myth, form our narrative arc for creating a story ballet.

There were nine goddesses called Muses, Caliope one of these sisters gave to her son a remarkable talent for music.

Orpheus plays his lyre so sweetly that he charmed all things on earth.

Eurydice stepped on a poisonous snake and died.

Orpheus roamed the earth. I must try to bring back my beloved Eurydice. I will charm Persephone and Hades with my music and win Eurydice's release.

When he reached the river Styx. He plucked his lyre, and Charon, the ferryman, was so charmed that he rowed him across.

Then he struck his lyre again, and Cerberus, the fierce three-headed dog who guarded the gates, heard the sweet music and lay still to let him pass.

The ghosts cried when they heard his sad music.

Sisyphus, who had been condemned to roll a rock uphill forever, stopped his fruitless work to listen.

Tantalus, who had been sentenced to stand in a pool of receding water, stopped trying to quench his thirst.

When Stern Hades heard Orpheus's song, he began to weep. Cold Persephone was so moved that her heart melted.

Let Eurydice be united with Orpheus

Eurydice is yours to take back to earth on one condition. She must follow you, and you must not look back at her until you are on earth again.

Orpheus and Eurydice left the underworld and made their way through the dark passage that led to the upper world.

Orpheus tried to follow her, but this time the Gods would not allow it. And so he wandered the earth alone. He sang his sad songs.

Name : _____

Ballet Terminology

King Louis XIV started the first school of ballet, and his ballet master, Pierre Beauchamps, created special steps for him to perform. Understanding the language of ballet begins with cultivating an understanding of the French words. This understanding helps to unlock the movement quality of each of the steps.

As the basis of all ballet terminology, we refer to the 7 Movements in Dancing:

Plier	to bend
Etendre	to stretch
Relever	to rise
Glisser	to glide
Sauter	to jump
Elancer	to dart
Tourner	to turn

These terms are used to describe the size and shape of movements:

Grand	big
Demi	half
Petit	small
En Bas	with the arms held low
En Haut	with the arms held high
Allonge	elongated

When performing barre exercises; remember the aim of each exercise:

Pliés – warms-up all of the muscles in the legs, engages all joints and establishes turnout
Battements Tendus – strengthens the instep
Battements Dégagés – strengthens the front of the foot and toes, for speed in footwork
Ronds de jambe á terre – for the rotation of the leg in the hip socket
Battement Fondus – to prepare the take-off and landing for jumps
Battements Frappés – prepares the action of the knee and foot in jumps
Petits battements sur le cou-de-pied – develops speed and control in the use of the lower leg, preparatory to beats
Grands battements & ***battements cloche*** – for the controlled action of the whole leg at the fullest range of movements
Adage – for control, strength, and to establish clear positions and track of movement at a slow pace

Match these French ballet terms with their English meanings

Elancer	to bend
Etendre	to stretch
Glisser	to rise
Tourner	to glide
Sauter	to jump
Relever	to dart
Plier	to turn

Write in the correct aim for each barre exercise

1. _____ Pliés
2. _____ Battements tendus
3. _____ Battements dégagés
4. _____ Ronds de jambe à terre
5. _____ Grands battements

A. For the rotation of the leg in the hip socket
B. To strengthen the instep
C. To warm up all the muscles in the legs engaging all joints and establish rotation
D. To strengthen the front of the foot and toes, for speed of footwork
E. For the controlled action of the whole leg at the fullest range of motion

Students from MS 158 on their field trip to ABT's studios. Photos by Sharon Navre.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Black Jazz Dance in the Harlem Renaissance	**Unit Dates:** January-February **Number of Class Sessions:** 20
Dance Teacher Name: Frenchy Haynes **School:** Arturo A. Schomburg Satellite Academy Bronx	**Benchmark(s):** 12th Grade Benchmark (Achieve Technical Proficiency in Jazz Dance Technique; Choreography and Performing Jazz Dance) **Grade/Class:** 10-12

Unit Description

What will students do in this unit? (one to three brief sentences)

Through dance research and movement experimentation, the student will explore the historical events and circumstances surrounding the Harlem Renaissance. Demonstrate proficient technical skill in jazz dance technique and use expressive musical phrasing and dynamic control. Use the newly acquired jazz dance technique to create and perform movement phrases. Students will use the knowledge they gained through the unit about the subject to inform their movement improvisations leading to the choreographic process. Refine dancing by understanding personal strengths and limitations, work with an understanding of stylistic intent, and develop strategies to improve execution.

Big Ideas of this Unit: Students will understand:	**Essential Questions of this Unit: Students will answer:**
• How jazz music influenced social dancing during the Harlem Renaissance. • Through research, practice, analysis and synthesis, students will gain a basic understanding of the history of jazz dance and cross-cultural influences. • How jazz dance technique and performance has evolved over time.	• How did jazz music of the period influence jazz dance? • What part of the Harlem Renaissance influenced Black Culture and American Culture? • How has jazz dance of the Harlem Renaissance influenced current trends in jazz and social dancing? • How can we learn about American History through dance? • What is dance research? • What are some tools and strategies choreographers use to create dances? • How are our ideas shared through dance?

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• What the Harlem Renaissance was and how it influenced American History and Culture. • How the Harlem Renaissance influenced jazz dance and social dancing. • Jazz dance vocabulary. • Movement sequence principles. • Elements of effective collaboration. • Criteria for completing the dance making process. • How choreographers use a variety of tools and strategies to create their dances. • Processes involved in dance research. • The role that rehearsal and performance strategies (e.g. staying on task, freezing when others are performing, maintaining a dance presence throughout the entire performance, staying focused if they make a mistake, that the dance doesn't end until the end of the bow) play in the successful presentation of their work.	• Body isolations of the head, neck, shoulders, torso, pelvis • Demonstrate the strong use of the pelvis that is characteristic of jazz dance • Perform jazz kicks, turns, walks, runs, and leaps • Perform jazz hands • Work solo, with a partner and in a group • Create, revise, rehearse and perform original movement phrases • Apply composition tools used in creating dances • Give positive feedback using a protocol • Discuss their original dances and give positive feedback to peers • Discuss ideas about how to make their dances more interesting

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • Develop Skills and Techniques • Improvise • Choreograph • Perform	**Developing Dance Literacy** • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	**Making Connections** • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
• SL 11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively. • SL 11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluation the credibility and accuracy of each source and noting any discrepancies among the data. • SL 11.12-3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis and tone used.

Learning Experiences **(Briefly describe each experience)**
• Research the social dances and music of the Harlem Renaissance through a variety of resources
• Daily technique class to learn isolations of the head, neck, shoulders, torso, pelvis, arms and hands as well as walks, turns, jumps and leaps
• Create movement sequences based on learned vocabulary and technique individually and in groups
• View social dances that were popular during the Harlem Renaissance via internet and DVD
• Meet after a rehearsal and performance to hear and discuss "notes" from the teacher and other students
• View, discuss and critique video of their own rehearsals and performances

Pre-Assessment	
What do students already know and understand about this area of Dance Making? • Topic related questionnaire • Class discussion • KWL Chart	**What skills related to this unit have students already developed?** • Basic ballet and modern dance technique • Dance terminology • Research skills

Unit Assessments **Examples**: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment • Create a personal rubric • Critique video of self • Daily journaling	**Peer Assessment** • Peer observation rubric • Partner/Peer Share	**Teacher Assessment** • Teacher observation • Teacher-created rubric and checklist

Resources (Books, music, articles, websites, etc.)
• DVD: Free to Dance: Three hour series on African American Dance • Books: *Jazz Dance: A History of its Roots and Branches.* Lindsay Guarino, 2014. • Books: *The Story of American Vernacular Dance.* Marshall Steams, 1994.

Teacher Self-Assessment / Reflection Strategies	
What worked well? Students viewing the different social and jazz dances of the Harlem Renaissance and making comparisons to the current trends in social and jazz dancing is always exciting. Learning jazz dance techniques that are no longer used precisely the same way can be exhilarating for students, especially when the students are trying to incorporate and mix what they are learning with what they are already doing via hip/hop and street dancing.	**What should be changed? Provide suggestions.** Assign a research paper to teach the writing of a dance, making sure students don't depend on internet research. To make students clear on sharing their own unique ideas of what they've read, seen and experienced in their study of Jazz Dance and the Harlem Renaissance, emphasize the real uses of dance criticism and historical dance writing.

Cab Calloway with His Dancing Boys and Girls 1939 Cotton Club Ballroom

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: From Africa to America	**Unit Dates: 6 weeks** **Number of Class Sessions: 30 sessions**
Dance Teacher Name: Francie Johnson **School: Benjamin Banneker HS**	**Benchmark(s):** 12th Grade Benchmark **Grade/Class: 9-12 grades**

Unit Description

What will students do in this unit? (one to three brief sentences)

This dance unit uses the traditional West African dance of *Lamban* to introduce the form and structure of movement and cultural concepts found in West African dance. Students will also explore the use of spatial design in choreography. It will also look at how the West African culture has influenced American culture and the effects of the Trans-Atlantic slave trade.

Big Ideas of this Unit: Students will understand that:	**Essential Questions of this Unit: Students will answer:**
• Spatial design influences how the audience sees a dance. • West African dance is full-body movement that is polyrhythmic and polycentric in nature. • Within West African culture, dance, music, and cultural traditions are interconnected. • Cultures influence each other.	• What is the relationship between music and dance in West African culture? • How does traditional West African dance evolve? • What is unique about West African dance and music compared to other styles of dance?

Indicators of Student Learning

CONTENT—Students will know:	**SKILLS—Students will be able to:**
• Students will demonstrate eight steps of *Lamban* to music without the help of the teacher • Students will demonstrate an understanding of spatial designs by drawing four spatial designs that they explore physically • Students will work in small groups to restage the eight *Lamban* steps in at least four different spatial designs • Students will study and prepare an essay on three West African dance pioneers • Students will learn a contemporary African dance combination based on the idea of suffering	• Perform traditional steps from West African Mali *Lamban* dance to the basic *Lamban* rhythm • Understand how to manipulate spatial designs in a dance • Perform polyrhythmic and polycentric movement • Create a rhythm based on *Lamban* • Improvise movement based on emotions

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • Develop Skills and Techniques • Improvise • Choreograph • Perform	**Developing Dance Literacy** • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	**Making Connections** • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed
NYS: CCLS: English Language Arts 6-12, NYS: 6th Grade , Capacities of the Literate Individual Students who are college and career ready in reading, writing, speaking, listening, and language: • Demonstrate independence • Build strong content knowledge • Respond to the varying demands of audience, task, purpose, and discipline • Comprehend as well as critique • Value evidence • Come to understand other perspectives and cultures

Learning Experiences (Briefly describe each experience)
• Students will learn and perform an 8 step *Lamban* dance arranged by the teacher.
• Students will restage the work by choosing their own spatial patterns.
• Students will research and write short essays on three important choreographers who help spread African dance in the United States.
• Students will create solos, duets or trios for a *bantaba* and for choreography.
• Students will explore the feelings of being on a slave ship through structured improvisation.
• Students will create movement and rhythms that combine West African and American movement and music.

Pre-Assessment	
What do students already know and understand about this area of Dance Making? • Have explored the use of levels and basic spatial design • Some students have had experiences in West African and/or South African or Step dance • They have learned, created dance phrases in groups and performed a dance routine	**What skills related to this unit have students already developed?** • Creating and learning choreography • Social dances that they do have polyrhythmic and polycentric movement

Unit Assessments **Examples**: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment • Informal assessment as students self-correct	**Peer Assessment** • Peer observation with feedback protocol • Peer observation pre-test feedback	**Teacher Assessment** • Spatial Pattern Sheet • Test with Performance Rubric • Biographical short essays

Resources
(Books, music, articles, websites, etc.)

- Materials:
  Map of Africa
  Annotated biography of Chuck Davis
  Annotated biography of Pearl Primus
  Annotated biography of Katherine Dunham
  Peer feedback sheet
  Performance rubric
  Characteristics of African dance chart
  Fabric for African skirts (*Lapas*)
  West African dance vocabulary sheet
  Drums or other percussion instruments

- Music resources: *Heritage OP* (Distributed to all DOE teachers as a PD resource) and *Drums of Passion* by Baba Olutunji

- Video resources: Kulu Mele Dance Company performance of *Lamban* (This link shows *Lamban* performed for the stage.) (http://www.youtube.com/watch?v=PCNXYOcles4)

Teacher Self-Assessment / Reflection Strategies	
What worked well? Students were able to learn the steps and produce the different spatial patterns. I was happy that the students who had troubles in the beginning had really gotten a physical understanding of the work by the end.	**What should be changed? Provide suggestions.** There were some students who really wanted to learn the rhythm of the dance. The next time I do it, I will have the students learn the rhythm and play for each other.

Attachment 7: Dance Performance Rubric

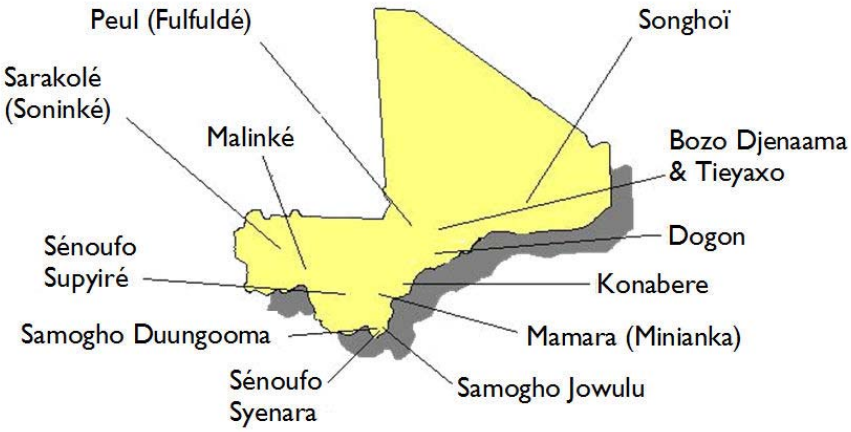
CATEGORY	3-Outstanding	2-Satisfactory	1-Needs Improvement	0-Unsatisfactory
Enthusiasm	Facial expressions and body language generate a strong interest and enthusiasm to entertain the audience.	Facial expressions and body language sometimes generate a strong interest and enthusiasm	Facial expressions and body language are used to try to generate enthusiasm.	Very little use of facial expressions or body language. Did not demonstrate much interest in performance.
Time	Student has a rhythm (even or uneven) or tempo in the dance sequence that matches the music.	Student has a rhythm and tempo, but it doesn't always match the music.	Student has some rhythm, and it is sometimes inconsistent with the music.	Student has some rhythm and tempo, but it is often inconsistent with the music.
Body	Student uses a majority of whole body actions, either gestures, patterns, or body shapes during the dance.	Student uses some whole body actions, gestures, or body shapes during the dance.	Student uses only a few whole body actions, gestures or body shapes.	Student uses only body actions and gestures or only body shapes repetitively.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student is somewhat prepared, but could have used a couple more rehearsals.	Student is not prepared and could have used many more rehearsals.	Student is not prepared and it is clear that rehearsal was definitely lacking.
Performance	*The dancer is focused, concentrated, and committed to the performance of the movement.	*The dancer is often focused, concentrated, and committed to the performance of the movement.	*The dancer forgets movements and is easily distracted by others while performing.	*The dancer is not focused and committed to the performance.
Audience member	*Dancer is attentive while others perform.	*Dancer is attentive while others perform most of the time. [May have small distractions.]	*Talking and playing around while others performed. Had to be constantly reminded to sit quietly and watch others perform.	*Did not watch others perform. Dancer was a distraction to the performers. *Always had to be reminded to sit quietly.

59

Various Maps of Mali

Map of the Mali
Empire
Under Mansa Musa

Map of Mali by Ethnic groups



The African American Dance Ensemble performing Lamban. Image from article.wn.com.

DunDun Djembe Drums. Image from Jacksonville.com.

The Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Socially Conscious Choreography	**Unit Dates:** March- April **Number of Class Sessions:** 12
Dance Teacher Name: Megan Minturn and Joya Powell **School:** The Brooklyn International High School (BIHS) and Stony Brook University (SBU)	**Benchmark(s):** 12th Grade Dance Blueprint Benchmark **Grade/Class:** 9th and 10th Grade ELL Students (BIHS) and Intermediate Performance Dance Ensemble (SBU)

Unit Description

What will students do in this unit? (one to three brief sentences)

In this unit, students learn about renowned, socially conscious works "The Green Table" and "D-Man in the Waters." Students consider how dance responds to social issues. Students then choose a topic (depending on time allowed, students can choose the issues or the teacher can prepare the study of specific topics*). Students create a motif inspired by images from the social issue. They use theme and variation to inspire their choreography about the topic. This unit was originally done as an interdisciplinary unit in which students worked with their English teacher to write a speech about the issue. Dance performance, whether viewed through film or live, is a text which students engage with, decode, analyze, and also create.

*The teacher prepared topics include: #blacklivesmatter (Protests for Racial Justice), The Dream Act (Immigration Rights), The Bangladesh Factory Fire (Labor Issues), and Malala (Girls' Education).

Big Ideas of this Unit: Students will understand that:	Essential Questions of this Unit: Students will answer:
• Motif can be used to create new movement, as well as relay meaning to an audience. • Dance provides an opportunity for both self-expression and persuasion/social- activism. • Dance performance requires revisions and rehearsals.	• What is the connection between dance and written text? • How do we "read" a dance performance? • How does dance express ideas uniquely compared to other forms? • How can dance be used for self-expression and to respond to social issues?

Indicators of Student Learning

CONTENT—Students will know:	SKILLS—Students will be able to:
• That a motif is a common movement that sometimes shows the theme of a dance. • That "The Green Table" is an anti-war dance. • That Bill T. Jones' "D-Man in the Waters" was inspired by a personal experience of the AIDS crisis. • That dance can be used to both respond to and persuade an audience about social issues and concerns.	• Choreograph a socially conscious dance with a beginning, middle, and end. • Apply choreographic tools in their choreographic processes. • Perform their dances with commitment. • Work collaboratively. • Analyze social issues. • Use interdisciplinary influences in choreography.

Dance Blueprint Strands Addressed (Highlight ONLY the components being assessed)				
Dance Making • Develop Skills and Techniques • Improvise • Choreograph • Perform	**Developing Dance Literacy** • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works and Artists	**Making Connections** • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being	**Working with Community and Cultural Resources** • Engage with Community and Cultural Institutions, Colleges and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools	**Exploring Careers and Lifelong Learning** • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed

•Students perform in a range of styles, understand the dance's historical development, and master various style specific skills.

- **College and Career Readiness Principle: Students build strong content knowledge.**

•Students change focus, mood, and intent for different dances.

- **College and Career Readiness Principle: Students respond to the varying demands of audience, task, purpose and discipline.**

•Students apply choreographic principles to making and performing dance.

- **College and Career Readiness Principle: Students demonstrate independence.**

•Students revise and edit choreography through peer discussion.

- **College and Career Readiness Principle: Students value evidence.**

•Students show and discuss dance using agreed upon protocols and dance language.

- **College and Career Readiness Principle: Students value evidence.**

Learning Experiences **(Briefly describe each experience)**
• Students consider the meaning of Maxine Greene's quotation and then paraphrase it using their own words: *"We need to hold in mind somehow that many works of art (wherever they come from) address themselves to human freedom-- meaning the capacity to choose and (we would hope) to act in a changing world." -Maxine Greene, 1993* • "Embracing the Risk" questions and circle improvisation. • Students consider the definition of a motif, a common movement that helps show the theme of the dance. • Students view Bill T. Jones' piece "D-Man in the Waters." • Students analyze the choreographic elements used in the dance, specifically identifying the motif. • Students replicate the motif and work in small groups to create a short movement study using the motif. • Students discuss Bill T. Jones' motivation and inspiration for the work. • Students will watch "Taste the Rainbow," "The Shirtwaist Six" and a clip from "Endangered Species." • Students will use a graphic organizer, to analyze the body actions, choreographic tools, and look into the possible implications of the work. Students complete the worksheets by themselves, share their responses with a partner, and finally with the class. • Students view how the choreographer, Kurt Jooss responded to and worked to persuade people about war. • Students complete a KWL chart about WWI and WWII. • Students watch "The Green Table". • Students complete the costume and staging worksheets as homework. Students discuss their responses in partners. As a class, students work to recreate the motifs of each character, as well as situating the dance in its socio-historical context. • Class brainstorm of ways that would make the world a better place. • Teacher introduces the 4 main themes to inspire dance making. • Students fill out an exit slip sharing which themes are most important to them. • Teacher creates groups, working to align student interest with the different themes chosen. • Students create an original motif inspired the pictures from the issue. • Students share their motifs with another group to discuss what the motif conveys. • Students revise and edit their motif based on peer feedback. • Students use the Choreographic Wheel to manipulate their motif in multiple ways. • Students use the choreographic toolbox, images, and articles about the issue to inform their socially conscious choreography.

• Each group performs for their class. Performances are followed by a Q & A in which the audience identifies the group's motif.

• Students fill out a rubric, considering their choreographic and performance qualities.

• Students complete a video-reflection in which after viewing their work they consider how they might improve their socially conscious choreography.

• Students share their Socially Conscious dances, along with their accompanying speeches, with another class or grade.

Pre-Assessment	
What do students already know and understand about this area of Dance Making? • Students know basic choreographic tools, such as level changes, body actions, mirroring, and shadowing.	**What skills related to this unit have students already developed?** • Students know how to give and receive peer feedback. • Students know how to analyze a dance and learn about a choreographer. • Students know how to work collaboratively in groups.

Unit Assessments **Examples**: Performance task with checklist, peer observation with feedback protocol, student self-assessment form videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment • Students complete a rubric analyzing their performance and choreography. • Students complete a video-reflection.	**Peer Assessment** • Students provide peer assessment during audience feedback sessions inspired by Liz Lerman's feedback process. • Students share their motifs with one another to discuss what the motif conveys.	**Teacher Assessment** • Teacher completed rubric, using Mastery-Based Grading assessment. • Continued formative feedback, verbal as well as written, giving post-it note suggestions to groups.

Resources
(Books, music, articles, websites, etc.)

Materials

- Video of Bill T. Jones' "D-Man in the Waters," Kurt Jooss' "The Green Table"
- Green Table Picture/Costume Analysis worksheet
- LMA Dance Analysis Chart
- Feedback protocol chart
- Choreographic wheel (to help with motif variation)
- Maxine Greene quote
- Images for socially conscious choreography themes

Materials

- Video of Bill T. Jones' "D-Man in the Waters," Kurt Jooss' "The Green Table"
- Green Table Picture/Costume Analysis worksheet
- LMA Dance Analysis Chart
- Feedback protocol chart
- Choreographic wheel (to help with motif variation)
- Maxine Greene quote
- Images for socially conscious choreography themes

Resources

- www.schoology.com (to facilitate video reflections)
- Photo and video documentation

Music

- *Island Groove* by Mickey Hart
- *Caminho* by Ramiro Musotto
- *Ronda* by Ramiro Musotto
- *Gwyra Mi* by Ramiro Musotto
- *Exodus* by Bob Marley
- *Circles* by Break of Reality
- *Burn it Blue* from Frida Soundtrack
- *32 Flavors* by Ani DiFranco
- *Altar Piece* by Joan Jeanrenaud
- *With My Own Eyes* by Dario Marianelli
- *Orion* by Rodrigo y Gabriela
- *Talkin' Bout a Revolution* by Tracy Chapman
- *Clandestino* by Manu Chao

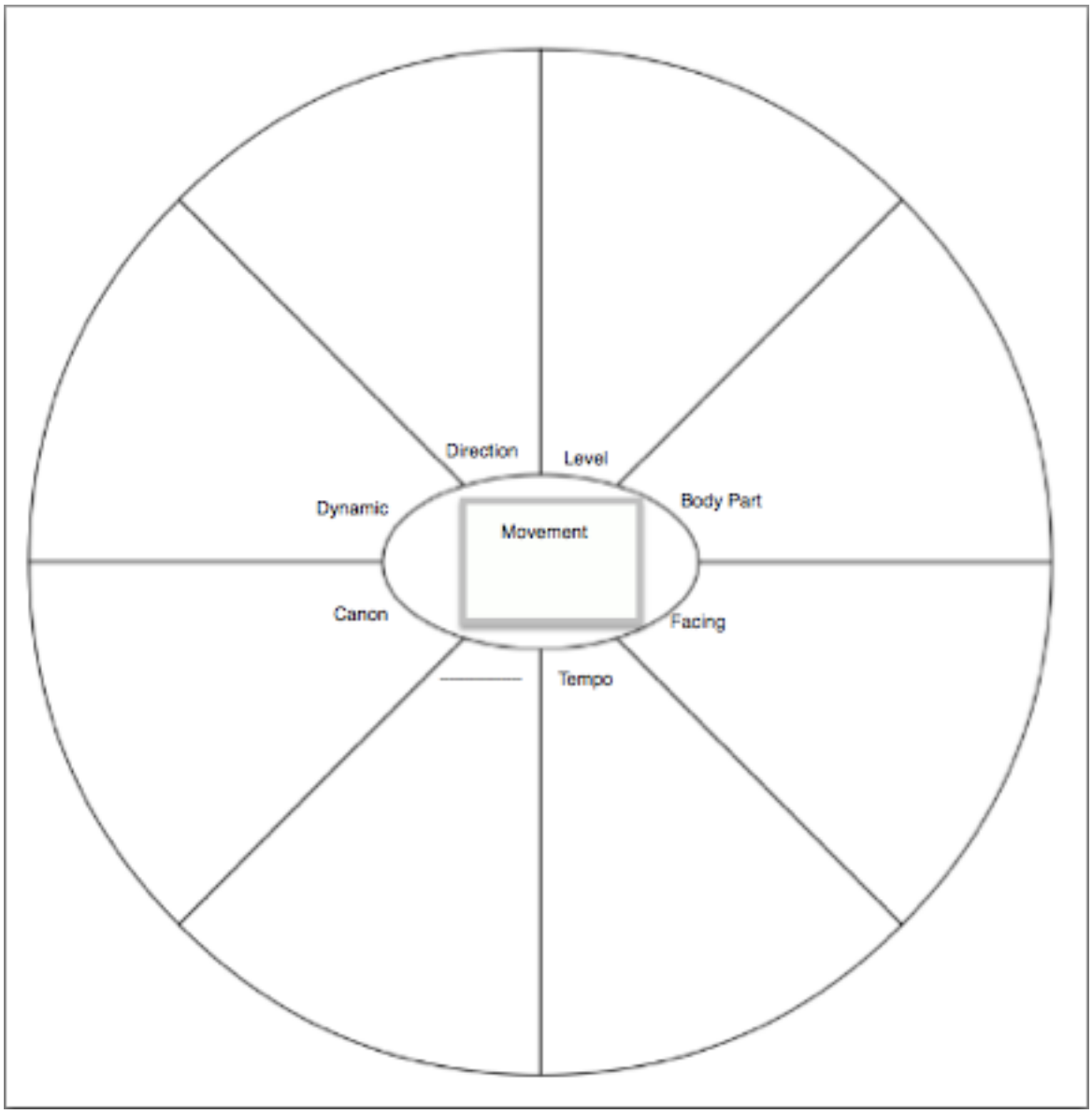
Teacher Self-Assessment / Reflection Strategies	
What worked well? Students connected to the issues presented and chosen by the teachers. Some of the students shared their personal experiences with similar situations. The music chosen for the pieces worked well with the choreography created by the students. Students responded with interest and provided thought-provoking observations and questions about the images. The shared choreography experience inspired more questions and a desire for increased exploration of topics and a discussion of how dance can have a social impact.	**What should be changed? Provide suggestions.** Provide an opportunity for students to suggest their own appropriate music for their pieces. Work to provide a site-specific or additional public space for students to share their work.

Rehearsal at Mark Morris – Brooklyn International High School Dance Company
Photograph by Sarujen Siyakumar.

Graphic Organizers

Choreographic Wheel

In the center of the choreographic wheel, write one of your movements. Next alter the movement using each suggestion in the wheel. One section is a blank which allows you to insert your own suggestion for change.



Name: _____

Date: _____

Class: E F G H

Student/Group Worksheet

PLANNING TOOLS

Chosen Topic: _____

Using your research on your chosen topic, please consider the following:

I. How do you want to approach topic: (choose one)

___ include historical elements ___ use both historical and current events ___ stick to current affairs

II. What type of piece would you like to create:

___ tells a specific story ___ generalization of particular event
___ essence of specific story ___ based on emotion/reflection of event

III. Who's point of view is it:

___ person involved directly with the issue ___ for issue
___ outsider looking in ___ against it

Are there different characters? If so please list them here:

_____
_____

Who's side of the story are you portraying?

_____
_____

IV. What do you want the audience to get from watching your piece?

_____
_____

V. What is the mood of the piece? (List adjectives, ex: angry, sad, happy,indifferent etc.)

_____ _____ _____
_____ _____ _____

VI. Would you like for the piece to incorporate traditional dances from a particular country/time era? (If no leave blank)

___ Actual movements ___ Phrase structures
___ Variations ___ Essence of movements

VII. Sound scape. You can choose one or various combinations.

___ Music ___ Instrumental ___ Poems ___ Words that express the sentiments ___ Traditional music
___ Silence ___ Music with lyrics ___ Quotes ___ Made sounds ___ Music from the time period

VIII. Choreographic devices. Choose two to work with.

___ Levels: low, medium, high ___ Tempo: slow, fast ___ Size: small, large
___ Force: do with great deal of strength/then gently or weakly
___ Repetition: repeat one movement or a few movements
___ Additive: incorporate elements like jumps, turns, locomotion within the choreography you already have
___ Retrograde: do choreography you already have from the end and work through to the beginning
___ Instrumentation: try doing choreography with different parts of the body

IX. Please be sure your choreography includes...

___ Beginning ___ Middle ___ End

© Joya Powell 2008

Name: _____

Date: _____

Class: E F G H

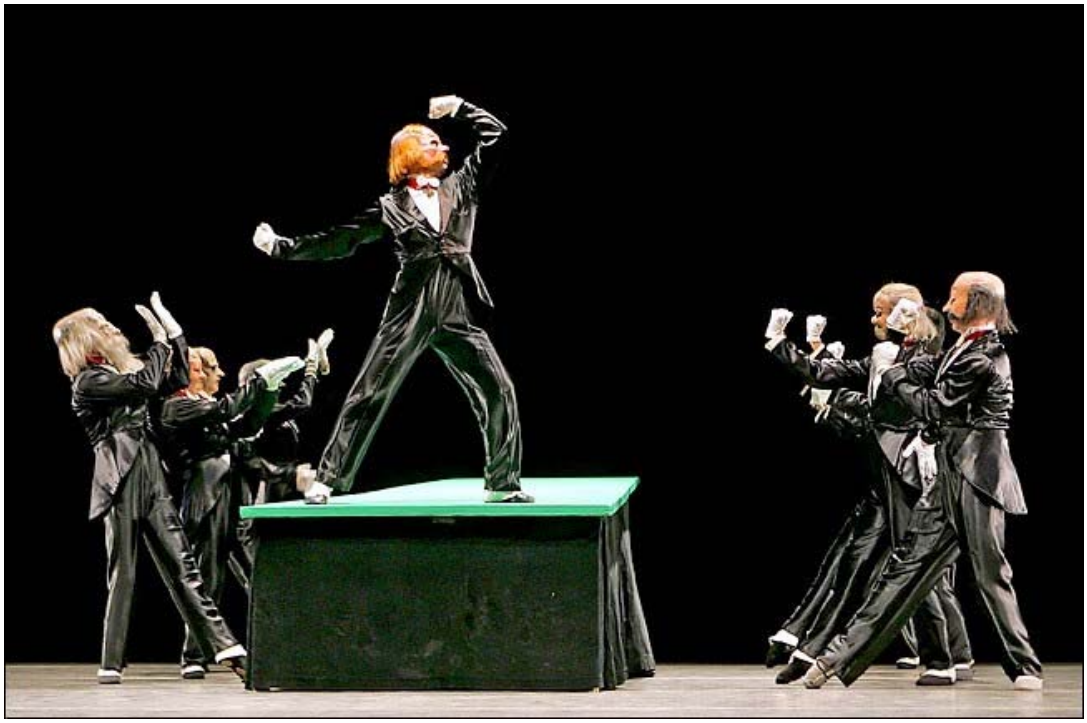
The Green Table

Look at the following images from choreographer Kurt Jooss' dance piece "The Green Table." Next, do your best to answer the following questions. For many of the questions there is not one correct answer.

The dancers are all wearing white gloves as part of their costume. Describe what the dancers are doing with their hands in this picture.

_____

_____



Look at the body shape of the man standing on the table. What does his body shape communicate?

_____

_____

Why do you think the man is standing on the table?

_____

_____

Describe the costume this dancer is wearing.

_____

_____

The dancer is in what position from our class warmup?

_____

_____

All pictures show the Ocean County Vocational Technical School Professional Performing Arts School in NJ, grades 9-12. Photographer J.P.G.