

A Unit of Study for Grades 3–5 and 6–8

DANCE!


CHILDREN'S
MUSEUM
INDIANAPOLIS®

ACKNOWLEDGEMENTS



The Children's Museum of Indianapolis is a nonprofit institution dedicated to creating extraordinary learning experiences across the arts, sciences, and humanities that have the power to transform the lives of children and families. It is the largest children's museum in the world and serves more than 1 million people each year across Indiana as well as visitors from other states and nations.

The museum provides special programs and experiences for students as well as teaching materials and professional development opportunities for teachers. To plan a visit or learn more about educational programs and resources, visit the Teacher section of the museum's website at childrensmuseum.org.

Presented by



Supported by



DANCE!



TABLE OF CONTENTS

INTRODUCTION	4
LESSON 1—Dance Around the World	5
Experience 1: Everyone Does It	6
Experience 2: Behind the Masks	11
LESSON 2—Dance Through the Decades	14
Experience 1: Decade Collage	15
Experience 2: Ballroom Basics	17
LESSON 3—Dance Performance	24
Experience 1: Interview with a Dancer	25
Experience 2: Choreography’s the Thing	32
CULMINATING EXPERIENCE	34
RESOURCES	
Books and Websites	36
Glossary	37
Academic Standards	38

INTRODUCTION

Enduring Ideas

When we try out and learn different types of dances, we find new ways to express our emotions and tell stories about ourselves and our community.



Students will learn:

- What dance is
- Why people dance
- How dance reflects and is shaped by culture and tradition
- How music and dance work together
- How dance is based on both temporal and spatial patterns
- How dance has changed over time
- How prominent performers helped shape dance

Before You Begin

This unit of study is focused on dance, both as an art form and as a cultural or historical phenomenon. Dancing also ignites brain circuitry; the more teachers can incorporate dance into students' learning, the deeper that learning will be. If your school has a dance teacher and/or arts resource personnel, you may want to consider working with them throughout this unit. Set up resource stations around your classroom with

all kinds of printed materials as well as images and videos of dance. If possible, create open spaces where students can move and experiment with dance throughout the use of the unit. If there is no space available in your classroom, see if you can access space in your gym, cafeteria, or playground.

In the museum exhibit *Dance*, visitors have an opportunity to explore many aspects of dancing as it relates to culture, history, and just plain having fun. Using the exhibit as a foundation, this unit provides an interdisciplinary approach offering active learning experiences that integrate dance, language arts, and math.

Dance plays an important part of the human experience for many people throughout the world. People dance for a variety of reason and in many styles. Before starting this unit of study, it is important to understand what dancing is.

Discussion

- Ask students: What is "dance"?
- Prompt further discussion by asking: What makes dance different from other types of movement?

- Record student responses on the board.
- Help students to understand that dance is moving rhythmically to music. There are many different kinds of dances, many with a set sequence of steps.
- Ask student: Who dances? Why?
- Record students' answers on the board and keep these answers for later discussion.
- There are many different reasons people dance. For example, people may dance to tell a story, express emotion, or build relationships.
- A particular dance may be an important element of a family's tradition.
- Ask students if they can give examples of dances performed for different reasons. For example, dancing in *The Nutcracker* is performed to tell a story, but social dances, such as the twist, the jive, or the tango, are enjoyed by friends to build relationships.



LESSON 1—Dance Around the World



Majalen / Shutterstock.com

Society Luna Gitana presents flamenco dancing and music in Ljubljana, Slovenia.

Dancing is a part of nearly every culture around the world. People participate in dance for many different reasons and in many different ways. In this lesson, students discover the role dancing plays in different cultures. Students explore traditional dance practices and associated costumes, and consider the reasons these dances are performed.

Objectives

Students will:

- Recognize dances from various cultures
- Consider a variety of characteristics of cultural dance, like music and costumes
- Identify repeated step patterns in dance
- Identify geometric patterns in dance
- Classify dances according to the reasons they are performed
- Compare traditional dances (Grades 6–8)
- Interpret dance masks
- Identify storytelling elements in dance

VOCABULARY

character
culture
patterns

YOU WILL NEED

- Web access for videos of dances and research
- Pictures of masks (pages 11–12)
- Student handouts (pages 9–10 and 13)
- Art materials such as colored pencils, crayons, or markers



theskaman306 / Shutterstock.com

Bhutanese monks perform traditional dance in a Tsechu festival.

LESSON 1



Aleksandar Todorovic / Shutterstock.com

Masai warriors perform the traditional jumping dance.

Experience 1: Everyone Does It

In this experience, students investigate the movements and patterns of traditional dances from various cultures. Students can pick a country and explore a traditional dance of their choosing. Students also consider the culture in question and the purpose behind the dance.

Procedures

- Ask students if they think all people dance.
- Help students understand that music and dance are universal, existing in some form in nearly all cultures, though the details may vary significantly.
- Review students' discussion from the unit Introduction about the definition of dance and reasons why people dance.
- Ask students what culture is. Allow students time to give answers and discuss possible definitions.
- Culture is a very complicated concept, but for the purposes of this activity, it is simply important that students understand that culture refers to beliefs, customs, and arts shared by a group of people in a given place at a given time.
- Ask students if they have ever seen or heard of a traditional cultural dance—in other words, a dance developed and shared among a defined group of people from a particular place and time. Many students will be able to give answers such as hula or Irish step dancing.



Shutterstock.com

ACADEMIC STANDARDS

Indiana Academic Standards

Grades 3–5

Fine Arts: Dance: 3.4.4, 3.5.1, 3.5.2; 4.4.4, 4.4.5; 5.4.4, 5.5.1

Grades 6–8

Fine Arts: Dance: 6.4.3, 6.5.1; 7.5.1; 8.5.1

National Academic Standards

Grades 3–5

Core Arts: DA.RE.7.1.3, DA.RE.8.1.3, DA:Cn11.1.3; DA.RE.7.1.4, DA.RE.8.1.4, DA:Cn11.1.4; DA.RE.7.1.5, DA.RE.8.1.5, DA:Cn11.1.5

Grades 6–8

Core Arts: DA.RE.7.1.6, DA.RE.8.1.6, DA:Cn11.1.6; DA.RE.7.1.7, DA.RE.8.1.7, DA:Cn11.1.7; DA.RE.7.1.8, DA.RE.8.1.8, DA:Cn11.1.8





Traditional Dances

This list is by no means exhaustive but offers a collection of lesser- and better-known traditional dances from cultures around the world. If students have a particular interest in a dance or a culture not listed here, consider allowing them to explore their interest further.

- Aduma – Kenya
- Antilogwu – Nigeria
- Ardah – Saudi Arabia
- Bharatanatyam – India
- Chhayam – Cambodia
- Dabke – Syria
- Morris Dance – England
- Eskista – Ethiopia
- Ewegh – North Africa
- Fandango – Portugal
- Hambo – Sweden
- Hopak – Ukraine
- Hora – Romania
- Horah – Israel
- Hula – Polynesia
- Indlamu – South Africa
- Step Dance – Ireland
- Kabuki – Japan
- Kathak – India
- Kecak – Indonesia
- Kolo – Serbia
- Ländler – Switzerland
- Lion Dance – China
- Maypole Dance – Germany
- Moribayasa – Guinea
- Polka – Czechoslovakia
- Samah (Sufi Whirling) – Turkey
- Schuhplattler – Austria
- Square Dancing – USA
- Sword Dance – Scotland
- Tango – Argentina
- Tinikling – Philippines
- Troika – Russia
- Tsam Dance – Mongolia

them create new patterns, such as locking hands and rotating in a large circle.

- Show students videos of a variety of traditional dances. Many videos can be found online.
 - Ask students to describe what they see and hear. Have students consider:
 - Is there music? If so, what is it like?
 - Do participants wear special clothes?
 - Explain to students that dances are often more than just movement to music. Dances often rely on repeating patterns, both in terms of patterns of steps and reflecting geometric patterns in their movement.
 - Ask students if they can think of ways to make geometric patterns with the movement of their bodies.
 - Have volunteers demonstrate making patterns like circles (either as a spin, or walking in a circle, for example) or squares (either a square step pattern with their feet or walking in a large square, for example).
 - Have the whole class stand up and experiment with making patterns together. You can either have students copy the geometric pattern demonstrated by the volunteer, teach them a simple waltz box step, or have
- Give students an opportunity to discuss the patterns they have seen and practiced.
 - Next, pick one of the cultural dance videos to show students again.
 - Ask:
 - What are the movements like? Are there repeated step patterns?
 - Does the dance create or follow any geometric patterns?
 - Help students identify and articulate any repeating patterns in the dances, either repeated step patterns or larger geometric patterns seen in the way the dances move around the performance area. Look for geometric patterns, such as dancing in circles, squares, lines, etc.
 - Next, have students pick one of the dances listed to the right to research in greater detail.
 - Give student a copy of the Dance Profile handout on pages 9–10 to help guide their research.
 - Using a variety of resources, including both print and visual media resources, students should research their assigned dance and the culture that it is part of.
 - Using videos available online, have students watch performances of the dance they are studying.
 - Encourage students to look for patterns in the dance in the same way they picked out patterns in the dance the class watched together. See if they can identify that the repetitive movements in a dance are a reflection of what is happening with the music.
 - Have students map out the spatial patterns they see in their dance using a notation system of their choosing.

LESSON 1

Grades 3–5

- Students should also consider the reasons why these dances are performed. Are they performed to tell a story? To celebrate? To be social? To commemorate a religious occasion?
- Students should prepare a report on their culture and dance for the class, using the handout as a template. Reports should include basic demographic information on the dance—the country or culture from which it comes—and also who participates in the dance, what costumes they wear, and the purpose of the dance.
- Students should also share what repeated and geometric patterns they were able to identify by displaying and explaining their maps.
- Have students present their reports to the class.
- After the presentations, encourage students to compare similarities and discuss differences between multiple dances.

Grades 6–8

- Students should also consider the reasons why these dances are performed. Are they performed to tell a story? To celebrate? To be social? To commemorate a religious occasion?
- What clues can students find in the movement of their dances that reflects or communicates the purpose, or intent, of the dance?
- Students should prepare a report on their culture and dance for the class, using the handout as a template. Reports should include basic demographic information on the dance—the country or culture from which it comes—and also who participates in the dance, what costumes they wear, the purpose of the dance, and the role it plays in its culture of origin.
- Students should also share what repeated and geometric patterns they were able to identify by displaying and explaining their maps.

Discussion should also include any movements that reflect the intent of the dance.

- Have students present their reports to the class.
- After the presentations, encourage students to compare similarities and discuss differences between multiple dances.

Extending Experience

Grades 3–5 and 6–8:

Pick a traditional social dance presented to the class and have students try to learn the steps. This may not be possible for every dance, but there are tutorials on many traditional dances available online. Always preview an entire online tutorial before sharing with your class to make sure there are no surprises! Remind students that it does not matter if they do the dance exactly right. What matters is that they try their best!



Grades 6–8:

Discuss why it may or may not be appropriate to try to replicate some traditional dances, such as those with religious meanings or significance.



Young women perform an Irish step dance in costume.

DarkBird / Shutterstock.com

Name of Dance:



Country/Culture of Origin:

Who participates in this dance?



Are there special costumes?

Purpose of the dance:



Describe the dance movements:

Map the Dance:



ACADEMIC STANDARDS

Indiana Academic Standards

Grades 3–5

Fine Arts: Dance: 3.3.1, 3.7.1; 4.3.1; 5.3.1, 5.7.1

Fine Arts: Visual Arts: 3.1.2, 3.7.1, 3.7.4, 3.8.4; 4.1.2, 4.7.1, 4.7.4, 4.8.4; 5.1.2, 5.7.1, 5.7.4

Grades 6–8

Fine Arts: Dance: 6.3.1, 6.3.2, 6.7.1; 7.7.1; 8.3.2, 8.7.1

Fine Arts: Visual Arts: 6.1.1, 6.7.1, 6.7.4, 6.8.3; 7.1.1, 7.7.1, 7.7.4, 7.8.3; 8.1.1, 8.7.1, 8.7.4, 8.8.3



Cris_mh / Shutterstock.com

Dancers wearing traditional Mexican folk costumes at Carnival.

Experience 2: Behind the Masks

As with many forms of performance art, costuming can play an integral role in dance. In this experience, students examine masks used in traditional storytelling dances and consider how the character is expressed in the mask. Students discuss how these masks contribute to the dance experience.

Procedures

- Ask students to think back to the presentations on cultural dances.
Ask: Did any of the dancers wear particular costumes?
- Ask students why they think costumes or other decorative elements might be important to a dance.
- Discuss how costume choices reflect the cultures that created the dances and enhance performances.
- Show students pictures of the masks on pages 11 and 12.
- Explain that some traditional dances incorporate masks as well as clothing into the performance.
- Help students understand that masks can help performers tell a story with their dance. The decorations and patterns on the masks can help give the audience clues about the character being portrayed.
- Have students look at the Sri Lankan mask to the right.
Ask: What character do you think this represents, based on how it looks? What kind of a character is it?



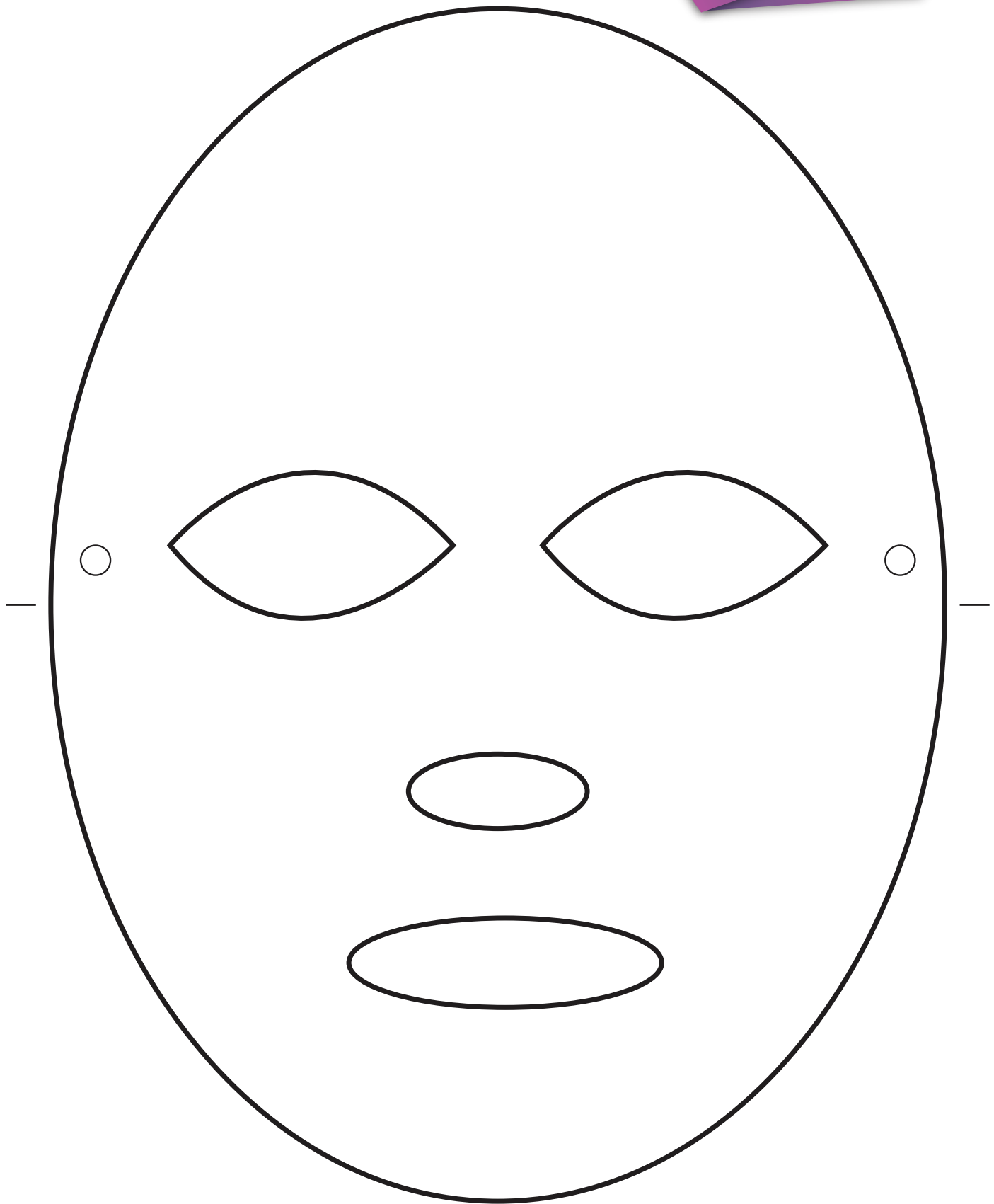
LESSON 1

- Explain that the mask on page 11 is a Naga Raksha (cobra demon) ceremonial dance mask. Although it may look scary, these masks were intended for protection and to ward off evil. There are several types of Raksha masks used by performers in tribute to the Rakshasas, a mythological race once thought to rule Sri Lanka.
- Ask students what elements of the mask may reveal it to the audience as a cobra or protector character (such as snakes, bright colors, bulging eyes, flames over the eyebrows, etc.).
- Show students the picture of the Mexican mask to the right. Ask: What character does this mask depict?
- Explain that masks were important in ritual dances going back to the Aztecs, who lived in what is now Mexico before the Spanish arrived. Aztec warriors wore masks depicting animals such as jaguars and eagles to gain the strength of these animals.
- Have students compare and contrast these two masks. Ask: How are they alike? How are they different?
- Have students discuss how these masks help dancers tell their stories.
- Ask students what the characters' movements might be like, based on the appearance of the masks. For example, would their movements be fast and jerky, or slow and smooth? Would the movements of these two characters be the same or different? Why?
- Encourage students to act out these movements and explain why they feel these movements fit the character based on the masks.
- Distribute the handout on 13 and let students know that they are going to use the template to design their own mask to help tell a story.



John Mitchell / Alamy Stock Photo

- Students should think of a story that could be told through dance, such as a fairy tale or myth.
- Have students pick one character from the story to depict in their mask.
- Explain that masks can be figurative (like the Mexican mask) or more abstract (like the Naga Raksha), depending on their preference.
- Suggest that students think about use of color and pattern in their designs.
- When students have completed their masks, have them share their work with the class. Students should include what story inspired them and a brief explanation for their choices in the design.
- Have students also explain what type of movements this character would make and how they chose to reflect this in their design.
- Encourage students to act out the movements their characters would make.



LESSON 2—Dance Through the Decades



Everett Collection / Shutterstock.com

Woman swings to the music in a club in the 1930s.

From popular dances to competitive dance, the 20th century has seen a lot of changes and developments over the years. In this lesson, students will investigate how dance has changed over time and the role it has played in popular culture. Students will also investigate ballroom dance, which has seen a surge of popularity in recent years due to TV programs such as *Dancing with the Stars*.

Objectives

Students will:

- Identify dances and their period of popularity in the 20th century
- Recognize influences of popular culture on dance
- Investigate a visual timeline of the 20th century and identify the impact of events on dance trends
- Identify the beat in a piece of dance music
- Count out simple time signatures in a song
- Put simple ballroom dance movements to the beat of a piece of music

VOCABULARY

beat	tempo
measure	time signature
rhythm	

YOU WILL NEED

- Access to print and visual resources for research
- Materials for creating a collage
 - glue
 - images
 - scissors
 - Foam core, cardboard, or other firm backing
- Web or audiovisual access to music and videos



SC Image / Shutterstock.com

Professional dance couple performs at a ballroom dance event in Moscow, Russia.



Gino Santa Maria / Shutterstock.com

A young, modern hip-hop dancing group performs.

Experience 1: Decade Collage

Dancing was a huge part of popular culture throughout the 20th century, reflecting the cultural forces and changes from one decade to the next. In this experience, students work together in teams to explore the decade of their choice, from fashion trends to political movements to popular culture, and discover how the cultural influences of the decade affected popular dance of the time.

Procedures - Grades 3–5 & 6–8

- Ask students if they can name any dances. Have they heard of the twist? The Lindy hop? The Charleston? The foxtrot?
- If students indicate one of these dance names sounds familiar to them, ask them what they know about it. What does the dance make them think about?
- Explain that each of these dances (and many more) was created and popular during a specific time in 20th century and influenced by everything going on around the country at that time.
- Ask students to think about what some of those influences might be.
Ask: What kinds of things were going on in the culture that could have had an impact on dance trends? Help students create a list of possible social influences throughout the 20th century, such as war, women's liberation, the civil rights movement, fashion changes, musical changes, politics, Prohibition, etc.
- Divide the class into groups of 3 to 5 students.
- Explain that in these groups, students will be investigating the social influences of a period within the 20th century and the impact these influences had on the development of social dances during that same time.

ACADEMIC STANDARDS

Indiana Academic Standards

Grades 3–5

English/Language Arts: 3.W.5, 3.SL.2.1, 3.SL.4.1; 4.W.5, 4.SL.2.1, 4.SL.4.1; 5.W.5, 5.SL.2.1, 5.SL.4.1

Fine Arts: Dance: 3.5.1, 3.5.3; 4.5.3; 5.5.1, 5.5.3

Grades 6–8

English/Language Arts: 6.W.5, 6.SL.2.1, 6.SL.4.1; 7.W.5, 7.SL.2.1, 7.SL.4.1; 8.W.5, 8.SL.2.1, 8.SL.4.1

Fine Arts: Dance: 6.5.1, 6.5.3; 7.5.1, 7.5.3; 8.5.2, 8.5.3, 8.7.1, 8.7.4, 8.8.3

National Academic Standards

Grades 3–5

Common Core State Standards:

English Language Arts–Literacy: W.3.7, W.3.8; W.4.7, W.4.8; W.5.7, W.5.8

National Core Arts Standards:

Dance: DA:Cn11.1.3; DA:Cn11.1.4; DA:Cn11.1.5

Grades 6–8

Common Core State Standards:

English Language Arts–Literacy: W.6.7, W.6.8; W.7.7, W.7.8; W.8.7, W.8.8

National Core Arts Standards:

Dance: DA:Cn11.1.6; DA:Cn11.1.8



LESSON 2

- For each era, students will research:
 - politics
 - music
 - fashion
 - entertainment (movies, theater, television)
 - dance
- Encourage students to share the research tasks among members while still working together as a team.

Grades 3–5

- Students will prepare poster collages that represent the cultural influences on dance during their era. This poster should include the dates of their era as well as the names of any popular dances from that era. Other words can be used as appropriate, but the focus should be on visual representations.
- Each group should create a bibliography of their sources to accompany their collage.
- Each group will present their collage poster to the class, with students covering the subject they researched so that every student participates in presenting.
- In addition to the collage, encourage students to use a variety of media in their presentations, including relevant music, videos of dances, and/or their own live performance of dances from the period they researched.

- Remind students that this is a formal presentation. Students should maintain focus on their topic, speak clearly and loudly enough to be heard, and maintain eye contact with the audience.
- After each presentation, hang the posters in the classroom in chronological order to create a timeline of the 20th century.
- Ask students if they see any trends in popular culture and/or dance as the century progresses.
- Help students compare and contrast dances from different historical periods. Ask: How are they the same or different?

Grades 6–8

- Students will prepare poster collages that represent the cultural influences on dance during their era. This poster should include the dates of their era as well as the names of any popular dances from that era.
- Each poster should also include brief quotes about the era from the students' research. These quotes should be relevant to the cultural influences and/or dance of the period. Each quote must be correctly attributed.
- Each group should create a bibliography of their sources to accompany their collage.

- Each group will present their collage poster to the class, with students covering the subject they researched so that every student participates in presenting.
- In addition to the collage, encourage students to use a variety of media in their presentations, including relevant music, videos of dances, and/or their own live performance of dances from the period they researched.
- Remind students that this is a formal presentation. Students should maintain focus on their topic, speak clearly and loudly enough to be heard, and maintain eye contact with the audience.
- After each presentation, hang the posters in the classroom in chronological order to create a timeline of the 20th century.
- Ask students if they see any trends in popular culture and/or dance as the century progresses.
- Ask students to compare and contrast dances from different historical periods. How are they the same or different?
- As a class, discuss the impact popular culture has had on the development of social dances over the course of the century.



Extending Experience

Give students an opportunity to try out some of the notable dances from the last century. Play the appropriate music and teach students the moves to the twist, or the hustle, or any number of other dances students learn about in their research.



Dmitry Morgan / Shutterstock.com

ACADEMIC STANDARDS

Indiana Academic Standards

Grades 3–5

Fine Arts: Dance: 3.1.1, 3.1.2, 3.1.4; 3.5.3; 4.1.1, 4.1.2, 4.1.4; 4.5.3; 5.1.1, 5.1.4, 5.5.3

Grades 6–8

Fine Arts: Dance: 6.5.3; 7.5.3; 8.5.3

Professional dance couple performs in Minsk, Republic Of Belarus

Experience 2: Ballroom Basics

In this experience, students learn about the spectacle of ballroom dance, from the origins of some of the standard dances of the genre, to competitions, to the phenomenon of *Dancing with the Stars*. Students learn that each dance is performed to specific timing (rhythms and beats); therefore, different songs lend themselves to different types of dancing. Students watch videos of different types of dance set to music.

Procedures

- Ask students if they have ever heard the term “ballroom dancing” before.
- Have students share what they know or what they have heard about ballroom dancing.
- Although ballroom dancing has become quite popular in recent decades due to movies like *Strictly Ballroom* and TV’s *Dancing with the Stars*, the genre actually has a long history dating back at least to the 16th century.
- Explain that today the term ballroom dance actually encompasses a variety of dances, such the waltz, rhumba, cha-cha, foxtrot, tango, and swing, each with their own histories and styles.
- Explain that each of these dances can be performed socially for fun but can also be performed professionally or competitively. Ballroom dance competitions have been around since long before the debut of *Dancing with the Stars*.
- Help students understand that each of these dances are characterized by standard patterns of steps and movements, and are performed to certain types of music.



LESSON 2

- Ask students if they have ever heard the term **beat** before. How about **rhythm, tempo, or time signature**?
- Explain that these are all characteristics of music. Students need to understand the basic definitions of these terms:
 - A beat is the recurring unit of measurement in the music—a kind of pulse underlying the music.
 - A rhythm is made up of a series of beats.
 - The tempo is the speed of the beats—slow or fast or somewhere in between.
 - The time signature of a song is simply a means of representing the number of beats in a measure, or bar, of music. Dance music is often set to a 3/4 or 4/4 time signature. This means there are 3 or 4 beats per measure respectively.
- All of these factors of music play a role in whether or not a song is a good match for any variety of ballroom dance.



- In this experience, students should focus on beat and time signature of songs.
- Play a piece of music with a strong beat and ask students if they can identify the beat. Have students clap along to the beat.
- Explain that different songs can have different time signatures, or beats per measure of music. Each measure has the same number of beats, creating a repeating pattern of beats.
- Help students understand that time signatures are one of the determining factors for what dance can go with what song because the steps correspond to the beat. For example, a waltz requires a 3/4 time signature, or 3 beats per measure, and the cha-cha requires 4/4, with 4 beats per measure.
- Tell students that many popular songs can be used to dance ballroom style.
- Play a popular song with a 3/4 time signature and the right rhythm and tempo for a waltz. There are many recordings from the last few decades that students might recognize, but these are some with particularly easy-to-identify beats:
 - “Come Away with Me” by Norah Jones
 - “Open Arms” by Journey
 - “What the World Needs Now Is Love” by Dionne Warwick
 - “If You Don’t Know Me by Now” by Harold Melvin & the Blue Notes
- Help students identify the emphasized beat, clapping first only on this beat.
 - Next, help students identify the softer beats between emphasized beats. Students should clap along to all beats, clapping harder with the emphasized beat and more softly to the beats between.
- Have students count the beats aloud with the emphasized beat starting at one: **One**, two, three. **One**, two, three.

- To help students understand why the beat is so important to ballroom dance, explain that when dancing a waltz, for example, each step is made on the beat. If you cannot identify the beat, you cannot dance a waltz.
- Play the song again and have students start to move their bodies to the music by marching with the beat.
- Explain that the waltz is one of the oldest dances in the ballroom tradition with roots in country folk dances going back many centuries. It was not until the 18th century that the waltz began to enjoy mainstream popularity. It has evolved into many versions over the years, ultimately leading to the modern version we dance today.
- Use the step diagrams on page 20 and 21 to teach students the simple box step of waltz. Note that the complete box requires six beats to complete, so for each measure of music, the dancer completes half a box.

Teacher Tip

Partner Dances for One

Explain to students that ballroom dances are generally partner dances, with different steps for each of the two dancers. Generally, the two parts are mirror images of each other. For example, when one dancer steps forward, the other dancer steps back. However, for this experience, everyone will learn the same steps and move to the beat without a partner.

- Walk students through the box step pattern several times until they seem to get the idea.
- Play the song again, only this time, instead of clapping, have the students move their feet to the rhythm of the beat in the box step pattern. Count aloud to help them feel the beats.



Extending Experience 1

Have students pick a variety of ballroom dances and research their history and development. Questions to consider: When was the dance developed? Where did the dance originate? Who were the first people to dance it? How was the development of the dance influenced by the culture in which it was created?

Extending Experience 2

Find videos of waltz and cha-cha performances from *Dancing with the Stars* or other professional presentations to show the class. Many videos are available on YouTube and other sites on the web. It may be of interest to your students to see some of the complex choreography that can go into the dances, building off the basic step patterns. Be sure to watch the videos in their entirety before showing them to your class, as some dances can contain inappropriate imagery for some age groups.

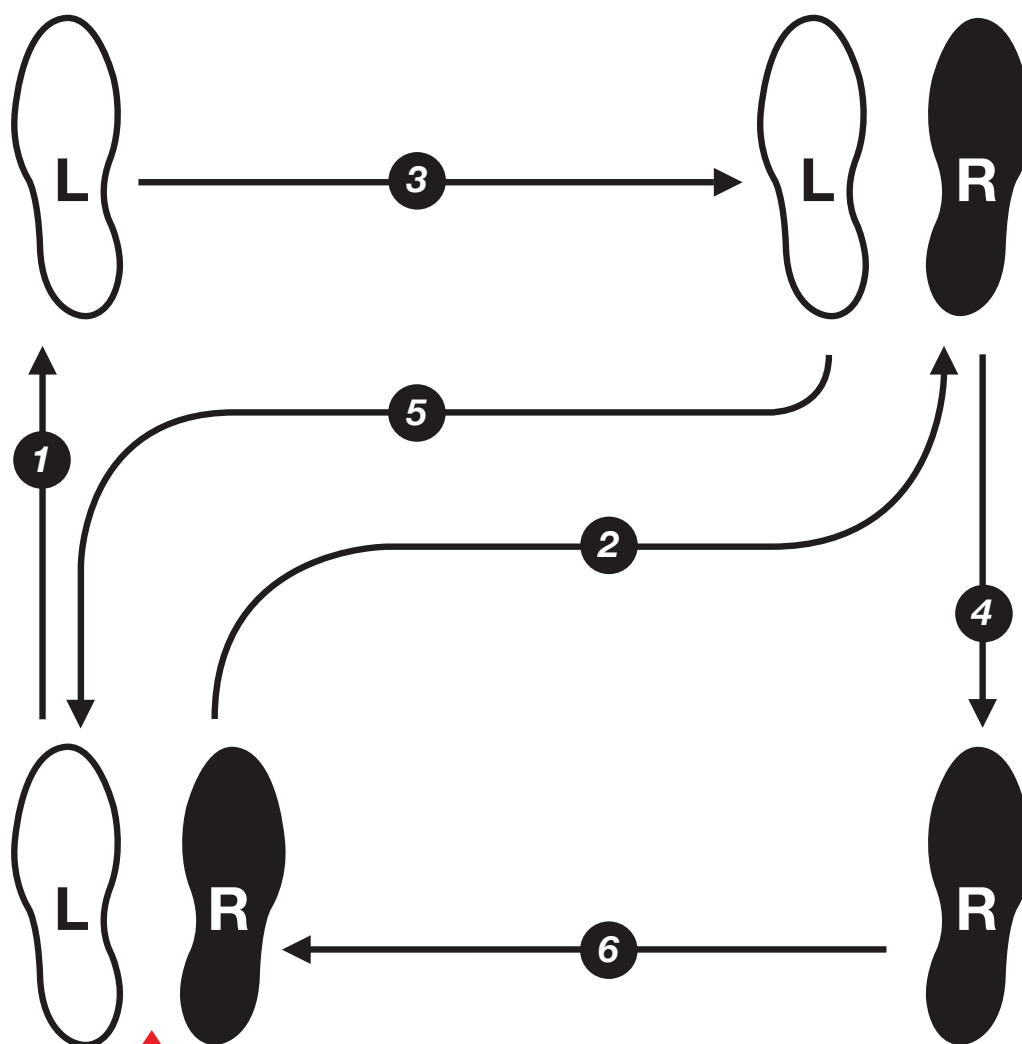
- Next, play another popular song a dancer can waltz to, but one with a different tempo from the first.
- Again, have the students count the beats.
- Once students have successfully identified the “one, two, three” of the beat, have them move in the box step to the music.
- Ask students how dancing to this song is the same or different from the first.
- Students may note that they moved at different speeds while dancing to the different songs.
- Explain that although the two songs had the same time signature, they were played with a different tempo, making one dance faster than the other to keep up with the speed of the beats.

Grades 6–8

- Tell students that they will now learn a little bit more about another popular dance that uses a different time signature: the cha-cha.
- Explain that the cha-cha is a relatively new dance, at least compared to the waltz. The cha-cha was created and introduced by a Cuban composer in the 1950s. It quickly gained popularity after that.
- Unlike music for a waltz, the cha-cha uses a 4/4 time signature.
- Ask students if they know what this means, based on what they learned about the 3/4 signature used in the waltz. The 4/4 signature means that there are 4 beats per measure, as opposed to the waltz’s 3.
- Play a popular song with a 4/4 time signature and the right rhythm and tempo for a cha-cha. There are many examples from the last few decades that students might recognize, but these are some with particularly easy-to-identify beats:
 - “Get the Party Started” by Pink
 - “Billie Jean” by Michael Jackson
 - “Caribbean Queen” by Billy Ocean
 - “Moves Like Jagger” by Maroon 5
- Have students start by clapping along with the beat, as they did for the waltz music, counting: One, two, three, four. One, two, three, four.
- Next, use the step diagrams on page 22 and 23 to teach students the basic steps of the cha-cha.
- Note that the cha-cha is a little more complicated than the waltz. Whereas the waltz has a one-to-one ratio between beats and steps, cha-cha is not so straightforward. In the cha-cha, there are 5 steps for 4 beats. This means step 4 must be taken in between beats 3 and 4, so that step 5 hits on the 4th beat. That requires steps 3, 4, and 5 to be faster in order to fit the rhythm. Students can think of the timing of the steps as “slow-slow-quick-quick-quick” or “step-step-cha-cha-cha.”
- Have students practice the basic steps until they are comfortable with the movements.
- Play the song again, but instead of having students clap to the beat, have them move their bodies in the appropriate step pattern. Students should try to hit the beat with steps 1, 2, 3, and 5, with step 4 falling between the 3rd and 4th beats. Students should try to end a sequence on the final beat of the measure.
- Ask students how dancing the cha-cha is different from dancing the waltz.
- Finally, play a selection of popular/contemporary waltz and cha-cha songs without saying what their rhythms are. Encourage students to listen for the beat and clap along to it.
- Ask students to identify if the song is 3/4 for a waltz or 4/4 for a cha-cha.

DANCE STEPS—Leader's Waltz

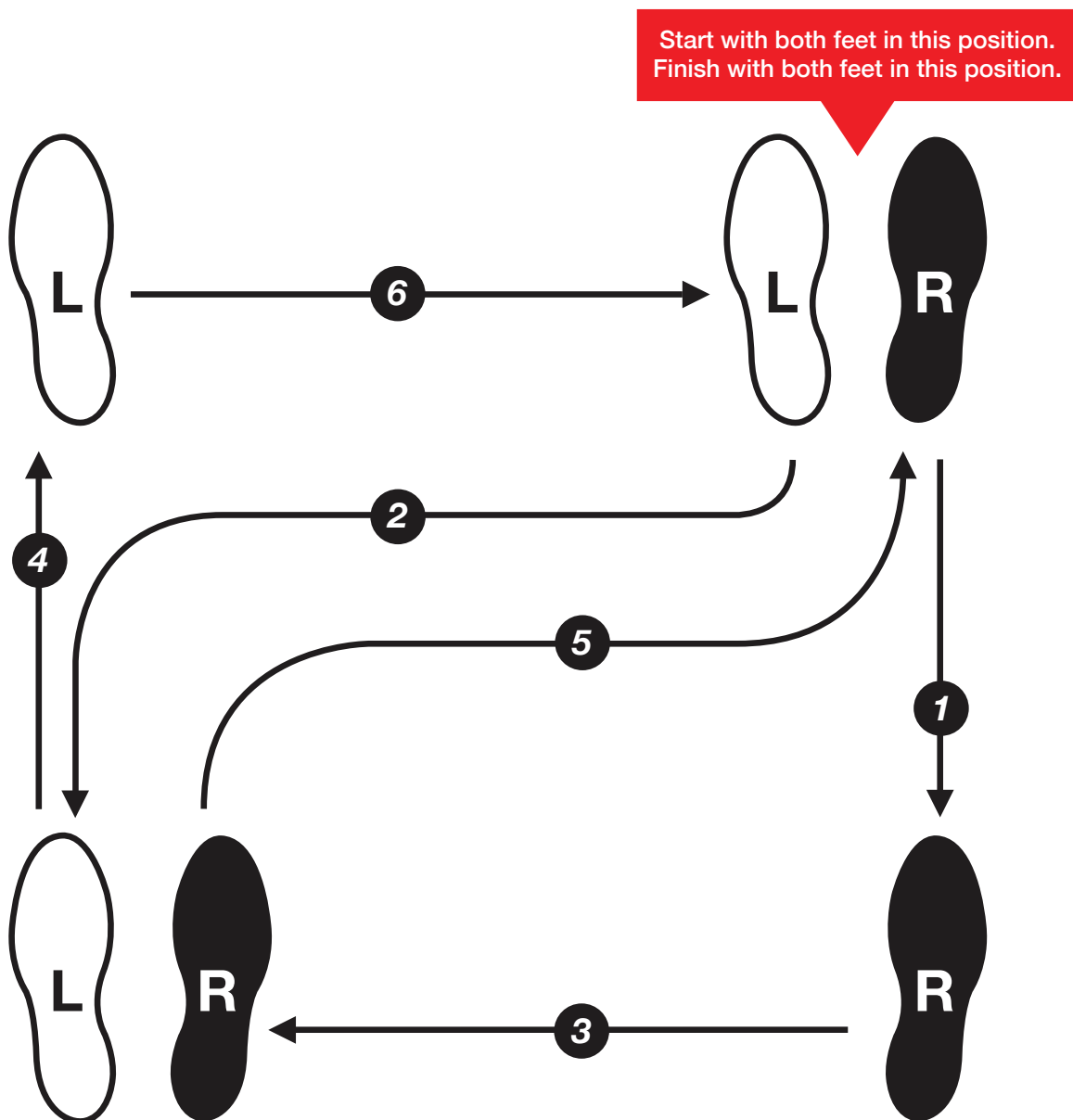
- 1 Step forward with your left foot.
- 2 Your right foot steps sideways and forward to the right.
- 3 Bring your left foot next to your right foot.
- 4 Step back with your right foot.
- 5 Your left foot steps sideways and back to the left (*original starting position*).
- 6 Bring your right foot next to your left foot (*original starting position*).



Start with both feet in this position.
Finish with both feet in this position.

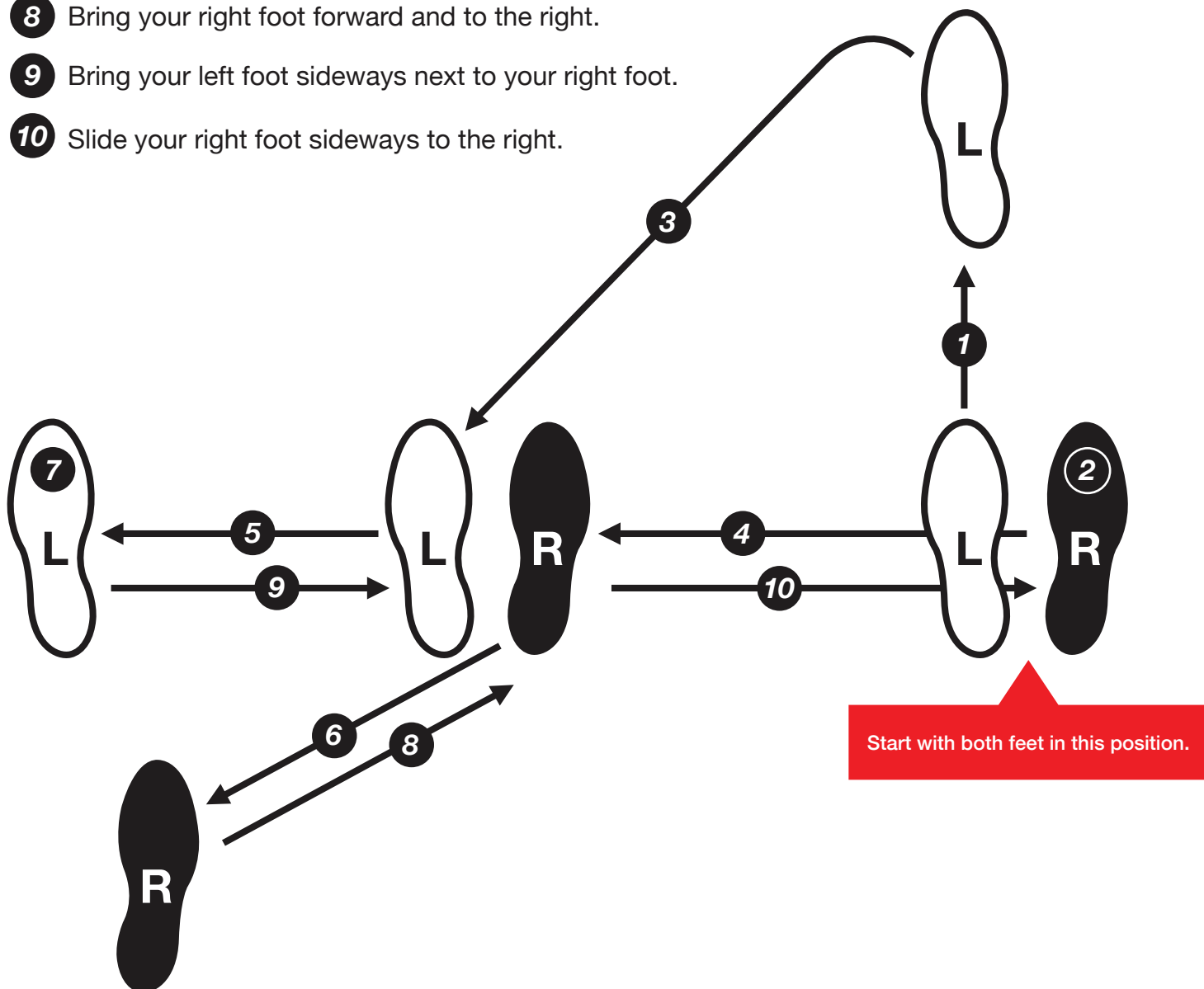
DANCE STEPS—Follower's Waltz

- 1 Step backwards with your right foot.
- 2 Your left foot steps sideways and back to the left.
- 3 Bring your right foot next to your left foot.
- 4 Step forward with your left foot.
- 5 Your right foot steps sideways and forward to the right (*original starting position*).
- 6 Bring your left foot next to your right foot (*original starting position*).



DANCE STEPS—Leader's Cha Cha

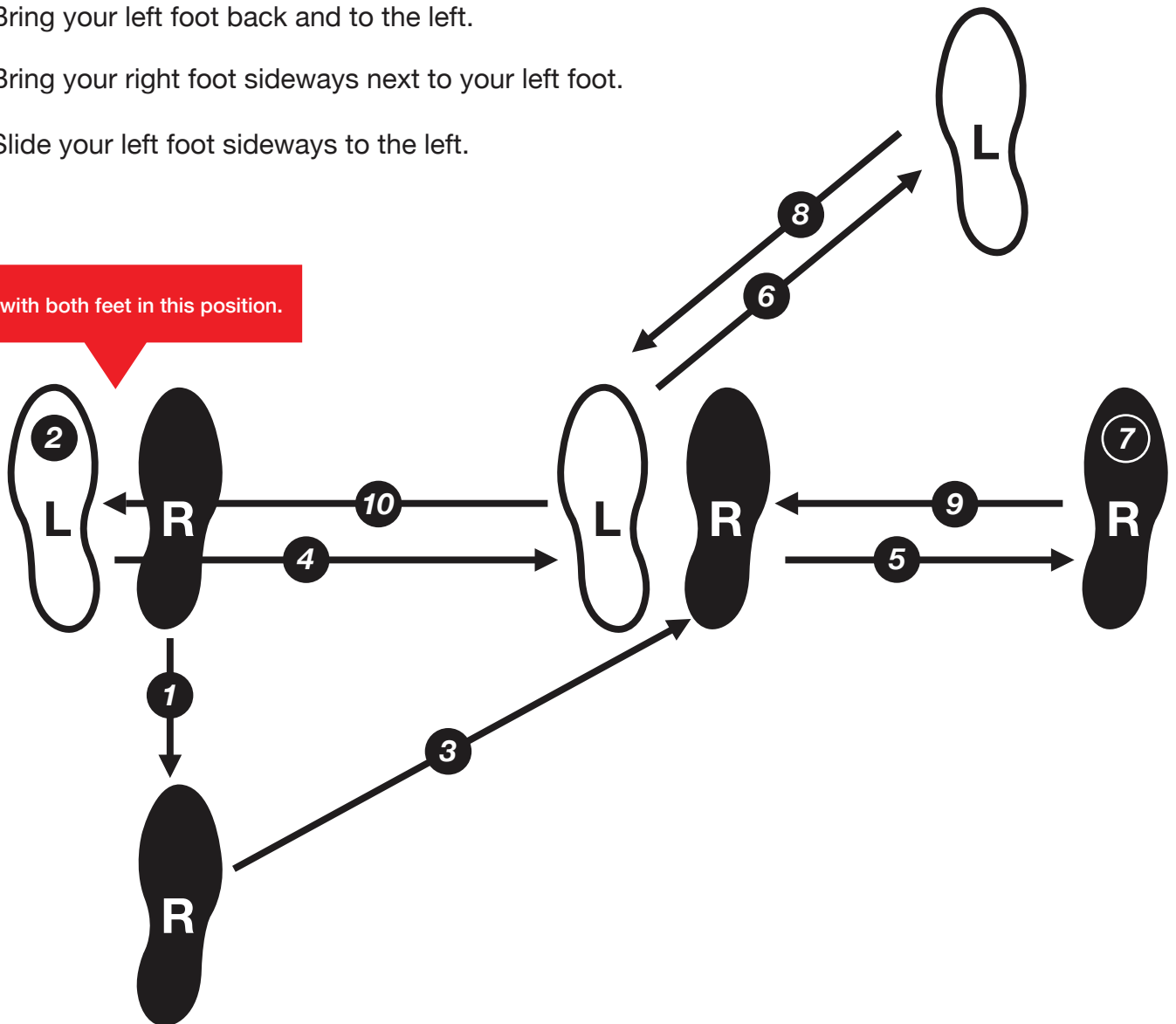
- 1 Step forward with your left foot.
- 2 With your right foot in place, shift your weight to it.
- 3 Slide your left foot back and to the left.
- 4 Bring your right foot sideways next to your left foot.
- 5 Slide your left foot sideways to the left.
- 6 Bring your right foot backwards and to the left.
- 7 With your left foot in place, shift your weight to it.
- 8 Bring your right foot forward and to the right.
- 9 Bring your left foot sideways next to your right foot.
- 10 Slide your right foot sideways to the right.



DANCE STEPS—Follower's Cha Cha

- 1 Step backwards with your right foot.
- 2 With your left foot in place, shift your weight to it.
- 3 Slide your right foot forward and to the right.
- 4 Bring your left foot sideways next to your right foot.
- 5 Slide your right foot sideways to the right .
- 6 Bring your left foot forward and to the right.
- 7 With your right foot in place, shift your weight to it.
- 8 Bring your left foot back and to the left.
- 9 Bring your right foot sideways next to your left foot.
- 10 Slide your left foot sideways to the left.

Start with both feet in this position.



LESSON 3—Dance Performance



Kay Nietfeld / Alamy Stock Photo

Members of the Alvin Ailey American Dance Theater ensemble.

Dancing is not just a fun pastime. In this lesson, students learn a little bit about what it takes to become a professional performer. It takes a lot of work and dedication to master the art form. Students also learn about notable performers who left their mark on the dancing profession.

Objectives

Students will:

- List different career paths of dance professionals
- Appreciate the hard work involved in becoming a dance professional
- Identify important characteristics of journalistic writing
- List important questions for journalism (5 Ws)
- Identify patterns and geometric movements used by professional dancers
- Use proper mathematical and geometric terms to describe dance shapes and patterns
- Create their own storytelling dance using elements of theater and a repertoire of dance movements
- Diagram original choreography



Guryanov Andrey / Shutterstock.com

VOCABULARY

choreography
journalism

YOU WILL NEED

- Copies of interviews on pages 28–30
- Images of dancers on page 31
- Handout on page 27
- Web access or videos and video equipment
- Paper and pencils



ZUMA Press, Inc. / Alamy Stock Photo

Professional couple in dance pose during competition in Wroclaw, Poland.

Experience 1: Interview with a Dancer

No one understands what it is like or how much work is involved in becoming a professional dancer better than someone who makes a living that way. In this experience, students read transcripts from interviews with dance professionals. Students pretend to be journalists tasked with writing an article about a dance professional. Students learn about writing a journalistic article and what it takes to become a professional in a dance-related career set to music.

Procedures

- Ask students if they think people dance only for pleasure.
Ask: Do you know anyone who is involved in dance as a career?
- Have students give examples of ways people make a living through dance.
- Help students understand that there are a variety of career opportunities in professional dance, both as a performer and behind the scenes. For example, people can perform professionally such as in a ballet, as a backup dancer for a band, as a member of the chorus in musicals, or behind the scenes as a choreographer. Professional dance performances also need musicians or sound technicians, lighting designers and technicians, production managers, costume designers, makeup artists, and box office sales people.
- Ask students if they can think of any professional dancers. Examples may include figures from popular culture like Michael Jackson, Paula Abdul, or Britney Spears, stars from the golden age of movie musicals such as Gene Kelly, Fred Astaire, or Ginger Rogers, or professional artists such as Mikhail Baryshnikov, Misty Copeland, Alvin Ailey, or Isadora Duncan.
- Have students share what they know about these professionals and be prepared to share a little with them about a few of them.

ACADEMIC STANDARDS

Indiana Academic Standards Grades 3–5

English/Language Arts: 3.W.1, 3.W.3.2; 4.W.1, 4.W.3.2; 5.W.1, 5.W.3.2

Fine Arts: Dance: 3.8.2; 4.8.2; 5.8.2

Grades 6–8

English/Language Arts: 6.W.1, 6.W.3.2; 7.W.1, 7.W.3.2; 8.W.1, 8.W.3.2

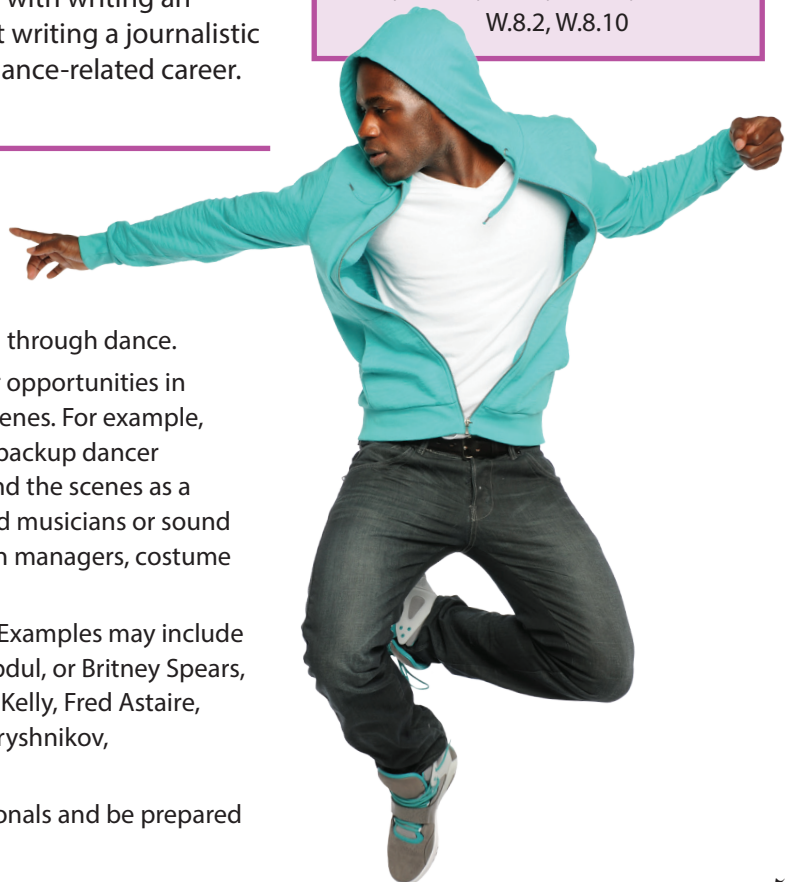
Fine Arts: Dance: 6.8.2; 8.8.2

National Academic Standards Grades 3–5

**Common Core State Standards:
English Language Arts–Literacy:**
W.3.2, W.3.10; W.4.2, W.4.10; W.5.2, W.5.10

Grades 6–8

**Common Core State Standards:
English Language Arts–Literacy:**
W.6.2, W.6.10; W.7.2, W.7.10;
W.8.2, W.8.10



LESSON 3

- Explain that the one thing these professionals have in common is that it takes a lot of hard work and dedication to become a professional dancer or choreographer.
- Tell students that they are going to learn what it takes to become a dance professional directly from people who have made their careers in dance by reading interviews about their careers and writing an article about them.



- Ask students if they are familiar with the word **journalism**. What does it mean?
- Have students give examples of journalism (print and online newspapers and magazines, television news, etc.).
- Explain that students will focus on print journalism, though the principles of good journalism remain the same whatever the medium.
- Provide students with several print examples of professional journalistic writing appropriate for their grade level.
- Ask students to identify features such as headlines, photos, engaging

introductions to hook the reader, and use of quotes.

- Explain to students that journalists focus on the 5Ws. Can students name any of the 5Ws? Who, what, when, where, and why.

Grades 3–5

- Distribute copies of the interview transcripts on pages 28–30. Each student should get one of the two transcripts.
- Students should also receive a copy of the 5Ws handout for Grades 3–5 on page 26.
- Students should read their interview transcripts, filling in the 5Ws handout as they go with information from the interview. There may be multiple answers to some of the 5Ws.
- Explain to students that they are going to write an article on the biography of their dance professional, using the answers to the 5Ws.
- Have students think carefully about their first sentence. In journalism, the introductory sentences are very important. They must engage the reader enough to want to continue reading, and also provide an idea of what the article is going to be about.
- Encourage students to use quotes from the transcript to enhance their writing, using appropriate punctuation and crediting quotes properly in their article.
- Students should also create a headline for their article. Students should think back to the examples they saw to see that headlines are usually short and intended to grab the reader's attention.

Grades 6–8

- Distribute copies of the interview transcripts on pages 28–30. Each student should get one of the two transcripts.

- Students should read their interview transcripts, filling in the 5Ws handout as they go with information from the interview. There may be multiple answers to some of the 5Ws.
- Explain to students that they are going to write an article on becoming a dance professional using the interviews of the dance professionals as resources.
- Students should use the information from the 5Ws handout as well as conduct additional research on becoming a dance professional.
- Have students think carefully about their first sentence. In journalism, the introductory sentences are very important. They must engage the reader enough to want to continue reading, and also provide an idea of what the article is going to be about.
- Encourage students to use quotes from the transcript to enhance their writing, using appropriate punctuation and crediting quotes properly in their article.
- Students should also create a headline for their story. Students should think back to the examples they saw to see that headlines are usually short and intended to grab the reader's attention.

Extending Experience

Invite a local dance professional to your classroom for a question and answer session with and/or demonstration for your students. For example, consider asking members of a performing dance troupe or local dance teachers to come to your classroom. This gives students an opportunity to ask a real dance professional their own questions, as well as possibly experience a live demonstration.

WHO _____

WHAT _____

WHEN _____

WHERE _____

WHY _____

INTERVIEWS WITH DANCE PROFESSIONALS



Felkert Creative

Please give your name and your correct title/position/job:

Janet Schroeder

- Ph.D. candidate in dance studies and graduate teaching assistant at The Ohio State University
- Assistant artistic director of Movement Afoot – Tap Dance Company, Columbus, OH
- Freelance dancer, choreographer, and teacher of percussive dance

How did you become interested in dance? How old were you? Who influenced or supported your interest? (Where did you grow up, etc.?) When did you start taking lessons? What kind of dance did you study?

When I was 4 years old, my big sister started taking dance lessons and I begged my parents to let me do it too! They said, "Not until you're 5!" And when I was 5, I started my lessons in tap dance and ballet. I don't recall that I knew much about dancing at that point. I just knew that my sister did it, so I wanted to do it too. My family enjoyed watching old movies with dancing in them, movies with Fred Astaire and Ginger Rogers, Gene Kelly and Cyd Charisse, Bill "Bojangles" Robinson, Judy Garland,

Donald O'Connor, and many others. Most of these dancers were also singers, and I loved to sing. I suppose I wanted to be like them!

Initially I was only allowed to take ballet and tap, but eventually I also took jazz dance and pointe. From beginning to dance at age 5 until I went off to college, I took all of my dance classes at a place called Brenda's Dance Center in Ottawa, Ohio. I studied musical theater in college at Ohio Northern University, and while I was there I was exposed to modern dance, African dance, and a very particular kind of tap dance called rhythm tap.

Was there an instructor or instructors who had a great impact on your life? What did they do that had such an impact?

I always admired my teacher from my childhood, Brenda Hoyt-Brackman. She had her own business and she seemed so strong and independent. And her job was to dance all day long! She no longer owns the studio, but she still teaches dance to all sorts of people in all kinds of settings. Now that I am also a teacher I realize the special connections we make with students through dance. My admiration for Brenda as a young dancer makes sense to me now as an older and wiser dancer and also as a teacher. Not all of my teachers impacted me in that same way, but I do admire all of them for committing their lives to dancing.

What kind of training was required for your dance career?

My professional dancing life has revolved around rhythm tap dance and Appalachian step dancing, and each requires a particular kind of training. I was already a very skilled tap dancer when I joined the company Rhythm

In Shoes in 2005, but I had never really learned any Appalachian step dancing. So, as a member of that company, I went to a lot of classes, and I practiced all of the time. Once I knew all of the choreography, I felt pretty confident performing steps someone else had told me to do. However, an important aspect of both tap dance and Appalachian step dancing is improvisation. I was not good at improvising in either form, so that also required lots of practice. I don't think I did special training for this so much as I practiced it all of the time. If I was in the grocery store and I heard a song with a beat I liked, I tried to tap out some sounds to match the music. As I became more comfortable, I improvised with other people, and I would learn some tricks for improvisation from them. To practice freestyle Appalachian step dance, I hung out with my friend Joel Boyer, who had a band called the Ruff Alley Rounders. We would go to the Saturday morning farmers market and Joel and the band would play old time tunes, and I would dance along . . . for three hours at a time! In this casual atmosphere, I could play around and try things out. It was OK if I messed up by getting off of the beat or stutter-stepping because I lost my way. I was the only person dancing, and I could try again with the next song. Now improvising is my favorite part of doing these two dance forms, though I also enjoy performing with others.

What are some other ways that you prepare yourself to dance?

Because tap dance and Appalachian step dance are so closely tied to music, I spend a lot of time listening to and thinking about music! To prepare my body, I take yoga classes and I also take contemporary dance classes. The twisting and rolling and stretching in

these classes is good for my whole body, and it helps me be more aware of my whole body when I'm tap dancing or doing Appalachian step dance.

How do you use your dance training now? Performance? Teaching? Other? How do you share your interest in dance?

I use my dance training in many ways. Today I teach dance at Ohio State University and at local studios like BalletMet. I travel around the country teaching classes at other universities and studios. I've even traveled to Mexico and Puerto Rico to teach these rhythmic dance forms. In all of these classes, I teach students as young as 3 years old and as old as 80+!

I also perform with a company called Movement Afoot – Tap Columbus. We rehearse weekly and we try to do two performances a year. And I know a group of musicians who get together every Sunday evening to play old-time music. Whenever I can, I try to join them so I can do some freestyle clogging.

Perhaps the most interesting and unexpected way I use my dance training now is in my writing! I am working on my Ph.D. in dance studies, which means that I have to write a dissertation, which basically means I'm writing a 200-plus-page book about dance. The way that I use my dance training in my writing is that, when I watch dance, in order to write about it, I use the things my body knows about dancing to understand what I am seeing. I know what it feels like to twist and spin and turn or to run and leap and fall to the ground. I can recall my own physical sensations from moving quickly across a stage while also trying to perform complicated footwork in my tap shoes or the feelings of momentum and energy that come from doing a square dance. All of this information that my body knows from years and years of dancing helps me translate what I see on

a stage or in a studio into my writing. I like to say that writing is thinking. I also think that dancing is thinking.

Do you continue to do physical training to stay in shape for dance?

Yes! In addition to rehearsing for performances, I take yoga classes and other dance classes. I also enjoy walking, so I try to walk whenever possible. I live in a city so I can walk to work, to the grocery store, and to visit friends. While this isn't exactly about "fitness," I do think of it as a form of exercise.

Why has dance been so important to you? How does dance become a passion?

I started dancing more than 30 years ago, and I have never stopped. I admit that it didn't always bring me joy. When I was in junior high I often wanted to quit, but my mom insisted I stick with it. I'm so glad that I did because as a young girl, dancing was an important way that I socialized. Most of my best friends growing up were my friends from dance classes. My feelings about dance changed as I got older. In high school and college, I enjoyed the feelings of power and control over my body. I was so strong, and that strength enabled me to dance and to perform very well. The kinds of dance I experienced in college were also very different from what I had done at a young age, and these also opened up space for expression in dancing that I hadn't felt before. There were two years when I was in my mid-twenties that I only danced one day a week, and I recall often feeling sad during that period of my life. When I finally started dancing more often, I felt like myself again. I've never stopped since then. Dancing is still very social for me—I love moving with other people. I enjoy taking dance classes and getting to know the other people in the room. I love to perform, because it enables me to connect with my fellow dancers and

with people in the audience. And I also am so thankful that I get to see as many performances as I do.

Any advice for others interested in dance as a profession?

This is a tough question because being a professional dancer is hard! Dancing professionally is very taxing on the body, which is why dancers take such good care of themselves. If they don't eat well and train often, they could very easily hurt themselves, and then what? Additionally, it can be very challenging to make a living as a dancer.

One thing I think is really important to note is that it is never too late to start. Well, there are some dance forms that you need to start very young—if you want to be a professional ballet dancer, for example. But I know professional contemporary dancers and tap dancers who did not begin their training until they were in college. The thing is, once these folks discovered dance, it was all that they did. They took as many classes as they could, met as many dancers as they could, asked all of the questions that came up for them. They felt like they had a lot of catching up to do, and maybe they did, but they also were so driven by their desires to dance that dancing became the thing they thought about morning, noon, and night.

So I guess, in addition to "it's never too late to start," I'd add "try to see as much dancing as you can." What kind of dancer do you want to be? Look for videos on YouTube and see what people who do that kind of dancing do. If you can afford to see dance live, go see it. Festivals often have dancing—check it out. Dance. Look at dance. Read about dance. Talk about dance. You might even make some dances yourself!

INTERVIEWS WITH DANCE PROFESSIONALS



Crowe's Eye Photography

Please give your name and your correct title/position/job:

Timothy June

- Company Dancer with Dance Kaleidoscope
- Dance Teacher

How did you become interested in dance? How old were you? Who influenced or supported your interest? (Where did you grow up, etc.?) When did you start taking lessons? What kind of dance did you study?

I found dance through musical theatre, theatrical choral productions, and show choir. Music was always a huge passion of mine and I've studied it since I was 5. It took trying the best I could to learn dance steps in high school musical theater and show choir for me to get to the place where I knew I should begin training in formal dance classes. I grew up in Connecticut and had been to many shows in New York City and locally but it was two of my friends who mentored me in starting to dance.

When did you start taking lessons? What kind of dance did you study?

I started my first dance classes when I was 16, and started with a Jazz Dance class because that was more

approachable with pop music, and then began taking ballet too. I started seriously training in a pre-professional track a year later, taking classes 6 days a week in jazz dance, modern dance, and ballet once I became hooked.

Was there an instructor or instructors who had a great impact on your life? What did they do that had such an impact?

Every instructor I have ever studied with has had an impact on my life. My first dance school was so supportive of me and encouraged me to seek out a professional dance career.

What kind of training was required for your dance career?

I was a late start in the dance world and it took a complete life change to take me from a high school music student and varsity track and field competitor to a professional dancer. I had to make many sacrifices to study dance more because I knew that I needed to concentrate all of my time to more training. Everyone my age that wanted to be a dancer had been taking dance classes since they were 5 or 6 years old and I was about 10 years behind. I attended Butler University after high school to receive a college education but also to study dance vigorously and to get as much performance experience I could.

What are some other ways that you prepare yourself to dance?

My music background was a huge help to my dance training. Rhythm, timing, and musicality are all needed to dance and luckily I was receiving that training already.

How do you use your dance training now? Performance? Teaching? Other? How do you share your interest in dance?

I'm about to enter my 10th season as a professional dancer with Dance Kaleidoscope. We take class and rehearse 5 days a week and have various performances throughout the year in many different stages and venues around Indianapolis, the state, and the Midwest.

Do you continue to do physical training to stay in shape for dance?

There are a few things I have learned that help my body adapt to dancing. I began taking Pilates classes to strengthen my core and help to prevent injuries. As a male dancer there is a lot of partnering and lifting of other dancers required, so I also began weight training to gain more strength to make lifting look effortless.

Why has dance been so important to you? How does dance become a passion?

Dance started as a dream for me. I wanted to find a way to express myself and movement and theater became a way for me to do that. Dance became a passion when I could think of nothing else that I wanted to do. I wanted to perform on stage and communicate stories and live the life of an artist.

Any advice for others interested in dance as a profession?

My advice to anyone interested in dance as a profession is to take as many dance classes from as many different people as you can. You will never be done learning and find the joy in that. There is always more to learn and maybe one teacher will say something in a different way that makes something click and change everything for you.

INTERVIEWS WITH DANCE PROFESSIONALS

Janet Schroeder



Feikert Creative



Feikert Creative

Timothy June



Crowe's Eye Photography



Crowe's Eye Photography



Amy Planchet

LESSON 3



Jack Q. / Shutterstock.com

ACADEMIC STANDARDS

Indiana Academic Standards

Grades 3–5

Fine Arts: Dance: .2.1, 3.3.1, 3.3.2; 4.2.1, 4.3.1, 4.3.2; 5.2.1, 5.3.1, 5.3.2

Grades 6–8

Fine Arts: Dance: 6.2.1, 6.2.2, 6.3.1, 6.3.2; 7.2.1, 7.2.2, 7.3.1, 7.3.2; 8.2.1, 8.2.2, 8.3.1, 8.3.2

(Above) Ballet dancers perform *Swan Lake*

(Right) Misty Copeland, principal ballerina for American Ballet Theatre

Experience 3: Choreography's the Thing

Students learn about the role of a choreographer in professional dance performances. Students watch a variety of professional storytelling dance performances, such as ballet's *Swan Lake* or *The Nutcracker*, using videos available online. Together, the class will identify a standard repertoire of perhaps 10 to 12 dance moves based on geometric and repeated patterns. Students will then use these moves to choreograph their own dance.

Procedures

- Remind students of the numerous videos of dancing they have seen in previous experiences.
- Ask them if people ever moved in unison as part of these dances, following the same steps or patterns.
- Ask students if they think these shared steps and patterns were accidental or if they were intentional.
- Explain that many dances require people to move the same way at the same time or work together to create their dances. This does not happen by accident.
- Ask students if they know what the words **choreography** and choreographer mean.
- Have students review the reasons why people dance—for example, to tell a story, express emotion, or build relationships. If they do not include that dance can be used to tell a story, remind them of this reason for dance.
- Explain to students that it is often the choreographer's responsibility to choose the movements that will help tell a story through dance.
- Find some examples of storytelling dance to share with the class. Many examples are available online, such as sequences from *Swan Lake*, *The Nutcracker*, or *West Side Story*.



ZUMA Press, Inc. / Alamy Stock Photo

- Have students watch a clip and then, as a group, discuss what is happening in the scene and what clues they got from the movement of the dance to help them interpret the scene.
- Explain to students that they will have an opportunity to choreograph their own dance to tell a story, but first students need to think about the types of patterns and geometric shapes that they explored in Lesson 1, Experience 1.
- Watch the video clip again and look for any new patterns or shapes in this dance.
- Encourage students to create a list of 10 to 12 dance patterns and/or geometric shapes. This list will act as their repertoire, or list, of movements to put together to create their own storytelling dance.
- Divide the class into small groups. Explain that they will be working as a creative unit to choreograph a storytelling dance.
- Next, students will need time to pick a story that they want to tell. Familiar fairy tales may be a good choice, or have students use the story they created the mask for in Lesson 1, Experience 2.
- Give students time to really think about their dances. It would be helpful to provide students with space to practice some of their proposed choreography, too.
- Remind students to think about the elements of the storytelling dances they just watched that help them interpret the events of the story—not just foot movement, but movements of arms and faces are important for telling the story, too.

Grades 3–5

- Students should be as accurate and thorough as possible in the notation of their dance, using proper geometric terms. If the dance calls for a full circle,

students should note that it is a 360° turn. If they intend a performer to rotate halfway, they should specify a 180° turn, etc.

- Have students record their choreography notation. You can either create a notation system that the entire class can use and share, or give each student an opportunity to create their own notation system.
- Remind students to consider the transitions between movements and dance elements, too.
- Groups should take time to present their choreography to the class. They can either talk their way through the notations or, if they prefer, walk their way through it, describing their intentions as they do so.

Grades 6–8

- Have students consider props and costumes that might help the dancer tell the story.
- Students should be as accurate and thorough as possible in the notation of their dance, using proper geometric terms. If the dance calls for a full circle, students should note that it is a 360° turn. If they intend the performer to rotate halfway, they should specify a 180° turn, etc.

- Have students record their choreography notation. You can either create a notation system that the entire class can use and share, or give each student an opportunity to create their own notation system.
- Remind students to consider the transitions between movements and dance elements, too.
- Groups should take time to present their choreography to the class. They can either talk their way through the notations or, if they prefer, walk their way through it, describing their intentions as they do so.
- Groups should also present their ideas for props, costuming, and sets to enhance their performance. Ask students to describe how incorporating theatrical elements such as this can affect the performance.

Extending Experience

Students can attempt to bring their choreography to life by directing fellow students in the dance.



CULMINATING EXPERIENCE— Reflecting on Performances



Deborah Kolb / Shutterstock.com

Hawaiian men prepare to dance with fire in Maui.

Students watch a variety of dance performances and respond to them in a written reflection piece. In this piece, students need to answer questions about the performance, such as when it was performed, who performed it, and what the purpose of the performance was. Then they should document their own reactions to it as an audience member.

Procedures

- Pick three videos of dance performances for the class to share. These videos should feature a variety of dance styles and/or purposes.
- Be sure to help students identify all of the pertinent details about the performance: who is performing, where the performance took place, etc.
- Distribute the student handout on page 27. These handouts will help students take notes and organize their thoughts.
- Review some of what students have learned in previous experiences. For example, ask: What are some of the reasons people dance? How are shapes and patterns used to create dances? How can dance help tell stories?

Grades 3–5

- Explain to students that they are going to watch videos of some dance performances. Using everything that they have learned about dance, they are going to create a work of art to express their reaction to one of the performances.
- Have students use the handout to take notes during the performances.
 - Students should consider these factors:
 - The purpose of the performance
 - The role of costuming
 - Any repeated patterns or geometric shapes used
 - The time period the dance represents
 - The relationship between the dance and music
 - How watching the dance makes them feel



CULMINATING EXPERIENCE

- Explain to students that their artwork must reflect the dance and their reaction to it. For example, if the dance uses repeating circle patterns, a student might feature circles in the artwork. Although there is great freedom for students to create their art, they must be able to articulate its connection to the dance.
- Have students share their artwork with the class, explaining the artwork and how it reflects and was inspired by their reaction watching a dance.

Grades 6–8

- Explain to students that they are going to watch videos of some dance performances. Using everything that they have learned about dance, they are going to create a work of art that compares and contrasts two performances and expresses their reaction them.
- Have students use the handout to take notes during the performances.
 - Students should consider these factors:
 - The purpose of the performance
 - The role of costuming

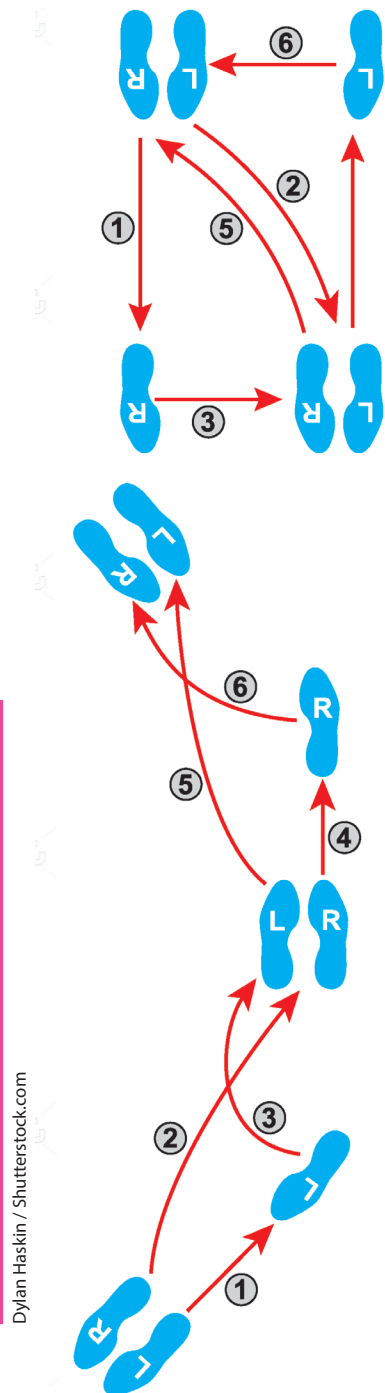
- Any repeated patterns or geometric shapes used
- The time period the dance represents
- The relationship between the dance and music
- How watching the dance makes them feel
- After viewing the videos, students should pick two to focus on.
- Students should compare and contrast these performances by asking questions such as:
 - Are they performed for the same or different reasons?
 - How is the use of costumes the same or different?
 - Do they share any repeated step patterns or geometric shapes, or are they completely different?
 - Was the music similar or different?
- Provide students with a variety of art materials for either 2D or 3D artworks.
- Explain to students that their artwork must reflect both dances and their reactions to them. For example, if the dances use repeating circle patterns,

a student might feature circles in the artwork. Although there is great freedom for students to create their art, they must be able to articulate its connection to the dances.

- Have students share their artwork with the class, explaining the artwork and how it reflects and was inspired by their reactions to watching the dance performances.



Masked dancer from Bhutan



Dylan Haskin / Shutterstock.com

RESOURCES

Please preview all resources to make sure they are appropriate for your students.

BOOKS

Ancona, George. *Boys Dancing: From School Gym to Theater Stage*. Somerville, MA: Candlewick Press, 2017.

When instructors from the National Dance Institute of New Mexico visited schools to encourage more boys to become dancers, the four featured here joined their schools' dance teams to train for and take the stage in a community dance performance celebration of classic kids' books. The text is straightforward and relatable, and the author's photos depict every aspect of performance and production. Suitable for Grades 3–5.

Cline-Ransome, Lisa. *My Story, My Dance: Robert Battle's Journey to Alvin Ailey*. New York, NY: Simon & Schuster, 2015.

As a boy wearing leg braces, Robert Battle never dreamed he'd be a dancer. It wasn't until he was a teenager that his appreciation for movement—first in martial arts, then in ballet—became his passion. Inspired by a performance of Alvin Ailey's *Revelations*, Battle became a dancer and ultimately the artistic director of the very company that motivated him. Suitable for Grades 3–8.

Copeland, Misty. *Life in Motion: An Unlikely Ballerina*. New York, NY: Aladdin, 2016.

The first African American principal dancer in American Ballet Theatre history, Misty Copeland's unusual story, from chaotic home life to international stardom, is an inspiration for kids who want to break stereotypes and work hard to achieve their dreams. Suitable for Grades 6–8.

Fitzgerald, Tamsin. *Hip-Hop and Urban Dance*. Chicago, IL: Heinemann, 2009.

Learn more about the origins and development of break, hip-hop, and other urban-inspired dancing and their influence on music, fashion, and other dance and theater forms, as well as training and contemporary trends. Suitable for Grades 3–8.

Gamble, Nikki. *Tap and Jazz*. Chicago, IL: Heinemann, 2008.

This book looks at dances from African American and European cultures that developed in the United States into the modern tap and urban-fusion jazz styles we know today. Discussion and photos include vaudeville, movie, and musical theater dancing, with focus on how the choreography and improvisation are different from other dance styles. Suitable for Grades 3–8.

Grau, Andrée. *Dance*. New York, NY: DK Eyewitness Books, 2005.

Use this title as a classroom reference on all forms of dance around the globe. The text includes discussion of the cultural and social significance of dancing as well as the costumes and history of dance and noted dancers and choreographers. Suitable for Grades 3–8.

Hodge, Susie. *Latin and Ballroom*. Chicago, IL: Heinemann, 2009.

Discover the history and evolution of Latin and ballroom dancing, from the earliest social dances to the dramatic competitions and TV shows of today. The text also looks at how the choreography and improvisation differ from other styles of dance. Suitable for Grades 3–8.

Singer, Marilyn. *Feel the Beat: Dance Poems that Zing from Salsa to Swing*. New York, NY: Dial Books for Young Readers, 2017.

This energetic collection of poems explores social dances from cha-cha to hip-hop and bhangra to waltz. The accompanying audio disc features the author reading the poems over music with rhythm to match the beat of the dances. While designed for early elementary grades, older students and their families will find this entertaining too. Suitable for Grades 3 and 4.

Solway, Andrew. *Country and Folk Dance*. Chicago, IL: Heinemann, 2009.

Learn about the origins and purposes of traditional folk dances around the world with this wide-ranging reference book. It includes photographs and discussions of dance styles, music, costumes and props, techniques, storytelling, and influence on other forms of dance. Suitable for Grades 3–8.

Van der Linde, Laurel. *So, You Want to Be a Dancer? The Ultimate Guide to Exploring the Dance Industry*. Hillsboro, OR: Beyond Words, 2015.

For students who may be interested in a career in dance performance or production, here is a close-up look at the industry, the people in it, and the dances themselves. The author includes discussion on dance education, body positivity, and non-performance careers, with extensive resources added. Suitable for Grades 6–8.





GLOSSARY

beat: The recurring unit of measurement in music—a kind of pulse underlying the music.

character: The way someone thinks, feels, and behaves; a set of qualities shared by many people in a group or country; a set of qualities that make someone different from others.

choreography: The technique of representing the various movements in dancing by a system of notation.

culture: The beliefs, customs, arts, etc., of a particular society, group, place, or time.

journalism: The business of collecting, writing, editing, reporting, photographing, or broadcasting the news.

measure: The smallest metrical division of a musical composition, containing a fixed number of beats; also called a bar.

patterns: Dance moves or steps defined and organized so that dancers can learn them.

rhythm: A series or pattern of beats in each measure of music.

tempo: The speed of the rhythm of music—slow or fast or somewhere in between—measured in beats per minute.

time signature: An indication on written music of the number and type of musical notes each measure contains, such as 3/4 or 4/4.

INSTRUCTION VIDEOS

- **How To Dance Cha – Basic Routine 1**
<https://www.youtube.com/watch?v=Mee2xiYJ-Bs>
- **Waltz Dance Steps for Beginners**
https://www.youtube.com/watch?v=HCch-zPc_BY
- **Basic Waltz Box Step**
<https://www.youtube.com/watch?v=XwglXa8uHZ8>
- **How to Waltz for Beginners**
https://www.youtube.com/watch?v=e13UqYq_U_E

WEBSITES

- Explore the origins and influences of dance around the world in this *DanceSense: Dance Culture – Dance Arts Toolkit* video from PBS,
<https://indiana.pbslearningmedia.org/resource/0da5be47-5b85-4670-a521-f12c9215d7fe/dance-sense-dance-of-culture/#.WTg98IXeTQw>
- Photos from the 20th century show cultural and social dances from throughout the world on National Geographic's *Explore—Dance*,
<http://www.nationalgeographic.com/125/photos/explore-dance/>
- *PBS Dance Genres* is a collection of videos on ballet, modern, jazz, and ballroom dances and dancers, at
<http://www.pbs.org/arts/genre/dance/>
- A student reporter interviews young people who study and perform dance, and records a visit to the National Institute of Dance, in *The Power of Dance*,
<http://magazines.scholastic.com/kids-press/news/2015/06/The-Power-of-Dance>
- The PBS series *Bare Feet* travels the world to document social and cultural dances performed by people of all ages and backgrounds. Episodes are available from YouTube and from
<http://www.travelbarefeet.com/>

RESOURCES

ACADEMIC STANDARDS

Indiana Academic Standards Grades 3–5

Fine Arts: Dance

3.1.1 Demonstrate kinesthetic awareness (body awareness) through isolation and coordination of various body parts.

3.1.2 Demonstrate an increased knowledge of the element of space using its spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, direction, and pathway.

3.1.4 Demonstrate and identify the element of time through movement using tempo, rhythm, duration, and pattern.

3.2.1 Create a variety of solutions to a movement problem in a small group and explore transitions from one solution to another.

3.3.1 Demonstrate and identify feelings, stories, or ideas through movement or gesture.

3.3.2 Discuss interpretations and reactions to a dance.

3.4.4 Describe how an observed dance utilized choreographic principles, processes, or structures.

3.5.1 Compare and contrast dances from two cultures or historical periods.

3.5.2 Demonstrate an increased awareness of dances from various cultures.

3.5.3 Identify and demonstrate dances from two different historical periods.

3.7.1 Identify common themes found in other art forms and explore them through movement (visual art, music, theatre).

3.8.2 Identify various production careers associated with dance.

4.1.1 Demonstrate increased kinesthetic awareness (body awareness) through coordination, concentration, and isolation of various body parts.

4.1.2 Demonstrate increased spatial awareness through continued explorations

of spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, direction, and pathway.

4.1.4 Demonstrate and identify the element of time through movement using tempo, rhythm, duration, pattern, accent, and syncopation.

4.2.1 Demonstrate the ability to work alone and in a small group using the choreographic principles of contrast, variety, and transitions.

4.3.1 Identify and create movements to express feelings, stories, or ideas.

4.3.2 Identify and discuss the various factors that can affect the interpretation of a dance.

4.4.4 Describe how an observed dance utilized choreographic principles, processes, or structures.

4.4.5 Speculate on the meaning of a dance performance.

4.5.3 Investigate and demonstrate a dance from an historical period.

4.8.2 Identify various arts administration careers associated with dance.

5.1.1 Demonstrate increased kinesthetic awareness (body awareness) by exhibiting proper body alignment, balance, coordination, and concentration.

5.1.4 Demonstrate increased awareness of the element of time by utilizing various time components through movement.

5.2.1 Create movement phrases with a partner using contrast, variety, transitions, and repetition.

5.3.1 Create and present simple dance sequences that communicate feelings, stories, or ideas.

5.3.2 Identify and explore theatrical elements that may affect the interpretation of a dance.

5.4.4 Analyze a dance looking at choreographic principles, processes, and structures, and the effect of theatrical elements.

5.5.1 Identify and describe dances from two or more cultures or historical periods.

5.5.3 Identify and demonstrate a folk, social, or theatrical dance from a specific historical period.

5.7.1 Investigate the creative processes of various art forms and how they relate to dance (visual art, music, theatre).

5.8.2 Identify other careers associated with dance.

Fine Arts: Visual Arts

3.1.2 Speculate on the function or purpose of a work of art and make connections to culture.

3.7.1 Apply elements (line, shape, form, texture, color, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis) in artwork that effectively communicates ideas.

3.7.4 Identify, control, and use a balance of two-dimensional and three-dimensional media, techniques, and processes to effectively communicate ideas, experiences, and stories.

3.8.4 Create an integrated work using concepts, processes, technology, and sign systems of more than one art form.

4.1.2 Identify and research the function of a work of art or artifact and make connections to the culture (focus: Indiana, including the diversity of past and contemporary cultures and ethnicities).

4.7.1 Apply elements (line, shape, form, texture, color, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis) in work that effectively communicates ideas.

4.7.4 Identify, control, and use a balance of two-dimensional and three-dimensional media, techniques, and processes to effectively communicate ideas, themes, experiences, and stories.

4.8.4 Create an interdisciplinary work integrating concepts, processes, technology, and sign systems of more than one art form.

5.1.2 Identify and compare works of art and artifacts with similar functions.

5.7.1 Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work that effectively communicates ideas.

5.7.4 Identify, control, and use a balance of two-dimensional and three-dimensional media, techniques, and processes to effectively communicate ideas, themes, experiences, and stories.

English/Language Arts

3.W.1 Write routinely over a variety of time frames and for a range of discipline-specific tasks, purposes, and audiences; apply reading standards to write in response to literature and nonfiction texts.

3.W.3.2 Write informative compositions on a variety of topics that –

- State the topic, develop a main idea for the introductory paragraph, and group related information together.
- Develop the topic with facts and details.
- Connect ideas within categories of information using words and phrases.
- Use text features (e.g., pictures, graphics) when useful to aid comprehension.
- Provide a concluding statement or section.

3.W.5 Conduct short research on a topic.

- Identify a specific topic or question of interest (e.g., where did Benjamin Harrison grow up?).
- Locate information in reference texts, electronic resources, or through interviews.

- Recognize that some sources may be more reliable than others.
- Record relevant information in their own words.

Present the information, choosing from a variety of formats.

4.W.1 Write routinely over a variety of time frames and for a range of discipline-specific tasks, purposes, and audiences; apply reading standards to support reflection and response to literature and nonfiction texts.

4.W.3.2 Write informative compositions on a variety of topics that –

- Provide an introductory paragraph with a clear main idea.
- Provide supporting paragraphs with topic and summary sentences.
- Provide facts, specific details, and examples from various sources and texts to support ideas and extend explanations.
- Connect ideas using words and phrases.
- Include text features (e.g., formatting, pictures, graphics) and multimedia when useful to aid comprehension.
- Use language and vocabulary appropriate for audience and topic.
- Provide a concluding statement or section.

4.W.5 Conduct short research on a topic.

- Identify a specific question to address (e.g., What is the history of the Indy 500?).
- Use organizational features of print and digital sources to efficiently to locate further information.
- Determine the reliability of the sources.
- Summarize and organize information in their own words, giving credit to the source.
- Present the research information, choosing from a variety of formats.

5.W.1 Write routinely over a variety of time frames and for a range of discipline-specific tasks, purposes, and audiences; apply reading standards to support reflection and response to literature and nonfiction texts.

5.W.3.2 Write informative compositions on a variety of topics that –

- Introduce a topic; organize sentences and paragraphs logically, using an organizational form that suits the topic.
- Employ sufficient examples, facts, quotations, or other information from various sources and texts to give clear support for topics.
- Connect ideas within and across categories using transition words (e.g., therefore, in addition).
- Include text features (e.g., formatting, pictures, graphics) and multimedia when useful to aid comprehension.
- Use appropriate language, vocabulary, and sentence variety to convey meaning; for effect; and to support a tone and formality appropriate to the topic and audience.
- Provide a concluding statement or section related to the information or explanation presented.

5.W.5 Conduct short research assignments and tasks on a topic.

- With support, formulate a research question (e.g., What were John Wooden's greatest contributions to college basketball?).
- Identify and acquire information through reliable primary and secondary sources.
- Summarize and paraphrase important ideas and supporting details, and include direct quotations where appropriate, citing the source of information.
- Avoid plagiarism and follow copyright guidelines for use of images, pictures, etc.

RESOURCES

- Present the research information, choosing from a variety of sources.

3.SL.2.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.

3.SL.4.1 Using appropriate language, report on a topic or text, or provide a narrative that organizes ideas chronologically or around major points of information, with appropriate facts and relevant, descriptive details, speaking at an understandable pace, in a clear, concise manner.

4.SL.2.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.

4.SL.4.1 Using appropriate language, report on a topic or text or provide a narrative in an organized manner, with effective introductions and conclusions, using appropriate structure, appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly and concisely at an understandable pace.

5.SL.2.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.

5.SL.4.1 Using appropriate language, present information on a topic or text, narrative, or opinion in an organized manner, with effective introductions and conclusions, using appropriate structure, appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly and concisely at an understandable pace.

Grades 6–8

Fine Arts: Dance

6.2.1 Demonstrate the ability to

incorporate the choreographic principles of contrast, variety, transitions, and repetition with a partner and in a group.

6.2.2 Improvise, choreograph, and present dance sequences based on students' ideas or concepts from other sources.

6.3.1 Identify and explore personal feelings, stories, or ideas through movement.

6.3.2 Demonstrate an increased awareness of how interpretation of a dance can be changed or affected by theatrical elements like music, sound, spoken word, props, lighting, scenery, or costumes.

6.4.3 Evaluate and critique a dance based on dance elements, choreographic principles, processes, structures, and theatrical elements.

6.5.1 Identify similarities and differences of dances from two or more cultures or historical periods.

6.5.3 Identify and demonstrate a folk, social, or theatrical dance from a specific historical period.

6.7.1 Create a dance movement sequence inspired by another art form (visual art, music, theatre).

6.8.2 Identify skills required for dance related careers.

7.2.1 Demonstrate knowledge of choreographic principles alone and with others.

7.2.2 Demonstrate knowledge of choreographic processes by creating and performing dance compositions based on students' ideas or concepts from other sources.

7.3.1 Create and present a dance sequence that communicates a topic of personal significance.

7.3.2 Demonstrate and incorporate various theatrical elements with dance to communicate a topic of personal significance.

7.5.1 Compare and contrast the role of dance from two or more cultures or historical periods.

7.5.3 Create a dance inspired by folk, social, or theatrical dance as it evolved from one historical period to another.

7.7.1 Create a dance project utilizing more than one art form (visual art, music, theatre).

8.2.1 Demonstrate knowledge of choreographic principles alone and with others.

8.2.2 Demonstrate knowledge of choreographic processes by creating, teaching, and performing dance compositions based on students' ideas or concepts from other sources.

8.3.1 Create, present, and explain a dance composition derived from a personal perspective.

8.3.2 Demonstrate the knowledge of theatrical elements that affect interpretation and justify their use to communicate meaning in a dance.

8.5.1 Compare, contrast, and evaluate the role of dance from two or more cultures or historical periods.

8.5.3 Create and demonstrate the evolution of folk, social, or theatrical dance as it progresses from one historical period to another.

8.7.1 Create and present a dance project that integrates various art forms (visual art, music, theatre).

8.8.2 Identify careers needed to stage a dance performance and list the responsibilities of each selected career.

Fine Arts: Visual Arts

6.1.1 Identify and analyze the relationship between a work of art and the history, geography, and technology of the culture, and identify where, when, why, and by whom the work was made (focus: Europe and the Americas, including the diversity of past and contemporary cultures and ethnicities).

6.7.1 Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis,

and unity) in work that effectively communicates ideas.

6.7.4 Demonstrate appropriate use of various media, techniques, and processes to communicate themes and ideas in artwork.

6.8.3 Use multiple art forms to create cross-disciplinary works or performances that communicate meaning and promote aesthetic inquiry.

7.1.1 Identify where, when, why, and by whom a work was made; and analyze the relationship between a work of art and the history, politics, and technology of the culture (focus: Asia, Africa, and the South Pacific).

7.7.1 Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work that effectively communicates ideas.

7.7.4 Demonstrate appropriate use of various media, techniques, and processes to communicate themes and ideas in artwork.

7.8.3 Use multiple art forms to nurture aesthetic experience and create cross-disciplinary works or performances.

8.1.1 Identify and analyze where, when, why, and by whom a work was made and the relationship of a work of art to the historical, environmental, technological, and social contexts of the culture in which it was created.

8.7.1 Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work to effectively communicate ideas.

8.7.4 Demonstrate appropriate use of various media, techniques, and processes to communicate themes and ideas in artwork.

8.8.3 Use multiple art forms to nurture aesthetic experience and create cross-disciplinary works or performances.

English/Language Arts

6.W.1 Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

6.W.3.2 Write informative compositions in a variety of forms that –

- Introduce a topic; organize ideas, concepts, and information, using strategies such as definition and classification.
- Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples from various sources and texts.
- Use appropriate transitions to clarify the relationships among ideas and concepts.
- Include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- Choose language and content specific vocabulary that express ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.
- Establish and maintain a style appropriate to purpose and audience.
- Provide a concluding statement or section that follows from the information or explanation presented.

7.W.1 Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

7.W.3.2 Write informative compositions in a variety of forms that –

- Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition and

classification; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

- Develop the topic with relevant, facts definitions, concrete details, quotations, or other information and examples from various sources and texts.
- Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- Choose language and content-specific vocabulary that express ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.
- Establish and maintain a style appropriate to purpose and audience.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.

8.W.1 Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

8.W.3.2 Write informative compositions in a variety of forms that –

- Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from various sources and texts.
- Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

RESOURCES

- Choose language and content-specific vocabulary that express ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.
- Establish and maintain a style appropriate to the purpose and audience.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.

National Standards

Grades 3–5

National Core Arts Standards Dance

DA.RE.7.1.3 a. Find a movement pattern that creates a movement phrase in a dance work; b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.

DA.RE.7.1.4 a. Find patterns of movement in dance works that create a style or theme; b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.

DA.RE.7.1.5 a. Find meaning or artistic intent from the patterns of movement in a dance work; b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.

DA.RE.8.1.3 a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.

DA.RE.8.1.4 a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.

DA.RE.8.1.5 a. Interpret meaning in a dance based on its movements. Explain how the movements communicate

the main idea of the dance using basic dance terminology.

DA:Cn11.1.3 a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

DA:Cn11.1.4 a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

DA:Cn11.1.5 a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

Common Core State Standards English Language Arts Literacy

W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.3.7 Conduct short research projects that build knowledge about a topic.

W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grades 6–8

National Core Arts Standards Dance

DA.RE.7.1.6 a. Describe or demonstrate recurring patterns of movement and their relationships in dance; b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.

DA.RE.7.1.7 a. Compare, contrast, and discuss patterns of movement and their relationships in dance; b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

DA.RE.7.1.8 a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent; b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

DA.RE.8.1.6 a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.

DA.RE.8.1.7 a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology.

DA.RE.8.1.8 a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.

DA:Cn11.1.6 a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.

DA:Cn11.1.7 a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each.

DA:Cn11.1.8 a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.

Common Core State Standards English Language Arts Literacy

W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.6.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

W.6.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.7.7 Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

W.7.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

W.7.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

W.8.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

W.8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.