

DANCE

DESIGNED FOR GRADE LEVELS - 1 TO 2
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Project coordinated by
Saint Paul Public Schools Community Education
in collaboration with St. Paul Sprockets Network

Funding for this project provided by:



COURSE NAME: DANCE

COURSE DESCRIPTION:

Youth will explore movement and dance in a multidisciplinary setting. The course will cover many forms of dance and the cultures from where each dance form originates. Youth will be provided opportunities to create their own dance reflecting their backgrounds.

ADDITIONAL PROGRAM RESOURCES:

Many of the dances in this curriculum can be researched and learned on YouTube. It is important to research and understand the background of the dances. The instructor could also take classes at a studio like St. Paul Ballet or Zenon Dance. Most of the lessons in this curriculum can be extended over two or three days so that participants have a chance to master the dance and what they are learning.

Note: all dances can be done with a physical difference. Encourage all youth to think about how they would do dances differently if they had a physical difference.

MN STATE STANDARDS ADDRESSED:

0.1.1.1.1 Identify the elements of dance including body, action, space, time and energy.

0.1.2.1.1 Demonstrate replicated and improvised movement using control and coordination.

0.1.3.1.1 Identify the characteristics of dance from a variety of cultures including the contributions of Minnesota American Indian tribes and communities.

0.2.1.1.1 Improvise or choreograph dance ideas that communicate an experience or theme.

0.3.1.1.1 Interpret and perform sequences of movement with a beginning, middle and end that communicate a life experience, theme or idea.

0.3.1.1.2 Reflect on a presentation based on the feedback of others.

0.4.1.1.1 Compare and contrast the characteristics of various dance works or performances.

PROGRAM QUALITY – YOUTH PROGRAM QUALITY ASSESSMENT (YPQA)

St. Paul Public Schools Community Education identifies quality programming as: safe, supportive, interactive and engaging. Simple, specific examples of program-design related goals are below.

Safe Environment (Physical and Psychological)

- Be on time
- Choose healthy foods
- Choose appropriate activities for your space
- Choose age-appropriate & inclusive resources (music, images, etc.)
- Maintain school-day norms (no running, respectful of space)
- Manage classroom behavior for the safety of all
- Follow safety procedures and be prepared for emergencies

Supportive Environment

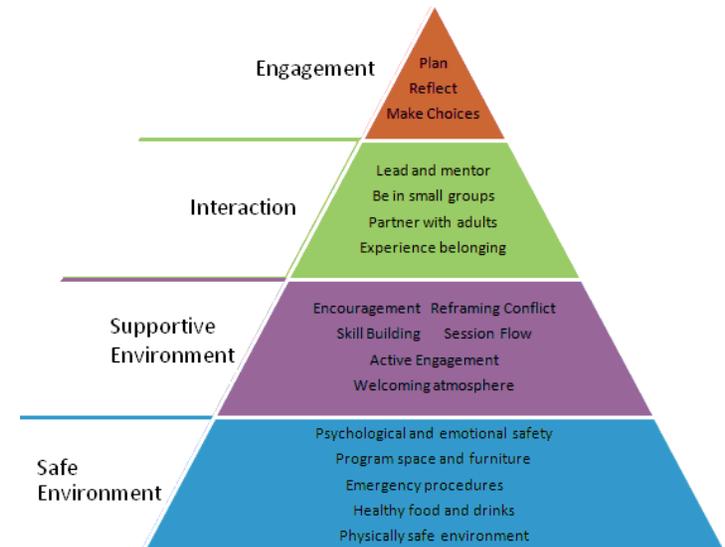
- Be inclusive of different learning styles, cultures, abilities and family structures. Utilize diverse images, games, music, etc.
- Choose encouraging words and develop an encouraging learning environment
- Maintain a professional appearance and wear staff identification
- Use group work, partnering, and aid in building relationships

Interaction

- Youth partner with each other and adults
- Regardless of age - have high expectations for all participants
- Encourage youth choice and self-directed learning opportunities
- Develop a learning environment where youth experience belonging
- Be prepared so you have time for youth choice and adult/youth interaction

Engagement

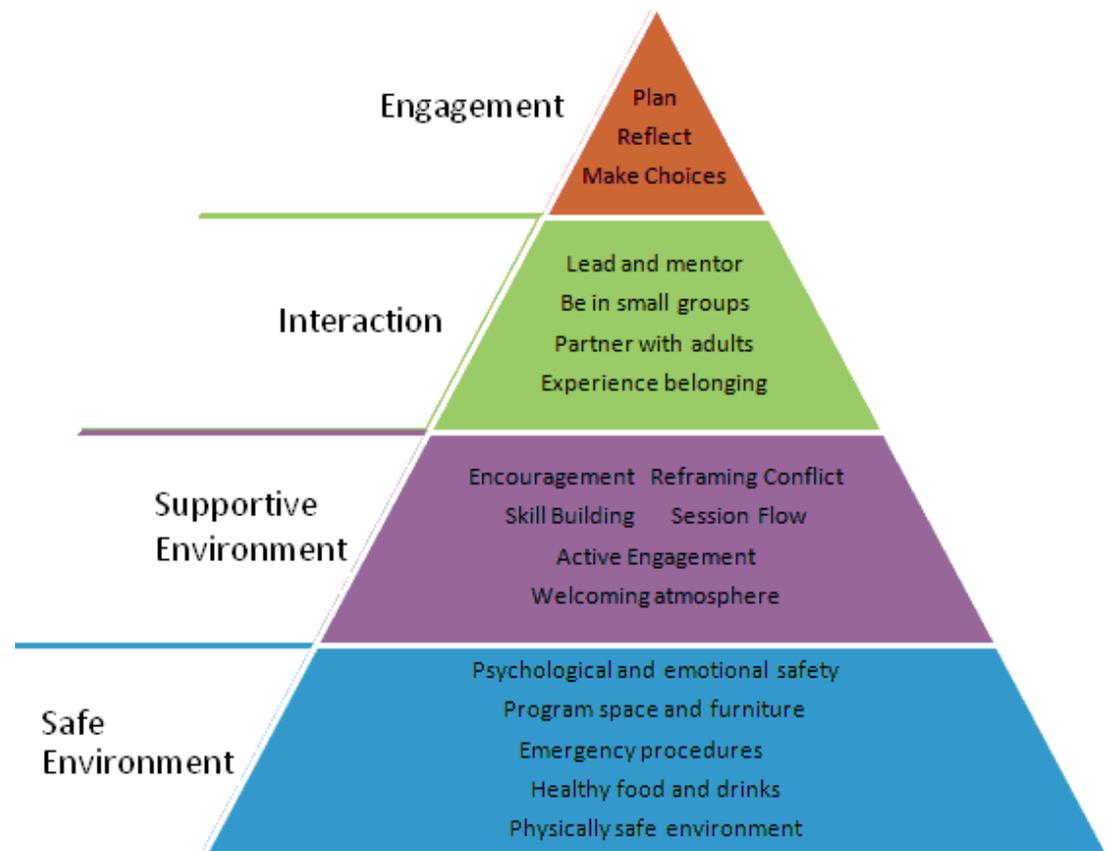
- Activities are hands-on and encourage multiple types of learning
- Include and facilitate youth choice
- Activities are challenging
- Reflection – all classes end with a reflection question and discussion time



PROGRAM QUALITY – INTENTIONAL INCLUSIVITY

Instructors are expected to **intentionally create inclusive environments**. Examples include:

- Use images/books/music, etc that is diverse across age, gender, ability, race, culture, nationality, sexual orientation, etc.
Example: if you are leading a session on the Winter Olympics include athletes/sports from the Paralympics and Special Olympics, athletes from multiple countries, etc.
- Religious holidays are not neutral and should only be used as a relevant instructional tool.
Example: Learning about Dia de los Muertos as a cultural celebration in Spanish class is a relevant instructional tool. Making Christmas ornaments in an art class or doing an Easter egg hunt in dance class are not relevant instruction.
- Use inclusive language when talking about families.
Example: Say “bring this home and show it to someone you love” or “share this with your family” rather than saying, “bring this home to your mom and dad.” Do not make assumptions about family structure.
- Create learning opportunities that draw on multiple learning styles.
- Create flexible plans to find time to draw on the unique passions and abilities of your group of youth.



CURRICULUM QUALITY – WHAT IS GANAG?

GANAG refers to a teaching schema where “a teacher using the ‘Teaching Schema for Master Learners’ designs lesson deliberately so as to prepare YOUTH for learning, help them connect new information prior to learning, and cement those ideas or skills. When the schema is used regularly for planning, it becomes automatic to think about teaching to the master learner” (Pollock 64).

Concepts and ideas presented in the following table are extracted from Jane Pollock’s text, *Improving Student Learning One Teacher at a Time*.

<p>G Set the Goal/Benchmark/Objective</p>	<p>Instructor (and/or youth) identifies goals/benchmarks for a lesson along with specific daily content objectives. At the end of the day’s session, the instructor and participants can evaluate if they have accomplished their goals and whether to move on or perhaps re-visit concepts if needed.</p>
<p>A Access Prior Knowledge</p>	<p>The goal is to provide stimulus that relates in some way to the session content. The instructor plans an activity, question or demonstration to spur connections to previous learning, life experience or knowledge of subject matter.</p>
<p>N Acquire New Information</p>	<p>Present new information to youth through a variety of activities – ideally connecting to their senses (i.e. hearing a presentation or a lecture, seeing a video, hands-on cooking, etc.). Additionally, sessions include a combination of declarative and procedural content. Declarative = facts & information. Procedural = skills & processes.</p>
<p>A Apply Knowledge</p>	<p>Knowledge gains meaning if you can apply it again in a reliable and accurate way. Youth need hands-on opportunities to explore, test, challenge, and apply content.</p>
<p>G Generalize or Summarize</p>	<p>A reflective exit activity that demonstrates youth understanding is essential in providing teaching for mastery learning. Reflection allows youth the time to synthesize their experience/learning within the context of the group. Additionally, this element provides instructors with insight on participant learning and guidance on pacing future sessions.</p>

SESSION LAYOUT – SCOPE AND SEQUENCE

Theme 1: Welcome to Dance	Session 1: Introduction	Session 2: Locomotor Movement	Session 3: Power and Non- locomotor movement	Session 4: Dance Styles
Theme 2: World Dance	Session 5: Pata Pata	Session 6: Ballet	Session 7: Hukilau	Session 8: Tinikling
Theme 3: American Jazz Dance	Session 9: Jazz	Session 10: Cumbia	Session 11: Hip Hop	Session 12: K-Pop
Theme 4: Creative Dance	Session 13: Review all dances	Session 14: Reflection on what a dancer is	Session 15: Creative Movement	Session 16: Make Costumes
Theme 5 Perform, Teach, Share	Session 17: Peer critique and performance preparation	Session 18: Performance!	Supplementary Sessions 1/2: Bullying (Insert anywhere - especially if your group is having challenges of bullying or teasing)	Supplementary Sessions 3: Tattling (Insert anywhere - especially if your group is having challenges of tattling)

GLOSSARY OF ICE BREAKERS/WARM UPS

1. **HULA HOOP CIRCLE**

The object of the game is to pass a hula hoop around the circle, without letting go of hands and with everyone going through the hula hoop. Encourage youth to find ways to help each other get through the hula hoop. After the group has tried it once see how fast the hula hoop can travel around the circle. Then try the other direction.

2. **ELBOW TAG**

The group stands in a circle with partners linking arms. The partners are trees of safety and grow their roots into the ground. There is a chaser and someone who is being chased. If the person who is being chased is tagged then the two players switch roles. The person being chased can link onto to any tree of safety and the person on the other side of the old "it" is the new "it."

3. **FREEZE DANCE**

The rules for freeze dance are to move when the music is on and freeze when the music is off. If youth continue to move after the music stops they are out, but can keep dancing in another area. Remember who is out to determine a winner.

SESSION 1	GOAL: INTRODUCE YOURSELF TO THE YOUTH AND GET TO KNOW THEM. INTRODUCE AND PRACTICE BEHAVIOR EXPECTATIONS.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 15 MINUTES	ACCESS PRIOR KNOWLEDGE: To get to know the participants' names and understand what kind of dance they are familiar with start class by giving each participant a blank name tag and ask them to write their name and draw a picture of what a dancer is to them. Give examples of types of dancers like ballerina, or a break dancer, or someone who sits and moves their hands. Be clear that dance can be any kind of movement. Have each student say their name and share their dancer.	<ul style="list-style-type: none"> • Large box of crayons to share • Nametag (1 per participant)
COMMUNITY EXPECTATIONS/ STANDARDS 15 MINUTES	NEW INFORMATION: Community Expectations (see lesson plan in addendum)	<ul style="list-style-type: none"> • Large paper • Markers
FREEZE DANCE 10 MINUTES	APPLICATION: Play freeze dance to various types of music. Encourage youth to move to whatever way their body wants to.	<ul style="list-style-type: none"> • CD player and music
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: What are you excited to learn in dance class? Share something you might feel nervous about dance class. Collect the participants' name tags for an activity later in the curriculum.	
<p>Suggestions for making today's activities more challenging: Have the youth show what they think a dancer is with movement. Do a second game in the activity section.</p>		
<p>Suggestions for making today's activities less challenging: Do the reflection question about nervousness before playing freeze dance.</p>		

SESSION 2	GOAL: PARTICIPANTS WILL BE ABLE TO DO EACH LOCOMOTOR MOVEMENT AND WILL BE ABLE TO READ AND SAY THE NAME.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Start by showing the youth the black and white picture of a train and ask if anyone knows what it is. Once they recognize that it is a train, show the youth the picture of the more current Amtrak train. (Pictures in addendum) Ask if anyone has ever ridden on a train like this before, and where did they go.	<ul style="list-style-type: none"> • Pictures of trains (in addendum)
LOCOMOTOR 5 MINUTES	NEW INFORMATION: What do trains do? How do you think they work? Explain that they are also sometimes called something else. Write “locomotor engine” on the board and have the participants sound out locomotor. What do you think locomotor means? Locomotor means from one place to another. Another word for train is locomotive. Where do you think that name comes from? Show the picture of the Japanese Bullet train, and ask if they have any questions. Today we are going to play a game using locomotor movement; movement that goes from one place to another, like a train.	<ul style="list-style-type: none"> • Paper & marker or board & marker
LOCOMOTORING 20 MINUTES	APPLICATION: Participants start lined up against one side of the room. First reveal the card, “walk.” Raise your hand if you know what this word is. Then have the participants walk to the other side of the classroom. Start walking first so the youth can see what is expected of them. Continue through the rest of the locomotor movement cards. If less than 80% of the group does the correct locomotor movement, demonstrate and explain what the movement is and have the class try the movement across the room again. (See Locomotor Movement cards with definitions in the addendum)	<ul style="list-style-type: none"> • A song without lyrics to play while the youth are practicing movements • Locomotor movement cards (in addendum)
REFLECTION ACTIVITY 15 MINUTES	GENERALIZATION: What is the other name for a train? What kind of movements did we do today? Go around the circle and have each student say and show their favorite locomotor movement. Ask them why they like that movement.	
<p>Suggestions for making today’s activities more challenging: Use the locomotor movements to create a dance to music - as a whole class or in groups. Randomly pull up one of the movement cards and see if the group can remember the movement. Add creative movement locomotors like, bear, crab, and crawl.</p>		
<p>Suggestions for making today’s activities less challenging: Only use the easier locomotor movement cards (not gallop or slide).</p>		

SESSION 3	GOAL: PARTICIPANTS WILL KNOW THE DIFFERENCE BETWEEN LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS AND WILL BE ABLE TO CONFIDENTLY SING AND DANCE THE SONG "POWER."	MATERIALS NEEDED
ICE BREAKER/ WARM UP 10 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Review the locomotor movements. Have one participant demonstrate a movement and then the group does the movement across the floor. Choose a different person to demonstrate each movement. Review the definition of locomotor: from one place to another.</p>	<ul style="list-style-type: none"> • Locomotor movement cards
NON-LOCOMOTOR 10 MINUTES	<p>NEW INFORMATION: If a locomotor movement goes from one place to another, what do you think a non-locomotor movement looks like? It's a movement that stays in one place. Have youth practice making movements while staying in one place. Move different body parts one at a time to create movement.</p>	<ul style="list-style-type: none"> • Music & player
POWER 15 MINUTES	<p>APPLICATION: Sing and dance the song <i>Power</i> to give the youth an opportunity to create and perform their movement that stays in one place. Have the youth listen while you read through the lyrics, stop at "reputation" to discuss the meaning. Using context clues what do you think reputation means? Do you think you want a good or a bad reputation? Next read though the lyrics as a group. Teach the song with everyone standing in a circle, by singing a line and the participants repeat it. Explain that when they go into the center to show their movement it is non-locomotor movement. Some participants may be shy and want to pass, but encourage everyone to try dancing as much as possible.</p>	<ul style="list-style-type: none"> • "Power" lyrics printed per participant (see addendum)
REFLECTION ACTIVITY 10 MINUTES	<p>GENERALIZATION: Dance Circle: Explain that a dance circle is an opportunity for everyone to dance and support each other. Whoever feels comfortable can come into the center and show off their non-locomotor moves. Everyone else creating the circle claps to the beat and dances as well. Remind the participants that they need to be safe. If they want to do break dance moves, they need to look first to make sure no is around them. Dance circles are a great opportunity for the participants to explore and be supported creating new movement. Ask youth: "Who do you know who is a great dancer?"</p>	<ul style="list-style-type: none"> • A fun, upbeat song, such as "I Like to Move it, Move it" from Madagascar
<p>Suggestions for making today's activities more challenging: Have the participants write the names of the locomotor movements.</p>		
<p>Suggestions for making today's activities less challenging: Give youth a movement to try in the dance circle.</p>		

SESSION 4	GOAL: PARTICIPANTS WILL UNDERSTAND THAT THERE ARE MANY DIFFERENT KINDS OF DANCE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: What types of dance do you know of? Make a list of all the types of dance that the youth have seen before or heard of. How do you know of these types of dance? Where have you seen or heard of them?</p>	<ul style="list-style-type: none"> • Paper or board • Marker
EXPLORING DANCE FORMS 20 MINUTES	<p>NEW INFORMATION: Explain that there are a lot different types of dance from all around the world and from all through history. Show several video clips of a variety of dances. Examples: Bharata Natyam, http://vimeo.com/64478796 a traditional Indian dance. Girls start training when they are children to become Bharata Natyam, they use their faces and hands to tell stories about their culture and gods. Ballet, http://vimeo.com/61072840 a traditional European dance form. This clip is of the Oregon Ballet Theatre’s Swan Lake. Ballet was developed from court dances in Europe. Modern, http://vimeo.com/album/2230051/video/48377299 this clip is a local Minnesota group, Shapiro and Smith’s Bolero. Modern focuses on expression and was a result of frustration with the strictness of Ballet. Aboriginal Australian http://www.youtube.com/watch?v=U2vzsSmqGg8 this clip is of the Crane Dance. Some of the these are long, so just a section could be shown. Also if you have any video of you dancing the youth would probably love to see that.</p>	<ul style="list-style-type: none"> • Something to play the videos on (laptop and speakers) • Laptop, speakers & internet
DANCE 15 MINUTES	<p>APPLICATION: Have the youth spread out, play lots of different music and ask the youth to move their body the way the music wants them to move. Variety of music examples: <i>Eagle Dance</i> by Los Angelos Northern Singers, <i>Taranta (Flamenco)</i> by Jaleo, <i>Amazing Grace</i> by The Dan Air Scottish Pipe Band, <i>Raga Nat Bhairav</i> by Vishwa Mohan Bhatt, <i>Belhadawa Walla Belshaawa</i> by Hossam Ramzy, <i>The Butterfly Lover</i> by Adam Sun, <i>Passion</i> by 1 Giant Leap, <i>Lion Heart</i> by Africa-A Musical Journey</p>	<ul style="list-style-type: none"> • Music and speakers
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: How did the different kinds of music make you want to move? What would you call these types of dancing or music? What part of the world or time in history do you think these songs come from?</p>	
<p>Suggestions for making today’s activities more challenging: Include more types of songs and dance.</p>		
<p>Suggestions for making today’s activities less challenging: Focus on fewer songs and dance.</p>		

SESSION 5	GOAL: THE YOUTH WILL KNOW THE PROGRESSION OF THE PATA PATA WITH TEACHER ASSISTANCE AND WILL BE ABLE TO IDENTIFY NORTH, EAST, SOUTH, AND WEST.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Today we will learn a dance from Africa. Who knows where Africa is on the map? Who remembers what the music from Africa was like? Play “Lion Heart” again and have the participants move how they think the music wants them to move.</p>	<ul style="list-style-type: none"> • World map
MERIUM MAKEBA & THE PATA PATA 15 MINUTES	<p>NEW INFORMATION: The dance is from South Africa called the Pata Pata by Merium Makeba. (She was nicknamed Mama Africa and was a Grammy Award-winning South African singer and civil rights activist. In the 1960s she was the first artist from Africa to popularize African music around the world. She is best known for "Pata Pata", first recorded in 1957 and released in the U.S. in 1967.) Show a picture of Merium Makeba and have youth take turns reading sentences about her (see addendum). The Pata Pata isn't necessarily a traditional African dance but it was very popular for a while. Go over North East South West with the youth and have them point in each direction. Review the acronym Never Eat Slimy Worms (North, East, South, West). Review the compass rose on the map to explain where the name South Africa comes from. Point out that each direction of the room is labeled with North East South West.</p>	<ul style="list-style-type: none"> • Merium makeba handout (1 per participant) • Directional signs
DANCE 15 MINUTES	<p>APPLICATION: Ask the participants to stand on a spot facing North. Have the youth “glue” their spot to the ground so that it can't be picked up. Remind the youth that you put the spots far enough apart so that they don't bump into each other while dancing. Teach the Pata Pata, point out that this is an African dance, though not traditional, so the knees are bent and the body is close to the earth. It is a line dance so every 8 counts it faces another direction of the room. Practice saying the direction of the room when the group faces a new side, North East South West. (See addendum for how to dance the Pata Pata or search on Youtube)</p>	<ul style="list-style-type: none"> • 1 spot for each student (could be a ploypspot, or a taped X or marks on the floor) • Speakers to play the Pata Pata Preview and learn the Pata Pata from Youtube or the movement chart below
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: Write Pata Pata over South Africa on the world map. What is your favorite move in the Pata Pata?</p>	
<p>Suggestions for making today's activities more challenging: Look at a map of the school and have the youth figure out the directions of the room.</p>		
<p>Suggestions for making today's activities less challenging: Not worry about teaching North East South West along with the Pata Pata.</p>		

SESSION 6	GOAL: THE YOUTH WILL RECOGNIZE THE DIFFERENCE BETWEEN BALLET THAT REACHES TOWARDS THE SKY AND DANCES THAT STAY LOW TO THE GROUND.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 10 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Review where the Pata Pata is danced on the map. Ask them if they remember the pata is danced with super straight legs so their heads reaches towards the sky or with bent knees so that your weight will go into the floor? The Pata Pata is danced with bent knees, which is similar of many African dances. Explain that today we will be learning some Ballet. But today when we dance ballet we will have straight legs. Ask if any of the youth know where ballet is from. (Europe) find Europe on the map.</p>	<ul style="list-style-type: none"> • World map
THE RUSSIAN BALLET 10 MINUTES	<p>NEW INFORMATION: Have youth take turns reading Russian Ballet handout. Find Russia on the map.</p>	<ul style="list-style-type: none"> • Ballet hanouts (addendum) • Classical ballet music & player • Pictures of male and female ballet dancers (addendum)
DANCE 20 MINUTES	<p>APPLICATION: Have the participants stand with straight legs, straight backs, and heads reaching towards the ceiling as if they are royal European queens and kings. Show them some pictures of male and female ballet dancers. It is important to show them male dancers to break the stereotype that only girls do ballet. Teach them to clap their hands and turn their feet out at the same time, reminding them not to over turn out. Have the class try the arm positions (preparatory, first, second, third) and leg positions (first, second, fourth, fifth) with their thumb touching the first knuckle on the middle finger. (Positions are in addendum for reference) The participants can walk around the classroom with their head up and feet turned out pretending that they are royalty.</p> <p>Have the youth apply the Ballet skills they just learned while trying plies (bend), tendus (stretch), and degages (disengage) at the barre (the barre can be a wall in the room).</p>	
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: What kind of dancing feels most at home in your body? Write Ballet over Europe on the map.</p>	
<p>Suggestions for making today's activities more challenging: Also teach Rond du Jambe (circle). Option: Read an Angelina Ballerina book, by Katherine Holabird.</p>		
<p>Suggestions for making today's activities less challenging: Don't have the youth go to the barre, because it is harder for them to see you demonstrate in a line, than in a circle.</p>		

SESSION 7	GOAL: THE YOUTH WILL BE ABLE TO SING AND DANCE THE HUKILAU IN A GROUP AND WILL KNOW WHAT A HUKILAU IS AND WHERE IT IS DONE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Have the group sit on the ground around you and lead a fun warm-up with stretches. While in butterfly position with your legs, have the youth “fly” somewhere. Have the participants share where they would fly to. Show them the picture of the Hawaiian flowers (addendum) and ask them where they think they flew to if they can see flowers like this. Lead them to guess Hawaii. Say that we are all going to Hawaii today, and show them the picture of the Hawaiian dancers. Have youth find Hawaii on the map.</p>	<ul style="list-style-type: none"> • Picture of dancers and flowers • World map
HUKILAU 15 MINUTES	<p>NEW INFORMATION: You could have the youth pretend to get on a plane and fly to Hawaii and when they get off the plane lead them to the Hukilau. Write the word Hukilau and take a look at the two words in Hukilau. Huki means net and lau means leaves. A Hukilau is a net made out of leaves to fish with. Show them the pictures of the men fishing. Hukilau is a traditional Hawaiiin Fishing method where the leaves scare the fish into the net and than a bunch of people help out to bring the net in. Have youth take turns reading the hukilau handout. Have youth pretend to cast out a hukilau and pull it back in.</p>	<ul style="list-style-type: none"> • Hukilau Handout (1 per participant)
DANCE 20 MINUTES	<p>APPLICATION: Read the Hukilau lyrics together as a group. Teach the Hukilau song and dance through call and response/repeat after me. (Lyrics are in addendum.) It isn’t necessary to use the recorded song. Have the youth use context clues and movement to figure out what laulau, kaukau, and ama-ama mean. Laulau- pork wrapped in taro leaf. KauKau-food. Ama-ama- fish/mullet. Have the youth break into 2 groups to practice and then perform the Hukilau. Go back and forth to each group helping with memory of the song and dance and keeping them on track. What is a Hukilau is and where is it done? While the groups are performing for each other have the youth practice how to be a good audience; sitting on their pockets, voices off, eyes on the performers.</p>	<ul style="list-style-type: none"> • Prep: watch Youtube clips of the Hukilau such as: http://www.youtube.com/watch?v=wzm_RUjNjOQ
REFLECTION 5 MINUTES	<p>GENERALIZATION: How did it feel to perform in front of others? Write Hukilau by Hawaii on the world map</p>	



Suggestions for making today’s activities more challenging:

Make flowers for a costume. Give each student a strip of paper and have them color the top and the bottom. Cut the paper into petals and staple them together.

Suggestions for making today’s activities less challenging:

Have the class practice the Hukilau all together instead of in groups.

SESSION 8	GOAL: THE YOUTH WILL KNOW WHERE TINIKLING IS DANCED AND THE BASIC RHYTHM OF THE DANCE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Ask the youth to raise their hand if they like to jump rope. What do you need to jump rope with multiple people? Two people to swing the rope and at least one to jump. Ask the participants to sing their favorite jump rope songs, point out the beat of the songs.	<ul style="list-style-type: none"> • Jump Rope
TINIKLING 15 MINUTES	NEW INFORMATION: Explain that children in the Philippines do a dance that is kind of like jumprope. Have youth find the Philippines on the map and take turns reading handout. Show video: http://vimeo.com/35927182 . Tinikling is traditionally done with large bamboo poles, but bands can also be used or masking tape on the ground.	<ul style="list-style-type: none"> • Tinikling handout (1 per participant) • World map • Laptop, speakers & internet
DANCE 20 MINUTES	APPLICATION: Have the youth try tinikling with traditional music in ¾ time. The Bayanihan Philippine Dance Company has Tinikling music on YouTube. Popular music can also be used but it has to be ¾ time. Have the youth start with masking tape lines on the ground. Teaching Progression: <ul style="list-style-type: none"> • They stand next to the lines tap foot in, in, out • Jump in, in, home • In, in, away • In, In, straddle • Next try with music If you can get bamboo poles, pvc pipes, or tinikling bands the youth can try with those. The people on the ends holding the poles hit them on the ground out, out, in. The bamboo crash in can be heard well in tinikling music. There is a safety concern with the bambo poles because fingers can be smashed into the ground.	<ul style="list-style-type: none"> • Masking tape • Bamboo poles, pvc pipes, or tinikling bands if possible
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Write Tinikling by the Philippines on the world map. What is something you learned today about kids in another country?	
<p>Suggestions for making today’s activities more challenging: Have some time at the beginning to jump rope.</p>		
<p>Suggestions for making today’s activities less challenging: Don’t introduce tinikling with anything but the masking tape, but still show the video so youth understand what the dance looks like.</p>		

SESSION 9	GOAL: THE PARTICIPANTS WILL UNDERSTAND THAT JAZZ IS AN AMERICAN DANCE FORM AND WILL KNOW WHAT IT LOOKS LIKE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Ask the youth what they already know about Jazz dance and Jazz music. Remember what they say to connect what they know to what you teach them later in the lesson. Has anybody ever heard of Alvin Ailey American Dance Theatre? If so, what have you heard?	
JAZZ DANCE 15 MINUTES	NEW INFORMATION: Show the group a clip of Alvin Ailey’s work. This link has a clip of “Streams” http://vimeo.com/32813947 (Video can be played in schools, sometimes YouTube cannot be). Ask the participants to be thinking about what they notice, but have them watch the video silently. After the video take comments. Have participants take turns reading from Jazz handout.	<ul style="list-style-type: none"> • Laptop, speakers & internet • Jazz handout (1 per participant) • World Map
DANCE 20 MINUTES	APPLICATION: Have the participants try some Jazz dance, with a quick Jazz warm-up. Some good across-the-floors include, walking, contractions, battements, leaps, and chains. Jazz is a rhythmic dance so focus the youths’ attention to the beat of the music. Try to include moves that work into the floor and some that reach towards the sky, and use that wording with the youth to give them clues for later.	<ul style="list-style-type: none"> • Music, such as: “People Should Smile More” by Newton Faulkner • A1 “Giant Leap” song • Or music from Cirque du Soleil
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Write Jazz over the United States on the map. Ask participants: What similarities do you notice with Jazz and other dances we have learned?	
<p>Suggestions for making today’s activities more challenging: Have the youth learn a Jazz routine, or create their own using their knowledge of what American Jazz dance is.</p>		
<p>Suggestions for making today’s activities less challenging: Use slower music while dancing.</p>		

SESSION 10	GOAL: THE PARTICIPANTS WILL LEARN TO DANCE THE CUMBIA AND ITS' HISTORY/GEOGRAPHY	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Has anyone heard of the Cumbia? (Pronounced coom-be-ah). From the sound of the word, what part of the world do you think it might come from? Are there other dances you know from South/Central America and/or Mexico?</p>	
CUMBIA ROOTS 5 MINUTES	<p>NEW INFORMATION: Explain that the cumbia is a traditional dance that comes from Columbia, but has spread around other parts of Latin America. Optional: watch short video on the Cumbia at http://www.youtube.com/watch?v=-15yTrmo4eU Have youth take turns reading the Cumbia handout.</p>	<ul style="list-style-type: none"> • World map • Cumbia Handout (1 per participant)
DANCE THE CUMBIA 20 MINUTES	<p>APPLICATION: The cumbia is a fairly easy dance to learn/teach. Doing an internet search will give you step by step instructions. http://www.youtube.com/watch?v=nLY130Dqfc0 The basic step: is right foot back (at an angle), right back in place; left foot back (at an angle), left foot back in place; pause one beat; repeat. It's also a dance that allows for freestyle movement – youth should be encouraged to feel the beat and wiggle their bodies. Note: if you choose to use one of the Selena songs listed to the right, share with youth that Selena was a Mexican American singer and ask – how do you imagine that something like a dance could move all the way from Colombia to Mexico and to the United States?</p>	<ul style="list-style-type: none"> • Music and player. Good songs for the Cumbia include: “Baila Esta Cumbia” or “Bidi Bidi Bom Bom” by Selena
REFLECTION ACTIVITY 15 MINUTES	<p>GENERALIZATION: Write Cumbia over Columbia on the map. Ask participants: What similarities or differences do you notice with Cumbia and other dances we have learned?</p>	
<p>Suggestions for making today's activities more challenging: During the dance portion, have youth work in pairs to mirror each other's movements.</p>		
<p>Suggestions for making today's activities less challenging: Teach the whole group the exact same dance.</p>		

SESSION 11	GOAL: THE YOUTH WILL BE COMFORTABLE DANCING THE HIP HOP CHOREOGRAPHY.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Jazz dance follows popular music and changes as music changes. Ask the student for some songs that they like and listen to. They will likely list R&B, Rap, and Hip Hop songs.	
HIP HOP 10 MINUTES	NEW INFORMATION: Have youth take turns reading from Hip Hop handout. Show the group a video of Hip Hop dance, such as Wrecking Crew Orchestra, http://vimeo.com/38625245 . Again have them hold their comments until the end, then give them a chance to share. Is Hip Hop danced more into the ground or reaching towards the sky?	<ul style="list-style-type: none"> • Laptop, speakers & internet • Hip Hop Dance handout (1 per participant)
DANCE 25 MINUTES	APPLICATION: Teach the youth some kind of Hip Hop choreography that you created or a popular Hip Hop dance such as the “Thriller” by Michael Jackson or the Harlem Shake. Having the participants stand on spots on the floor helps you make sure they are spread out, but not too far. Talk about what choreography is (The movements in a dance). Provide time for some freestyle dancing.	<ul style="list-style-type: none"> • Music & player • Polyspots or taped X’s
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Write Hip Hop over United States on the world map.	<ul style="list-style-type: none"> • World map

Suggestions for making today’s activities more challenging:

Have youth perform the dance they learned in groups for the class, or another class.

Suggestions for making today’s activities less challenging:

Make sure the dance you teach is to youth level, something they can feel comfortable with.

SESSION 12	GOAL: YOUTH WILL UNDERSTAND THAT HIP HOP HAS SPREAD AROUND THE WORLD, SUCH AS TO KOREA.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Do you know what “Oppa Gangnum Style” is? Ask what kind of dance they think it might be. It’s kind of like Hip Hop. Show the beginning of the video where the little kid is dancing. http://vimeo.com/51345753 The boy is in the first 30 seconds.	<ul style="list-style-type: none"> • Something to play the video
WORLD HIP HOP 10 MINUTES	NEW INFORMATION: Hip Hop started in America but has become very popular around the world, as seen with Oppa Gangnum Style, which is known as K-pop or Korean-pop. Another example of hip hop in other countries is the video shown before of Wrecking Crew Orchestra, a Japanese group. Have youth take turns reading form World Hip Hop handout. Mark various styles from handout on the world map.	<ul style="list-style-type: none"> • World map • World Hip Hop handout (1 per participant)
DANCE 20 MINUTES	APPLICATION: Teach some of the movements of Oppa Gangnum Style. Kid’s Bop has a version that doesn’t say “sexy.” The main move goes step left, step right, step left and left, repeat on the right. The arms can be seen in the music video. Talk about what the words mean in English and what Gangum style is. Gangum is a rich, new, fashionable area in South Korea. The translated words talk aobut how he is a guy that is not very strong, but is smart and he is looking for a woman who is pretty, but doesn’t have to wear revealing clothes.	<ul style="list-style-type: none"> • Music, “Oppa Gangnum Style” by PSY <p>Note: Another K-pop dance could be substituted for this lesson, if Oppa Gangnum Style has gone out of fashion. Also a Bollywood dance could be used as dance form that was influenced by Hip Hop.</p>
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: What do you think make a type of dance become popular?	
<p>Suggestions for making today’s activities more challenging: Require the participants to step left, step right, step left and left while dancing the most popular Oppa Gangnum style move.</p>		
<p>Suggestions for making today’s activities less challenging: Just teach part of the dance today.</p>		

SESSION 13	GOAL: YOUTH WILL ENJOY PRACTICING ALL THE DANCES THEY HAVE LEARNED ABOUT.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Have the youth help make a list of all the dances they have learned so far. List: Power, Pata Pata, Hukilau, Ballet, Tinikling, Jazz, Hip Hop, Thriller, Cumbia, Oppa Gangnum Style.	
MAP IT 10 MINUTES	NEW INFORMATION: As the list is created have the participants put the dances on the map and review where each dance is from. Ask: Does anyone know more dances and what part of the world they come from that we could add to our map? Add what the participants say, but use a different color or smaller print to indicate that you haven't studied then together.	<ul style="list-style-type: none"> • World Map
DANCE REVIEW 20 MINUTES	APPLICATION: Practice each dance you have learned. Go down the list and practice and review what the youth remember for each piece. They will probably need a lot of prompting to remember the choreography.	<ul style="list-style-type: none"> • Have the music ready to play for all the dances.
REFLECTION ACTIVITY 10 MINUTES	GENERALIZATION: Ask the participants what do these dances have in common and how are they different. Which are your favorites? Which would you like to perform for others? Decide today what the group will perform for their families and other classes. Have the participants create invitations for their families to come to the performance.	<ul style="list-style-type: none"> • Dance Invitations for youth to fill in blanks.
<p>Suggestions for making today's activities more challenging: Review the background behind each dance as well.</p>		
<p>Suggestions for making today's activities less challenging: Break this lesson up over multiple days, so that you can review each dance slower and more in depth with the youth.</p>		

SESSION 14	GOAL: REFLECTION	MATERIALS NEEDED
ICE BREAKER/ WARM UP 10 MINUTES	ACCESS PRIOR KNOWLEDGE: Put on a song and have youth free-style dance and finish invitations from last session.	
A DANCER IS... 10 MINUTES	NEW INFORMATION: Now that the youth have reviewed what they learned in this class they can use that and their previous knowledge to answer the question: A Dancer is someone who... Have them think about their answer, share it with the group, and then write their answer on the paper. Taking into consideration of what a dancer is ask the participants what kind of dancer are they. Why are they a dancer? Is it because they like to move, or they like ballet, or because they like to break dance. Have the youth think about their answer to I am a dancer because..., share with a partner, then write down why they are a dancer. Be sure to share how you like to dance and why you are a dancer.	<ul style="list-style-type: none"> • A Dancer Is worksheet (1 per participant) • Pencils
DANCE 10 MINUTES	APPLICATION: Put on a variety of music and have the youth dance how they like to dance. Music examples: “Lucky Star” Basement Jaxx, “People Should Smile More” Newton Faulkner, “Krazzy 4” Bollywood, “Sugarplum” Bond, “Alegria” Cirque Du Soleil, “The Butterfly Lover” Adam Sun.	<ul style="list-style-type: none"> • Music & player
REFLECTION ACTIVITY 10 MINUTES	GENERALIZATION: Have the participants draw themselves dancing, remembering what they think a dancer is and why they are a dancer. Pass out the dancer they drew on the first day of class. Has your idea of what a dancer is changed? How has it changed?	<ul style="list-style-type: none"> • Crayons or markers • Youth’s nametags from the first day
Suggestions for making today’s activities more challenging: Use this lesson as a brainstorming activity that the youth turn into a writing activity and art project.		
Suggestions for making today’s activities less challenging: Just do the two boxes on the left.		

SESSION 15	GOAL: THE YOUTH WILL CREATE THEIR OWN DANCE WITH RANDOM MOVEMENT.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: If you have hula hoops have each participant stand in a hula hoop, otherwise use polypots on the floor. Tell the youth that they will be doing an entire dance today in the Hula Hoop. Will it be a dance of locomotor movements or non-locomotor movements? Will the dance travel across the floor or stay in one spot? (It will stay in one spot so it is a non-locomotor dance.)</p>	<ul style="list-style-type: none"> • Hula hoops or polypots
CHOREOGRAPHY 25 MINUTES	<p>NEW INFORMATION & APPLICATION: Pass out a snack size pack of Rainbow Goldfish to each participant, but tell them not to open the packet yet (be aware of any allergies to gluten or food dye). Assign movements to each color of Goldfish. Examples: Low movement for red, Medium level movement for yellow, high for blue, move your arms for orange, move your head for green. Select a Goldfish from your pack and have the group help you come up with a movement. If it's red come up with a low movement. Demonstrate how to put together choreography by randomly selecting Goldfish and stringing together moves that correspond with that color.</p> <p>The youth work alone or in pairs to make up a dance as they select Goldfish. A fun way to get the youth into pairs is to write a math problem on half of the Goldfish bags. They find their partner by finding the person who has the answer on their bag. Ex: 3+4 on one bag, 7 on another.</p>	<ul style="list-style-type: none"> • Snack sized pack of Rainbow Goldfish for each youth • Large paper & colored markers to write movements • Music & player • Prep: Math problems and answers written on the bags
REFLECTION ACTIVITY 10 MINUTES	<p>GENERALIZATION: Have the youth perform their dances for the group. How did it feel to have to stay in your Hula Hoop as you danced?</p>	
<p>Suggestions for making today's activities more challenging: Require that the participants use their entire Goldfish packet.</p>		
<p>Suggestions for making today's activities less challenging: Choreograph the dance as a group not individually.</p>		

SESSION 16	GOAL: YOUTH WILL DESIGN AND CREATE APPROPRIATE COSTUMES FOR THEIR PERFORMANCE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: When we were learning about different dances what do you see the dancers wearing? How does what a dancer wears effect how the dance looks?</p>	
COSTUMES 35 MINUTES	<p>NEW INFORMATION & APPLICATION Discuss how choreographers chose what their dancers wear very carefully so the dance looks how it should. What would you have your dancers wear if you were choreographing a piece about school children? What if it was about the sea? Today we will make costumes for our performance. (Remind youth the dance type you chose in session 13.)</p> <p>Create the costumes. Have lots of reused materials on hand to be converted to costumes. Some costume ideas are to make a flower or grass skirt if you are dancing the Hukilau. Glow bracelets if you are dancing in the dark. Something that can be worn around the wrist or waist. A sash to add some color if you are performing a variety of dances. Some kind of hat or head piece.</p>	<ul style="list-style-type: none"> • Costume materials, Ex: Elmer's Glue, fabric scraps, construction paper, crayons, sequins, glow bracelets.
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: Have the participants try the dance that was chosen for the performance with their costumes. Do you think this is a good costume to be dancing in? Does it stay on while you move?</p>	<ul style="list-style-type: none"> • Performance music & player
<p>Suggestions for making today's activities more challenging: Have an art project ready for participants to make their own costume.</p>		
<p>Suggestions for making today's activities less challenging: Decide for the youth what their costumes will be and everyone does the same project.</p>		

SESSION 17	GOAL: PARTICIPANTS WILL GIVE AND USE POSITIVE AND HELPFUL FEEDBACK TO THEIR PEERS, AND PREPARE FOR THE PERFORMANCE.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Show the youth a dance video that they have watched before and were interested in. As they watch have them look for what they like about the dancing and what they think could be improved.</p>	
CONSTRUCTIVE FEEDBACK 35 MINUTES	<p>NEW INFORMATION & APPLICATION Today they will watch each other dance and tell our peers what they liked and what could be improved. Give the participants examples for how to express feedback such as, “I think it would be really cool if you did...” or “It caught my eye when you...”</p> <p>Have the youth perform for each other. Half the group will go first, then the second half. Remind the youth how to show supportive audience behavior, such as sitting down and watching respectfully without talking. After each group performs have the audience practice giving feedback on what they liked and how the dancers could make the dance even more interesting. Then give the group an opportunity to dance again to try out the feedback from their peers</p>	<ul style="list-style-type: none"> • Music & player
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: How did getting feedback from the group today help get you ready for the performance?</p>	
<p>Suggestions for making today’s activities more challenging: Have the youth try the dance to different music.</p>		
<p>Suggestions for making today’s activities less challenging: Just have the youth say what they liked.</p>		

SESSION 18	GOAL: YOUTH PERFORM FOR THEIR FAMILIES AND FRIENDS.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Today is performance day. Maybe the class is performing for their families or the other youth at the school. (Putting on an official performance is important to show the youth that what they have been practicing is important and advocate for performing arts in schools.) In preparation have the youth show you how they should sit while they are audience members. How are you feeling about performing today?	
PREPARING 10 MINUTES	NEW INFORMATION: If you have time before the performance, lead the youth in a warm-up of movement that they are familiar with. Have them lay down and close their eyes. Ask them to think about themselves dancing just how they practiced but in front of other people. Build their confidence by telling them how proud you are of how much they learned and how excited you are for them to show others what great dancers they are.	
PERFORMANCE 25 MINUTES	APPLICATION: During the performance you can stand behind the audience in case the participants forget some of the choreography. If they know they will be able to see you they might be less nervous.	<ul style="list-style-type: none"> • Music and speakers that the whole audience can hear (make sure that it is easy to transition from song to song if there is more than one)
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Be sure to congratulate the youth. It is very important to reflect with the youth after their performance, because performances can be stressful but the goal is that they are exciting. How did it feel to show others your talent? Are you looking forward to performing again sometime?	
Suggestions for making today's activities more challenging: Have the youth perform multiple pieces. Have the youth lead a warm-up.		
Suggestions for making today's activities less challenging: Ahead of time make sure everything is prepared for the performance, you only want to have to worry about pumping your participants up.		

SUPPLEMENTAL SESSION 1	GOAL: YOUTH WILL UNDERSTAND THAT IT FEELS BAD TO BULLY AND TO BE BULLIED.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: If you have noticed teasing and bullying it is important to address it. Start the discussion by asking the youth for an example of a movement that has a lot of force behind it? What about a movement that has very little force behind it?	
MOVEMENTS 10 MINUTES	NEW INFORMATION: Have the youth stand up, spread out, and move like a bully to “Victory” by Bond. Cue the participants to use forceful movement and to represent the emotions a bully would feel (Ex: punch, kick, forceful movements, big gross movements). Challenge the participants to try a movement with their arm, or face, or close to the floor. Ask the youth how would you feel if you’re being bullied or teased? (ex: scared, helpless, sad, frustrated, nervous, fearful, alone). Have youth spread out again and move like someone who is bullied to “Innocent” by Bond. Cue the participants to use movements with little force (Ex: small, fine, little movements)	<ul style="list-style-type: none"> • Music by Bond or some other music that sounds forceful or scary & player.
EXPRESSIONS 15 MINUTES	APPLICATION: Teach the youth a little bit of choreography for a bully dance and a person being bullied dance, remind them to show how each person would feel. Here is an examples of some choreography: Bully Dance: <ul style="list-style-type: none"> • Walk in a circle and walk forward for 8 counts with anger • 2 harsh steps to the right or left • Throw arms up and squat and jump Person who is Bullied Dance: <ul style="list-style-type: none"> • Walk backwards hunched over for 8 counts • Hide face and sway/tilt to the left slowly twice • Hold stomach and melt to the floor, sit on your bottom 	
REFLECTION ACTIVITY 15 MINUTES	GENERALIZATION: State: usually both bullies and people being bullied don’t feel confident. Ask the youth what does it mean to be confident? How do you feel when you are confident? (ex: happy, tall, strong, composed, leader). Who are some examples of confident people? Have participants spread out again and move like a confident person to “I Believe I Can Fly” by R Kelly. Encourage smiles to others and maybe high fives.	<ul style="list-style-type: none"> • Inspirational music like: “I Believe I Can Fly” by R. Kelly & player.
<p>Suggestions for making today’s activities more challenging: Have youth design a poster against bullying.</p>		
<p>Suggestions for making today’s activities less challenging: Don’t teach the choreographed dances.</p>		

SUPPLEMENTAL SESSION 2	GOAL: YOUTH WILL UNDERSTAND HOW TO CONFIDENTLY AND SAFELY ADDRESS BULLYING.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Put on inspirational/confident sounding music and have youth free-move/dance. When the song ends, have them sit down and close their eyes. Ask the following questions, but ask youth to answer to themselves inside their heads. Pause between questions. How does your body feel right now after moving around confidently? Can you think of some ways to hold on to this feeling all day?</p>	<ul style="list-style-type: none"> • Inspirational music like: "Video" by India Arie & player.
SODA POP HEAD 10 MINUTES	<p>NEW INFORMATION: Read <i>Soda Pop Head</i>. Review discussion from last session on what it feels like to be a bully and how it feels to be bullied, and how it helps to be confident. What happened in the book that has to do with confidence or lack of confidence? Discuss without using names, times when bullying or teasing happened at your school. Ask have you ever felt that you had a soda pop head? Come up with solutions of what to do as a confident person when you see bullying or teasing happen at your school. Come up with a class slogan that you will all share when you need more confidence and less teasing/bullying in class.</p>	<ul style="list-style-type: none"> • Book: <i>Soda Pop Head</i> by Julia Cook
COLLABORATIVE DANCE 15 MINUTES	<p>APPLICATION: As a class make up a dance incorporating</p> <ul style="list-style-type: none"> • 1 movement showing how a bully moves • 1 movement showing how someone who is bullied moves • 3-5 movements of how a confident person moves • Shout the class slogan at the end <p>Reinforce that we do not promote fighting, bullying, or teasing. Explain that this dance is to transition away from bullying which is hurtful to all people involved and move towards everyone being confident and friendly.</p>	<ul style="list-style-type: none"> • Inspirational music like: "Video" by India Arie & player.
REFLECTION ACTIVITY 10 MINUTES	<p>GENERALIZATION: Dance and sing "Power" as a class, from Session 3. Review what it means to have power and confidence and to be a superstar. When it is their turn to step into the center challenge them to show a confident movement that would help them make friends with anyone and shows that they respect others.</p>	<ul style="list-style-type: none"> • The lyrics and directions to "Power" are in the addendum marked with Session 3.
<p>Suggestions for making today's activities more challenging: Have the youth make up the dance in small groups instead of as a class.</p>		
<p>Suggestions for making today's activities less challenging: Ask less discussion questions.</p>		

SUPPLEMENTAL SESSION 3	GOAL: YOUTH WILL UNDERSTAND THE DIFFERENCE BETWEEN TATTLING AND REPORTING.	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Play Elbow Tag (see icebreakers)	
TATTLE TONGUE 10 MINUTES	NEW INFORMATION: Show the cover of the book <i>Tattle Tongue</i> , by Julia Cook. Ask the youth what they see on the cover, what they think the book will be about, and what they think tattle tongue might be. Read <i>Tattle Tongue</i> . Discuss the book as a group: What did you like about this book? Was anything in the book like an experience you have had that you want share? What do you think this story is trying to tell us?	<ul style="list-style-type: none"> • Book: <i>Tattle Tongue</i>, by Julia Cook
SCENARIOS 15 MINUTES	APPLICATION: On page 6 of the activity book that goes with <i>Tattle Tongue</i> there are tattling scenarios. Pick 4 or so scenarios that are similar to what you notice with your participants. Read them out loud and have the youth answer what they would do in each scenario. Remind them to think about the tattle rules from the prince. Ask how would the tattle prince solve this situation?	
REFLECTION ACTIVITY 15 MINUTES	GENERALIZATION: Now that you have heard the prince's tattle rules – what might you do differently in the future? Play Freeze Dance	<ul style="list-style-type: none"> • Music and player
<p>Suggestions for making today's activities more challenging: Have the youth get into groups and role play each scenario and how the tattle prince would solve it.</p>		
<p>Suggestions for making today's activities less challenging: Only focus on 1 or 2 scenarios from pg. 6.</p>		

The following pages include all printed supplementary materials including: forms, worksheets, handouts, etc.



CURRICULUM PLAN: COMMUNITY STANDARDS

Purpose: Engage youth in the development of community standards for the group

Time: 15-20 minutes

Materials: Butcher paper, poster board or flip chart and markers

Planning: Title your large piece of paper with Dance! Draw a large circle in the middle of the paper, the inside of this circle will represent the behaviors or expectations the group members want in the group.

Procedure: Explain to the youth they will be creating their community standards, by defining the behaviors they think are appropriate and inappropriate for their group. Have youth come up and write their ideas for behaviors they want in their group inside the circle (i.e. participate, read, have fun, be respectful, learn something new). If youth identify something they don't want to happen in their group, they should write this outside of the circle (i.e. fighting, bullying...). After everyone has had the opportunity to add something to the poster, they are agreed upon invite them to sign their name on the poster.

Discussion: Ask everyone if they know what it means to sign your name on something?

Reflection: How did it feel to create your own community expectations? Is there anything you think you will have a hard time doing/not doing? What should be the consequence of breaking this contract?

Walk

Weight transfers from one foot to the other with one foot always on the floor

Run

Weight transfers from one foot to the other with both feet never on the floor at the same time

Hop

An airborne movement that leaves the floor from one foot and always lands on the same foot

Jump

An airborne movement that leaves the floor from both feet and lands with both feet

Leap

Weight transfers from one foot to the other with a large airborne moment

skip

One walk followed by a hop

Gallop

One walk and followed by one run facing the direction the body is going

slide

One walk followed by one run facing the side







Lyrics and directions (for instructors)

The bold represents a clap

Power

(Everybody)

P(**clap**)O-W ER we've got **the** Power

'Cause we (**clap**) are **the** Superstars

(1 person steps into the center of circle)

My name is _____

(Everybody) YA!

And I'm the first on the list

(Everybody) Ah Huh!

And I get my reputation because I do it like this

(Everybody) He/She does like this

He/She does it like this

Repeat for everyone in the circle

Note: This is a song and dance that is not necessarily well known and not on CD's. If you don't know it, don't know anyone that does, or can't figure out how to sing it from the directions, you may want to choose another song that you are familiar with. Examples: "I'm Alive, Awake, Alert, Enthusiastic," or the chorus of a Disney song. The same lesson can be used but with a different song.

Below are lyrics to print for the participants:

Power

P-O-W ER we've got the Power
Because we are the Superstars

My name is _____

YA!

And I'm the first on the list

Ah Huh!

And I get my reputation because I do it like this

He/She does like this

He/She does it like this

Repeat for everyone in the circle

Miriam Makeba and the Pata Pata



Miriam Makeba, nicknamed Mama Africa, was a Grammy Award-winning singer from South Africa.

In the 1960s she was the first artist from Africa make African music popular all around the world. She is best known for the song "Pata Pata." She recorded and toured with many popular artists, such as Harry Belafonte, Paul Simon, and her former husband Hugh Masekela.



Miriam Makeba was also a civil rights activist and worked to end apartheid in South Africa. Apartheid was all of the South African laws that gave less rights to black citizens and kept them separate from white citizens.

“Pata, Pata” is her most famous song and has a dance that goes along with it. The lyrics and dance are meant to celebrate life.

North

South

East

West

Pata Pata

1 Right foot out
2 Right foot out step together
3 Right foot out
4 step together

5
6
7
8

5 Left foot out
6 feet together

1 Left elbow to Right knee
2 down
3 Left elbow to Right knee
4 down
5 clap and new direction
6 walk backwards for 3 counts
7
8

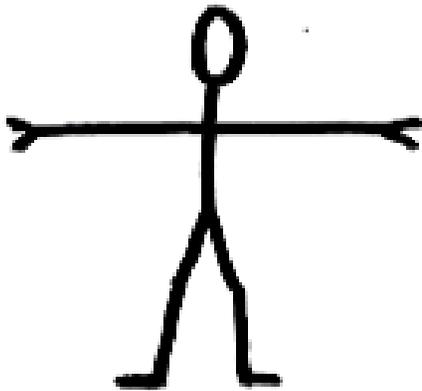
Repeat!

The Russian Ballet Positions



Position 1

En Premiere



Position 2

En Seconde



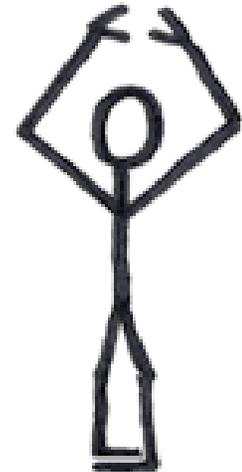
Position 3

En Troisieme



Position 4

En Quatrieme



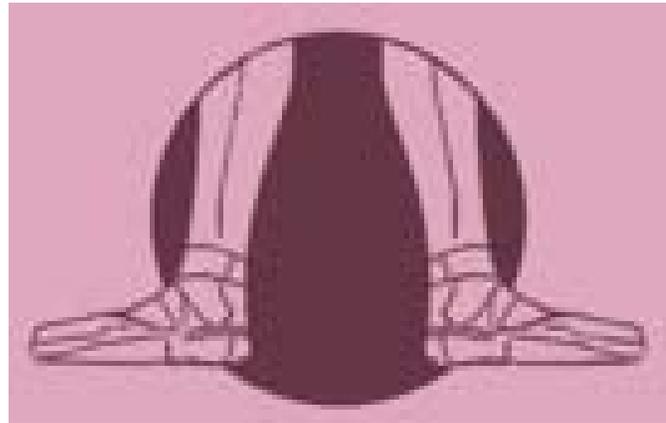
Position 5

En Cinquieme

The Russian Foot Positions



First Position



Second Position



Third Position



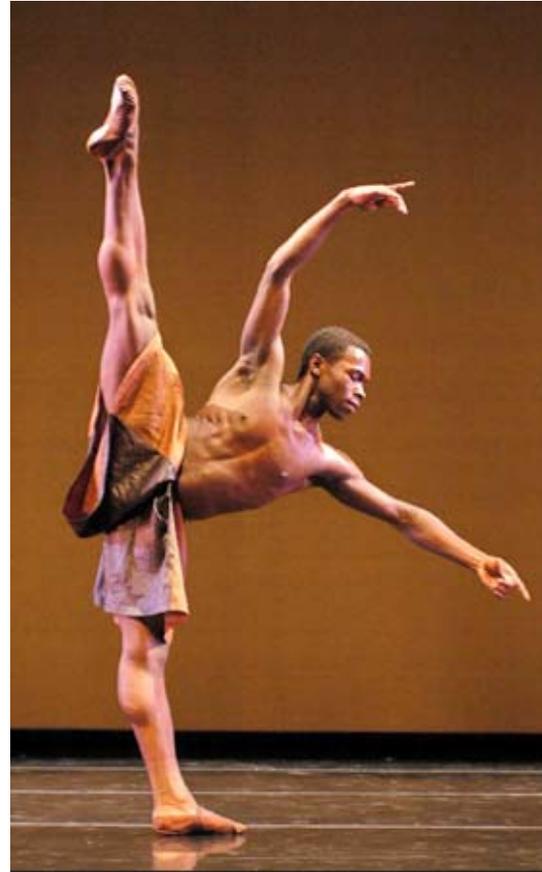
Fourth Position

Ballet

Ballet is a type of dance that started in Italy and spread to France and Russia in the 1400 and 1500's. Since then, Ballet has spread across the world and provided the foundational techniques of newer forms of dance like modern, jazz and even hip hop.



Russian ballet is a form of ballet characteristic of or originating from Russia. In the early 19th century, the theaters were opened up to anyone who could afford a ticket. There was a seating section called a rayok, or 'paradise gallery', that consisted of simple wooden benches. This allowed non-wealthy people access to the ballet, because tickets in this section were inexpensive.



Ballet requires years of training to learn and master. It is taught in ballet schools around the world and each culture has put its own spin on ballet.

Hukilau

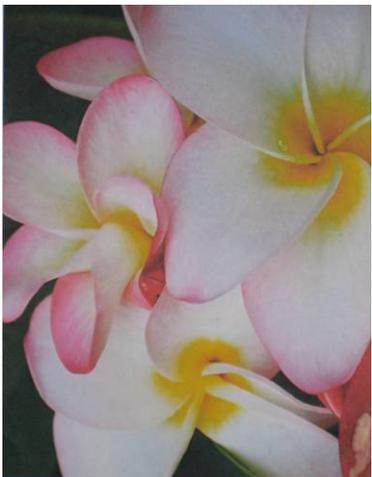
Oh we're going, to the hukilau
The huki, huki, huki, huki hukilau
Everybody loves the hukilau
Where the laulau is the kaukau at the hukilau
Oh we throw our nets out into the sea
And all the ama-ama come a-swimmin' to me
Oh we're going to the hukilau,
Huki, huki, huki, hukilau

Hukilau



A hukilau is a way of fishing invented by the ancient Hawaiians. The word comes from *huki*, meaning pull, and *lau*, meaning leaves. A large number of people, usually family and friends, would work together in casting the net from shore and then pulling it back. The net was lined with ti leaves, which would help scare the fish into the center of the net. Anybody who helped could share in the catch.

A festive beach gathering is also known to local Hawaiians as a hukilau and there is a traditional song and dance known as the hukilau. The hukilau dance mirrors the movements of ancient fisherman and celebrates the Hawaiian culture.



Tinikling



The tinikling dance is one of the most well-known traditional dances from the Philippines. It is often called a “folk dance” because it existed with the native people before Spanish conquerors came to the Philippines. The dance imitates the movement of the tikling birds as they walk between grass stems, run over tree branches, or dodge bamboo traps set by rice farmers.

To do the tinikling, two people beat, tap, and slide bamboo poles on the ground and against each other in coordination dancers. The dancers imitate the tikling bird's legendary grace and speed by skillfully maneuvering between large bamboo poles.

For this traditional folk dance, women wear a dress

called balintawak or patadyong, and men wear a uniform called barong tagalog.

Tinikling involves five steps; during the first four steps, the dancers dance opposite each other, and during the last step, they start from the same side of the poles.

This traditional dance is a celebration of Filipino culture and Filipino pride.



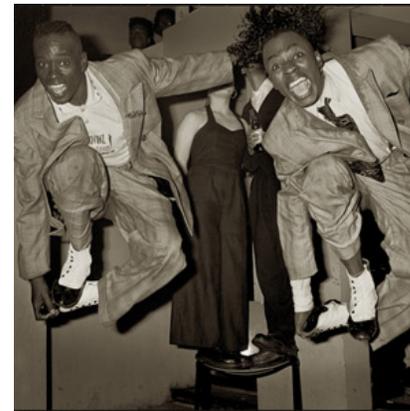
Jazz Dance & Alvin Ailey

Jazz originates from the dances of Africans when they were brought to the Americas on slave ships. The dance form we call Jazz today – started in New Orleans along with Jazz music in the 1900's. At that time, Jazz went from being a type of dance that people did for fun at home to a famous type of performance dance. Moves Used In Jazz Dance include Jazz Hands, Kicks, Leaps, Sideways Shuffling, Rolled Shoulders, and Turned Knees.

Throughout its history, jazz dance has developed in parallel to popular music. Syncopated rhythm, which means there are a lot of sounds at once, is a common characteristic in jazz music and jazz dance. Because of the

many sounds happening in Jazz music, that are sometimes called “off-beat” - improvisation (which means making things up as you go along) is an important part of Jazz dance.

Alvin Ailey was a famous American choreographer and activist who started the Alvin Ailey American Dance Theater in New York City. His work was highly influenced by jazz and modern dance and he is credited with creating amazing opportunities for African-Americans as performing professional dancers. He was so influential people called him “the cultural ambassador to the world.”



Cumbia

Cumbia is a music genre popular throughout Latin America. The cumbia originated in Colombia on the coast of the Caribbean. It came from the musical and cultural fusion of Native Colombians, slaves brought from Africa, and the Spanish conquerers.

Cumbia began as a courtship dance practiced among Columbia's African population, which was later mixed with Amerindian steps and European instruments and musical characteristics.

Traditional instruments used in cumbia include: drums, the tambora (bass drum), claves (pair of hard, thick slabs). And more modern cumbia music includes guitars, the mejoranera (small guitar from Panama), and the caja (Spanish military drum).

The cumbia's basic dance steps are very simple, but is the rhythm and flair that the dancers add that make it special and fun to do.



Hip Hop Dance



Hip-hop dance is primarily performed to hip-hop music, is a part of hip-hop culture, and started in the United States. It includes a wide range of styles primarily breaking, locking, and popping which were created in the 1970s and made popular by dance crews in the United States. Hip-hop dance is unique because it is practiced in both dance studios and outdoor spaces (the streets).

Hip-hop is similar to jazz dance because it is improvisational, but in hip-hop it's called *freestyle*. Hip-hop also has cultural similarities to rap music – hip hop dance crews sometimes battle to see who is the best - just like rappers. This is because both art forms are part of hip hop culture.

Breaking, locking, and popping – the roots of hip hop dance - gained popularity in the 1980's. Pretty soon everyone was doing hip hop dance and new dances were created like: the Roger Rabbit, the Cabbage Patch, the Worm, the Humpty dance, and the Running Man. A lot of hip hop dances come from a song and artist making up the dance and the song at the same time, like: the Cha Cha Slide, the Chicken Noodle

Soup, and the
Dougie.



Hip Hop Around the World

Every October in Braunschweig, Germany, 8,500 hip-hop fans from around the world gather to watch the biggest global hip-hop dance competition - the Battle of the Year! Elimination competitions for the competition are held in 20 countries, including: Albania, China, Estonia, Malaysia, New Zealand, Serbia, and South Africa. At the finals, 20 teams featuring about 200 dancers represent their respective countries on the main stage.

Hip hop music and dance has spread all over the world, mixing with the cultural traditions of other countries and making new versions of music and dance. Hip hop music mixed with latin music styles and reggae and made reggaeton – and the dancers mixed forms like salsa, cumbia and hip hop. Maybe the biggest impact hip hop dance made is in Asia where break dancing, popping and locking have become mainstream culture. Asian musicians in countries like Japan and Korea produce their own hip hop music, create their own dances and have their own



dance crews.

Most well known in the United States are the Wrecking Crew Orchestra dance crew from

Japan, and more recently, the Oppa Gangnam Style dance by Psy from Korea.

Hip hop was just too much fun to stay in the United States!

You are invited to a very special
dance performance!

Day:

Time:

Location:

I would love for you to come
because....

You are invited to a very special
dance performance!

Day:

Time:

Location:

I would love for you to come
because....

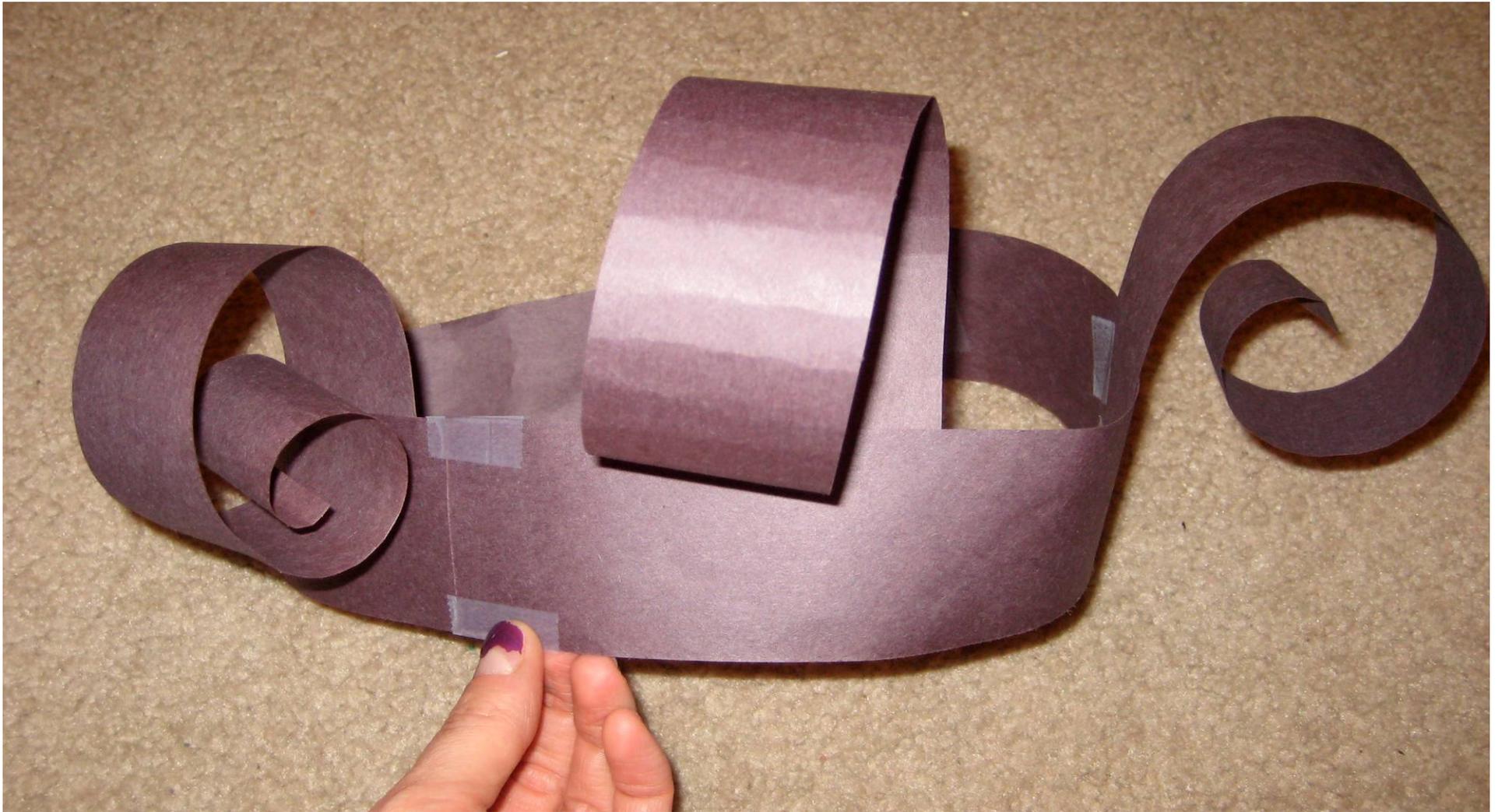
A dancer is someone who:

This is a drawing of me dancing:

The thing I like most about dancing is:

Costume Examples





This is a fun hat and easy to make. It moves a lot while the youth dance. It is construction paper taped or stapled to fit their head and the strips are curled by rolling the paper around a pencil.