



# Performing Arts Curricula k-2

*The Global New York Dance Experience*

# Description of Experience



The Global New York Dance Experience comprises a series of lessons that encourage students to draw on their personal experiences as New Yorkers to create meaningful dances that showcase the diversity of New York. This experience is framed by the essential question: In what ways can dance express the diverse cultures and communities of NYC?

Apart from creating their own dances, students will analyze and interpret works of art created by diverse artists from NYC and beyond. Their understanding of dance as a powerful tool for expression will deepen as they explore the origins of Break Dance and use this knowledge to interpret New York-based narratives such as “My City Speaks”. Moreover, students will learn about the rich and interconnected culture and dance of New York as they study historically diverse dances including Irish Step Dancing and Capoeira.

The Global New York Dance Experience offers an interactive and enjoyable exploration of the intersection between dance and culture in our diverse city. It challenges students to think creatively and critically, to empathize with others, and to ultimately express themselves confidently and thoughtfully through physical expression.

## Materials



# Note to Activity Specialists



We are thrilled to have you lead this immersive cultural and dance experience for NY Edge. As the lead, you will guide students on a journey of self-reflection and discovery, encouraging them to explore New York's diverse dance culture, as they create stories reflecting their unique urban experiences.

Throughout the program, students will engage with various dance styles, including Break Dance, Irish Step Dancing, and Capoeira. To ensure a smooth delivery of the program, please review each lesson carefully before teaching it. Collect and organize the necessary materials for each lesson. Make sure you have a laptop or iPad connected to the internet to display videos and slides linked in the lessons.

Below are some additional tips to help you successfully run a dance class:

- ❖ Clear the dance space of extraneous materials to enhance student's sense of physical security.
- ❖ Establish a comfy area for taking off shoes, which can also be used for the pre-lesson review of rules and procedures, as well as the lesson introduction, focus, and review.
- ❖ Regularly change the seating arrangement so all the students have an opportunity to sit at the front of the class.
- ❖ Maintain an inviting, lively countenance and positive attitude. Stay attentive, demonstrating a positive sense of awareness.

Finally, the Essential Question is the overarching question that frames the entire experience. It is the question your class will work towards answering in greater depth throughout each lesson, the Enduring understanding is a concise statement that summarizes the key concepts that the Essential question aims to address.

## Family Letter

Greetings NY Edge families!

We are thrilled to have your child join us! This summer, we are embracing the creativity and diversity of New York through a series of dance projects in various styles. Our goal is to inspire your child to express what New York means to them through the art of dance.

Some of the exciting activities we have planned include exploring the origins of New York breakdance, delving into Irish step dance and Capoeira, forming dance groups, and much more, all with a distinctive New York flavor.

Creatively, New York City's global influence stems from its vibrant and diverse population. This summer we will ignite the creativity within our students by encouraging them to move in ways that reflect the dynamic and global nature of New York City.

We want to ensure that your child's dance journey continues even after they leave our program. Here are some tips to foster dance at home:

- 1. Choose beautiful music:** Create a playlist of songs that inspire creative dance in your child. Whenever they feel down or bored, play the songs, allowing their physical expression to flow through dance.
- 2. Provide props and costumes:** You don't need elaborate props or costumes. A lightweight scarf, sunglasses, or a special glove can serve as versatile props. Encourage your child to engage in playful exploration and embrace creative pantomime, drawing inspiration from their favorite dancers or performers who express themselves through unique accessories and clothing choices.
- 3. Seek inspiration:** Creativity thrives when exposed to new ideas. Introduce your child to famous dancers through captivating YouTube videos, watching live dance performances together, or enrolling them in a dance class. These experiences will expand their perspectives on the possibilities in the realm of dance.
- 4. Clap and cheer:** As parents, we delight in celebrating our child's creativity and find immense joy in witnessing their performances. Offering positive feedback and applause significantly contribute to nurturing their confidence. Never underestimate the profound impact a simple round of applause can have in fostering their love for dance and bolstering their self-assurance.

**5. Follow your child's imagination:** Let their imagination lead the way. Encourage their love for dance. Whether they gravitate towards ballet, modern dance, or any other style, nurturing their imagination at this stage will lay the foundation for their future as confident learners and creative adults.

To further enhance your dance experiences, we have compiled a list of creative dance outings that you and your child may find both fun and interesting.

These events offer free or low-cost child-friendly dance performances happening throughout the city year-round:

<https://www.nycgovparks.org/events/dance>

Events happening in the Bronx

<https://www.bronxmama.com/bronx-sports-dance-arts-program-guide>

New York Ballet: Family Saturdays

<https://www.nycballet.com/educate/public-programs/family-saturdays>

Thank you for entrusting us with your child's dance journey this summer. We can't wait to witness their creativity and passion for dance!

Best regards,

The NY Edge Team

## Essential Question:

In what way does art reflect the diversity of NYC?

## Safety Protocols:

The following are a few safety tips for teachers for keeping dance classrooms safe:

- Create a policy for proper footwear. Too much cushion, or barefoot, is an injury risk.
- Display your footwear rules.
- For any aerial activities, take extra precautions against falls.
- Cool down after a dance session.
- Drink plenty of water before, during and after dancing.
- Wear layers of clothing that you can take off as your body warms up.
- Wear professionally fitted shoes appropriate to your style of dance. Proper dance shoes distribute load, absorb impact, and support your foot.
- Don't push yourself too far or too fast, especially if you are a beginner.
- Sit down and watch, sometimes you can learn more from watching than actually doing something for the first time.



## Dance Lesson Week 1

**Lesson Title:** Who Are We?

**Essential Question:** How Does Dance Shape and Reflect Our city?

**Learning Objective:** Students will...

- Nonverbally collaborate to reenact the story *My City Speaks* through movement.
- Create an environmental soundscape with body and voice.
- Differentiate between high, middle, and low levels of movement.

<b>Date of lesson</b>	<b>Staff</b>	<b>Lesson Duration</b> <b># of sessions/weeks/days/hours)</b> 1 hour	<b>Grade Level</b> K-2
<b>Theme</b> Explore It! <b>Sub Theme</b> Leadership	<b>Discipline</b> Dance	<b>Project</b> This Is Us – Movement Collaboration	

### Key Vocabulary:

- **Gesture:** a movement of part of the body, especially a hand or the head, to express an idea or meaning.
- **Formation:** A structure or arrangement of something
- **Rhythm:** A strong regular repeated movement or sound.
- **In sync:** Working well together.
- **Color guard:** the color guard is a non-musical section that provides additional visual aspects to the performance.
- **Levels:** The height of a dancer in relationship to the floor (for example, low: kneeling, mid-level: standing, high: jumping).
- **Drum Major** a baton twirler whose twirling performance is often accompanied by dance, movement, or gymnastics
- **Visually impaired:** A person who's eyesight cannot be corrected to a normal level
- **The Five Senses:** The five human senses are sight, hearing, smell, taste and touch.

**Materials, Supplies, Space**

A room where there is plenty of space for all campers to be up and engaged in physical activity.

Two copies of *My City Speaks* by Darren Lebeuf,

Mini djembes drums (Ideally 2 per class)

Colored flags or long ribbons (one for each student)

Gym cones

**Instruction Description****Hook**

Show the students [this video](#) which showcases some different movements that we see when we live in a big city. Ask if they can identify any movements that they see (ie. doors closing, windshield wiper moving, people walking, escalator etc). Explain that over the course of the next week we are going to try and recreate some of these movements we see in our daily life through dance.

**Teach/Demonstration*****Introduction***

Introduce yourself, establish community agreement, and discuss the structure for the day. Explain the objective of week 1 – Explore It.

**Classroom Constitution**

We will document our class agreements to promote an inclusive and cooperative atmosphere of sharing and learning.

Beneath each column, have students identify words to answer each question. For example, in the *Looks Like?* column, you may add “people helping one another.” In the *Sounds like?* column, you may include “asking probing questions.” In the *Feels Like?* column, you may write “safe space to share ideas and create.”

Continue adding to the agreements chart until everyone who wants a chance to contribute has had an opportunity to do so. Once the chart is complete, ask students to commit to upholding this collective agreement for the duration of the camp.

***Warm Up & Community Build***

- **Name Game** – in a seated circle, (seated or standing up)



**Teacher Note:** Have one student state their name and something they like that starts with the same letter of their first name. For example, *My name is Colin and I like cars*. The next student will repeat what the first student said and then say their own name and something they like that starts with the same letter. (Example: He's Colin and he likes Cars, I'm Laura and I like Lions.) Then the following student will repeat what the first two students said plus their own name and so on. The last person in the circle will have to try and remember everyone's name and the things they like plus saying their own. At the end of the game ask what they found interesting about their fellow campmates.

Another Option - [I Love My Neighbor](#) (Instructions on how to play are included in the link)

- Students stand in a circle in front of a cone while one person stands in the middle of the circle without a cone. To start off, the teacher can be the person in the middle. The person in the middle states one true fact about themselves (ex. I love ice cream). If the students that are standing in front of cones love Ice cream as well, they have to find a new cone to stand in front of BUT they cannot go to a cone that is next to them. If a student standing in front of a cone doesn't love ice cream, they just stay where they are. The person who can't find a new cone to stand in front of becomes the person in the middle and then has to state one true fact about themselves.

**Stretching & Warm Up Ritual** - Teach what will become your daily warm up.

[For example: Sun Salutation](#) - Teachers should feel free to use their own warmups.

### **The 3 Levels of Dance/ Movement** - [Video Clip](#)

Explain and demonstrate the 3 different Levels of Dance (Low - keeping close to the ground), Medium - not too low or high & High - high off the ground). Have the students choose an animal that moves at a low level (i.e snake, lizard, crocodile etc.) and demonstrate its movements. Then have the students choose an animal at a medium level (cow, emu, rhinoceros etc.) and demonstrate its movements. Lastly, have the students choose an animal at a high level (Bird, Insect, Cat, Monkey) and demonstrate its movements.

**Teacher Note:** The teacher can also play video clips of different animal movements on a smartboard, so students can have a better visual idea of how all of these animals move.

Afterwards, the teacher can have the students dance freely as their chosen animals.

**Marching Band** – Explain that there are different kinds of musical ensembles and that a marching band is one of them. Show them this video:

Show the class a video of a [marching band](#).

Explain that marching bands have a group of dancers in the front called color guards and majorettes. Marching bands play their instruments and march to the drum line's rhythm to create different **formations**. Marching bands are usually in parades and at high school, colleges and many community events. You can go to any parade in NYC in any community and you'll probably see a marching band.

Students will be handed small flags or long ribbons as members of a color guard.

Tell the students that you (the teacher) will be the Drum Major and they will be the color guard. The Drum Major will call out different marching instructions (i.e march forward, stop, form a circle, turn left, turn right etc.

The Drum Major can add a drum rhythm that they must move to, in sync.

Remind them that they cannot speak – as a marching band is a performing group and no talking is allowed. Make an elimination round if you have lots of talking! If a student is out, they sit in the “bleachers”.

After you've done a few rounds, have the students take turns being the Drum Major and leading the color guard.

## **Independent/Group Practice**

### *My City Speaks*

Read *My City Speaks* and ask how does the girl (who is visually impaired) experience her city?

Ask:

- What types of movement do you see in our city?  
(i.e people walking, subway rattling, horse-drawn carriages in Central Park, firefighter sirens, etc.)
- What are our five senses? (Sight, Smell, Hearing, Touch, Taste)
- Which sense(s) do we use to observe movement?
- How do you help out your family at home?

**Movement Statues** – Have the youth spread out across the whole playing space and sit down. Explain that you are going to play a game of movement statues. You are going to call out an action that someone might take. (Ex. Running, Playing an instrument etc.) The students will then start to perform that action. When you clap your hands/hit the drum, they are going to make a statue of that action.

Call out different actions. Lastly, call out ideas from the story, *My City Speaks*.

- o Show me the girl walking down the street.
- o Show me statues of people on the subway.
- o Show me a statue of the girl playing the violin.

### ***My City Speaks Challenge***

Have students stand in the space to begin creating a movement performance for *My City Speaks*.

Depending on the age of students:

1. Choose 1 reader to narrate the story while the rest of the class creates the movements and gestures for it.
2. You can have the narrator of the story change every 3 pages or so to give other students the opportunity to read and create the movements
3. In addition to their movements, students can also use their voices to imitate sounds that are described in the book.

## Share

Ask the students for an “I liked how” statement. Explain that it can be that they liked a particular game or it could be something someone did in particular. Start things off by saying something like, “I liked how creative you all were while making the different movements of the city because when I used my imagination I could really feel the city come to life.” Take as many answers as time allows.

## Link

This week we started to get to know another and get ready for what’s to come over the following six weeks! We started to discover the different movements we can create to imitate our city and how we can use our own bodies to recreate the different environments we find ourselves in. We began to communicate with each other both verbally and non verbally which is very important in creating any type of performance piece. We learned about the 3 levels of dance and how we can use them to imitate different animal movements. Next week we will talk about how stories are passed down from different generations and how we can convey them through dance/movement.

## NYS Standards:

### DA:Pr4.1.K

a. Make still and moving body shapes that show lines (e.g. straight, bent, and curved), change levels (e.g. high, middle, low), and vary in size (e.g. large/small).

### DA:Cr.2.1.1

b. Choose and arrange movements that follow a musical phrase, express an idea or emotion in response to other people, objects, or the environment.

### DA:Cr3.1.2

a. Explore movement choices in response to others' suggestions and develop improvisational and/or short remembered sequences.

## SEL Benchmarks:

**1B.1a.** Identify likes, dislikes, and personal strengths.

**2B.1a.** Recognize their similarities to and differences from others.

## **Dance Lesson Week 2 Grade K-2**

### **Essential Question: How Does Dance Shape and Reflect Our city?**

#### **Learning Objectives: Students will...**

- Explore storytelling through mime and dance.
- Sing a call and response in the Ghanaian language, Twi.
- Collaborate to retell an African folktale using their bodies and voices to create rhythm and sound.

#### **Project - Storytelling**

#### **Key Vocabulary**

**Call/Response:** In music, call and response is a succession of two distinct phases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in response to the first

#### **Mime**

The act of using movements of your hands and body, and expressions on your face, without speech, to communicate emotions and actions or to tell a story

#### **Gestures**

a movement of part of the body, especially a hand or the head, to express an idea or meaning.

[Capoeira](#): a system of physical discipline and movement originating among Brazilian slaves, treated as a martial art and dance form

**Ghana:** A country in West Africa

**Brazil:** The largest country in South America

**Tradition:** the transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way

#### **Choreography**

the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances



**Materials Supplies Space**

Smartboard

Dry Erase Board

Expo markers

Pencils

Paper

Set of Face Paints to cover number of campers

Paint Brushes

3 or 4 mini djembes

**Instruction Description****Hook**

Show the students [this video](#):

Ask: Have you ever seen a mime perform?

Mime is one way to tell stories using gestures and movement. We can tell a story in many different ways, including gestures, movement (such as dance), speaking, and reading.

**Introduction**

Welcome campers back and review your Classroom Constitution. Explain that one of the objectives of week 2 is to Research storytelling in cultures and families that help to preserve and pass on history, cultural traditions, folktales and family information. We will learn to express our feelings and stories in a variety of movements and dance this week.

**Teach/Demonstration****Warm up**

Play [Capoeira](#) video.

- Explain that Capoeira is an Afro-Brazilian martial art that combines elements of dance, acrobatics and music. It was created by Brazilian, African, and Portuguese influences in the 16th century. It was created by slaves at the time to communicate and to remain strong. It is

known for its acrobatic dance and complex maneuvers. It combines dance, music, song, and self defense.

- Discuss why the passing down of knowledge and traditions has been and continues to be important. By passing down traditions, we can preserve valuable information and uphold cultural and social values. It serves as a means to keep cultures alive.

Like the Brazilian Capoeira dancers we just saw we too can express stories and feelings through movement. Later, we will work on a short choreography to retell a well-known story from Ghana.

Choreography is a fancy word for dance movements that we memorize as we practice them over and over again.

- ***Tue, Tue***

The song we are about to learn is called *Tue Tue*. It originates from a small West African country in Africa called Ghana. Ghana is a multilingual country with over 80 spoken languages. The most widely spoken language in Ghana is Akan. *Tue, Tue* is sung in the Akan, more specifically the dialect of Twi.

Listen to these two versions of the song: [video 1](#), [video 2](#) The first video is an audio recording of the song with lyrics on the screen, while the second video is a class performing the song and dance.

- o Since over the centuries *Tue Tue* has been orally passed down through the generations, rather than written down, the lyrics have changed over time. Therefore, there are several interpretations of the meaning of the lyrics.

Every person or group who sang the song could add or omit words. This version translates to:

Sorry Man Sorry  
This small boy  
Has made you fall flat  
Sorry, sorry.

Teacher will start teaching the song by singing it. You can hand out the lyric sheet for those who can read. Teach it as a call and response by singing line by line as the class sings it back to you as follows:

Teacher: *Tue Tue, Barima Tue Tue*

Students: *Tue Tue Barima Tue Tue*

Do this for the rest of the song. Then try to put the whole song together. Encourage students to start thinking about how they will express the song through dance, without using their voices.

Lyrics:

Tue Tue, barima tue tue

Tue tue, barima tue tue

Abofra ba ama dawa dawa

Tue tue

Abofra ba ama dawa dawa

Tue tue

Barima tue tue

Barima tue tue

Barima tue tue

Barima tue tue

Barima tue tue

Barima tue tue

### **Adding the dance component**

After everybody learns the song, the students can then begin to practice dancing to it as another means of telling the story. Use your body to show movement and gestures while we hear the words "Sorry Sorry, This small boy has made you fall flat! Sorry Sorry.

### **Independent/Group Practice**

### ***Mime Anansi and the Big Strike***

Read the story *The Big Strike - A West African Anansi Tale*

Discuss how dancers look for movement everywhere to tell a story. African dancers may have mimicked movement of animals they saw to tell their stories.

After the class has read the story, review the different characters, ask who was their favorite character and why?

Building on the movement techniques we have learned, decide what movements are needed to create this story through **mime**.

Decide what sounds are needed to create the story's **ambience**, who will create them, and how. Sounds may include, but are not limited to:

- Footsteps
- Storm (Rain, wind, thunder)
- Trees
- Knocks on a door
- Creaking of a door
- Laughter
- A big bang

Cast the characters:

- Narrator (Teacher will be the narrator)
- Anansi
- Thunder
- Rooster
- Tiger

Some students will be characters and the others will produce the sound effects. Students can use their bodies, voices, and/or percussion instruments.

You can run through the story a number of times to give students the opportunity to embody different characters, or create the sound effects.

## Share

Discuss the lesson learned by Anansi in the story. Ask someone to share a lesson that has been passed down to them by someone in their family.

Ask: Can you describe your experience miming the characters in the Anansi story?

### **Link**

This week we learned how stories and traditions come to us from our relatives and friends in our communities. We learned how stories change over time and how they are expressed through sound and song. Next week we will talk about how music is used to create a variety of moods, such as happy, sad, scary. or exciting.

### **NYS Standards**

#### **DA:Cr3.1.K**

a. Apply self, peer, and teacher suggestions for changing movement through guided improvisational experiences.

#### **DA:Cr3.1.1**

a. Apply self, peer, and teacher suggestions to revise and complete short sequences based on own movement ideas.

#### **DA:Cr1.1.2**

Explore movement elements and skills inspired by a variety of stimuli (e.g. music/sound, text, objects/props, images, symbols, observed dance, own experiences) and suggest additional sources for movement ideas.

### **NYS SEL Benchmarks**

2A.1a. Recognize that others may experience situations differently from them.

2A.1b. Use listening skills to identify the feelings and perspectives of others.



<b>Lesson Title:</b> Dance Lesson Week 3			
<b>Essential Question:</b> How Does Dance Shape and Reflect Our city?			
<b>Learning Objectives: Students will...</b> <ul style="list-style-type: none"> <li>• Describe how dance can create a wide spectrum of feelings and emotions.</li> <li>• Investigate the ways in which music and dance are used to tell a story in opera.</li> <li>• Choreograph a short dance piece set to a scene.</li> </ul>			
<b>Date of lesson</b>	<b>Staff</b>	<b>Lesson Duration</b> # of sessions/weeks/days/hours) 1 hour	<b>Grade Level</b> K-2
<b>Theme</b> Imagine It! <b>Sub Theme</b> Diversity	<b>Discipline</b> Dance	<b>Project</b>	

**Key Vocabulary:** At the end of this session students will be able to identify the following technical words...

**Mood:** A temporary state of mind or feeling.

**Pathways:** A pathway is the movement of the dancer through the dance space. When dancing on a floor, the path can be straight, curved, zigzag, diagonal, or any combination of these.

**Axial Movement:** An element of dance in which dancers stay anchored to one place by a single body part while using available space in any direction. Axial movements involve bending, stretching, twisting, swinging, gesturing, rising, rotating and spinning.

**Locomotor Movement:** Movement that travels from one location to another in a pathway through space (for example, walk, run, tiptoe, roll, crawl, jump, march, gallop, prance, hop, skip, slide, leap).

**Materials, Supplies, Space**

A room where there is plenty of space for all campers to be up and engaged in physical activity.

- blank paper
- pencils
- markers/crayons
- Masking Tape
- Bluetooth Speaker

Recordings of instrumental music that can be used in the background of scenes to change the mood (comedic, dramatic, mysterious, adventurous, etc.) - Teachers can provide their own choice of music that is appropriate.

An assortment of Props: costume for monster (using crepe paper, ribbon etc.), feathers for Papageno/Papagena, (enough for your class)

**Instruction Description****Hook****Dance Your Feelings**

Each day we wake up, we experience different emotions. We might feel happy, sad, angry, or calm. We feel these emotions in our body. In dance we can use gestures to creatively express our feelings. To get started, we will create short movements and gestures to show feelings of happiness, sadness, anger, and peace.

Teacher will play [this video](#) (start at 0:58 mark) and have students dance along with it. The teacher can pause the video at various points to clarify and further demonstrate any movements students need help with.

**Teach/Demonstration*****Introduction***

- Welcome campers back, review the Classroom Constitution and discuss the structure for the day. Explain the objective of Week 3 – Imagine It. This week we will learn about the different ways we can move through dance and how they can convey moods and emotions.
- Show this video to [Explain the story of \*The Magic Flute\*.](#)

Talk about how it depicts different places and moods in comedic and dramatic ways that have inspired singers, dancers, composers, films and even puppetry adaptations.

Have the students spread out in the space. Put masking tape in the shape of an X on the floor, one X for each student. Make sure the students are a full arms length apart. Explain to the students that we will be learning some new dance terminology (words) and putting them into practice. Two of the words that we will be learning this week are **Axial** and **Pathways**. Axial means we will stay in one spot on our X for the entire practice. Pathways are the ways in which we move using the space we have.. You can move your body in any way - zig zag, twirl, twist, bend jump as long as you remain in place on your X. Now we'll create an Axial Pathway dance!

Let's watch [The meeting of Papageno & Papagena](#) (23:55-25:15) from the Magic Flute for inspiration. One idea is to start at a low level and pop up into a standing position every time one of the characters says "PAP". You can dance by mimicking the characters in the video, within your space. Other examples: The two characters stepping down the branches of the tree can be mimicked by stepping or running in place. Other movements from the video include blindfolding your eyes with your hands and miming hand clapping.

### **Locomotor Pathways**

Now that we have worked on Axial pathways in dance, we are going to a new way of movement which is called **Locomotor**. A locomotor pathway is a way of moving from one location to another by walking, running, tip toeing, crawling, marching, skipping. All of these movements can be done either in a straight line, curved, zig zag, diagonal or any combination. Teacher will demonstrate the following locomotor pathways as an example: Tip toeing in a straight pathway, Walking in a curved pathway, Jumping in a zig zag pathway.

The teacher will call out different locomotor pathways and students will move to them around the open space of the entire room. Teachers can also play music while students go from one pathway to another.

Teacher Note: If you have a large class, have half of the students start out as the dancers performing the pathways and the other half being the audience, then take turns switching as time allows.

### **Independent/Group Practice**

Students will now perform a dance piece based on the axial and locomotor pathways using this scene from The Magic Flute where the monster traps Tamino:

- Fantastical/Magical: [A Monster created by the Queen of the Night](#) (1:20-2:06)

Under the guidance of the dance teacher, have 7 students play the role of the monster, 1 student playing the role of Tamino. The scene shows Tamino searching and a monster released by the Queen of the Night begins to chase him. The monster eventually traps Tamino by encircling his body. The monster is moving in a locomotor pathway as is Tamino, while the Queen of the Night is in an axial pathway. The children who play the monster, with the guidance of the teacher, will decide what type of locomotor movements they will use to capture Tamino. (zig zag, slithering etc.)

## **Share**

o Have youth who'd like to share, stand and talk about what the music inspired them to create movement wise.

Ask questions about the difference between axial and locomotor pathways. What is a locomotor pathway? What is an axial pathway? Which did you prefer exploring?

## **Link**

This week we began to discover how dance creates different emotions. We focused on how dance and music play a very important role in Opera and helps in telling the story. We learned about axial and locomotor pathways and created a dance scene based on those concepts. Next week we will start to talk about the diverse cultures that we have in our city and how they each have their own dance forms.

## **NYS Standards**

### **DA:Pr4.1.K**

- a. Make still and moving body shapes that show lines (e.g. straight, bent, and curved), change levels (e.g. high, middle, low), and vary in size (e.g large/small).

### **DA:Pr4.1.1**

- a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels and facings.

Move in straight, curved, and zig-zagged pathways.

Find and return to place in space.

### **DA:Pr4.1.2**

- a. Demonstrate clear facings and intent when performing locomotor (e.g. walk, skip, gallop) and non-locomotor movement sequences (e.g. swing, twist, bend) that change body shapes, facings, and pathways in space.

**NYS SEL Benchmarks**

2A.1b. Use listening skills to identify the feelings and perspectives of others.

3A.1b. Create, understand, and practice shared classroom expectations that support the well-being of self and others.



## Dance Lesson Week 4

### Lesson Title: The Common Thread

**Essential Question: How Does Dance Shape and Reflect Our city?**

#### Learning Objectives: Students will...

- Explain how the elements of music, movement, costume, and lighting are integrated to tell a story from beginning to end.
- Practice the basic movements of a traditional South Indian dance called [Bharatanatyam](#).

<b>Date of lesson</b>	<b>Staff</b>	<b>Lesson Duration</b> <b># of sessions/weeks/days/hours)</b> 1 hour	<b>Grade Level</b> 3-5
<b>Theme</b> Design It! <b>Sub Theme</b> Sportsmanship	<b>Discipline</b> Dance	<b>Project Interconnection</b>	

**Vocabulary:** At the end of this session youth will be able to identify the following technical

- [Bharatanatyam](#): An Indian classical dance that originated in Southern India
- [Borough](#): A town or a district within a large city.
- Community: A group of people living in the same place or having a particular characteristic in common.
- Independence: Freedom from being governed or ruled by another country.
- India: A country in South Asia
- [Raga](#): An Indian musical term which is a pattern of notes having characteristic intervals, rhythms and embellishments.
- Values: The importance, worth or usefulness of something.
- Mudra: Gesture or attitude using your hands
- Bhava : An Indian term for facial expression in dance.
- Tala: A clap, tapping one's hand on one's arm. It is the term used in Indian classical music and dance that is any rhythmic beat or strike that measures musical time
- Natya: An Indian term for dance.

#### Materials, Supplies, Space

A room where there is plenty of space for all campers to be up and engaged in physical activity.

- Smartboard
- White board/flip chart paper

## Hook

Play [this](#) video from the end scene of the movie Slumdog Millionaire..

**Ask: Which country do you think this style of dance and music is from?**

A: India.

We will explore the music and dance of India and its connections to the arts in NYC.

## Teach/Demonstration

**Stretch and Warm Up** - Dance instructor will conduct their regular warm up

Indian [Tongue Twister](#) - Some Indian tongue twisters. Try having the students say these slowly and then fast. Maybe try just the first 3.

Watch the video of the [China Dance Team](#).

Ask and discuss the use of:

Music - The music changes along with the dance for each country represented.

- Movement - The Movement/dance is high energy throughout.
- Projections - The Globe spins around and points an arrow to the next country the dancers are going to. The Flag of the countries also changes. The first projection is airplanes flying over the world.
- Costumes - They are wearing both traditional and non traditional costumes from the countries they visit.
- Lights - Lights are consistently fast and changing color.

At the end of the performance, all dancers join together wearing flags like capes over their shoulders, representing all of the different countries.

Teacher will guide the conversation and explain to students that the dancers are representing countries from around the world. How did those things work together to tell a story with a beginning, middle and end - what was the story? (Every country is connected in many ways. The video showcases both music and dance connections.)

## Classical East Indian Dancers

Show [video](#) of students from the Navatman Dance School performing a traditional dance called Bharatanatyam from South India. Bharatanatyam is a form of classical Indian art that brings together, rhythm, music, dance and body expression. Dancers use gestures and expressions to tell big stories about love, hate and power or small stories such as a story about the weather.

Show video of [NYC India Independence Parade](#) - watch from 9:00-11:00 mark

Teacher will explain that there is a large community of Indian Americans in New York City. We have just seen two videos, one of students in Manhattan learning Indian dance and one of dancers in an annual parade in Queens celebrating their independence.

Teacher will explain that people from India live in all of the five boroughs in the city.

Teach the students a short Indian dance using this [video](#) from Praneetha Akula, a teaching artist from the Kennedy Center. Mrs. Akula will teach us a simple dance (**Natya**) telling the story of a rainy day, and pointing out the main terms of Indian dance such as **Bhava** (your facial expression), **Raga** (the melody you'll dance to) and **Tala** (the rhythmic pattern of your dance.) The teacher and students will follow along and learn the dance from Mrs. Akula. By the end of this practice, you'll have the tools to tell a story in dance about your day!

## Independent/Group Work

Students will review Indian vocabulary from the dance (Bhava, Raga, Tala etc.). Using the hand gestures and body movements that we've just learned, your class will create an original dance using the gestures shown from Mrs. Akula's video and by using the chart below which shows many other **Mudras**. The idea is to keep the dance simple but it should be telling a story. Attention should be paid to getting whichever chosen mudras as accurately as possible. Teacher will choose the Mudras/gestures they want to use for their story. Rehearse and perform your original dance as a group at the end of the week.



Copyright © 2015  
 "You will find more beauty" "When you go to the end of the road"  
 "You will find more beauty" "When you go to the end of the road"  
 "You will find more beauty" "When you go to the end of the road"  
 "You will find more beauty" "When you go to the end of the road"



# Indian Classical Dance അസംയുക്ത മുദ്രകൾ

(SINGLE HAND GESTURES)



In Bharata Natyam there are about 32 single hand root mudras called as **Asamyukta Hasta**



പതാകം  
 (meaning flag)



ത്രിപതാകം  
 (3 Parts of the Flag)



അർദ്ധ പതാകം  
 (Half flag)



കർത്തരിമുഖം  
 (Scissors)



മയൂരം  
 (Peacock)



അർദ്ധ ചന്ദ്രം  
 (Half moon)



അറാളം  
 (Peak of the Mountain)



ശുകതുണ്ഡം  
 (Beak of a parrot)



മുഷ്ടി  
 (Closed fist)



ശിവരം  
 (Heroism)



കപിനം  
 (Wood apple)



കടകാമുഖം  
 (Crab)



സൂചിമുഖം  
 (Needle)



ചന്ദ്രക്കല  
 (Waxing moon)



പത്മകോശം  
 (Lotus bud)



നർപ്പശിരസ്സ്  
 (Hood of a snake)



മൃഗശിരസ്സ്  
 (Head of a deer)



സിംഹമുഖം  
 (Face of a lion)



കാംഗുലം  
 (Water Lily)



അലപരമം  
 (Flowering lotus)



ചതുരം  
 (Clever and Witty)



ഭമരം  
 (Bee)



ഹംസാസനം  
 (Head of a swan)



ഹംസപക്ഷം  
 (Wing of a swan)



സന്ദംശം  
 (Tongs)



മുകുളം  
 (Flower bud)



താമ്രചൂഡം  
 (Cock)



ത്രിശൂലം  
 (Trident)



അർദ്ധസൂചി  
 (Half-needle)



വ്യാഘ്രം  
 (Tiger)



പട്ടി  
 (Knot)



കടക  
 (Resting place)

## Share

**Ask: What did you most enjoy about learning the Bharatanatyam dance?**

**Ask: Does your family practice any traditional dances from their culture?**

## Link

This week we learned about the people of India and their music and dance. They are a thriving part of New York City. Sometimes we forget how big NYC is and how many diverse people call this place home. The Dance and music is as diverse as the people who live here. We learned a traditional Indian dance called Bharatanatyam and used the gestures and movements from the dance to tell a story. Next week we'll look at classical music - one of the major musical genres in the world and NYC has some of the very finest Classical musicians, symphonies and orchestras.

## NYS Standards

### DA:Cr2.1.K

c. Identify production elements (e.g. music/sound, props) that support performances.

### DA:Re7.1.1

b. Demonstrate and describe observed or performed movements originating from diverse dance genres and cultural movement practices.

### DA:Cr2.1.2

c. Identify and explore production elements (e.g. music/sound, props, costumes) that support formal or informal performances.

## SEL Benchmarks

1B.1b. Identify family, peer, school, and community assets that contribute to their identity in multiple groups and communities.

## Dance Lesson    Week 5    Grade K-2

### Essential Question: How Does Dance Shape and Reflect Our city?

#### Learning Objectives: Students will...

- Learn basic jazz dance movements.
- Create dance pieces inspired by jazz.

#### Key Vocabulary

**Jazz:** a type of music characterized by improvisation, syncopation and usually a regular or Forceful rhythm. Styles include Dixieland, swing, bebop and free jazz.

**Improvisation:** playing music or choreographing movement on the spot without any planning or instruction

**Choreography:**, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances.

**Scat/Scatting:** A jazz vocal style using emotive and nonsensical syllables instead of words in solo improvisations on a melody.

#### Materials Supplies Space:

- Smart board
- pencils
- paper
- Open space

#### Hook

Have [jazz music](#) playing as students come in the room: Ask students: What kind of music is this? (jazz)

**Ask students:** How is jazz similar or different from other types of music that they know? What are some of the specific instruments used in jazz? What do you know about the jazz dance form?

**Tell students that jazz dance and jazz music both utilize improvisation.** Ask students: What is improvisation? (Improvisation is playing music or choreographing movement on the spot without any planning or instruction)

**Invite students to improvise movements while listening to jazz music.** Play [jazz music](#) in the background and encourage students to show the class how they improvise.

## **Teach/Demonstration**

### **Jazz dance**

Jazz Dance is more popular in the United States than other parts of the world. It combines elements of tap and show dancing. Some important people in jazz dance were Katherine Dunham, George Balanchine, Bob Fosse and Jack Cole. It was influenced by dance forms from African Americans and elements from Brazil and Cuba. Jazz dance has rules like ballet, but the form is more free and flexible than ballet. You need to isolate parts of the body as well and keep a rhythm. Think of the body as a jazz instrument. [Here](#) is an example of the famous Alvin Ailey American Dance Theater dancing to the scat singing of jazz vocalist Ella Fitzgerald. There are many styles: cool, abstract and energetic. Jazz dance may be fast or slow. As a form, it is often associated with musicals.

### **Warm Up**

Begin by demonstrating basic jazz stretches from [this video](#).

Lead a class in the basics of jazz dance as appropriate for your class and grade level. Teacher will teach and demonstrate the following movements for jazz dance. (Teach as many moves as time allows). The teacher should also add [jazz music](#) to the practice once students have grasped the basic concept of each move.

Demonstrate each movement and have students follow/mimic you. Remind students that they are to do these movements slowly and carefully so as to not hurt themselves. Teacher will guide this.

**[Jazz Hands](#):** Jazz hands are a popular move in jazz that involves extending both arms out to the sides and then shaking your hands.

**[Jazz Walk](#):** The jazz walk is a movement that is commonly used to travel across the stage.

**Barrel Turn**: The barrel turn is another movement that is often used in jazz routines. Barrel turns are great for adding dynamics to a routine and can be executed quickly or slowly depending on the tempo of the music.

**Chassé**: The chassé is another common jazz move, which involves sweeping one leg out to the side.

**Jazz Square**: The jazz square is a series of four quick steps that are often used to transition between other moves.

**Isolations**: A technique where dancers isolate one part of the body. While this one part moves, the rest of the body remains still. Oftentimes, dancers isolate their head, shoulders, ribs, or hips.

Plie

**Turns**: Rotating movements performed in place or traveling.

**Plié**: Pliés are common in both Jazz and Ballet. There are two principal pliés: A grand plié is a full knee bend (the knees should be bent until the thighs are horizontal) in which the heels always rise off the ground—except when a dancer is in second position—and are lowered again as the knee straightens. In demi-plié, the heels remain on the floor, making the bend in the knees about half as deep as a grand plié.

### **Independent/Group Practice**

Now that students have learned a wide variety of jazz dance moves, as a class, they will use them to create a jazz dance piece. They can talk and decide in which order they want their moves to be in. The piece should have a certain flow to it. Teachers can help guide the class and assist if they are having difficulty working out the piece.

Since Jazz is a largely improvised art form, as an added component the teacher will suggest to students to add an element of improvisation into their piece in addition to some of the basic moves. At the end of the week, groups will perform their dance piece!

### **Share**

Ask: Did you find improvising dance moves fun? Intimidating?

Ask: What are some of your favorite jazz moves we learned this week?



**Link**

This week we learned a lot about Jazz dance and its place in New York City. Jazz dance has countless moves plus it incorporates improvisation which always makes it fresh and exciting. We created a jazz dance piece based off of the moves we learned. Next week we'll explore the world of Latin dance which is another big part of New York City.

**NYS Standards****DA:Cr3.1.K**

- a. Apply self, peer, and teacher suggestions for changing movement through guided improvisational experiences.

**DA:Pr6.1.1**

- a. Dance for and with others while maintaining awareness of performance expectations as a dancer (eg. silence, focus) in both formal and informal settings.

**DA:Re7.1.2**

- a. Identify contrasting movement patterns in a dance.

**SEL Benchmarks**

**2B.2a** Identify contributions of individual and social cultural groups across lines of difference.

## **Dance Lesson    Week 6    Grade K-2**

**Essential Question: How Does Dance Shape and Reflect Our city?**

**Learning Objectives: Students will...**

- Investigate the cultures of NYC Latin communities.
- Practice two different Latin Dance forms.
- Perform a Latin dance piece.

### **Key Vocabulary**

**Improvisation:** playing music or choreographing movement on the spot without any planning or instruction

**Choreography:**, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances.

**Salsa:** A Latin dance associated with the music genre of the same name.

**Bachata:** A style of dance that originated in the Dominican Republic.

**Nuyorican:** a Puerto Rican living in the US, especially in New York City.

**Combination/Sequence:** Two or more dance movements linked together.

### **Materials/Space:**

- Smart board
- pencils
- paper
- Open space

### **Hook**

Show students [this](#) video clip of Salsa dancing in the South Bronx.

**Ask:** Have you ever danced or seen anyone dance Salsa before?

New York City is one of the most diverse cities in the world. It has a rich community of people of Latino heritages. Corona, East Harlem, South Bronx & Washington Heights are some of the big neighborhoods of Latino life in the city. This week we will be looking at Salsa dance from Cuba and Bachata from Dominican Republic.

### **Teach/Demonstration**

**Salsa -** Since we have already seen a video of Salsa dancing in the hook play [this song](#) to showcase salsa music. Give a brief history of salsa:

Salsa is a Latin dance associated with the music genres of the same name, which was popularized in the United States in the 1960s in New York City. It was primarily developed by Puerto Ricans and Cubans living in New York in the late 1960s and early 1970s. It is a mixture of multiple Cuban dances such as **Mambo**, **Pachanga** and **Rumba**. Different regions of Latin America and the U.S have distinct salsa styles, such as Cuban, Puerto Rican, Colombian and New York. Salsa is typically a partnered dance but can be performed solo as well. You can typically see people dancing Salsa in restaurants, nightclubs and also outside, especially as part of an outdoor festival. Originally a street dance, salsa dance steps were more formalized once schools opened up teaching the dance form. One of the early influential instructors in salsa was Eddie Torres, who helped formalize the timing for the “New York-style” salsa.

Many younger latin musicians in the 1960s used traditional songs from their ancestors to modernize and create a whole new style of music and dance. Salsa started out as a fusion of rock and roll and latin music. **Willie Colon** was one of the first people to transform the face of latin music and is considered a pioneer in Salsa music. He is a Nyuorican musician and was a member of **The Fania All Stars** who were also a very popular musical group whose performance at the Cheetah Club in Manhattan in 1971 revolutionized Salsa as a musical genre.

**Bachata -** Show students [this](#) video clip of people dancing Bachata and give a brief history: Bachata is a dance from the Dominican Republic which is now danced all over the world. Just like how salsa dance is connected to salsa Music, the bachata dance is connected to [bachata music](#). (Play the students this example of Bachata music). Bachata originated in the 1960's throughout the countryside of the Dominican Republic. The music was first developed with a heavy guitar emphasis and heartrending love stories as its basis. However, it grew primarily within bars and brothels which led to Bachata being not socially accepted for decades. Although the Bachata dance itself is a spinoff of the music, in recent years the music has grown more slowly than the dance. Bachata dance continues to grow and thrive all over the world, and has finally reached a place where it is widely accepted.

## Salsa vs Bachata

Here are five main differences between salsa and bachata:

1. Salsa dancing is typically much faster than bachata
2. Salsa dance is danced to Salsa music and bachata dance is danced to bachata music
3. Salsa is usually danced in a forward-backward motion instead of side-to-side like bachata
4. There are differences in the type of body movement
5. Salsa is more energetic and bachata is more sensual

Teachers will now teach the basic steps for salsa and bachata, they can decide which dance they want to start with.

**Salsa steps** - Teacher will use [this](#) video as a guide

**Step # 1** (0:48-1:21 mark of video)

Students will stand up straight with their legs close together. They will then move their right foot forward, then bring it back to their left. Then they will move their left foot backwards and then bring it back to their right. Teacher will have the students follow along with them by saying the following words as they dance - **“Front and together and back and together”**

**Step #2** (1:21-2:07 mark of video)

For step #2 have the students stand up straight again with their legs close together. They will now begin to move their right leg to the side and then bring it back to their left foot. They will then move their left leg to the side and bring it back to their right foot. Teacher will have the students follow along with them by saying the following words as they dance - **“Open and together and other leg and together”**

Once they are comfortable with both steps, the teacher will then have the students combine both steps. (**Front and together and back and together, Open and together and other leg and together.**) Students should also be slightly moving their arms and hips while completing these moves!

**Step # 3 (The Box step)** (2:09-2:47 mark of video)

\_For this step students will cross their left leg over their right and then move their right leg back. They will then open their left leg back towards the right and then step to the side with their right leg. (**Cross and back and open and step**)

**Bachata** - Teacher will use [this](#) video as a guide (Start at 0:22 mark)

Before students can start learning the dance, it is important that they learn the basic counting. The count is in fours. Have them count along with you - **One Two Three Four, One Two Three Four**. Now that they've learned the count, tell them that instead of saying the word **Four**, they will say the word **Tap**. So now as they learn the dance moves, they will say - **One Two Three Tap, One Two Three Tap**.

Tell them that they've just learned the secret to Bachata!

**Move #1 - The Side to Side** (1:23-2:35 mark of video)

Students will stand up straight with their legs close together. For the side to side, students will step one leg out to the side on **One**, bring in their other leg on **Two**, take one more step to the side on **Three**, and on **Four** they will bring their other leg in and tap their foot on the floor. They will do this same pattern when moving to the opposite side. Remind students that like the salsa dance, they should be moving their hips and slightly moving their arms. Hispanic culture is all about feeling the music!

**Move #2 - The Forward Back** (2:39-4:07 mark of video)

For this move, students will use the same count (**One Two Three Tap**) but instead of moving side to side, they are going to move forward and then back. Students will take three steps forward and then tap their foot on the floor. They will then take three steps backward and then tap their foot on the floor. Practice slowly and gradually increase the speed once students are comfortable.

**Move #3 - The Spin** (4:19-5:22 mark of video)

Again students will use the same count (**One Two Three Tap**) but with this move they will open their leg on **One**, turn their other leg on **Two**, then turn again on **Three** and then tap their foot on **Four**. They will then try the same pattern but moving to the other side. Practice slowly and gradually increase the speed once students are comfortable.

**Independent/Group Practice**

As a class students will take the 3 basic moves they've learned from Salsa and put them together to create a combination/sequence. Review each step again individually and then put them together:

**Front and together and back and together, Open and together and other leg and together, Cross and back and open and step**

Practice slowly and gradually increase the speed once students are comfortable. Have the class practice the combination/sequence without music first. Once they've combined all of the steps together, have them practice with music using [this clip](#).

Students will then take the 3 basic moves they've learned from Bachata and put them together to create a combination/sequence. Review each step again individually and then put them together:

**Side 2 3 Tap Side 2 3 Tap Side 2 3 Tap**  
**Forward 2 3 Tap Back 2 3 Tap Forward 2 3 Tap Back 2 3 Tap**  
**Turn 2 3 Tap Turn 2 3 Tap Turn 2 3 Tap Turn 2 3 Tap**

Practice slowly and gradually increase the speed once students are comfortable. Have the class practice the combination/sequence without music first. Once they've combined all of the steps together, have them practice with music using [this clip](#).

## **Share**

**Ask:** What country does Salsa originate from? (Cuba)

**Ask:** What country does Bachata originate from? (Dominican Republic)

**Ask:** Which style did you prefer dancing to? Was one style more challenging than the other?

## **Link**

This week we learned about two very popular dance forms (Salsa & Bachata) which are very prominent in New York City. We learned some basic moves from each form and worked on combining them and performing a dance sequence. Next week for our final week, we will look at two types of step dancing (Irish & American) and we'll learn some basic moves to perform for our final culminating event.

## **NYS Standards**

### **DA:Re7.1.K**

- a. Identify a movement that repeats in a dance.

### **DA:Re7.1.1**

- b. Demonstrate and describe observed or performed movements originating from diverse dance genres and cultural movement practices.

### **DA:Pr4.1.2**

- c. Demonstrate various movement qualities while maintaining kinesthetic awareness (e.g. bubble, near and far reach) in response to verbalizations, expressive qualities of music/sound, or other cues.

## **SEL Benchmarks**

**2A.1b.** Use listening skills to identify the feelings and perspectives of others.

**2C.1b.** Demonstrate adaptability in social contexts that consider community and personal well-being.

## Dance Lesson Week 7 K-2

### Stepping Through Time

#### NOTE: FINAL CAMP LESSON WEEK FOR 3-5

### Learning Objectives

At the end of Dance Camp students will have covered the diverse dances that are part of our Global city.

Students will see that working together as a dance 'company and combining all of their individual talents enables them to be a strong creative team.

- Learn an Irish Jig and basic Stepping routine.
- Describe the rhythmic styles in both Irish and Step dancing
- Perform Stepping and an Irish Jig for the culminating event.

### Key Vocabulary

**Ceili** - A social event with traditional Irish or Scottish music and dancing.

**Famine** - Severe and prolonged hunger in a substantial proportion of the population of a region or country, resulting in widespread malnutrition and death by starvation and disease.

**Step Dance** - A dance in which the steps are the most important characteristic, with intricate steps often performed with the hands.

**Fraternity** - Social organizations in American colleges and universities for male students.

**Sorority** - Social organizations in American colleges and universities for female students.

**Ghillies** - Soft shoes similar to ballet slippers for female dancers that are very flexible.

**Reel Shoes** - Soft shoes for male dancers.

**Immigration** - The process of moving to a new country or region with the intention of staying and living there.



**Heavies** (Jig Shoes) - Similar to a tap shoe - hard bulky shoe that makes loud sounds.

**Cup Clap** - Curved hand clap

**Tone Clap** - A flat handed clap

**Over/Under** - Clap above and under the leg

**Blade** - Move straight arms across shoulders

**Polyrhythm** - Two or more rhythms playing simultaneously

### **Materials Supplies Space**

Smart board

Pencils

Paper

Open space for end of camp performance Recording of final performance for family sharing and camp file hand percussion and/or auxiliary percussion

### **Structure for this week**

After a brief discussion on Irish Culture and Stepping students will learn basic movements from both dance styles and then perform two short dances at the end of week. Performances should be recorded for family and for camp files.

### **HOOK**

This week we will be looking at and learning two types of step dancing - Irish Step Dancing and American Step Dancing otherwise known as Stepping. Play the class the following two videos: [Irish Step Dancers](#) [American Step Dancers](#) (play video from 4:50-5:20 mark).

**Ask: What similarities did you notice between the two styles? (A: Percussive sounds, foot stomping, hand claps, precision etc.)**

### **Teach/Demonstration**

### **Early Irish Immigration**

It is estimated that over 4.5 million Irish immigrants arrived in the US between 1820 and 1930. The peak of Irish emigration resulted from the Great Famine of 1845-1852. This is when the potato crop - the main food for the Irish blackened and rotted and over a million people died of hunger. Earlier in Irish history the British enacted laws that would not allow the Irish to own land above a certain value, not allow them to speak their language(Gaelic), banned Irish music and dance and did not allow access to higher education and certain professions, These factors pushed the Irish to leave their country and come to America.

The Irish immigrants arriving in the United States had no money. So, they settled in the first cities in which they arrived which were usually New York, Boston and Chicago. Many of the men worked at hard labor jobs and the women worked scrubbing and cleaning homes in addition to their own work. Many lived crowded into homes that were intended for only one family with many immigrant families living together in these tiny cramped spaces with a lack of adequate sewage and running water.

### **Irish Step Dance**

Irish Step Dancing is a dance form that is truly unique. Irish dance was first documented in the 1400s but was then banned by the British in Ireland until the 1700s.

Irish dance includes costumes, specific hairstyles for the women when in competition and different types of shoes depending on the dance. Gillies and Reel shoes are soft shoes. Gillies fit similar to ballet slippers and are laced from toe to ankle. They are quiet and flexible shoes. They are worn by female dancers for reels, jigs, and group dances. Reel shoes are a soft shoe worn by male dancers.

The hard shoes are sometimes called “heavies” or jig shoes. They tend to be bulkier and typically have fiberglass tips for a louder sound. Originally in the 17th and 18th century, the sound was created with wooden taps attached to the shoe with metal nails. Today Irish dance is taught all over the world. Championships are held in Dublin every year for competitors from around the globe. The rich tradition lives on.

### **Stepping**

Stepping is a percussive highly energetic dance art form first developed by African Americans

students in fraternities and sororities on the campuses of Historically Black Colleges and Universities in the early 1900's. In stepping the body becomes an instrument using footsteps, claps and spoken word to produce complex polyrhythms

Stepping involves using the body as the main instrument by stomping the feet, clapping your hands, and slapping different parts of your body to make rhythms. In Stepping performers also use their voices to make the performance more expressive and dramatic. Stepping as a dance form has evolved and has become quite popular. It is spreading across the US into communities large and small and is still popular in many colleges and universities.

### **Learning Basic Stepping dance moves**

Students will now start to learn basic American step dance moves demonstrated by the teacher. (Use [this video](#) as a guide):

Before the students learn any moves, there are a few basic elements that they need to go over.

#### **Tone Clap** (1:13-1:54 mark of video)

For the tone clap students will raise their left hand followed by their right hand and lay the fingertips of the right hand on to the palm of the left hand. Have them clap four tone claps in succession. **(ONE TWO THREE FOUR)**

#### **Cup Clap** (1:55-2:55 mark of video)

For the cup clap students will make a C with their right hand followed by a C with their left hand. They will then twist their hands slightly and bring them together. Have them clap for cup claps in succession. **(ONE TWO THREE FOUR)** Now have the students clap four tone claps followed by 4 cup claps so they will now be clapping 8 times in total.

#### **Over/Under** (2:56-3:39 mark of video)

The teacher will now show students the Over/Under. For this element they will be using the first clap that they learned - the tone clap.

1. Have students step on their right foot
2. Clap their hands using the tone clap
3. Students will lift their left leg and maintain a slight bend to help with balance. As they lift their leg, they will perform a tone clap under their leg
4. Students will then step on their left foot

5. Clap their hands using the tone clap

6. Students will lift their right leg and clap underneath it.

**Blade (3:40-3:58 mark of video)**

Have students stand up straight, make a fist with their hands and place their fists facing up at their waist. They will then step with their right leg and step slightly forward with their left leg. As they step with their left leg, they will point both of their arms up towards the air. They will then do this for the other side.

**Combination (4:10-6:20 mark of video):**

Students will now learn a combination using all of the elements they've just learned:

**Step Over Under Step Over Under Step Step Step**

**Over Under Step Over Under Step Step Step & Blade Step & Blade**

**Step Step Step Step Punch** (A punch forward)

Have them practice the combination slowly and once they are comfortable, increase the tempo.

**Another Beginner Step Move** (Use [this video](#) as a guide)

If the students are catching on easily to the first combination, you can also teach them this beginner step move:

1. Students will stomp with their left foot, clap their hands and then hit their right thigh with their right hand.
2. Students will stomp with their right foot, clap their hands and then hit their left thigh with their left hand.
3. Combine the previous two steps together : **Left Clap Hit, Right Clap Hit**
4. Students will stomp their left leg and extend their arms to the right
5. Students will stomp their right leg and extend their arms to the left
6. Students will stomp their left leg and extend their arms to the right upper corner
7. Students will stomp their right leg and extend their arms to the left lower corner
8. Students will punch their arms right through and stomp with their left leg. Make sure that their left hand comes right over their right arm.
9. They will then extend their arms out, hold for 4 counts, and then bring their arms toward the center while stomping their right foot.

Have students practice these moves slowly and as they get more comfortable, tie them all together and increase the tempo.

### **Irish Jig**

Students will now learn how to do a basic Irish Jig.

(Teacher will use [this video](#) as a guide)

First, have fun!. These dances were created hundreds of years ago to dance with other people in your family and in the community. If you ever take Irish Dance lessons this is one of the first dances you will learn.

#### **Step 1** (1:19-1:32 mark of video)

##### **Arms/Posture:**

Irish dancers keep their arms straight down and tight to their sides.

Have students roll their shoulders back , putting their arms tight to sides - held tightly to the back of their hip area and have them roll their hands into fists.

Tell the students to keep their head up high and smile!

#### **Step 2** (1:33-2:06 mark of video)

##### **The Feet:**

Irish dancers keep their feet turned out which means that your toes are pointing in opposite directions.

1. Have students put their right foot in front and point it to the right side.
  2. Have students point their left foot to the left side then, putting it behind their right foot and point it to the left. It should look like a little zigzag with the feet.
- (It is the same as 5th position in ballet if any of your students have had Ballet class)

So remind your students to keep their arms tight and rolled back, head held high, feet turned out, and now they are ready to dance!

#### **Step 3** (2:15-2:21 mark of video)

In Irish Dance there is a right foot for the step and a left foot for the

step. That means first we are going to do everything with our right foot leading THEN we are going to do everything again with our left foot leading.

Teacher will now show students the jig:

**Jig** (2:42-3:16)

1. Have students put their right foot out in front of them. Make sure they get a nice point with their feet.
2. Have students hop with their left foot while bringing their right foot up to their knee.
3. Have students put their right foot behind their left and shift their weight 3 times.

Have students take these steps slow at first, then try to get it to full speed. Have them do these 3 steps in sequence 3 times in a row.

**The Big Finish (Finale)** (4:06-4:33 mark on video)

Have students bring their right foot that's behind them, swing it all the way up back to their knees and then put it back. They will then put their left foot back and then shift their weight 3 times.

Now have your students try the whole sequence all together (4:40-5:30 mark of video):

Right Foot Lead:

**Point Down Hop Up Back 1 2 3 4** (3x in a row)

**Finale - Up Put it Back Put it Back 2 3 4**

Students will do the same sequence again but this time with their left foot leading.

Have students start the sequence slowly and once they are comfortable, increase the tempo.

**Independent/Practice - Culminating Event**

As this is the final week, students will rehearse and prepare both the Stepping and Irish step dance routines they've learned and perform it for their final culminating event. Have the students perform each dance separately as an entire class for the final performance.

When rehearsing their routine, review the steps for each form slowly with the students. Have them start slowly and gradually increase the speed as they get more comfortable with the moves. For Irish dancing, have them practice without music first. Once they are comfortable with the whole routine, have them practice with [music](#). If the teacher wants to use another jig, just make sure it is at a medium tempo.

At the end of the week, students will perform their routines for their family and friends at the final culminating event!

### **Share & Reflect**

Ask students what type of dance they will continue to practice now that the camp is over?

Ask what their favorite week or favorite type of dance was from all the sessions and why?

### **Link**

Let the students know they did excellent work during the dance camp and learned lots of new dance forms. They covered Bachata, Salsa, Jazz dance, Indian dance, Irish Dance and Stepping.

Encourage the students to 'Dance Away the Summer'. Take in a free dancy party at one of NYC's parks, participate in a community street dance at one of the many street festivals and continue to practice their dance moves at home!

## **NYS Standards**

### **Kindergarten DA:Pr5.1.K**

b. Move safely in general space by starting and stopping on cue during movement explorations, while maintaining personal space.

### **1stDA:Pr6.1.1**

a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g. silence, focus) in both formal and informal settings.

Demonstrate audience member expectations (e.g. attention, applause).

**2nd DA:Pr6.1.2**

a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g. silence, focus) in both formal and informal settings.

As audience members, demonstrate curiosity, respect, appreciation, and engagement.

**SEL Standards**

2B.1a. Recognize their similarities to and differences from others.

1B.1b. Identify family, peer, school, and community assets that contribute to their identity in multiple groups and communities.